

move forward with renewed clarity and confidence.

Critique: An ideal choice for a DIY instructional guide to dealing with the manifold stresses and uncertainties of daily life in the world today, "The Anxiety Audit: Seven Sneaky Ways Anxiety Takes Hold and How to Escape Them" is exceptionally well written, organized and presented for the non-specialist general reader with an interest in dealing with anxiety and chronic worrying. While also available in a digital book format (\$12.99), "The Anxiety Audit" is highly recommended for personal, professional, community, and academic library Anxiety Disorders, Obsessive Compulsive Disorders, Self- Help/Self-Improvement collections and reading lists.

Editorial Note: Lynn Lyons, LICSW, is psychotherapist in Concord, New Hampshire. She has been in practice for 30 years specializing in the treatment of anxiety in adults and children. She travels internationally as a speaker and trainer on the subject of anxiety, its role in families, and the need for a preventative approach at home and in schools. With a special interest in breaking the generational cycle of worry in families, she has authored several books and articles on anxiety, including (with co-author Reid Wilson) "Anxious Kids, Anxious Parents: 7 Ways to Stop the Worry Cycle and Raise Courageous & Independent Children", and the companion book for kids, "Playing with Anxiety: Casey's Guide for Teens and Kids".

The Theatre/Cinema/TV Shelf

The Cinema of Stephanie Rothman: Radical Acts in Filmmaking

Alicia Kozma

University Press of Mississippi

3825 Ridgewood Road, Jackson, MS 39211

www.upress.state.ms.us

9781496840998, \$99.00, HC, 280pp

<https://www.amazon.com/Cinema-Stephanie-Rothman-Radical-Filmmaking/dp/1496840992>

Synopsis: The rare woman director working in second-wave exploitation, Stephanie Rothman (b. 1936) directed seven successful feature films, served as the vice president of an independent film company, and was the first woman to win the Directors Guild of America's student filmmaking prize. Despite these career accomplishments, Rothman retired into relative obscurity.

With the publication of "The Cinema of Stephanie Rothman: Radical Acts in Filmmaking", author and cinema historian Alicia Kozma uses Rothman's career to create an in-depth case study that intertwines historical, archival, industrial, and filmic analysis to grapple with the past, present, and future of women's filmmaking labor in Hollywood.

Understanding second-wave exploitation filmmaking as a transitory space for the industrial development of contemporary Hollywood that also opened up opportunities for women practitioners, Kozma argues that understudied film production cycles provide untapped spaces for discovering women's directorial work. The professional career and filmography of Rothman exemplify this claim. Rothman also serves as an apt example for connecting the structure of film histories to the persistent strictures of rhetorical language used to mark women filmmakers and their labor. Kozma traces these imbrications across historical archives.

Adopting a diverse methodological approach, "The Cinema of Stephanie Rothman" reveals the problems and successes of the memorialization of women's directorial labor, connecting historical and contemporary patterns of gendered labor disparity in the film industry. This detailed biographical and historical study is simultaneously the first in-depth scholarly consideration of Rothman, the debut of the

most substantive archival materials collected on Rothman, and a feminist political intervention into the construction of film histories.

Critique: A valued and substantial contribution to the growing library of literature concerning the role of women in filmmaking, "The Cinema of Stephanie Rothman: Radical Acts in Filmmaking" is informatively enhanced for the reader with the inclusion of a twelve page Bibliography, twenty-seven pages of Notes, and seven page Index. While also available for personal reading lists in a paperback edition (9781496841001, \$30.00) and in a digital book format (Kindle, \$28.50), "The Cinema of Stephanie Rothman: Radical Acts in Filmmaking" is a significant and unreservedly recommended addition to personal, professional, community, film school, and academic library Cinematic History & Biography collections.

Editorial Note: Alicia Kozma (<https://www.aliciakozma.com>) is director of the Indiana University Cinema. She holds a PhD from the Institute of Communications Research at the University of Illinois at Urbana-Champaign. She is co-editor of *ReFocus: The Films of Doris Wishman* and *Mobilized Identities: Mediated Subjectivity and Cultural Crisis in the Neoliberal Era*, and her work has been published in *Media Industries*, *Film Comment*, *Camera Obscura*, *Television and New Media*, and other publications.

Suspense with a Camera

Jeffrey Michael Bays

Michael Wiese Productions

12400 Ventura Blvd., #1111, Studio City, CA 91604

www.mwp.com

9781615932733, \$29.95, PB, 220pp

<https://www.amazon.com/Suspense-Camera-Filmmakers-Hitchcocks-Techniques/dp/1615932739>

Synopsis; In today's prolific and competitive world of film making, preventing cinematic audience boredom is more important than ever. With the publication of "Suspense with a Camera: A Filmmaker's Guide to Hitchcock's Techniques" screenwriters and directors have an easy DIY guidebook for making their films more captivating, spine tingling, and suspenseful.

"Hitchcock Whisperer" Jeffrey Michael Bays brings the secrets of suspense out of the shadows. It should be noted that bonus material are included: Q&A with 'Bourne' director Paul Greengrass, 'Bourne Identity' editor Saar Klein, '10 Cloverfield Lane' director Dan Trachtenberg, and a foreword by Film Riot's Ryan Connolly.

Critique: Expertly organized and presented, "Suspense with a Camera: A Filmmaker's Guide to Hitchcock's Techniques" by Jeffrey Michael Bays is essential reading, especially for independent film makers working on tight budgets and wanting to successfully compete for movie audience success. Alfred Hitchcock is an acknowledged master of film making and with this informed and informative combination of DIY instructional guide and 'how to' manual drawing upon his expertise by Hitchcock expert Jeffrey Bays, "Suspense with a Camera: A Filmmaker's Guide to Hitchcock's Techniques" is unreservedly recommended addition to personal, professional, community, college, and university library Screenwriting and Video/Movie Direction & Production collections.

Editorial Note: Jeffrey Michael Bays (<https://borgusfilm.wixsite.com/jeffrey>) is author of "Between the Scenes: What Every Director, Writer, and Editor Should Know about Scene Transitions", and was producer of the award-winning *Not from Space* on XM Satellite Radio. He holds a Master of Arts in Cinema from La Trobe University. Jeffrey's productions have earned the prestigious Mark Time Award, the Communicator Award of Excellence, and have been listed in *Time Out* magazine. Jeffrey is a frequent speaker and panelist at film festivals, and contributor to *MovieMaker Magazine*, *No Film School*, and Peter D. Marshall's *Director's Chair*. He is producer of the docuseries *Hitch20*, a four-hour examination of Hitchcock's twenty works of television, and author of the experimental eBook *How to Turn Your*