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As a radical critique of theoretical sociological orthodoxy, *The Dominant Ideology Thesis* has generated controversy since first publication. It has also been widely accepted, however, as a major critical appraisal of one central theoretical concern within modern Marxism and an important contribution to the current debate about the functions of ideology in social life.

Hans Eysenck is one of the world's leading psychologists and undoubtedly the most controversial. Throughout a long and illustrious career his work on personality and intelligence has aroused impassioned debate and attacks, both verbal and physical, on Eysenck himself. In his compelling and absorbing autobiography, Eysenck recounts in some detail the battles he had to fight in order to establish his major conclusions, as well as the reasons why he investigated these subjects. He also discusses his work on such topics as the health hazards of smoking, the prophylactic effects of behavior therapy on cancer and coronary heart disease, parapsychology, astrology, and other matters. In a new foreword, written for this edition, Eysenck expresses his pleasure regarding the fact that his autobiography is now being published in the United States. He discusses how much of his scientific life has been bound up with American psychology. Also new to this American edition is a chapter titled "Genius, Creativity, and Vitamins," in which Eysenck talks about the research he has worked on since his retirement in 1983. *Rebel with a Cause* is an intriguing autobiography and will be of paramount interest to psychologists, sociologists, and genetic scientists.

Why do we think of clusters of films as 'national cinema'? Why has the relationship between the nation and film become so widely and uncritically accepted? 'Theorising National Cinema' is a major contribution to work on national cinema, by many of the leading scholars in the field. It addresses the knotty and complex relationship between cinema and national identity, showing that the nationality of a cinema production company, and the films that its made, have not always been seen as pertinent. The volume begins by reviewing and rethinking the concept of national cinema in an age of globalisation, and it goes on to chart the parallel developments of national film industries and the idea of a nation state in countries as diverse as Japan, South Korea, Russia, France and Italy. The issues of a 'national cinema' for nation

states of contested status, with disputed borders or displaced peoples, is discussed in relation to film-making in Taiwan, Ireland and Palestine. The contributors also consider the future of national cinema in an age of trans-national cultural flows, exploring issues of national identity and cinema in Latin America, Asia, the Middle-East, India, Africa and Europe. 'Theorising National Cinema' also includes a valuable bibliography of works on national cinema.

"Filmmakers in sub-Saharan Francophone Africa have been using cinema since independence in the Sixties to challenge existing Western stereotypes of the continent. The author shows how directors working in a postcolonial context that has inevitably influence film agendas and styles have produced a range of alternative, challenging representations"--Page 4 of cover.

This study analyses the historical development of South African cinema up to the book's original publication in 1988. It describes the films and comments on their relationship to South African realities, addressing all aspects of the industry, focusing on domestic production, but also discussing international film companies who use South Africa as a location. It explores tensions between English-language and Afrikaans-language films, and between films made for blacks and films made for whites. Going behind the scenes the author looks at the financial infrastructure, the marketing strategies, and the work habits of the film industry. He concludes with a discussion of independent filmmaking, the obstacles facing South Africans who want to make films with artistic and political integrity, and the possibilities of progress in the future. Includes comprehensive bibliography and filmography listing all feature films made in South Africa between 1910 and 1985 together with documentary films by South Africans, non-South Africans, and exiles about the country.

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