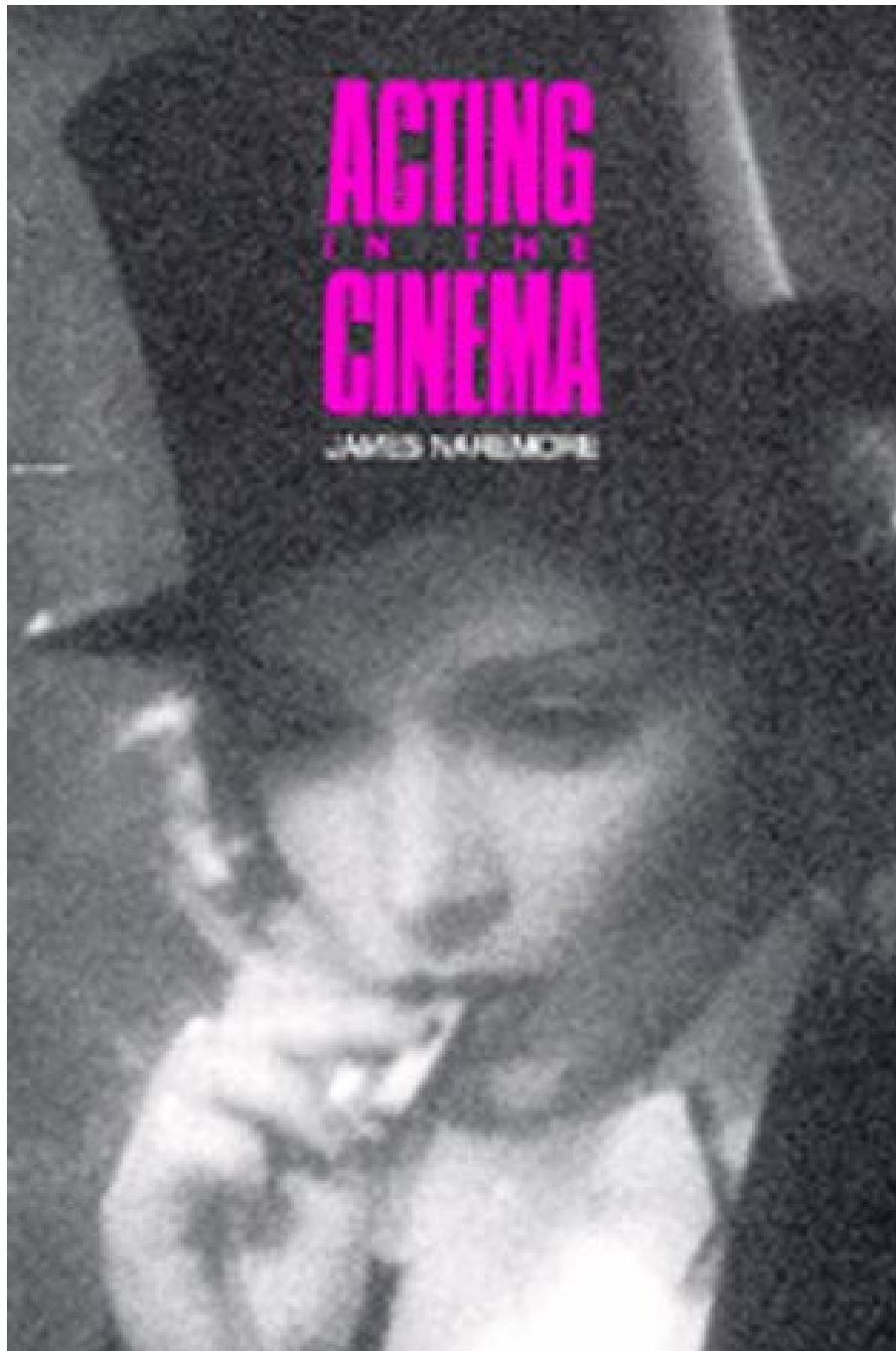


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Rather than establish the norms and conventions of film acting as the background for his discussion, Naremore focuses his analyses on a group of films that, he argues, self-consciously thrusts questions of acting to the fore. While this approach enables him to differentiate one kind of performance from another, it leaves blurred the distinctions between script, camera, and acting. The book is more a series of intelligent discussions of individual star performances than a thorough analysis of the craft that the title seems to promise. Marshall Deutelbaum, Purdue Univ., W. Lafayette, Ind.

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"Each chapter is richly informed about the films and their various cultural intersections, so the reader has the sense of participating in a fascinating discussion that refuses the temptation of closure and eventually stops without concluding. If Naremore's book is, like the concept it describes, a bit of a baggy monster, it is well worth the encounter."--"Choice

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in this sensitive examination of the work of film acting, James Naremore develops a useful means of analyzing performance in the age of mechanical reproduction; at the same time, he reveals the ideological implications behind various on the screen can be linked to the presentation of self in society.

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Naremore's discussion of such figures as Lillian Gish, Marlene Dietrich, James Cagney, and Cary Grant will interest the specialist and the general reader alike, helping to establish standards and methods for future writing about performers and their craft.

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This is an academic book, but a very readable one. Naremore is an engaging and observant writer whose passion for the subject is evident. Fine stuff.

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