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Clyde (1967), and *Butch Cassidy and the Sundance Kid* (1969) firmly situates *Thelma & Louise* within this genre and provides contextual foundations for Slocum's reading of this film. Slocum's thoughtful analysis offers a significant contribution to ongoing dialogues about how to situate this film in terms of genre, as well as how to read an "outlaw-couple-on-the-run" film during the 1990s.

The final critical essay of the book, "'What All the Fuss is About': Making Brad Pitt in *Thelma & Louise*" offers an in-depth analysis by Cynthia Fuchs about the character Pitt portrays in the film—the rebel figure, J.D.—and the impact of this role on Pitt's celebrity persona and film career. Fuchs successfully argues that J.D. represents a new form of male figure for the 1990s—"a complicated masculine celebrity, perpetually youthful [...], elusive, and feminized" (148)—and that this figure is the type of role for which Pitt is best known and from which he consciously works to distance himself through subsequent role choices. Fuchs' astute discussion offers readers insight into this complex figure that, in terms of character, serves to drive the storyline through his seduction of Thelma, his instruction to her about the art of armed robbery, and his theft of Louise's savings. Simultaneously, J.D. functions, in terms of Pitt's career, to provide a "type" that helped to found his star image and that sets up much of his later work.

Cook ends the volume with a comprehensive interview with *Thelma & Louise*'s scriptwriter, Callie Khouri (who won a Best Original Screenplay Oscar for the film), as well as filmographies for Khouri and director Ridley Scott and a selection of major news magazine commentaries about the film at the time of its 1991 release. These supplemental materials facilitate a greater understanding of the social context of *Thelma & Louise*, helping to situate the film and the essays in the book within a larger cultural framework. Overall, this volume offers high-caliber scholarly discourse while exploring the phenomenon that is *Thelma & Louise*; Cook's collection is utterly enjoyable, as pleasurable to read as the film is to watch.

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Gives Credit

There is a scene in *Annie Hall* where Alvy (Woody Allen) waits impatiently in front of a theater for Annie (Diane Keaton). When she arrives late, Alvy hustles her to the ticket office and asks if the show they are there to see has started yet. Told that it "started two minutes ago," Alvy throws up his hands and says, "That's it. Forget it. I can't go in." Unperturbed, Annie still wants to go in, but Alvy is steadfast in his refusal to enter the movie late. "No, I'm sorry," he says. "I can't do it. We've blown it already. I can't go in the middle." "In the middle?" Annie asks. "We've only missed the titles. They're in Swedish." But Alvy has already moved on. "You want to get coffee for two hours or something?" he asks.

This scene is obviously meant to showcase Alvy's neurotic personality, but no doubt many viewers share his conviction that a film's opening titles are an indispensable part of the moviegoing experience. Yet, curiously, film scholars have paid surprisingly little attention to opening titles in general. As Gemma Solana and Antonio Boneu note at the start of *Uncredited: Graphic Design & Opening Titles in Movies*, "We are unaware of the existence or publication of any study attempting to offer a general overview on the topic." Their book addresses this oversight.

It also, as the title suggests, gives credit to the designers—who for too long have been ignored by Hollywood, critics and scholars, and the public at large—responsible

Uncredited: Graphic Design & Opening Titles in Movies

Solana, Gemma, and Antonio Boneu
Index Books, 2007
313 pages; \$55.00

for some of the more noteworthy opening sequences in movie history.

Befitting its subject, this is a big, beautiful book, lovingly designed and replete with frame-by-frame breakdowns of hundreds of title sequences. Pictures, not text, are the focus at all times. It even comes with a DVD containing QuickTime clips of 119 title sequences, a thoughtful gesture, even if the video quality of the clips is mediocre.

The emphasis is mainly, though not exclusively (Jean-Luc Godard, for instance, figures prominently), on the opening title sequences of American films. The authors begin by discussing the oldest and most basic type of titles: white text on a black background. By the 1920s, advancements in optical printing technology enabled title designers to superimpose text over images more easily. Suddenly, more was possible.

Among the highlights of the book is Solana and Boneu's discussion of how, in the heyday of the studio era, the stylistic conventions of opening titles helped establish the mood and visual character of a film. "At some point," they explain, bolstering their point with ample visual evidence, "someone got the idea that the 'Wanted' letterings used in 19th century circuses would automatically suggest Western, that 'literary' backgrounds on the pages of books would give a movie a more serious tone, that silks and glamour would evoke romance, and that gothic typefaces would transport people to German and to horror."

As the studio system crumbled, however, these sorts of titles gave way to more ambitious and abstract sequences. Filmmakers, no longer able to rely on studio design departments, contracted the opening titles of their films out to designers who subsequently pushed opening design in new and various directions. Solana and Boneu refer to this period, from roughly the mid-1950s until the mid-1970s, as the Golden Age of title design. This, of course, is the period of Saul Bass (*Anatomy of a Murder*), Pablo Ferro (*Dr. Strangelove*), Robert Brownjohn (*Goldfinger*), Stephen Frankfurt (*To Kill a Mockingbird*), Wayne Fitzgerald (*The Godfather*), Dan Perri (*Star Wars*), and Richard and Robert Greenberg (*Superman*). Numerous examples are included for illustrative purposes.

Though moribund in the 1980s according to the authors, a new generation of designers such as Kyle Cooper (*Se7en*) and design firms such as Picture Mill (*Panic Room*) reinvigorated title design at the turn of the century. The authors do a good job here of tracing the increasingly important role computers play in title design, emphasizing how an opening sequence is increasingly part and parcel of a larger, multimedia advertising campaign. In this respect, the book is successful, and both film scholars interested in graphic design and graphic designers interested in film would be well served to check it out. This is a subject that deserves more attention.

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Limited Knowledge

In the festive, nocturnal hours of January 12, 2005, a bright-eyed, twenty-year-old, third in line to the British crown partygoer, showed up at a Wiltshire costume ball dressed in a spiffy Nazi uniform much to the glee of some paparazzi lurking in the nearby shadows. Moving stealthily, these photographers soon spotted the gregarious prince soul-kissing another reveler, a smiling female, also dressed in Third Reich regalia. When these pictures appeared the next morning, on the front page of *The Sun*, under the headline, Harry the Nazi, the Royal family, who lived through the 1940



Repicturing the Second World War: Representations in Film and Television

Michael Paris, Editor
Palgrave, 2007
235 pages; \$85.00