
advertising to selling an audience. Radio and television programming and print content – both online and in hard copy – create an audience for advertising, and the ability to measure that audience accurately is crucial.

Balnaves, O'Regan and Goldsmith include analysis of the accuracy and usability of ratings data from the viewpoints of stakeholders, including advertisers, media companies, media critics and the audience, given that audience analysis affects both advertising expenditure and content production, with accurate surveys potentially delivering programming that better suits audience needs.

The book examines sampling techniques, auditing of results, stakeholder acceptance of new methodologies, and the relationship between audience measurement and market research. It explores the public's changing attitudes to privacy and research participation, recognising the dichotomy between audience demand for privacy protection and advertisers' push for access to detailed information on audience demographics made possible by new technology.

In examining the issue of audience fragmentation under the impact of new technology such as smart phones and tablets, the authors highlight the effects on both audience analysis and the viability of media organisations. They also discuss the cost of ratings surveys, citing researcher Gale Metzger's finding that the media traditionally have borne at least 80 per cent of survey costs, with print media often paying close to 100 per cent.

The book, with its extensive bibliography, offers a comprehensive contribution to scholarly analysis of ratings methodology at a time when the future of traditional media giants is under threat.

– Jan Harkin, *Communication and Creative Arts, Deakin University*

Bingham, Adam (ed.), *Directory of World Cinema: East Europe*, Intellect, Bristol, 2011, ISBN 9 7818 4150 4643, 257 pp., US\$25.00.

Langford, Michelle (ed.), *Directory of World Cinema: Germany*, Intellect, Bristol, 2012, ISBN 9 7818 4150 4650, 320 pp., US\$25.00.

The *Germany* and *East Europe* volumes of the *Directory of World Cinema*, like the others in the series, are rich and engaging texts. With lush colour, and black and white film stills and a vast range of film-related synopses, these books are a welcome addition to any film lover's bookshelf. There are already over sixteen published or forthcoming books in the series (including Australia/New Zealand, Iran, Spain, Russia, Japan). The philosophy of the ambitious and wide-ranging series is to 'play a part in moving intelligent, scholarly criticism beyond the academy' (book blurb). This is more or less achieved through a conscious move to be accessible, but also by gaining contributions from a truly international field of academics, journalists, film critics, filmmakers, artists and freelancers.

This first *Germany* edition (the next is already in the pipeline) has 44 different contributors, mainly from the United States and Australia, but also the United Kingdom, Germany, Canada, Switzerland and Singapore. It contains over 100 film synopses from films released between 1913 and 2009, and contains 50 film stills. The *East Europe* edition has sixteen contributors originating from the United Kingdom, the United States, the Czech Republic and one from Slovenia. It contains over 65 film synopses and 50 film stills from films released between 1955 and 2007, mainly with a focus on the peak 1960s/1970s period. The *East Europe* volume achieves the goal of the series more fully, as contributors and approaches are most varied, while the *Germany* volume has academic contributors only – albeit many early-career and student authors.

The main narrative of the *Germany* volume is the rather conventional approach of considering film through genre as a result of periods of historical change and

circumstance. Broadly, the films included are examples of a specific era, from either the Weimar period (1918–33) or the New German Cinema (1960s–1980s), through to the 1990s ‘cinema of consensus’ (Rentschler, 2000, as cited by Langford, p. 6) and beyond. More specifically, the volume contains sections on German film pioneers, the enduring presence of the Berlin Symphony (1927–2002) in German film, the various controversies of The Berlin International Film Festival, and the music films of Straub/Huillet. Genre sections include ‘Fantastic’ (fantasy/sci-fi/horror), ‘Adventure’, ‘Der Heimatfilm’ (sentimental rural-idyll films about ‘home’), ‘Comedy’, ‘Foreigners and Guest-workers’ (films about immigrant workers and multiculturalism), ‘Queer’, ‘Rubble Films’ (post-war devastation and reconstruction), ‘War Film’, ‘Historical Drama’, ‘Political Drama’ and ‘The Berlin Wall’. A handful of East German films also make it into the edition – some only quite recently having been released to Western audiences – but apart from the obvious section of ‘The Berlin Wall’, readers must hunt for these. While clearly extensive, there are omissions, such as a developed account of directors or actors. However, the editor, Australian film scholar Michelle Langford, acknowledges that she is aware of the partial stories and occasional odd groupings. For instance, she notes the obvious gap in films from the Third Reich (1933–45), and how this is essentially a gap in the collective imagination of Germany, as well as the ‘refusal of any cinematic patrilineage’ here (p. 8). Langford notes that the next edition will contain an account of this. Langford also gestures to the problematic nature of narrowly defining some productions as ‘German’, given increasing internationalisation – one recent high-profile example being Tarantino’s *Inglorious Bastards* (2009). A selective reference list and online resources are included so that readers may pursue more information, and additionally so that this edition is seen as merely only one of several key sources on the topic.

Working out of the United Kingdom, Adam Bingham does an excellent job

bringing together films from Poland, Hungary, Yugoslavia and the lesser-known industries of Serbia, Slovakia and Romania. This is a challenging and relatively unique prospect, with Bingham asserting his dominance in the area and in the volume. For example, he asks Polish director Andrzej Jakimowski about his award-winning film *Sztuczki/Tricks* directly. He also authors the main introduction, almost all of the genre introductions and numerous film synopses. Unlike the *Germany* volume, which assumes the audience is familiar with German film, and almost unquestionably its related history, the *East Europe* volume is geared towards *introducing* its film industries, contexts and cultures to the audiences as if they are novices. *East Europe* even notes the all-important ‘Spoiler Alert’ for those readers who have not yet seen the film. This introductory approach is perhaps to be expected, given the lesser known industries here, and the unavailability of such films in the West until relatively recently – and some still not at all. The *East Europe* edition contains entries on the ‘Polish James Dean’ (p. 15), actor Zbigniew Cybulski, film reviews under the genres of ‘Comedy’, ‘War’, ‘Art Cinema’, ‘History’, ‘Drama & Realism’, ‘Surrealism & Allegory’, and individual director and film synopses in the latter sections of ‘Poland’, ‘Yugoslavia’, ‘Hungary’ and ‘Czechoslovakia’. Again, the recommended reading list and online resources are invaluable additions, as well as a pop-quiz and the novel ‘Contributor Top Five’. On one hand, talking across these contexts is fresh and original, and would have proved quite a challenge for Bingham, who illustrates his vast knowledge of these different Eastern European industries. However, some of these genres feel artificially placed or highlight the lack of examples (for instance, Hungarian comedies) without in-depth historical or cultural context as to why this might be. Serbian, Slovakian and Romanian films are always an afterthought or minor footnote here, which is somewhat disappointing. What is needed is a clear label of ‘Origin’ in the films listed, as this was often difficult to detect without

reading the entire entry. While information is contained on each throughout, lacking in the second half of the book are stand-alone accounts of the individual country overviews, which would have given the entries here more weight.

The *Germany* and *East Europe* volumes certainly offer ‘entertaining, enlightening and accessible’ (Bingham, 2011, p. 9) additions to the growing literature on world cinema – for the most part. As noted, the *East Europe* edition is more accessible, while the *Germany* edition is composed entirely by authors whose expertise and complex ideological arguments might leave the average film fan behind. For instance, the entry on *The Baader Meinhof Complex* (Edel, 2008) argues that ‘contradicting its function as a symbol of opposition to bourgeois tradition, the leather jacket becomes a narcissistic object’ (Langford, p. 277). What also contributes to this heavy or dense feel is the tiny font and lack of spacing, which should be reconsidered by Intellect. The publishers might also consider editions that contain DVDs of some of the films in question, particularly given the difficulty in accessing many of them in Australia, as elsewhere.

– Kristina Gottschall, *Education*,
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Corber, Robert J., *Cold War Femme: Lesbianism, National Identity, and Hollywood Cinema*, Duke University Press, Durham, NC, 2011, ISBN 9 7808 2234 9471, x+225 pp., US\$23.95.

With his third book, Robert Corber expands upon his previous scholarship on the intersection of homophobia, Hollywood and American Cold War identity by exploring the film industry discourse on the femme lesbian. Corber aims to understand the femme both as a queer figure distinct from the butch lesbian, and as an allegedly anti-American outgrowth of women’s demands for equality. Through close readings of films in Part I, and a star studies approach in Part II, Corber persuasively argues that the coded representations of femme lesbian characters reflected their construction as a direct challenge to heterosexuality, thereby destabilising the traditional family structure

that insulated the American identity against communism. Through the trajectory of Hollywood’s lesbian discourse, the book explores not only sexual presentation and gender performance in film, but also how concepts such as frigidity, homosociality, motherhood, domesticity and career ambition were deployed to pathologise lesbianism and bolster the Cold War sexual agenda.

Corber’s 23-page introduction includes a nineteen-page tour of the dominant trends in psychoanalytical and sociological opinion of female sexuality in the twentieth century. As scholarship developed awareness of the femme lesbian, her feminised gender performance made her an object of censure and paranoia due to the camouflaged threat she supposedly posed to the perpetuation of America’s normative family life. A provocative and absorbing read, this tour also provides essential theoretical underpinning to Corber’s subsequent film analysis, and lends authority to his interpretation of Hollywood’s susceptibility to, and manipulation of, the Cold War culture of sexual paranoia.

Part II effectively complements Part I’s film readings with detailed explorations of how homophobia affected the production and promotion of female stars, and how their personas influenced the presentation of gender and sexual norms within films. Corber also highlights the contradictions within the discourse, such as the contrast between Bette Davis, whose sexual illegibility was subsequently pathologised as lesbian, and the wholesome Doris Day, whose tomboyish masculinity resisted construction as lesbian because her characters ultimately assimilated into heterosexual lives.

The validity of Corber’s analysis relies strongly on the introduction’s literature review, which is persuasive; however, his avoidance of chronological arrangement of information can produce unnecessary confusion. This would arguably have been a more lucid structure for his analysis, given that the material correlates directly with sequenced events such as trends in thought, career trajectories and backlashes against earlier discourses. Nonetheless, Corber’s