

SHORT CUTS

INTRODUCTIONS TO FILM STUDIES

OTHER SELECT TITLES IN THE SHORT CUTS SERIES

- THE HORROR GENRE: FROM BEELZEBUB TO BLAIR WITCH Paul Wells
- THE STAR SYSTEM: HOLLYWOOD'S PRODUCTION OF POPULAR IDENTITIES Paul McDonald
- SCIENCE FICTION CINEMA: FROM OUTERSPACE TO CYBERSPACE Geoff King and Tanya Krzywinska
- EARLY SOVIET CINEMA: INNOVATION, IDEOLOGY AND PROPAGANDA David Gillespie
- READING HOLLYWOOD: SPACES AND MEANINGS IN AMERICAN FILM Deborah Thomas
- DISASTER MOVIES: THE CINEMA OF CATASTROPHE Stephen Keane
- THE WESTERN GENRE: FROM LORDSBURG TO BIG WHISKEY John Saunders
- PSYCHOANALYSIS AND CINEMA: THE PLAY OF SHADOWS Vicky Lebeau
- COSTUME AND CINEMA: DRESS CODES IN POPULAR FILM Sarah Street
- MISE-EN-SCÈNE: FILM STYLE AND INTERPRETATION John Gibbs
- NEW CHINESE CINEMA: CHALLENGING REPRESENTATIONS Sheila Cornelius with Ian Haydn Smith
- ANIMATION: GENRE AND AUTHORSHIP Paul Wells
- WOMEN'S CINEMA: THE CONTESTED SCREEN Alison Butler
- BRITISH SOCIAL REALISM: FROM DOCUMENTARY TO BRIT GRIT Samantha Lay
- FILM EDITING: THE ART OF THE EXPRESSIVE Valerie Orpen
- AVANT-GARDE FILM: FORMS, THEMES AND PASSIONS Michael O'Pray
- PRODUCTION DESIGN: ARCHITECTS OF THE SCREEN Jane Barnwell
- NEW GERMAN CINEMA: IMAGES OF A GENERATION Julia Knight
- EARLY CINEMA: FROM FACTORY GATE TO DREAM FACTORY Simon Poppo and Joe Kember
- MUSIC IN FILM: SOUNDTRACKS AND SYNERGY Pauline Reay
- MELODRAMA: GENRE, STYLE, SENSIBILITY John Mercer and Martin Shingler
- FEMINIST FILM STUDIES: WRITING THE WOMAN INTO CINEMA Janet McCabe
- FILM PERFORMANCE: FROM ACHIEVEMENT TO APPRECIATION Andrew Klevan
- NEW DIGITAL CINEMA: REINVENTING THE MOVING IMAGE Holly Willis
- THE MUSICAL: RACE, GENDER AND PERFORMANCE Susan Smith
- TEEN MOVIES: AMERICAN YOUTH ON SCREEN Timothy Shary
- FILM NOIR: FROM BERLIN TO SIN CITY Mark Bould
- DOCUMENTARY: THE MARGINS OF REALITY Paul Ward
- THE NEW HOLLYWOOD: FROM BONNIE AND CLYDE TO STAR WARS Peter Krämer
- ITALIAN NEO-REALISM: REBUILDING THE CINEMATIC CITY Mark Shiel
- WAR CINEMA: HOLLYWOOD ON THE FRONT LINE Guy Westwell
- FILM GENRE: FROM ICONOGRAPHY TO IDEOLOGY Barry Keith Grant
- ROMANTIC COMEDY: BOY MEETS GIRL MEETS GENRE Tamar Jeffers McDonald
- SPECTATORSHIP: THE POWER OF LOOKING ON Michele Aaron
- SHAKESPEARE ON FILM: SUCH THINGS THAT DREAMS ARE MADE OF Carolyn Jess-Cooke
- CRIME FILMS: INVESTIGATING THE SCENE Kirsten Moana Thompson
- THE FRENCH NEW WAVE: A NEW LOOK Naomi Greene
- CINEMA AND HISTORY: THE TELLING OF STORIES Mike Chopra-Gant
- GERMAN EXPRESSIONIST CINEMA: THE WORLD OF LIGHT AND SHADOW Ian Roberts
- FILM AND PHILOSOPHY: TAKING MOVIES SERIOUSLY Daniel Shaw
- CONTEMPORARY BRITISH CINEMA: FROM HERITAGE TO HORROR James Leggott
- RELIGION AND FILM: CINEMA AND THE RE-CREATION OF THE WORLD S. Brent Plate
- FANTASY CINEMA: IMPOSSIBLE WORLDS ON SCREEN David Butler
- FILM VIOLENCE: HISTORY, IDEOLOGY, GENRE James Kendrick
- NEW KOREAN CINEMA: BREAKING THE WAVES Darcy Paquet
- FILM AUTHORSHIP: AUTEURS AND OTHER MYTHS C. Paul Sellors
- THE VAMPIRE FILM: UNDEAD CINEMA Jeffrey Weinstock
- HERITAGE FILM: NATION, GENRE AND REPRESENTATION Belén Vidal
- QUEER CINEMA: SCHOOLGIRLS, VAMPIRES AND GAY COWBOYS Barbara Mennel
- ACTION MOVIES: THE CINEMA OF STRIKING BACK Harvey O'Brien
- BOLLYWOOD: GODS, GLAMOUR AND GOSSIP Kush Varia
- THE SPORTS FILM: GAMES PEOPLE PLAY Bruce Babington
- THE HEIST FILM: STEALING WITH STYLE Daryl Lee
- INTERNATIONAL POLITICS AND FILM: SPACE, VISION, POWER Sean Carter & Klaus Dodds
- FILM THEORY: CREATING A CINEMATIC GRAMMAR Felicity Colman
- BIO-PICS: A LIFE IN PICTURES Ellen Cheshire
- FILM PROGRAMMING: CURATING FOR CINEMAS, FESTIVALS, ARCHIVES Peter Bosma
- POSTMODERNISM AND FILM: RETHINKING HOLLYWOOD'S AESTHETICS Catherine Constable
- THE ROAD MOVIE: IN SEARCH OF MEANING Neil Archer

PRISON MOVIES

CINEMA BEHIND BARS

KEVIN KEHRWALD



WALLFLOWER

LONDON and NEW YORK

A Wallflower Press Book
Published by
Columbia University Press
Publishers Since 1893
New York Chichester, West Sussex
cup.columbia.edu

Copyright © 2017 Columbia University Press
All rights reserved.
Wallflower Press® is a registered trademark of Columbia University Press.

A complete CIP record is available from the Library of Congress

ISBN 978-0-231-18114-3 (cloth : alk. paper)
ISBN 978-0-231-18115-0 (pbk. : alk. paper)
ISBN 978-0-231-85104-6 (e-book)



Columbia University Press books are printed on permanent and durable acid-free paper.

Printed in the United States of America

Cover image: *Midnight Express* (1978) © Columbia Pictures