



film was received but also why it received the reception it did. Though the film was largely considered a stunning success, Vincendeau presents opinions from both sides of the argument. Opposition to the film was not as widespread as Kassovitz had expected or hoped, but Vincendeau writes of the various opinions of the police, certain inhabitants of *banlieues* and others who found this film to be an unfair representation of Parisian reality.

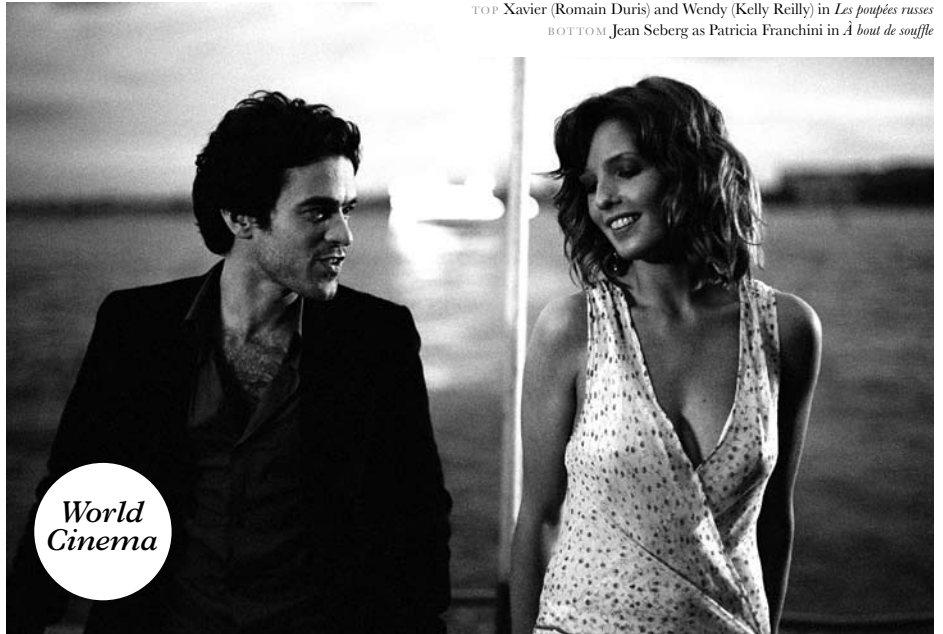
In addition to the biographical and historical information that composes the bulk of the book, Vincendeau also includes appendices, which detail statistical information and provide factual charts. Included in the appendices is information such as box office performance and scene breakdowns. One of the more interesting diagrams in this section is a film breakdown analyzing the running time of the film versus the times that appear on title cards interspersed throughout the film. Though the appendices alone make this an interesting read, for fans of *La Haine* this book could be the answer to any lingering questions they might have. /END/

Author Biography

William Reid Peters is an undergraduate film studies student at the University of North Carolina Wilmington. Peters's focus is on writing and producing films; in addition, he is minoring in digital arts.



ABOVE From Left to Right, Vinz (Vincent Cassel), Said (Said Taghmaoui), and Hubert (Hubert Koundé)



TOP Xavier (Romain Duris) and Wendy (Kelly Reilly) in *Les poupées russes*
BOTTOM Jean Seberg as Patricia Franchini in *À bout de souffle*



Historical Dictionary of French Cinema

Dayna Oscherwitz,
MaryEllen Higgins, (2007)
Lanham: Scarecrow Press,
457pp.,
ISBN: 9780810854918
(hbk), \$95.00

AS NOTED BY DAYNA OSCHERWEITZ (Southern Methodist University) and MaryEllen Higgins (Allegheny Campus of the Pennsylvania State University), the history of French cinema is too rich and vast for any single book to contain; however, these authors of the *Historical Dictionary of French Cinema* have compiled a concise collection of both factual history and the effect of individual directors, films and movements.

A chronology and introduction provide enough information to appease the seasoned French film watcher without overwhelming

those who are new to the nation's seventh art. The dictionary portion opens with *Breathless* (*À bout de souffle*, Godard, 1960) and concludes with director, producer and screenwriter Claude Zidi. Extensive attention is concentrated on movements and directors from the *nouvelle vague* of the 1950s and the *cinéma du look* of the 1980s. Other movements in French cinema, such as *le cinéma de l'absurdité* of the 1970s, are represented only by entries for its trademark director, Bertrand Blier (1939–), and the career it launched for his main actor, Gérard Depardieu (1948–). The book does feature several welcome surprises, though, such as the entry specifically on women in French film. This entry is less of a history of French women in film but more of a summary of the female film figures who also have individual entries. Directors Alice Guy, Claire Denis and Agnès Varda are mentioned as well as classic actresses Catherine Deneuve and Brigitte Bardot, and the more recent Juliette Binoche and Audrey Tautou.

However, for all of the book's insight, it is lacking in one arena: popular French cinema. Although there is information on Godard and Guy, there is not an entry for writer/director Cédric Klapisch [responsible for *The Spanish Apartment* (*L'Auberge espagnole*, 2002), a movie that launched its sequel, *Russian Dolls* (*Les Poupées russes*, 2005)] or the film *The Dinner Game* (*Le Dîner de cons*, Verber, 1998), a box office smash that will soon be getting its American remake. Popular contemporary French films are often lost on American audiences, because the films never make it out of their home country as a result of improper distribution. One way this book could have really filled a niche is by introducing

BELOW Director, Alice Guy-Blaché



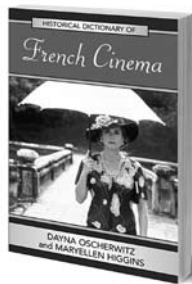
American cinephiles to the lighter side of French cinema.

The book's extensive reference selection, however, profoundly makes up for this oversight. It includes several lists of websites separated into subgenres as far reaching as contemporary French cinema and general theory and criticism as well as niche topics, such as colonial and postcolonial cinema and gender in French cinema. The book also provides an extensive list of periodicals and websites where readers can learn more about the seventh art in either French or English.

Although lacking in the realm of contemporary and popular French cinema, the dictionary does provide a comprehensive and user-friendly guide to those who need either a quick refresher on or an introduction to the thriving national cinema of France. **/END/**

Author Biography

Lynn Thomas is a twenty something, newly transplanted Brooklynite finishing her BA in Film Studies at Hunter College in New York City. She enjoys using other people's Netflix accounts and then writing about the films in her blog: www.notesfromthebackrow.wordpress.com.



Film Matters

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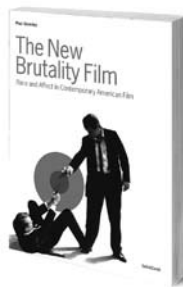
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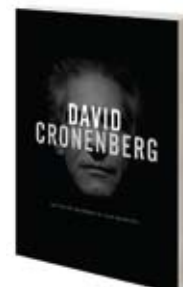
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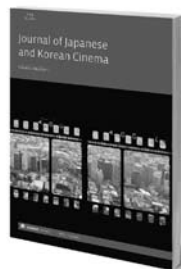
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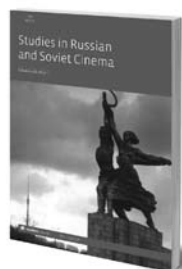
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