

1. Record Nr.	UNINA9910300021203321
Titolo	American–Australian Cinema : Transnational Connections // edited by Adrian Danks, Stephen Gaunson, Peter C. Kunze
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2018
ISBN	3-319-66676-2
Edizione	[1st ed. 2018.]
Descrizione fisica	1 online resource (XVII, 333 p. 15 illus., 10 illus. in color.)
Disciplina	791.4366
Soggetti	Motion pictures Australasia Motion pictures—United States Culture Australasian Cinema and TV American Cinema and TV Global Cinema and TV Global/International Culture Australasian Culture
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references at the end of each chapters and index.
Nota di contenuto	1. Where I'm Calling From: An American-Australian Cinema? -- 2. Rudimentary Modernism: Ken G. Hall, Rear-Projection and 1930s Hollywood -- 3. Simulated Scenery: Travel Cinema, Special Effects and For the Term of His Natural Life -- 4. Representations and Hybridisations in First Nation Cinema: Change and Newness by Fusion -- 5. Of Mothers and Madwomen: Mining the Emotional Terrain of Toni Collette's Anti-Star Persona -- 6. Accented Relations: Mad Max on US Screens -- 7. Talking Trash with Tarantino: Auteurism, Aesthetics and Authority in Not Quite Hollywood -- 8. Australian Horror Movies and the American Market -- 9. The Female Gothic Meets the Terrible Terrace House : Transnational Exchanges and the Suburban Australian Horror of The Babadook -- 10. American Cartel: Block Bookings and the Paramount Plan -- 11. The Multiplex Era -- 12. "Zest to the Jaded

Movie Palate": Wallace Worsley, Scott Dunlap and The Romance of Runnibede (1928) -- 13. Defining Neverland: P. J. Hogan, J. M. Barrie, and Peter Pan in Post-Mabo Australia -- 14. The Great Gatsby: Telling National Iconic Stories Through a Transnational Lens.

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## Sommario/riassunto

This edited collection assesses the complex historical and contemporary relationships between US and Australian cinema by tapping directly into discussions of national cinema, transnationalism and global Hollywood. While most equivalent studies aim to define national cinema as independent from or in competition with Hollywood, this collection explores a more porous set of relationships through the varied production, distribution and exhibition associations between Australia and the US. To explore this idea, the book investigates the influence that Australia has had on US cinema through the exportation of its stars, directors and other production personnel to Hollywood, while also charting the sustained influence of US cinema on Australia over the last hundred years. It takes two key points in time—the 1920s and 1930s and the last twenty years—to explore how particular patterns of localism, nationalism, colonialism, transnationalism and globalisation have shaped its course over the last century. The contributors re-examine the concept and definition of Australian cinema in regard to a range of local, international and global practices and trends that blur neat categorisations of national cinema. Although this concentration on US production, or influence, is particularly acute in relation to developments such as the opening of international film studios in Melbourne, Sydney, Adelaide and the Gold Coast over the last thirty years, the book also examines a range of Hollywood financed and/or conceived films shot in Australia since the 1920s.

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