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Nota di contenuto	Front Cover; Preliminary Pages; Contents; Acknowledgements; Introduction: The Historical Film in New Zealand Cinema; Chapter 1: Rudall Hayward and the Cinema of Maoriland: Genre-mixing and Counter-discourses in Rewi's Last Stand (1925), The Te; Chapter 2: Rudall Hayward's Democratic Cinema and the "Civilising Mission" in the "Land of the Wrong White Crowd"; Chapter 3: The Western, New Zealand History and Commercial Exploitation: The Te Kooti Trail, Utu and Crooked Earth; Chapter 4: Unsettled Historiography: Postcolonial Anxiety and the Burden of the Past in Pictures Chapter 5: Cross-currents: River Queen's National and Trans-national Heritages Chapter 6: Tracking Titokowaru over Text and Screen: Pakeha Narrate the Warrior, 1906-2005; Chapter 7: Rites of Passage in Post-Second World War New Zealand Cinema: Migrating the Masculine in Journey for Three (1950); Chapter 8: Cinema and the Interpretation of 1950's New Zealand History: John O'Shea and Roger Mirams, Broken Barrier (1952); Chapter 9: Re-representing Indigeneity: Approaches to History in Some Recent New Zealand and Australian Films

Chapter 10: "The Donations of History": Mauri and the Transfigured  
"Maori Gaze": Towards a Bi-national Cinema in Aotearoa Chapter 11:  
History, Hybridity and Indeterminate Space: The Parker-Hulme Murder,  
Heavenly Creatures and New Zealand Cinema; Chapter 12: Screening  
Women's Histories: Jane Campion and the New Zealand Heritage Film,  
from the Biopic to the Female Gothic; Chapter 13: The Time and the  
Place: Music and Costume and the "Affect" of History in the New  
Zealand Films of Jane Campion; Chapter 14: Mining for Forgotten Gold:  
Leon Narbey's Illustrious Energy (1987); Filmography  
Bibliography Contributors; Index; Back Cover

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## Sommario/riassunto

New Zealand has produced one of the world's most vibrant film cultures, a reflection of the country's evolving history and the energy and resourcefulness of its people. From early silent features like *The Te Kooti Trail* to recent films such as *River Queen* in the new millennium, this book examines the role of the cinema of New Zealand in building a shared sense of national identity. The works of key directors, including Peter Jackson, Jane Campion, and Vincent Ward, are here introduced in a new light, and select films are given in-depth coverage. Among the most informative accounts of New Zeala

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