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special attention to the intercultural communication between the two during the period. The author includes new variations of the historiographical argument and concludes with an impactful reading of our contemporary situation and what it portends for practices of art, theory, culture, and public deliberation.

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Architecture and Film: Architecture and Film looks at the ways architecture and architects are treated on screen and, conversely, how these depictions shape the way we understand the built environment. It also examines the significant effect that the film industry has had on the American public's perception of urban, suburban, and rural spaces. Contributors to this collection of essays come from a wide range of disciplines. Nancy Levinson from Harvard Design Magazine writes on how films from The Fountainhead to Jungle Fever have depicted architects. Eric Rosenberg from Tufts University looks at how architecture and spatial relations shape the Beatles films A Hard Day's Night, Help!, and Let It Be. Joseph Rosa, curator at the National Building Museum, discusses why modern domestic architecture in recent Hollywood films such as The Ice Storm, L. A. Confidential, and The Big Lebowski has become synonymous with unstable inhabitants. I.D. Magazine writer Peter Hall discusses the history of film billing, focusing on the groundbreaking work of Saul Bass and Maurice Binder. Edited by Mark Lamster, the collection also includes the voices of those from within the film industry, who are uniquely able to provide a "behind the scenes" perspective. Also included are interviews with David Rockwell, architect of numerous Planet Hollywood restaurants, and designer of a new hall to host the Academy Awards ceremony; Kyle Cooper, who created the layout of the New York Times' website; and author of the New York Times bestseller, "Fields of Gold." Edited by Mark Lamster.

Films of the New French Extremity: The films of the New French Extremity have been reviled by critics but adored by fans and filmmakers. Known for graphically brutal depictions of sex and violence, the subgenre emerged from the French art-house scene in the late 1990s and became a cult phenomenon, eventually merging into the horror genre where it became associated with American torture porn. Decidedly French in flavor, the films seek to reveal the dark side of French society. This book provides an in-depth study of New French Extremity, focusing on such films as Trouble Every Day (2001), High Tension (2003), and Martyrs (2008). The author explores the social implications of cinematic cruelty presented not as "violent films" but as "films about violence." Edited by Mark Lamster.

Radical History Review: Volume 61, Winter 1995: Radical History Review presents innovative scholarship and commentary that looks critically at the past and its history from a non-sectarian left perspective. RHR scrutinizes conventional history, seeking to broaden and advance the discussion of crucial issues such as the role of race, class and gender in history.