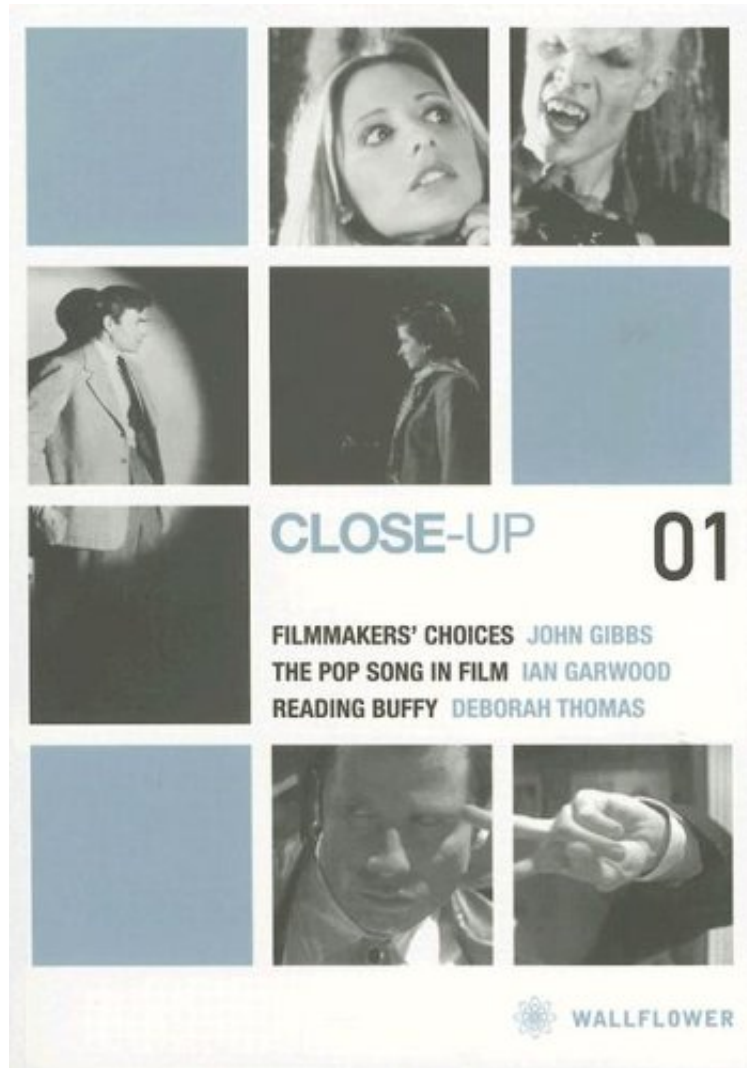


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Close Up is an innovative and accessible new annual series devoted to the close analysis of film and television. Each volume will contain three extended individual studies linked by a concern to explore in detail the decisions that go into the making of films or television programmes. Filmmakers' Choices, John GibbsDesigned for the launch of the series, Filmmakers' Choices explores different areas of decision-making within film production, focusing on each in the

analysis of a film. The discussion of *Talk to Her* (2002) examines the detailed construction of point of view; the account of *Lured* (1947) is simultaneously a reflection on narrative construction and a look at the creative possibilities of coincidence. Other films under investigation include *The Reckless Moment* (1949) and *Unforgiven* (1992). *The Pop Song in Film*, Ian Garwood Ian Garwood offers a series of detailed interpretations of moments in films where the pop song adopts a decisive storytelling role. The study focuses on both on-screen musical performances and the use of the song as a kind of musical voiceover. It features close commentary on examples ranging from the Frank Sinatra star-vehicle musical *Young at Heart* (1954) to the opening of Quentin Tarantino's *Jackie Brown* (1997). *Reading Buffy*, Deborah Thomas *Reading Buffy* looks at Joss Whedon's acclaimed television series, *Buffy the Vampire Slayer*, through a close-reading approach more usually applied to films. The series is seen not just to create a richly detailed and satisfying fictional world, but to be an abundant source of complex meanings. Several aspects of *Buffy* are examined: its visual intelligence, the playful sophistication of its narrative strategies and the interest the series takes in its relationship with its many fans.

About the Author John Gibbs and Doug Pye are both lecturers in film studies at the University of Reading.