With cinema seemingly ever more obsessed with recycling itself, this is a timely as well as exuberant, learned and massively detailed exploration of that least prestigious form of adaptation – the movie remake. With examples from silent cinema to Bollywood and comic book franchises, Lauren Rosewarne expertly analyses different kinds of remake (upgrades, nostalgic homages, fashionable reboots) and shows that, in spite of critical disdain, remakes have been central to film history. *Why We Remake* is a must read for all students of adaptation.

– **Professor Ian Hunter, De Montfort University, author of**
*Cult Film as a Guide to Life:
Fandom, Adaptation, and Identity*

Lauren Rosewarne's illuminating book challenges conventional wisdom about remakes in general and American remakes in particular. Drawing from a wealth of film reviews and studies, she adeptly problematizes the prejudices towards remakes and foregrounds the financial and artistic stakes in producing them. Throughout her study Rosewarne emphasizes the extent to which remakes are indeed adaptations that allow creators to incorporate the most recent cinematographic technologies and address contemporary social, cultural, and political concerns through the lens of familiar storylines. In the end, *Why We Remake* asks us to question our own presuppositions about what a remake is and does.

– **Professor Anne Duggan, Wayne State University,**
author of *Queer Enchantments: Gender, Sexuality, and Class in the*
Fairy-Tale Cinema of Jacques Demy

Lauren Rosewarne's latest study of cinema remakes offers a fresh, compelling perspective on remaking, among film study's most relevant areas of research. Providing a typology of the various motives that move those in the industry to expend their energies in a form of repetition, Rosewarne's *Why We Remake* helps explain the appeal to filmmakers and filmgoers alike of new versions of something old, usefully identifying their

sources of originality. Her book offers an accessible discussion of important issues, along with well-handled analyses of individual films.

– **Professor R. Barton Palmer, Clemson University,**
editor (with Amanda Ann Klein) of *Cycles, Sequels, Spin-offs,*
Remakes, and Reboots: Multiplicities in Film and Television

Lauren Rosewarne's thoroughly researched book explores the remake's reputation for commercializing, cannibalizing, and corrupting the films it revisits, as well as the recurring pleasures the remake provides its many audiences. She offers a kaleidoscopic and incisive approach to a topic of (literally) perennial interest.

– **Professor Tricia Welsch, Bowdoin College,**
author of *Gloria Swanson: Ready for Her Close-Up*

In an era of incessant remakes, Lauren Rosewarne offers a wide-ranging, multidisciplinary guide to a film phenomenon more visible than ever today. *Why We Remake* offers six persuasive and well-illustrated answers to why films are remade, from corporate greed and building better blockbusters to cultural fads and the invocation of nostalgia.

– **Professor Elyce Rae Helford, Middle Tennessee State University,**
editor of *The Woman Fantastic in Contemporary American Media*
Culture* and author of *What Price Hollywood?: Gender and Sex in the
Films of George Cukor

Richly detailed and persuasively argued, *Why We Remake* provides an engaging and comprehensive analysis of the varying motivations that prompt film remakes. A valuable resource for anyone interested in contemporary cinema and the forces that shape it.

– **Professor Leonard Koos, University of Mary Washington,**
co-editor (with Jennifer Forrest) of *Dead Ringers:*
The Remake in Theory and Practice

That once critically dismissed minority phenomena of remaking movies, Rosewarne convincingly argues, has expanded to engulf, and so characterise, mainstream film production. Sharp originality is dissolved into warming nostalgia, and excoriating film classics are defanged and gentrified. Just try finding something genuinely new at your local multiplex! So in *Why We Remake*, Rosewarne deftly delineates remake tendencies and categories, situating each in industrial, political and cultural contexts, and exploring their counterintuitive appeal and popularity. This is a pivotal intervention into any discussion of the lineaments of contemporary popular culture, in the context of postmodernity, and beyond.

– **Dr. Benjamin Halligan, University of Wolverhampton,**
author of *Desires for Reality: Radicalism and Revolution*
in Western European Film

Why We Remake not only answers the big question What justifies a remake? but other intriguing questions like Why are audiences drawn to remakes? and How do economic factors figure into a remake's necessity – or success? In six well-researched chapters, Lauren Rosewarne provides some surprising, insightful answers. *Why We Remake* adds an important new volume to film and television criticism by exploring the industrial and creative impetus behind remakes. A wide range of multidisciplinary popular or academic sources and plenty of film references make this book an enjoyable must-read.

– **Professor Lynnette Porter, Embry-Riddle Aeronautical University,**
author of *The Doctor Who Franchise: American Influence,*
Fan Culture and the Spinoffs

More cynical accounts of the Hollywood remake describe a creatively bankrupt industry commodifying nostalgia for a dimwitted public. *Why We Remake* is a welcome corrective to that narrative. Exhaustively researched and deftly argued, Rosewarne takes the industry (and the spectator) seriously, and examines the remake as a complex network of economic, artistic, and emotional investments.

– **Dr. Andrew Scahill, University of Colorado Denver,**
author of *The Revolting Child in Horror Cinema:*
Youth Rebellion and Queer Spectatorship

Lauren Rosewarne sets out to answer the question of “why bother” remaking and finds an array of possible answers, from creative remakes to conservative approaches to new and untested material. Drawing from discussions of industry, audiences and media products, Rosewarne explores the motivations for a stunning range of remakes of both films and TV programmes. Her illuminating analyses examine current media recycling practices and the relationship between audiences and producers, offering an important contribution to film and media studies.

– **Dr. Jonathan Evans, University of Portsmouth, author of *The Many Voices of Lydia Davis: Translation, Rewriting, Intertextuality***
and editor (with Fruela Fernandez) of *The Routledge Handbook of Translation and Politics*

Rich with examples and detail, this book offers a lively analysis of the myriad factors behind the much maligned but increasingly popular culture of the screen remake.

– **Associate Professor Anna Potter, University of the Sunshine Coast, author of *Creativity, Culture and Commerce: Producing Australian Children's Television with Public Value***

This accessible and wide-ranging study invites us to think more lucidly and expansively about the whys and wherefores of film and television remakes.

Analyzing an extensive body of writing by scholars, reviewers and fans, Rosewarne expertly skewers the unquestioned assumptions and fallacies that abound in discussions of the screen remake and explores how public discourse about remakes intersects with the shifting economic imperatives, aesthetic ideals and cultural anxieties of our time.

– **Dr. Stephen Harper, University of Portsmouth,**
author of *Madness, Power and the Media: Class, Gender and*
Race in Popular Representations of Mental Distress

Exploring the political, economic, and emotional motivation behind film remakes, Rosewarne's concise and comprehensive study takes her reader on a journey through the multi-faceted landscape of this elemental dimension of cinema. With her focus on the prevalence and pleasure of the remake in a variety of contexts, Rosewarne aptly elucidates the inherent and creative value of remake production.

– **Professor Linda Belau, University of Texas Rio Grande Valley,**
editor of *Horror Television in the Age of Consumption: Binging on Fear*

Why We Remake

This examination of film and television remakes focuses explicitly on why – since the dawn of cinema – studios have remade screen media over and over again. Each chapter provides insight into the business of Hollywood, the motivations of filmmakers and also the pleasures for audiences and offers in depth explanations for the whys of remaking.

Utilizing an interdisciplinary approach, the author draws from existing literature, close readings of films and a dataset of hundreds of film reviews to provide a taxonomy and deep-dive into six unique rationales for remaking premade titles:

- The better remake.
- The economic remake.
- The nostalgic remake.
- The Americanized remake.
- The creative remake.
- The fashionable remake.

This unique examination of the industrial activity of remaking will be of great interest to academics and students working in the areas of film and adaptation studies, narrative, media discourse, transmedia storytelling, American cinema and cultural studies.

Lauren Rosewarne is Senior Lecturer in the School of Social and Political Sciences at the University of Melbourne, Australia, and is an expert in sex, gender, media and popular culture. This is Lauren's eleventh book. More information can be found at www.laurenrosewarne.com

Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

Why We Remake

The Politics, Economics and Emotions
of Film and TV Remakes

Lauren Rosewarne

First published 2020
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

and by Routledge
52 Vanderbilt Avenue, New York, NY 10017

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2020 Lauren Rosewarne

The right of Lauren Rosewarne to be identified as author of this work has been asserted by her in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

Library of Congress Cataloging-in-Publication Data

A catalog record for this book has been requested

ISBN: 978-0-367-41913-4 (hbk)

ISBN: 978-0-367-81683-4 (ebk)

Typeset in Baskerville
by Apex CoVantage, LLC

Contents

<i>Acknowledgments</i>	x
Introduction	1
1 The bigger and better remake	9
2 The economic remake	39
3 The nostalgic remake	80
4 The Americanized remake	127
5 The creative remake	173
6 The fashionable remake	228
Conclusion	279
<i>Bibliography</i>	282
<i>Index</i>	333

Acknowledgments

With thanks to Suzanne Richardson, Richa Kohli and Sukriti Pandey at Routledge. Thanks also to Professor Peter Rutland and the Allbritton Center for the Study of Public Life at Wesleyan University, who kindly hosted me as a Visiting Associate Professor during the completion of this manuscript.

Introduction

Of the broad range of criticisms leveled against remakes, a popular accusation made by critics and commentators is that such material fails to justify its existence. This line of attack usually takes two forms: a remake is overtly accused of being *unnecessary*, alternatively critics ask *why bother* or *what's the point?* In his *North County Times* review of the horror film *Friday the 13th* (2009) for example, Dan Bennett asks “Does the world need a re-imagining” of the 1980 film?¹ Alyssa Rosenberg, in *The Atlantic*, reviewed *Being Human* (2011–2014) – the US remake of the British sci-fi series (2008–2013) – and commented, “Nothing about the *Being Human* remake is necessary. The original show isn’t gone before its time. It’s not a good concept executed disastrously, or even poorly.”² During the writing of this book, Disney’s blockbuster *The Lion King* (2019) – the remake of the 1994 animation – was released, and several reviewers were quick to claim that the new film hadn’t earned its production. In Peter Debruge’s *Variety* review for example, he posits that the film “raises the inevitable question, ‘Why bother?’”³ In Chris Knight’s *National Post* article, he punnily contends that the 2019 film poses “one mane question: why?”⁴ Oggs Cruz in *Rappler* dubs the new *Lion King* as bloated and unnecessary,⁵ Kristen Lopez in *Gizmodo* reviewed it as “gorgeous but completely unnecessary”⁶ and *unnecessary* is repeated widely in commentary.⁷ Robert Moran, in *The Sydney Morning Herald*, mentions both *The Lion King* and *Mulan* (2020) – the live-action remake of the 1998 animation – and asks, “Why do these remakes exist, who are they for and why are we watching them?”⁸ In an *Independent* review of *The Lion King* it is contended that “technological advances apart, there’s no reason at all for it.”⁹ Versions of this same criticism are apparent in commentary on a range of remakes, for example:

- In a review of the thriller *The Truth About Charlie* (2002) – a remake of *Charade* (1963) – Jane Horwitz in the *Buffalo News* asks, “what’s the point?”¹⁰
- Discussing *Alfie* (2004) – a remake of the 1966 romcom – Anthony Quinn in *The Independent* asks “what is the point of this movie?”¹¹

2 Introduction

- In Rob Young's *CinelineX* review of *The Omen* (2006) – a remake of the 1976 horror film – he writes: "If you've seen the original version . . . and then you watch the remake from 2006, you have to ask 'Why did they even bother?'" The remake was barely even a remake. It was a shot-for-shot, scene-for-scene copy of the original."¹²
- Paddy Shennan in the *Liverpool Echo* asks, "what's the point?"¹³ of the crime-drama *Minder* (2009), a film adaptation of the British television series (1979–1994).
- In Walt Belcher's *Tampa Tribune* review of *Carrie* (2013) – the remake of the 1976 horror film – he asks, "The big question is: Why bother?"¹⁴
- In a review of the crime-drama *The Rockford Files* (2010) – an adaptation of the television series (1974–1980) – Tim Goodman in the *Houston Chronicle* asks, "why bother?"¹⁵
- In James Verniere's *Boston Herald* review of the horror film *The Wolfman* (2010) – a remake of *The Wolf Man* (1941) – he calls it a "why-bother remake."¹⁶
- In Dave Rosenthal's *Baltimore Sun* review of *Total Recall* (2012) – a remake of the 1990 sci-fi film – he asks, "why bother?"¹⁷ In Richard Corliss's *Time* magazine review of the same remake he poses: "Questions, questions nip at Len Wiseman's *Total Recall* like so many rats at the feet of a sleeping hobo. The big *why* is, Why bother?"¹⁸
- In Brian Moylan's *Guardian* review of the crime-drama *Gracepoint* (2014b) – the US remake of the British *Broadchurch* (2013–2017) – he asks: "why bother?"¹⁹
- In Tim Walker's *Independent* review of *Point Break* (2015) – the remake of the 1991 crime-drama – he asks, "what's the point, dude?"²⁰
- In a review of *Poltergeist* (2015) – the remake of the 1982 horror film – Liz Braun in the *St. Thomas Times-Journal* asks: "So here's the obvious question with a movie remake like *Poltergeist*: Why bother?"²¹
- In Alissa Wilkinson's *Vox* review of the crime-drama *Murder on the Orient Express* (2017) – another film adaptation of the 1934 Agatha Christie novel, first filmed in 1974 – she asks: "Why bother?"²²
- In Ralph McLean's *Sunday Life* review of *Dumbo* (2019) – the live-action remake of the 1941 animation – he posits: "*Dumbo* throws up more questions than answers. The first one is probably, why bother at all?"²³
- In a *Moviehole* review of the comedy *The Hustle* (2019) – a remake of *Dirty Rotten Scoundrels* (1988), itself a remake of *Bedtime Story* (1964) – K.T Simpson asks, "When you've got a classic film like *Dirty Rotten Scoundrels* with a top cast of Steve Martin and Michael Caine – it begs the question: why bother remaking it?"²⁴
- In Matthew Lucas's *Dispatch* review of *Aladdin* (2019) – the live-action remake of the 1992 animation – he asks, "What's the point?"²⁵

The same criticism is expressed through accusations of remakes being *pointless*, *irrelevant* or *uninspired*,²⁶ with the undercurrent being that the remake

has somehow failed to prove itself. In an article for *Politico*, Simon Abrams observes that “[r]emakes have to work harder to justify their existence than any other kind of film, harder, even, than literary adaptations.”²⁷ This book specifically hones in on this issue of justification, asking *why* films are remade – notably amid such widespread negative discourse – and proposing a range of interdisciplinary answers.

Remakes are under a unique kind of pressure that rarely gets directed at other screen content: such productions are expected to make a convincing case to audiences that they are worth seeing even though their content is not “new.” This burden is a distinctly *screen* phenomenon without an equivalent in other entertainment media. We don’t, for example, consider each performance of a play as a *remake*. Film theorists Rüdiger Heinze and Lucia Krämer make the same point in the context of music performances:

New productions and performances of a symphony by, say, Beethoven, are usually neither called remakes nor re-adaptations (which they are), nor are they typically accused of being mere copies of previous versions of the same piece.²⁸

While most remake criticisms such as those listed earlier don’t elaborate on the accusation of pointlessness or unjustifiability – presuming, seemingly, that readers would just agree that it’s perfectly acceptable to condemn a remake on such grounds – occasionally such an allegation is fleshed out, whereby possibly justifiable circumstances for reproduction are hinted at (even if the specific remake in question is not considered as such an example). Rosenberg, quoted earlier, suggests that a television show cancelled “before its time” might justify a revisiting, ditto a good concept poorly executed. Young – also quoted earlier – flags that the shot-for-shot duplication apparent in *The Omen* (2006) was central in its *unjustifiability*, thus suggesting that a creative reimagining could, conversely, make reproduction worthwhile. In A.A. Dowd’s *A/V Film* discussion of *The Texas Chainsaw Massacre* (2003) – a remake of the 1974 horror film – he suggests that a film looking dated or losing its scare factor might warrant reproduction: “Plenty of horror remakes are unnecessary; we didn’t need a new *Texas Chainsaw Massacre*, because we still have the old one, and it’s lost none of its nerve-shredding, sleep-destroying power.”²⁹ In Alan Sepinwall’s book *The Revolution Was Televised*, he expands on this point, arguing that remakes need to improve upon a predecessor: “Hollywood has a bad habit of remaking greatness when there’s no upside in it. You cannot make a better *Psycho* [1960] than Alfred Hitchcock did, so why bother?”³⁰ Implicit in Sepinwall’s comment is the belief that remakes can’t improve on excellence and that attempting to do so is pointless, something echoed by several writers. Clarence Moore in his discussion of *Psycho* (1998), for example, argues: “What’s the point of remaking a movie if you’re not going to improve on the original?”³¹ Bill Keveney in *USA Today* poses this question in broader terms:

“Why reproduce what’s already been done, particularly originals held in such high regard?”³² Paul Mavis also asks this question in his analysis of the romance *Second Bureau* (1936), a remake of the French film *Deuxième bureau* (*Second Bureau*) (1935): “if you can’t do any better than the original, why bother?”³³ Turning these arguments around, therefore, seemingly an occasion when a remake *could* be worthwhile, centers on a (re)production that succeeds in improving on the old. Reimagining a film widely perceived as bad would thus be a good starting point.

The “justifiable” occasions for remaking discussed thus far, however, provide only part of the answer to the central question of this book. Remake rationales such as a lost or destroyed print – as frequently occurred in the case of many silent films³⁴ – or if a new film fixes or builds upon its predecessor, ignores the reality that there are, in fact, *a deluge* of explanations as to why media is remade, many of which have nothing to do with lost prints or poor production values. In this volume, I examine the economic, political and emotional reasons for why previously filmed content is revisited, and I cluster my answers into six categories and, thus, six chapters.

Chapter 1: *The Bigger and Better Remake* introduces the most obvious reason why a film or television series is remade: to improve on what’s gone before. This chapter explores the blockbuster model of contemporary filmmaking whereby old titles are repeatedly revisited in line with Hollywood’s preoccupation with “event cinema.” A key component of blockbusters is big budgets: this chapter examines money spent on new technology (including sound and color in eras past, and CGI and 3D more recently) as well as on all-star casting. The objective of such productions is making a film that is enhanced through its expansion. Cautionary notes on the subjectivity of “better” in the context of filmmaking are also provided.

Chapter 2: *The Economic Remake* examines the role of money in reproduction, presenting the case of a risk-averse Hollywood – but also an industry that is very willing to spend exorbitant sums if a project feels like a “sure(r) thing.” Hollywood’s desire to recapture lightning in a bottle is a key driver in revisiting previously filmed stories. I explore remakes that succeed in making money and also investigate the box office flops. Risk-aversion on the part of audiences is analyzed, as are debates around diminishing returns. The notion of remakes not only helping to make money through the box office but also through populating a studio’s catalogue and reigniting interest in a predecessor are also discussed. Also explored are remakes helping studios to *save* money through script recycling and the increased return on investment that comes from utilizing creative material across several properties. The ability to take advantage of both pre-existing titles and audience awareness is examined as related to media branding and marketing, and debates around remakes destroying competition are explored: both as related to legacy and, more commonly, with remakes becoming *the* definitive presentation of story.

Chapter 3: *The Nostalgic Remake* explores the integral role of looking backwards in contemporary media (re)production, whereby popular culture provides audiences an opportunity to go home again through a new incarnation of a tale they're already familiar with. Disney's commitment to remaking its animation back catalogue, for example, is heavily motivated by the studio's understanding of audience fervor for consuming media that references their youth, and the keen awareness that money can be made from facilitating this. More broadly the repeated filming of fairy tales, classic literature and classic film and television productions illustrates the widespread appreciation of well-told stories, even if such stories have appeared on screen many times previously. An investigation is conducted into why audiences keep paying to see remakes (often in spite of vocal complaints about them), and the range of pleasures proffered by new spins on old stories is scoped. Also examined are the mixed blessings of nostalgia: while the pleasures for audiences may be obvious, the reproduction of a beloved film or television series can also prompt unfavorable comparisons, and instead of being perceived as a better production, can motivate audiences to recall how much more they enjoyed the predecessor. The notions of permanent nostalgia, revisionist (and sanitized) history and the half-lives of productions are also investigated. The chapter ends with a brief discussion of remakes that eschew nostalgia in favor of making a film that is intended to be consumed as an entirely new production.

Chapter 4: *The Americanized Remake* proposes that a key motive behind remaking is to produce a new *American* film with *American* stars and *American* settings. While this can involve non-English language movies remade in English to increase their accessibility, it also involves US remakes of English-language content from countries like the UK and Australia. In this chapter I explore the politics of Americanization – oftentimes used as a euphemism for American imperialism and American cultural hegemony – and investigate some of the stereotypes about American productions and American audiences, examining the role of factors like subtitles and accents in motivating reimaginings of international content. The commercial nature of US film and television is often contrasted with the assumed artistry of world media: resultantly, American remakes are frequently accused of being dumbed down, sanitized and having stupidly happy endings. Americanization, of course, can also be synonymous with *Hollywoodization*, whereby the US incarnation is enhanced through higher production values, better looking casts and a faster-paced, more slickly presented plot. This chapter ends with a discussion of transnational remakes produced by countries *other* than the US to highlight that such activity is not exclusively an American phenomenon.

Chapter 5: *The Creative Remake* examines the artistic and innovative motivations propelling filmmakers to revisit a title. So often remakes are accused of exemplifying Hollywood's terminal lack of ideas whereby past

properties are remade and international ideas stolen to compensate for the industry's lack of creativity: this chapter provides the counter case, contending that remakes can actually be creative, even when their stories aren't totally "new." This discussion includes an investigation of autoremakes – where directors remake their own content – as well as the content of other filmmakers in an attempt to put their own unique stamp on an already-filmed story. Remakes considered as "better" are examined to identify factors that help a reproduction not only succeed at the box office but also be construed as a creative reworking. Such creativity can involve remaking bad films or expanding on an existing property with deeper characterization and a reimagined setting. Remakes also become creative through more wholesale changes. This can involve swapping the genre – turning a thriller, for example, into a musical – or by targeting an entirely new audience, perhaps re-adapting a piece of classic literature as an animated children's film. Also explored – and problematized – is the assumed good of creativity and the idea of originality as fetishized.

Chapter 6: *The Fashionable Remake* explores the harnessing of fads as a key driver in media reproduction. I explore trends in genre – such as musicals and biblical epics in the 1950s or horror films in the 2000s – whereby the whims of audience appetites are central motivations in remaking. Also examined are different happenings in the zeitgeist – for example cultural revolutions like evolving race and gender relations and social issues such as HIV/AIDS, climate change and violence – that are harnessed to update material for a new audience, enabling an old story to seem fresh and cutting-edge. Renewed interest in certain subjects like the military and surveillance emerging after 9/11, for example, saw the remaking of Cold War-era media. Similarly, the era of MeToo and the Trump presidency ushered in a reinvigorated interest in women's stories, thus seeing feminist and female-centric media remade to capitalize on the zeitgeist.

A key theme of this volume is the negative discourse surrounding remakes, whereby condemning commentary and discourse exists in the same mediascape as constant reproduction. Steven Zeitchik in *The Washington Post* uses the term "grumble gap" – a phrase echoed at various junctures in this volume – referring to the dynamic whereby remakes are endlessly complained about and yet are often heartily consumed.³⁵ This grumbling and, more broadly, this tale of negativity, is exposed in *Why We Remake* through reference to hundreds of film and television reviews, which give important insight into the cultural chatter surrounding media (re)production and illustrating a conflicted and confused mediascape whereby the objectives of studios and the wants of audiences sometimes clash and other times mesh, often with little logic as to why.

Aside from providing insight into the negative discourse surrounding remakes, reviews serve to help populate the list of films and television series drawn upon in this volume, most of which are never advertised as such.

It is important, before embarking on my discussion of the whys of remaking, to briefly establish some definitions and parameters. In my 2019 book

Sex and Sexuality in Modern Screen Media Remakes, I devoted my introductory chapter to explaining how I define *remake* and justifying the necessity for a scholarly investigation of them. Rather than rehash that same discussion here, I will just provide some key information. My favored definition is the simple one offered by film theorist Thomas Leitch: remakes are just “new versions of older movies.”³⁶ While I stretch this definition to include television, the gist is the same: I discuss the filming of stories that have already appeared on screen. This is not a book that attempts to uncover a root fairy tale or biblical story from where a plot derives, nor am I interested in the intertextual links between films as is examined in much fascinating postmodern scholarship. Rather, I focus on the act of remaking both as an industrial activity and as a creative expression whereby a previously filmed story finds a new life – or *new lives* – on screen at a later date. This book (almost) completely eschews discussions around fidelity and originality and instead takes a step back from analyzing the film texts themselves – something I do elsewhere³⁷ – to hone in on the whys of media (re)production. While adaptations – from literature or theater – are discussed in this volume, their inclusion is predicated on such stories having been filmed at least once for the screen *and then being filmed again* (something sometimes termed *re-adaptation*). *Adaptation* is also relevant to this discussion as describing reproduction between different media, for example, where a film is remade as a television series or vice versa. (Such productions have also been described as *transmedia adaptations* or *multiplicities* elsewhere). For this volume, being produced *again* for the screen is the determinant of *remake*. This definition is not without shortcomings, of course: as explored throughout this volume, a film might be construed as a remake by its audience but denied as such by its director, or an apparent remake may undergo such substantial alterations that render it almost completely dissimilar to its source text. I recognize therefore, that using *remake* is not without conjecture, but such debates are not the focus of this book.

Why We Remake draws from a range of disciplines – from political science to economics, from cultural studies to psychology – to understand the multi-faceted appeals for producers and also *consumers* in revisiting stories that have appeared on our screens on earlier occasions. It’s an exploration of the manufacturing of media and is revealing about a range of fascinating elements of the construction and consumption of creative cultural output.

Notes

- 1 Bennett, 2009.
- 2 Rosenberg, 2011.
- 3 Debruge, 2019.
- 4 Knight, 2019.
- 5 Cruz, 2019.
- 6 Lopez, 2019.
- 7 Koul, 2019; “Disney stuffs pockets with another cash-grab”, 2019; “A completely unnecessary remake”, 2019.

8 *Introduction*

- 8 Moran, 2019.
- 9 “Copycat Simba is a roaring letdown”, 2019.
- 10 Horwitz, 2002.
- 11 Quinn, 2004.
- 12 Young, 2016.
- 13 Shennan, 2009.
- 14 Belcher, 2018.
- 15 Goodman, 2010.
- 16 Verniere, 2010.
- 17 Rosenthal, 2012.
- 18 Corliss, 2012.
- 19 Moylan, 2014b.
- 20 Walker, 2016.
- 21 Braun, 2015.
- 22 Wilkinson, 2017.
- 23 McLean, 2019.
- 24 Simpson, 2019.
- 25 Lucas, 2019.
- 26 Rosewarne, 2019a, 8.
- 27 Abrams, 2011.
- 28 Heinze and Krämer, 2015, 11.
- 29 Dowd, 2016.
- 30 Sepinwall, 2012, 243.
- 31 Moore, 1998.
- 32 Keveney, 2004.
- 33 Mavis, 2001, 276.
- 34 Harris, 2013.
- 35 Zeitchik, 2019.
- 36 Leitch, 2002, 37.
- 37 Rosewarne, 2019a.

References

- 1 Fan productions are defined as “not-for-profit creations of individuals who do not work in the television or film industry” (Frazetti, 2009, 199). See also Hutcherson and O’Flynn, 2013; Looock and Verevis, 2012.
- 2 While a remake can become more memorable than the original because it was perceived as more enjoyable by audiences or was more widely lauded, film history also provides examples where remakes usurp originals because the original movie simply no longer exists. The US Library of Congress, for example, keeps a list of Lost Silent Feature Films, many of which have been remade and, thus, the remake – being accessible and thus *viewable* – indeed does usurp the original (Harris, 2013). On other occasions, a more *active* attempt at positioning a remake to usurp occurs. Physical destruction of predecessors is explored further in Chapter 2.
- 3 As contrasted with the large number of made-for-TV remakes whereby cinema releases are remade for a television audience, for example: *12 Angry Men* (1957) remade for television in 1997; *Camille* (1936) remade for television in 1984, or *I am a Fugitive from a Chain Gang* (1932), remade for television as *The Man Who Broke 1,000 Chains* (1987).
- 4 *The Beguiled* (2017), for example, was described by Kevin Maher in *The Times* as an “arthouse remake” of the 1971 film (Maher, 2017). In light of the remake’s \$10.5 million budget, its Academy Award winning director *and* its all-star cast, claiming that the remake is “arthouse” appears a bit of a stretch. Something similar could be said for *Far From Heaven* (2002) – which Helen Geib describes as “an arthouse remake of Douglas Sirk’s *All That Heaven Allows* [1955]” (Geib, 2011). The arthouse label again seems somewhat odd given that the film had a \$13.5 million budget and starred the Oscar-nominated Julianne Moore. Of course, in a mediascape dominated by blockbusters, the budget of both of these films does liken them more to indie or arthouse features.
- 5 Writer Saxon Bullock observes that “[l]ong-forgotten B movies can be a goldmine for quick and easy updates, as *The Fast and the Furious* [2001] proved, stealing the 1954 original’s title and a few aspects of the storyline. *Gone in 60 Seconds* [2000] performed a similar act of thievery on a low-budget 1974 thriller – while, on supposedly classier terrain, 1998’s *Meet Joe Black* took the basic premise of the 1934 movie *Death Takes a Holiday* – which only lasted 79 minutes – and stretched it over a mind-numbing three hours” (Bullock, 2012).
- 6 Knöppler, 2017, 198.
- 7 Johnson, 2009b, 63.
- 8 Heller-Nicholas, 2010, 92.
- 9 Harney, 2002, 74.
- 10 Remakes are often derided as *rip-offs* in reviews and commentary, for example *Birds II: Land’s End* (1994) as a “rotten Hitchcock rip-off” of *The Birds* (1963) (Roush, 1999); *Til There Was You* (1997) as a “truly stupendously boring rip-off of *Sleepless in Seattle* [1993]” (Lowing, 1997) and the film *My Favorite Martian* (1999) as “more rip off than blast off” of the TV series (1963–1966) (Chester, 1999).
- 11 Remakes are often derided as *knocks-offs* in reviews and commentary: *666: The Child* (2006), for example, as “so obviously a knock-off” of *The Omen* (1976) (Renner, 2016, 32); *The Italian Job* (2003) as a “souped-up knock-off” of the 1969 title (“DVD: Caine remake is very able!”, 2004); *Piranha* (1978) as “a cheap and nasty *Jaws* [1975] knock-off” (“Horror remake really takes the bait”, 2010) and the television series *Mistresses* (2013–2016) as a “cheap knockoff” of the UK drama (2008–2010) (Perigard, 2013).

- 12 Remakes have frequently been described as *clones* by critics, for example, the television series *In The House* (1995–1999) as a “clone” of *Who’s the Boss* (1984–1992) (Jicha, 1995); *Carrie* (2013) as a “horror clone” of the 1976 film (May, 2013) and *Guess Who* (2005) as a “thinly disguised clone of *Meet the Parents* [2000]” (Hobson, 2005).
- 13 The phrase *pale imitation* is frequently used to criticize remakes, for example *Kid Galahad* (1962) as a “pale imitation” of the 1937 film (Bondanella, 2004, 100), *Vanilla Sky* (2001) as a “pale imitation” of *Abre los ojos* (*Open Your Eyes*) (1997) (Gillespie, 2017) and *Poltergeist* (2015) as a “pale imitation” of the 1982 film (“Poltergeist review”, 2015).
- 14 *Carbon copy* is frequently used by reviewers to criticize remakes, for example, *Village of the Damned* (1995) as a “carbon copy” of the 1960 film (Owen, 1995), *Bad News Bears* (2005) as a “virtual carbon copy” of the 1976 film (Bellamy, 2005) and *The Omen* (2006) as a “carbon-copy” of the 1976 film (Iddings, 2006; Mullen, 2006; “Going to the Show with a Regular Guy: New ‘Omen’ is eerily familiar”, 2006). While the *carbon copy* accusation is presented to condemn a remake as unoriginal, there are rare subversions of this. In Andy Breslow’s review of *Quarantine* (2008) – a remake of the Spanish film [*Rec*] (2007) – he observes, “When I got a chance to see *Quarantine* I was pleased to see that the film is almost a carbon copy of the original.” For Breslow it was a *positive* that the American remake had remained true to what he had enjoyed so much about the Spanish film (Breslow, 2008).
- 15 *Pointless* is frequently deployed in criticisms of remakes, for example *Alfie Darling* (1975) – a remake of *Alfie* (1966) – as “a crude and vulgar rip-off with no subtlety and no point” (Nowlan and Wright Nowlan, 1989, 15), *Ben-Hur* (2016) as a “pointless remake” of the 1959 film (Smith, 2017) and *Psycho* (1998), the remake of the 1960 film, as “a pointless failure” (Canet, 2018, 21).
- 16 *The Plainsman* (1966), for example, described as a “painful remake” of the 1936 film (Cameron, 1997, 148); *Buddy Buddy* (1981) as a “painful remake” of the French film *L’emmerdeur* (*A Pain in the Ass*) (1973) (Halliwell and Walker, 1996, 169) and *The Ladykillers* (2004) as a “painful remake” of the 1955 film (“TOH! Ranks the Films of the Coen Brothers from Worst to Best”, 2016).
- 17 Critics often use *excruciating* to describe remakes, for example *Lost Horizon* (1973) as an “excruciating remake” of the 1937 film (Griffin and Masters, 1997, 73); *The Parent Trap* (1998) as an “excruciatingly unfunny” remake of the 1961 film (Anthony, 1998) and *The Women* (2008) as an “excruciating remake” of the 1939 film (Solomons, 2008).
- 18 *Slavish* can on occasions be complimentary – describing a remake with, for instance, meticulous attention to detail – for example *Let Me In* (2010) as a “very faithful, even slavish remake” of the Swedish film *Låt den rätte komma in* (*Let the Right One In*) (2008) (“Let Me skip the re-vamp”, 2010). More commonly however, *slavish* is used as a criticism: *Nosferatu the Vampyre* (1979) for example, as “an almost slavish remake” of *Nosferatu* (1922) (Wiener, 2002, 290); *Point of No Return* (1993) as a “slavish, redundant remake” of *La Femme Nikita* (1990) (Frank, 1997, 34) and *Psycho* (1998) as a “faithful-unto-slavish” remake of the 1960 film (Cheshire, 1998).
- 19 Remakes described as *stupid* include *Gone in 60 Seconds* (2000) as a “relentlessly stupid” remake of the 1974 film (Maltin, 2014); *The Karate Kid* (2010) as a “stupid remake” of the 1984 film (Oz, 2010), and *Dukes of Hazzard* (2005) as “another unnecessary, stupid remake” of the television series (1979–1985) (Wolgamott, 2005).
- 20 *Insipid* is often deployed to criticize remakes, for example *Red River* (1988) as an “insipid remake” of the 1948 film (Clifford, 1998); *Born Yesterday* (1993) as an

- “insipid remake” of the 1950 film (Seavor, 1993) and *No Reservations* (2007) as an “insipid remake” of the German film *Mostly Martha* (2001) (Lindenfeld and Parasecoli, 2017, 74).
- 21 *Anemic* is often deployed to criticize remakes, for example *Man in the Attic* (1953) as an “anaemic remake” of *The Lodger* (1927) (O’Neil, 1970, 88); *The Clown* (1953) as an “anemic remake” of *The Champ* (1931) (Parish, 1974, 831) and *13 Sins* (2014) as an “anemic remake” of the Thai film *13 game sayawung (13 Beloved)* (2006) (“Film Review: 13 Sins”, 2014).
 - 22 *Inferior* is very commonly deployed in criticisms of remakes, for example *Satan Met a Lady* (1936) as “an inferior remake of *The Maltese Falcon* (1931) (“Satan Met a Lady”, 1935); *The Lost World* (1960) as an “inferior remake” of the 1925 film (Kinnard, 1988, 13) and *Criminal* (2004), the remake of the Argentinian film *Nueve reinas (Nine Queens)* (2000), as having been “given the inferior-remake treatment” (Bradshaw, 2016).
 - 23 *Irrelevant* is a common criticisms of remakes, for example, *The Day the Earth Stood Still* (2008) as an “incompetent, utterly irrelevant remake” of the 1951 film (“The Day the Earth Stood Still”, 2009), *Fame* (2009) as an “irrelevant remake” of the 1980 film (“Fame? No chance: This irrelevant remake doesn’t light up the sky like a flame”, 2009) and *Point Break* (2015) as an “irrelevant remake” of the 1991 film (Mann, 2016).
 - 24 Remakes are frequently described as ill-advised, for example *Love Affair* (1994) as an “ill-advised remake” of the 1939 film (“‘Affairs’ of the heart”, 2014), *Red Dawn* (2012) as “an ill-advised remake of the campy 1984 original” (Coyleap, 2012) and *Brighton Rock* (2010) as “a moderately stylish but deeply ill-advised remake of John Boulting’s noir thriller [1948]” (“If Pinkie were perky, Brighton might rock”, 2011).
 - 25 *Half-hearted* is an accusation often leveled at remakes, for example *Docks of New Orleans* (1948) as “a half-hearted remake of the earlier Mr. Wong film [*Mr. Wong, Detective* (1938)]” (Backer, 2012, 152); *Grease 2* (1982) as a “half-hearted remake” of *Grease* (1978) (Moore, 2016) and *Sleepless* (2017) as a “half-hearted remake” of the French film *Nuit blanche (Sleepless Night)* (2011) (Miller, 2017).
 - 26 Remakes are often described as redundant, for example, *The Fog* (2005) as “a dreary and redundant remake” of the 1980 film (Tookey, 2006); *The Tourist* (2010) as a “redundant remake” of the French film *Anthony Zimmer* (2005) (Stanbrook, 2011) and *Secret in their Eyes* (2015) as a “redundant remake” of *El secreto de sus ojos (The Secret in their Eyes)* (2009) (Dowd, 2015).
 - 27 Greenberg, 1998, 115.
 - 28 Film theorists Rüdiger Heinze and Lucia Krämer observe the “enduring connotations of unoriginality” that plague remakes (Heinze and Krämer, 2015, 13). In his *Maclean’s* article, Brian D. Johnson similarly argues that the remake “makes a virtue of unoriginality” (Johnson, 2009b, 63). The *unoriginal* claim is, in fact, noted in most discussions of remakes (See for example: Gil, 2014; Smith and Verevis, 2017).
 - 29 *Uninspired* is used repeatedly to criticize remakes, for example the mini-series *Quo Vadis* (1985) as an “uninspired remake” of the 1951 film (Smith, 2004, 195); *Notorious* (1992) as a “tedious, uninspired remake” of the 1946 film (Cameron-Wilson and Speed, 1995, 141) and *Fun With Dick and Jane* (2005) as an “uninspired remake” of the 1977 film (Verniere, 2005).
 - 30 *Unnecessary* is very frequently deployed to criticize remakes, for example *Between Two Worlds* (1944) as “an ultimately tedious and unnecessary remake” of *Outward Bound* (1930) (Nissen, 2012, 70); *Swept Away* (2002), the remake of the Italian film *Travolti da un insolito destino nell’azzurro mare d’agosto (Swept Away)* (1974), as

- “limp, uninspired and unnecessary” (Carter, 2003, 11) and *The Last House on the Left* (2009) as an “ugly, unnecessary remake” of the 1972 film (Horton, 2009).
- 31 Communications theorist Alex Bevan observes that “remakes are popularly dismissed as creative laziness and a postmodern death of new ideas” (Bevan, 2013, 307). Cultural theorist Joyce Goggin similarly notes that “remakes and sequels remain a much-maligned category, invariably criticised as a form of lassitude on the part of directors and producers who opt out for a known commodity, banking on viewer familiarity with the ‘original’ to guarantee a presold product” (Goggin, 2010, 105).
 - 32 Film theorist Bliss Cua Lim discusses the supposed cannibalism of remakes, observing “The centrality of intertextual repetition in genre films is particularly pronounced in the cannibalism of a remake, which even more emphatically ‘ingests’ its precursors” (Lim, 2009, 195).
 - 33 Film theorists Scott A. Lukas and John Marmysz observe that remakes have “been targeted by critics as a form of pure borrowing – as a sort of cultural parasite that infects the high art form known as film” (Lukas and Marmysz, 2009b, 3). Cultural theorist Miguel Mera makes a similar observation, noting “many studies simply view the re-invented text as parasitical – cashing-in on the success of the source – as if this is the only reason that re-invention occurs” (Mera, 2009, 2).
 - 34 Important discussions around originality in remaking are had in Mee, 2017; Knöppler, 2017; Klein and Palmer, 2016; Hutcheon and O’Flynn, 2013; Mazdon, 2000; Horton and McDougal, 1998.
 - 35 “Stop hating remakes – you love them”, 2016.
 - 36 Zeitchik, 2019.
 - 37 Armstrong, 2017.
 - 38 Blair, 2014.
 - 39 Zeitchik, 2019.
 - 40 White, 2003, 187.
 - 41 “Films of the day”, 2011.
 - 42 Foreman, 2000.
 - 43 “Return to the fold”, 2004.
 - 44 Gupta, 2011.
 - 45 “Get it out”, 2005.
 - 46 “Popular 1980s TV show ‘Miami Vice’ comes to silver screen”, 2006.
 - 47 Cunico, 2011.
 - 48 Puig, 2010.
 - 49 Kermode, 2011.
 - 50 Dawson, 2011.
 - 51 “Two visits to 1977”, 2019.
 - 52 Gupta, 2011.
 - 53 Moylan, 2014b.
 - 54 Audience expectations of sound in film explains Hollywood’s long history of remaking silent films. This, however, is not an uncontroversial practice. Pamela Hutchinson in *The Guardian*, for example, takes umbrage with the apparent necessity to remake silent films to make them “worthwhile”: “what really gives me the heebie-jeebies about this proposed remake is the implicit idea that silent films are lacking, so they need to be remade with sound to have any currency today” (Hutchinson, 2015).
 - 55 Rosewarne, 2019a.
 - 56 Druxman, 1975, 24.
 - 57 Park, 2009, 112.
 - 58 Mazdon, 2000, 22.

- 59 In Elberse, 2014, 1–2.
- 60 Corliss, 2005.
- 61 Toppman, 2006.
- 62 Mingant, Tirtaine and Augros, 2015; Kerrigan, 2010; Lukk, 1997; Wyatt, 1994.
- 63 As film theorist Daniel Herbert notes, “we should remember that most films (including sequels and franchises) do not succeed” (Herbert, 2017, 8).
- 64 Clover, 1992, 20.
- 65 Johnson, 2009a.
- 66 In Bray, 2010.
- 67 Francis Jr., 2013, 164.
- 68 Egan, 2010, 196.
- 69 Horton, 2014.
- 70 Egan, 2010, 234.
- 71 Jennifer Forrest and Leonard Koos argue, “The influence of technological innovations – some would say advances – such as sound, color film, special effects . . . and computer digitalization, are often the reason behind testing new (and often expensive) ground with pre-tested stories” (Forrest and Koos, 2002, 3–4).
- 72 “Sound film remakes of silent films”, undated.
- 73 Verevis, 2006.
- 74 Tod Browning remade his silent film *London After Midnight* (1927) as *Mark of the Vampire* (1935) utilizing new sound technologies. Frank Capra similarly remade his black and white film *Broadway Bill* (1934) as *Riding High* (1950) in color.
- 75 In Rapold, 2011.
- 76 In 1934 the Japanese director Yasujiro Ozu made the silent black and white drama *Ukikusa monogatari* (*A Story of Floating Weeds*). In 1959, Ozu remade the film as *Ukikusa* (*Floating Weeds*), taking advantage of both color and sound.
- 77 Kelly, 2001, 225.
- 78 Birchard, 2004.
- 79 Verevis, 2006, 3.
- 80 Natale, 1994.
- 81 Marketing theorists Björn Bohnenkamp et al. note that “As movies are hedonic products . . . consumers choose them because of the sensations they provide by telling new stories in an unknown way. To produce these sensations, motion pictures must be innovative” (Bohnenkamp, Knapp, Hennig-Thurau and Schauerte, 2015, 18).
- 82 Bohnenkamp, Knapp, Hennig-Thurau and Schauerte, 2015, 17.
- 83 Druxman, 1975, 18.
- 84 Quinn, 2015.
- 85 Lizardi, 2017, 97.
- 86 3D technology dates back to the earliest days of filmmaking, but high costs have historically limited its use (Zone, 2014).
- 87 Leeder, 2018, 40.
- 88 Soon after the release of *House of Wax* (1953), Jack Harrison in *The Hollywood Reporter* chimed: “Discard all your previous notions of 3D which resulted from inferior gimmick pictures designed solely to cash in with quickie efforts. Millions will see *House of Wax* and come back for more” (in Slide, 1996).
- 89 Leeder, 2018, 40.
- 90 Perry, 2017, 149.
- 91 Hutchings, 2018, 320.
- 92 *Flesh for Frankenstein* (1973) – a riff on the *Frankenstein* story which had already been filmed many times previously – was a rare 1970s film that made use of 3D

- technology (“mainly through gleefully dangling human organs and entrails in the audience’s face”) (Hutchings, 2018, 320).
- 93 Neal, 2016; Rodriguez, 2017; Giardina and McClintock, 2017.
 - 94 Lewis, 2017.
 - 95 DeFore, 2011.
 - 96 Musetto, 2011a.
 - 97 Francis Jr., 2013, 25.
 - 98 Willmore, 2011.
 - 99 Misek, 2010, 147.
 - 100 Hornblow, 2002.
 - 101 Druxman, 1975, 15.
 - 102 Hollinger, 2006, 52.
 - 103 Druxman, 1975, 195.
 - 104 Rice, 2013, 229.
 - 105 Rice, 2013, 229.
 - 106 Raw, 2006, 49.
 - 107 Gilbert, 2008.
 - 108 “Jaden Smith to Star in ‘Karate Kid’ Remake”, 2008.
 - 109 Georgakas, 1998, 74.
 - 110 The preoccupation with stars is not just a US phenomenon. Media scholar Lucia Krämer discusses this in the context of Indian cinema: “Even more so than in Hollywood, the star is *the* decisive factor for whether a Hindi film actually gets made. . . . [A]ny new film with one of the megastars thus comes with a built-in audience” (Krämer, 2015, 84).
 - 111 Marshall, 1997, 13.
 - 112 Owen, 2016.
 - 113 Whalley, 2010, 170.
 - 114 Forrest and Koos, 2002, 2.
 - 115 Forrest, 2002b, 178.
 - 116 Forrest, 2002b, 178.
 - 117 Kinnard, 1988, 47.
 - 118 Dalton, 2005.
 - 119 Rosewarne, 2019a, 163.
 - 120 Nowlan and Wright Nowlan, 1989, 9.
 - 121 Abrams, 2011.
 - 122 Keegan, 2018.
 - 123 The films are described as such in several discussions, for example: Nollen, 2013; McGilligan, 1991; McGhee, 1990.
 - 124 In Druxman, 1975, 122.
 - 125 Strick, 2003.
 - 126 This phenomenon is not exclusive to Steven Soderbergh. Discussing autore-makes, film programmer Jed Rapfogel notes, “It seems that all these directors, like all great filmmakers, are drawn to the same themes” (in Rapold, 2011).
 - 127 Nowlan and Wright Nowlan, 1989, 19.
 - 128 Lentz, 2000, 62.
 - 129 Francis Jr., 2013.
 - 130 Rosewarne, 2019c.
 - 131 Actor Bill Murray made his directing debut co-directing the crime-comedy *Quick Change* (1990), a remake of the French film *Hold-Up* (1985). Rob Lowe, similarly, made his directing debut with the television horror movie *The Bad Seed* (2018), a remake of the 1956 film.
 - 132 Eggert, 2017.
 - 133 Davis, 2017.

- 134 Martain, 2018.
- 135 Salt, 2016, 475.
- 136 Meehan, 2011, 30.
- 137 Meuel, 2014, 109.
- 138 Nissen, 2007, 7; Furia, 1996, 213.
- 139 “Whitney Houston to appear posthumously in film remake”, 2012.
- 140 Bass, 2018, 6.
- 141 *The Complete Idiot’s Guide to Screenwriting*, 2001, 111.
- 142 Arnold, 1997.
- 143 Ruimy, 2019
- 144 Armstrong, 2011, 3.
- 145 Orr, 2018.
- 146 Beck, 1993, 63.
- 147 Cultural theorist Kathryn Schweishelm observes “the original book and the film touched a nerve in the popular imagination of the 1970s, in part due to the way they addressed the contemporary (and contentious) issue of the women’s liberation movement” (Schweishelm, 2012, 107).
- 148 Heller, 2017, 83.
- 149 Monk, 2011, 151.
- 150 Williams, 2006.
- 151 “‘All the King’s Men’ Tops List of Hollywood’s Biggest Flops”, 2010; “Forbes lists biggest flops of last five years”, 2010; “All the King’s Men”, undated.
- 152 Rabin, 2007.
- 153 Other all-star remakes have failed similarly. Jerry Roberts for example, in his *Encyclopedia of Television Film Directors*, describes *Julius Caesar* (1970) – an adaptation of the Shakespeare play and a film that had been made repeatedly previously – as a “rather flat all-star version” (Roberts, 2009, 66).
- 154 Brown, 2011.
- 155 Dixon and Foster, 2011, 64.
- 156 Gibron, 2010.
- 157 Toumarkine, 2006.
- 158 Ryan, 2015.
- 159 Ryan, 2015.
- 160 Hutcheon and O’Flynn, 2013, 88.
- 161 Mazdon, 2000, 83.
- 162 Film historian Thomas Elsaesser, for example, summarizes the generalizations made about American and European films: “Europe stands for art, and the US for pop; Europe for high culture, America for mass entertainment; Europe for artisanal craft, America for industrial mass production” (Elsaesser, 2005, 300). Film theorist James Kendall makes a similar point: “The trajectory from the original to the remake is seen as a vertical one, from the high culture represented by the French art cinema to the commercialism of Hollywood pandering to mass taste and entertainment” (Kendall, 2017, 217).
- 163 Park, 2009, 119.
- 164 Horton, 2014.
- 165 Grimm, 2008.
- 166 “Dangerous? This is Bangkok Boring”, 2008.
- 167 Jenkins, 2008.
 - 1 Anderson, 2018, 31.
 - 2 Goggin, 2010, 106.
 - 3 Klein and Palmer, 2016, 12.
 - 4 Fine, 1994.
 - 5 Willmore, 2017.

- 6 Rosewarne, 2019a.
- 7 Knöppler, 2017, 9.
- 8 Mera, 2009, 2.
- 9 Rolls and Walker, 2009, 186
- 10 Simpson, 2019.
- 11 “Disney stuffs pockets with another cash-grab”, 2019.
- 12 Porter, 2019.
- 13 Han, 2019.
- 14 Wilken, 2015; Burton, 2015; Mendelson, 2016; Ellison, 2018.
- 15 Salas, 2009; Wilken, 2015.
- 16 Wills, 1998, 159.
- 17 “Stop hating remakes – you love them”, 2016.
- 18 In her work on Bollywood, film theorist Neelam Sidhar Wright describes the “somewhat ritualistic inclination to juxtapose the superiority of an original text against its ‘inferior’ remake” (Wright, 2015, 148). In her discussion of US adaptations of French films, film theorist Lucy Mazdon observes the “wider body of (particularly French) criticism which condemns remakes, dismissing them as ‘pap’ purely because they *are* remakes” (Mazdon, 2000, 1).
- 19 A *Sacramento Bee* article presents the sci-fi film *The Blob* (1958) – which was remade in 1988 – as an example of this, whereby it is acknowledged that while the 1958 film “[isn’t] very good,” it has nonetheless “attained its cult status because its monster is so curious and the plot is so silly” (“A re-formed ‘Blob’ jells into a scary remake of a cult hit”, 1988).
- 20 Forrest and Koos, 2002, 2–3.
- 21 Chan, 2009, 8.
- 22 Findley, 1998.
- 23 “Put simply, diminishing returns means that output does not rise in exact proportions to increases in inputs” (Myers, 2004, 96).
- 24 Bradshaw, 2016.
- 25 Harvey, 2011.
- 26 Phelan, 2010.
- 27 Mudhar, 2019; Nashawaty, 2019; “10 reboots that were better than the original”, 2019; Travers, 2018b; Dawson, 2016; Doles, 2016; Delgado, 2016.
- 28 Humphries, 2019.
- 29 Kooyman, 2012, 97.
- 30 Herman, 2019.
- 31 Stenport and Traylor, 2015, 76.
- 32 Herbert, 2017, 8.
- 33 In Schembri, 1994.
- 34 In Weinraub, 1995.
- 35 Verevis, 2006, 3.
- 36 In Boboltz, 2017.
- 37 Mazdon, 2000, 23.
- 38 Limbacher, 1979, viii.
- 39 Stewart, 2011.
- 40 Keveney, 2004.
- 41 In Freeman, 2015, 14.
- 42 In Freeman, 2015, 14.
- 43 In Simmons, 2008.
- 44 Lang, 2015.
- 45 In Lang, 2015.
- 46 Thompson, 2016.
- 47 Wirt, 2015; Turan, 2015; Hall, 2015.

- 48 Barsanti, 2018.
- 49 In Smith, 2016.
- 50 Mazdon, 2000, 13–14.
- 51 Hutcheon and O’Flynn, 2013, 5.
- 52 Forrest and Koos, 2002, 4.
- 53 Riegler, 2014.
- 54 Loock, 2016, 280.
- 55 Braudy, 1998, 327.
- 56 Mazdon, 2000, 42.
- 57 Morrison, 1998, 150.
- 58 Mazdon, 2000, 4.
- 59 Park, 2009, 114.
- 60 Goscilo, 2014, 59.
- 61 Jankowiak, 2009, 29.
- 62 Park, 2009, 113.
- 63 Mazdon, 2000, 14.
- 64 Varndell, 2014, 40.
- 65 Pierce, 1997, 6.
- 66 Rolls and Walker, 2009, 186
- 67 Hatchuel and Vienne-Guerrin, 2017; Cartelli and Rowe, 2007; Cartmell, 2000; Rothwell, 1999.
- 68 Brooker, 2004.
- 69 Cartmell, 2010; MacDonald and MacDonald, 2003; Troost and Greenfield, 2001.
- 70 Barnes, 2011; Nollen, 1996; Pohle and Hart, 1977.
- 71 Williams, 2007; Smith, 2002.
- 72 Miller, 2005; Rose, 1996.
- 73 Druxman, 1975, 50.
- 74 Kennedy-Karpat and Sandberg, 2017, 6.
- 75 Eberwein, 1998, 28–30.
- 76 Vallance, 1997.
- 77 Hischak, 2001, 64.
- 78 Newman, 2014, 347.
- 79 Guha, 2016.
- 80 Maltin, 1994, 951.
- 81 Briggs, 2018.
- 82 Jenkins, 1999.
- 83 Yakas, 2017.
- 84 Plunkett, 2010.
- 85 “Lights, camera . . . a guide to what’s hot (and what’s not) in cinemas this week”, 2010.
- 86 Schembri, 2011.
- 87 Sims, 2012.
- 88 “Total Recall not one to remember”, 2012.
- 89 Paatsch, 2019.
- 90 Hassenger, 2019.
- 91 Tuckett, 2018a.
- 92 Tuckett, 2018b.
- 93 McCoy, 2005.
- 94 James, 2004.
- 95 In a *Moviehole* review of *The Hustle* (2019) – the remake of *Dirty Rotten Scoundrels* (1988), itself a remake of *Bedtime Story* (1964) – it is noted that the “film is a straight-up copy-and-paste of the 1988 comedy. With a few millennial and female-centric jokes thrown in instead, of course” (Simpson, 2019).

- 96 Rolls and Walker, 2009, 186.
- 97 Rosewarne, 2019a.
- 98 In Falsetto, 2015, 58.
- 99 Druxman, 1975, 13.
- 100 Druxman, 1975, 15.
- 101 Limbacher, 1979, viii.
- 102 Quinn, 2015.
- 103 Bevan, 2013, 305–306.
- 104 Robbins, 2000.
- 105 Finke, 2007.
- 106 Kendall, 2017, 214.
- 107 McClintock, 2014.
- 108 Gerbrandt, 2010.
- 109 McDowell and Batten, 2005, 19.
- 110 In Weprint, 2019.
- 111 Lang, 2015.
- 112 In Schembri, 1994.
- 113 Morris, 2016.
- 114 Carter, 2003, 11.
- 115 Bevan, 2013, 305–306.
- 116 Mee, 2017, 200.
- 117 Milberg, 1990, 1.
- 118 Birchard, 2004, 71.
- 119 Genzlinger, 2017.
- 120 Williams and Mork, 1994.
- 121 Ebert, 2000, 287.
- 122 Bullock, 2012.
- 123 Ford, 2016.
- 124 Leitch, 2003, 253.
- 125 Mee, 2017, 200.
- 126 Johnson, 2009a.
- 127 Falsetto, 2015, 43.
- 128 In Natale, 1994.
- 129 Flynn, 1999.
- 130 Hutcheon and O’Flynn, 2013, 120–121.
- 131 Quinn, 2015.
- 132 “Pottering on, and on”, 2011; Garrahan, 2014; Kang, 2015; Filson and Havlicek, 2018.
- 133 Thompson, 2014; Kamine, 2017; Yeo, 2017; Ferris, 2018.
- 134 Johnson, 2009a.
- 135 Mallenbaum, 2018.
- 136 Verevis, 2006, 3.
- 137 In Hutcheon and O’Flynn, 2013, 88.
- 138 Wasko, 2003; Vogel, 2010.
- 139 Park, 2009, 114.
- 140 Brustein, 1975.
- 141 Milberg, 1990, ix.
- 142 Dowd, 2016.
- 143 Verevis, 2006.
- 144 John Kenneth Muir questions the production of made-for-television remakes, asking, “Why bother to remake on videotape, and with amateurish actors, something that had been done so well on film, with excellent acting, the first time around?” (Muir, 2000, 85). Writing in the *New York Times*, John O’Connor

similarly observes, “Generally hobbled by low budgets and short shooting schedules, TV movies have been scandalously short on individual style. The typical product comes out of a construction-by-committee mold. There is little or no room for a personal directorial touch or the kind of imaginative leap that can make a performance memorable” (O’Connor, 1988).

- 145 Singh, 2019.
- 146 Leitch, 1990.
- 147 Martens, 2014, 55.
- 148 Rosewarne, 2019a.
- 149 O’Connor, 1988.
- 150 Knöppler, 2017, 44.
- 151 Klein and Palmer, 2016, 7.
- 152 Forrest and Koos, 2002, 6.
- 153 Park, 2009, 107.
- 154 Lim, 2009, 194.
- 155 Park, 2009, 115.
- 156 Moylan, 2014b.
- 157 Leitch, 2003, 248.
- 158 Kerrigan, 2010, 10.
- 159 Francis Jr., 2013, 6.
- 160 Knöppler, 2017, 50.
- 161 Stenport and Traylor, 2015, 78.
- 162 Kennedy-Karpat and Sandberg, 2017.
- 163 Valdespino, 1992; Futterman, 1991.
- 164 Hartl, 1991.
- 165 In cultural theorist Kathleen Loock’s discussion of *Invasion of the Body Snatchers* (1956) and its remakes, she identifies that “the remakes seem to have spawned academic discussions and re-readings of the 1956 movie” (Loock, 2012, 123).
- 166 Francis Jr., 2013, 23–24.
- 167 Keegan, 2018.
- 168 Rosewarne, 2019a.
- 169 In “Robert Redford Doesn’t Want Remakes of His Movies”, 2016.
- 170 In Francis Jr., 2013, 161.
- 171 In Membery, 2002.
- 172 Rosewarne, 2019a.
- 173 Dunne, 1998, G1.
- 174 Kopotsha, 2018.
- 175 Chandler, 2016.
- 176 Evangelista, 2019.
- 177 Zeitchik, 2019.
- 178 Hornaday, 2018.
- 179 Mee, 2017, 205.
- 180 Bohnenkamp, Knapp, Hennig-Thurau and Schauerte, 2015, 17.
- 181 As Monday Sanderson argues in her article on remakes, “If consumers truly want more films or shows that are original, they need to start spending their money and time on the original products” (Sanderson, 2016).
- 182 Shennan, 2009.
- 183 Carter, 2003, 11.
- 184 Shales, 1988.
- 185 Schoettle, 1990.
- 186 Speed and Cameron-Wilson, 1997, 139.
- 187 Barber, 2010.
- 188 Patterson, 2006.

- 189 Feeney, 2019.
- 190 Biancolli, 2010.
- 191 Newby, 2019.
- 192 Mee, 2017, 200.
- 193 Thompson, 2016.
- 194 Dale, 2018.
- 195 Mullins, 2015.
- 196 Rowles, 2011.
- 197 Coffey, 2019.
- 198 Rosewarne, 2019a.
- 199 Morris, 2016.
- 200 Frederick, 2018.
- 1 Boym, 2001, xiv.
- 2 Rosewarne, 2018a, 94.
- 3 “The idea of the ‘nostalgia film’ – as a distinct *type* of movie – comes from cultural theorist Frederic Jameson, who uses the term to discuss films like *American Graffiti* (1973) set in the 1950s, or *Chinatown* (1974) set in the 1930s. Jameson identifies that rather than seeing these films as merely being *set* in the aesthetic past, that they in fact constitute a new type of genre marked by their use of pastiche” (Rosewarne, 2018a, 96).
- 4 In his discussion on nostalgia and television, media theorist Ryan Lizardi notes, “Once recalled, events that occurred in the past become idealized and exaggerated due to their distanced nature” (Lizardi, 2014, 39). Such an idea was at the center of a satirical news report published on *The Onion* (“Man Worried New ‘Jumanji’ Movie Going to Ruin Memory of Mediocre Afternoon in 1995”, 2017).
- 5 Film theorist Laura Mee notes “For many critics and audiences (fans, especially), remaking a classic film is a step too far, a sacrilegious act which disrespects the iconic status of the original” (Mee, 2017, 201).
- 6 Rosewarne, 2019a.
- 7 Druxman, 1975, 24.
- 8 In Humphries, 2019.
- 9 Communications theorist Christina Lee identifies cinema as the perfect vehicle for nostalgia given its time-travel machine ability to collapse time, stretch time and manipulate it (Lee, 2012).
- 10 Rosewarne, 2013, 146.
- 11 As film theorist Daniel Varndell reminds us, “*one cannot watch a film for the first time, twice*” (Varndell, 2014, 5).
- 12 In Stevens, 2017, 26.
- 13 In Boboltz, 2017.
- 14 This idea is nicely encapsulated in a tweet sent by @Sferreira_22 on June 22, 2019. The text read: “Mi abuela me llevó a ver toy story 1,2 y 3. Me tocaba a mi.” The translation: “My grandma took me to see Toy Story 1, 2 and 3. It was my turn,” accompanied by a photo of the author and his grandma going to see the new film.
- 15 Lizardi, 2017, 98–99.
- 16 Elsewhere I examine the ways that sex and sexuality are used to modernize remakes to enable them to appeal to a new generation of viewers (Rosewarne, 2019a).
- 17 Film theorist Kim Newman elaborates on this point: “Typical of the faint air of desperation that surrounds major studio product of the 1950s are Curtis Bernhardt’s remake of *The Merry Widow* (1952) with Lana Turner, Michael Curtiz’s solemn spectacle *The Egyptian* (1954), Selznick’s troubled super-production of *A Farewell to Arms* (1957), or such all-star oddities as *The Story of Mankind* (1957).

The studios thought these were the films that would recapture the glory days of the 1930s” (Newman, 1996, 511).

- 18 Loock, 2016, 278.
- 19 Woodyatt, 2019.
- 20 Carpenter, 2018.
- 21 Andreeva, 2019.
- 22 Chuba, 2018.
- 23 Desta, 2018.
- 24 Frederick, 2018.
- 25 Frederick, 2018.
- 26 Corliss, 2005.
- 27 In fact, the 2019 announcement of the reboot of the youth-oriented series *Lizzie McGuire* (2001–2004) heralds this (Singh, 2019).
- 28 Garrido and Davidson, 2019; Routledge, 2016; Booker, 2007.
- 29 Verevis, 2006, 20.
- 30 Francis Jr., 2013, 24.
- 31 Eberwein, 1998, 30.
- 32 Miles Mander, for example, played Gordon in Alfred Hitchcock’s *Murder!* (1930) and reprised the role for the German-language production *Mary* (1931), produced simultaneously. This happens in a range of other examples. Márta Eggerth played Steffi in the German musical *Es war einmal ein Walzer* (*Where is This Lady?*) (1932) while performing in the same role, in the same year, in the British version. Barry Norton did this on three occasions, appearing as Diaz in the American film *Storm Over the Andes* (1935), as well as in the Spanish language version *Alas sobre El Chaco* (*Storm Over the Andes*), that same year. Norton also played Roberto in the English and Spanish versions of *The Sea Fiend/El diablo del Mar* (1935) and Karl in *Captain Calamity/El Capitan Tormenta* (1936). Marlene Dietrich and Emil Jannings also starred in English and German versions of *Der blaue Engel* (*The Blue Angel*) (1930) filmed concurrently.
- 33 Andreeva, 2019.
- 34 Singh, 2019.
- 35 Joanna Barnes playing gold-digger Vicki in the 1961 *The Parent Trap* and then Aunt Vicki, the aunt of the remake’s new gold-digger in the 1998 remake is such an example. Ditto Richard Roundtree as Shaft in the 1971 *Shaft* and then as Uncle Shaft in the 2000 and 2019 remake.
- 36 As defined by Jon Lachonis and Amy Johnston in their book on the television series *Lost* (2004–2010): an Easter egg is “exactly what it sounds like, a treat that has been hidden by the ‘Easter Bunny’ . . . For pop culture aficionados, finding one is just as exciting as finding one of those plastic eggs under the couch filled with money or chocolate” (Lachonis and Johnston, 2008. n.p).
- 37 Campbell, 2015.
- 38 A different kind of posthumous cameo was apparent when the supernatural television series *Kolchak: The Night Stalker* (1974–1975) was remade as *Night Stalker* (2005–2006). In the first series, Darren McGavin played the title character. When the series was remade, McGavin was digitally inserted into the pilot episode, thus giving the deceased actor a “digital cameo” (Spotnitz, 2005).
- 39 Kit, 2019.
- 40 Harries, 2000, 27.
- 41 Kit, 2019.
- 42 Loock, 2012, 138.
- 43 Film theorist Myoungsook Park argues “When the director of the original is allowed to direct the remake, the remake practice is predominantly considered

- a cinematic form of respect, even by fans dedicated to the superiority of the original. It virtually eliminates hostile responses" (Park, 2009, 116–117).
- 44 Lindner, 2012, 120.
 - 45 In Priggé, 2004, 171.
 - 46 In "Gene Wilder slams Chocolate Factory remake as 'an insult'", 2013.
 - 47 In Johnson, 2009b.
 - 48 The action-drama *The Crow* (1994) was directed by Alex Proyas. Remakes of the film have been proposed for several years, something Proyas has stated his opposition to: "I believe it is a special case where Hollywood should just let it remain a testament to [Brandon Lee's] immense talent and ultimate sacrifice – and not have others re-write that story or add to it" (in Ingram, 2017). The Swedish vampire film *Låt den rätte komma* (*Let the Right One in*) (2008) was remade in the US as *Let Me In* (2010). The director of the 2008 film, Tomas Alfredson, criticized the production of the remake, claiming, "if one should remake a film, it's because the original is bad, and I don't think mine is" (in Dixon and Foster, 2011, 65). The horror film *Suspiria* (1977) was directed by Dario Argento. In 2018 the film was remade and Argento expressed his displeasure: "It did not excite me, it betrayed the spirit of the original film: there is no fear, there is no music. The film has not satisfied me so much" (in Jones, 2019). Other kinds of personnel have also expressed similar criticism. Linda Woolverton, for example, who wrote the animated *Beauty and the Beast* (1991), was critical of the 2017 live-action remake: "I wasn't totally thrilled with *The Beauty and the Beast* remake because I didn't think it was exactly true to the mythology of the storytelling. And I'm not happy that I don't get to participate. Who would be?" (in Holmes, 2018).
 - 49 In Priggé, 2004, 171.
 - 50 In Bennett, 2014, 85.
 - 51 Brustein, 1975.
 - 52 In Priggé, 2004, 171.
 - 53 Włoszczyna, 2007.
 - 54 Couch, 2017; Dodds, 2017.
 - 55 Francis Jr., 2013, 24.
 - 56 Lang and Malkin, 2018.
 - 57 Travers, 2018a.
 - 58 *Satan Met a Lady* (1936), for example, was described as "an inferior remake of *The Maltese Falcon* (1931) ('Satan Met a Lady', 1935); *The Lost World* (1960) as an "inferior remake" of the 1925 film (Kinnard, 1988, 13) and *Criminal* (2004), the remake of the Argentinian film *Nueve reinas* (*Nine Queens*) (2000), as having been "given the inferior-remake treatment" (Bradshaw, 2016). *The Lion King* (2019), the remake of the 1994 film, has also been described as an "inferior clone" (James, 2019) and an "inferior version" (Hewitt, 2019).
 - 59 Tucker, 2016.
 - 60 *Alfie Darling* (1975), for example – a remake of *Alfie* (1966) – was described as "a crude and vulgar rip-off with no subtlety and no point" (Nowlan and Wright Nowlan, 1989, 15); *Ben-Hur* (2016) as a "pointless remake" of the 1959 film (Smith, 2017) and *Psycho* (1998), the remake of the 1960 film, as "a pointless failure" (Canet, 2018, 21).
 - 61 Eggert, 2017.
 - 62 Vicari, 2018.
 - 63 Georgakas, 1998, 77.
 - 64 Jenkins and Palmer, 1990; Lowing, 1990.
 - 65 Cling, 1991; Pearce, 1991.
 - 66 "Sean Connery dismounts in film for half a million dollars", 1991.
 - 67 Rosewarne, 2019a.

- 68 Lacey, 2007.
- 69 Plasketes, 2016, 142.
- 70 Kevin Maher connects remakes to food, criticizing them in *The Times* as “just comfort-food culture” (Maher, 2012).
- 71 Amanda Ann Klein and R. Barton Palmer, for example, identify that “most of the texts that fit under the broad umbrella of multiplicities, such as film sequels and cycles, television remakes and spin-offs, are most frequently discussed as ‘guilty pleasures’” (Klein and Palmer, 2016, 12).
- 72 Karmani, 2016.
- 73 Bojalad, 2017.
- 74 Wren, 2016, 22.
- 75 Suderman, 2016.
- 76 Corliss, 2005.
- 77 Corliss, 2012.
- 78 Milberg, 1990, 27.
- 79 Brustein, 1975.
- 80 Miller, 2015.
- 81 Kolker, 1998, 36.
- 82 Lukas and Marmysz, 2009a; Francis Jr., 2013; Wee, 2016; Roche, 2014; Knöppler, 2017.
- 83 Johnson, 2009a.
- 84 Knöppler, 2017, 51.
- 85 Robinson, 2009, 12.
- 86 Knöppler, 2017, 135.
- 87 Hutcheon and O’Flynn, 2013, 91.
- 88 Hutcheon and O’Flynn, 2013, 15.
- 89 Kinzel, 2015, 115.
- 90 Rosewarne, 2018a.
- 91 Ellis, 1982, 4–5.
- 92 Zanger, 2006, 9.
- 93 In Humphries, 2019.
- 94 Druxman, 1975, 50.
- 95 Druxman, 1975, 57.
- 96 Druxman, 1975, 20.
- 97 Rosewarne, 2019a.
- 98 Tatspaugh, 2007; Davies, 2016.
- 99 Suderman, 2016.
- 100 Suderman, 2016
- 101 Rosewarne, 2016b.
- 102 In Ringel, 1999.
- 103 Horton and McDougal, 1998, 6.
- 104 Rosewarne, 2019a.
- 105 Herbert, 2017, 6.
- 106 Loock, 2016, 290.
- 107 Biguenet, 1998, 138.
- 108 Shoard, 2016.
- 109 In Gaudiosi, 2016.
- 110 Mee, 2017, 202.
- 111 Mee, 2017, 202.
- 112 In George, 2016.
- 113 The remake director, Paul Feig, facetiously responded to these claims, “It’s so dramatic. Honestly, the only way I could ruin your childhood is if I got into a time machine and went back and made you an orphan” (in Bui, 2016). Several

critics similarly focused on the illogical nature of the claim. In *Gizmodo* for example, Matt Novak argues, “either these people discovered a way to travel back to the 1980s . . . or they don’t understand how the simple progression of time works . . . I am a fully grown man now. As such, I understand that my childhood was my childhood, and my adulthood is my adulthood (for better and for worse). Movies that come out during my adulthood have no bearing on my childhood unless someone finds a time portal to chuck VHS tapes through” (Novak, 2016). Johnny Brayson also explores this in *Bustle*, noting: “Might as well get this out of the way. In no way does the new *Ghostbusters* erase the original from my memory, or from existence. I can still watch it whenever I want, and I can still have the nostalgia of my childhood wash over me when I do” (Brayson, 2016).

114 Donoughue, 2019.

115 Bailey, 2017.

116 Lemire, 2011.

117 Perigard, 2017.

118 Corliss, 2012.

119 Knöppler, 2017, 49–50.

120 Knöppler, 2017, 84.

121 Miles, 2017.

122 Hutcheon, for examples, argues “Adaptation is not vampiric: it does not draw the life-blood from its source and leave it dying or dead, nor is it paler than the adapted work. It may, on the contrary, keep the prior work alive, giving it an afterlife it would never have had otherwise” (Hutcheon and O’Flynn, 2013, 179).

123 Film theorist Leo Braudy, for example, contends that “the remade film is less frequently a homage or revival than an effort to supplant its predecessor entirely” (Braudy, 1998, 327).

124 Lizardi, 2014, 46.

125 Skvirsky, 2008, 91.

126 Rosewarne, 2019b.

127 *It Happened One Christmas* (1977) is a sex-swap remake of *It’s a Wonderful Life* (1946). Marlo Thomas starred in the remake and served as a producer and apparently *didn’t* want the remake to be revisionist; something Ronald Scheer discusses in his analysis of the film: “Marlo Thomas’ refusal, as producer, to turn the story into a feminist parable also shows a desire to remain faithful to [Frank] Capra’s vision” (Scheer, 1980, 32).

128 Aglionby, 1999.

129 Bevan, 2013, 306.

130 Morrison, 1998, 150.

131 Forrest, 2002b, 170.

132 Hutcheon and O’Flynn, 2013, 143–144.

133 Chapman, 2014.

134 Zeitchik, 2016.

135 Stenport and Traylor, 2015, 74.

136 Stenport and Traylor, 2015, 78.

137 In “Turtles repowered”, 2007.

138 Stenport and Traylor, 2015, 79.

139 Stenport and Traylor, 2015, 80.

140 Nashawaty, 2019.

141 Dowd, 2015.

142 Detel, 2013, 79.

143 Stockdale and Mahmud, 2018.

- 144 Thompson, 2017; Wee, 2016.
- 145 Saporito, 2016.
- 146 Eberwein, 1998, 28–30.
- 147 Rosewarne, 2019a.
- 148 Canet, 2018, 22.
- 149 Rosewarne, 2019a.
- 150 Rosewarne, 2019a.
- 1 Bui, 2018.
- 2 The phrase “yet another American remake” has been used in several articles on US remakes of Asian horror (Zacharek, 2005; Howard and Pickle, 2006). The proposed US adaptation of the British crime-drama *Luther* (2010–) was lamented with the same phrase (Welch, 2015), ditto *Point of No Return* (1993) American remake of the French thriller *La Femme Nikita* (1990) (Siskel, 1993).
- 3 A *Cape Times* review of *Pulse* (2006), the US remake of the Japanese horror film *Kairo* (*Pulse*) (2001), describes it as a “pathetic Americanisation” (“Horror film remake a bit of a yawn”, 2006).
- 4 Herbert, 2009, 143.
- 5 Communications theorists Carlen Lavigne and Heather Marcovitch flag that “the concept of Americanization may be challenging to define – the United States, after all, contains many cultural groups, and Americanization may also be conflated with globalization, modernization, or economic imperialism” (Lavigne and Marcovitch, 2011, xii–xiii).
- 6 Leavis, 2006, 14.
- 7 Manne, 2006, 377.
- 8 Moisi, 2009, 9.
- 9 Chandler and Cronin, 2002, 52.
- 10 Street-Porter, 2005.
- 11 Boaz Davidson was asked about the difference between making films in the US and elsewhere and alludes to different cultural positions on auteurism: “Well I would say that in Europe and in Israel the movies are much more director orientated. What I mean by that is the director has his canvas and he is doing his painting and it is not about who will be in the movie and who will be star in it. Of course, all those things are important, but the commerciality of it is not the most important part. I’m saying it carefully, but there is much more respect to the director of the movie. Here it is the industry. In a smaller country you work more on your gut feeling or the gut feelings of the producer or the director. Here in America you do research and screen tests and you see what posters work and what trailers work and we didn’t have money for all of that” (in “My Interview with Film Director, Boaz Davidson”, 2012).
- 12 Jeff Saporito, writing for *ScreenPrism*, explains the differences between US and UK film production: “American television is all about money. It is produced by major studios with tremendous budgets and can afford to do everything big, every time. British shows, by comparison, are still typically produced with what one might consider shoestring budgets, at least in comparison to American series. . . . British television is still predominantly public. Everyone pays licensing fees for television in Britain. Because of that, British TV is largely funded through public money, not advertising. Obviously, this is the exact opposite of how television works in America. It’s a for-profit business” (Saporito, 2016).
- 13 Kirk, 2016.
- 14 Vanderschelden, 2016, 89–94.
- 15 For a further discussion of the similarities and differences between *Americanization* and *Hollywoodization* see Leitch, 2019.
- 16 Lavigne and Marcovitch, 2011, xiv.

- 17 "Should Hollywood leave classic films alone?", 2010.
- 18 Janusonis, 1988.
- 19 Larsen, 2002.
- 20 Arnold, 2002.
- 21 Kerr, 2002.
- 22 Mesce Jr., 2007, 275.
- 23 Tookey, 2013.
- 24 Newitz, 2008.
- 25 Tookey, 2012.
- 26 Eggert, 2017.
- 27 Brustein, 1975.
- 28 McNamara, 2014.
- 29 Dault, 2005.
- 30 Mathijs, 2004, 178.
- 31 Bruce, 2018.
- 32 Horwitz, 2000.
- 33 Fidgeon, 2003.
- 34 "'Alfie' remake lacking; 'Incredibles' soars; DVD Review", 2005.
- 35 Martin, 2008.
- 36 Koehler, 2006.
- 37 Ryan, 2015.
- 38 Tookey, 2011.
- 39 Edelstein, 2011.
- 40 Bradshaw, 2014.
- 41 Terry, 2014.
- 42 "Original vs Remake", 2018.
- 43 Accomando, 2017.
- 44 Chase, 2019.
- 45 "And they call it Muppet love . . . : A clever plot and great songs ensure Kermit and Miss Piggy are as captivating as ever", 2012.
- 46 Musetto, 2011b.
- 47 In Jagernauth, 2012.
- 48 Cultural theorist Chris Walton discusses an "anti-American cultural chauvinism that has long been latent in Europe" that dictates that "American audiences are less cultivated, less intelligent than European ones" (Walton, 2009, 317). Film critic A.O. Scott raises similar concerns about American audiences, positing that American media output has led to the "mass infantilization of audiences" (Scott, 2009).
- 49 Freeman, 2005.
- 50 Street-Porter, 2005.
- 51 Perkins, 2015, 785.
- 52 Yabroff, 2010.
- 53 Leitch, 2019.
- 54 In "American audiences are unsophisticated, director says", 1993.
- 55 Anderson, 1962, 56.
- 56 Forrest and Koos, 2002, 8.
- 57 White, 2003, 192.
- 58 White, 2003, 192.
- 59 This is a topic that film critic A.O. Scott examines when discussing the limitations of box office data: "Commercial success may represent the public's embrace of a piece of creative work, or it may just represent the vindication of a marketing strategy. In bottom-line terms, this is a distinction without a difference. A movie that people will go and see, almost as if they had no choice, is a safer business

- proposition than one they may have to both thinking about” (Scott, 2009). American film critic Roger Ebert also alludes to this idea: “If I mention the cliché ‘the dumbing-down of America,’ it’s only because there’s no way around it. And this dumbing-down seems more pronounced among younger Americans” (Ebert, 2009). See also Carson, 2009.
- 60 Josh Terry discusses the dumbing-down of *Brick Mansions* (2014) – the US remake of the French film *Banlieue 13 (District B13)* (2004) – and suggests “So maybe we only have ourselves to blame.” While Terry doesn’t expand on this idea, one interpretation is Americans get dumbed-down remakes because they keep buying tickets to them (Terry, 2014).
 - 61 In Steemers, 2004, 116.
 - 62 Goscilo, 2014, 59.
 - 63 Levy, 1999, 33.
 - 64 In Nicholson, 2013.
 - 65 Edwards, 2012.
 - 66 Wilson, 2018.
 - 67 Rosewarne, 2019a.
 - 68 Leitch, 2019.
 - 69 Rajan, 2012.
 - 70 Rosewarne, 2019a.
 - 71 Rosewarne, 2019a.
 - 72 McGowan, 2012, 67.
 - 73 Ryan, 2015.
 - 74 Ryan, 2015.
 - 75 Bruce, 2018.
 - 76 D’Angelo, 2008.
 - 77 Anderson, 1962, 55.
 - 78 Anderson, 1962, 55.
 - 79 Barlaam, 2011, 132.
 - 80 Woods, 2016, 243.
 - 81 Bruce, 2018.
 - 82 Wyck Godfrey, the producer of *Martyrs* (2015) – the US remake of the 2008 French film – identifies that the film needed to be rewritten for US audiences: “I love that movie, [although] I think it’s not remake-able in its form for an American audience” (in Hunter, 2010).
 - 83 Wong, 2012, 29.
 - 84 Film theorist Myoungsook Park contends that the exportation of US values also transpires through transnational remaking: “The current remake practice further serves a political function; it is an example of cultural imperialism. Not only do Hollywood films generate extensive global revenue . . . but they also act as commercials promoting other popular American products through their content. Of course, the product they must clearly promote is the illusory idealism of the American Dream itself, the capitalistic price in style and material successes that Hollywood itself has come to represent” (Park, 2009, 108).
 - 85 Moïsi, 2009.
 - 86 Smith and Verevis, 2017, 7.
 - 87 Forrest and Koos, 2002, 14.
 - 88 Film theorist Lucy Mazdon argues that accusations of cultural imperialism “ignore both the history of the remake and the history of exchange and interpretation between the two cinema industries” (Mazdon, 2000, 19).
 - 89 Heinze and Krämer, 2015, 7.
 - 90 Mazdon, 2000, 67.
 - 91 Crawford, 2016, 112.

- 92 Singer, 2008.
- 93 Rosewarne, 2019a.
- 94 Lukas and Marmysz, 2009b, 3.
- 95 Mera, 2009, 2.
- 96 Evans and Harper, 2017, 181.
- 97 In the context of the French film industry, for example, film theorist Lucy Mazdon argues that, “The sale of rights for a remake is frequently superior to the money the film could have made through distribution in the United States and thus revenue will subsequently enable further French film production” (Mazdon, 2000, 25).
- 98 Ross, 2011.
- 99 A similar idea is encapsulated in the *Vanity Fair* headline about a possible remake of *Clueless* (1995): “So *Clueless* is Getting a Remake, Whether You Like it or Not” (Desta, 2018).
- 100 “Norway’s hit show ‘Skam’ to be remade for US audience”, 2016.
- 101 Sardar and Davies, 2002; McPherson and Krastev, 2007; Friedman, 2012.
- 102 Zeitchik, 2019.
- 103 Elsaesser, 2005, 300.
- 104 Lavigne and Marcovitch, 2011, ix.
- 105 Forrest and Koos, 2002, 8.
- 106 Lavigne and Marcovitch, 2011, x.
- 107 Harney, 2002, 73.
- 108 Stenport and Traylor, 2015, 80.
- 109 Dixon and Foster, 2011, 63–64.
- 110 In Moylan, 2014b.
- 111 Film theorists Owen Evans and Graeme Harper observe that “often challenging films have been repackaged in less demanding ways in order to reach popular audiences” (Evans and Harper, 2017, 181).
- 112 Goscilo, 2014, 59–60.
- 113 Bramescio, 2019.
- 114 Twitchell, 1997, 119.
- 115 Strecker, 2013.
- 116 Rosewarne, 2019a.
- 117 Twitchell, 1997, 10.
- 118 Twitchell, 1997, 120.
- 119 Bruce, 2018.
- 120 Kiang, Lyttelton and Perez, 2013.
- 121 Dixon and Foster, 2011, 63.
- 122 Varndell, 2014.
- 123 “Boaz Davidson: The Last American Virgin”, 2015.
- 124 “The ending of ‘The Last American Virgin’ (1982) dir. Boaz Davidson”, 2013.
- 125 Twitchell, 1997, 120.
- 126 Welsch, 2002, 129.
- 127 Johnson, 2009b.
- 128 In Moylan, 2014b.
- 129 Saporito, 2016.
- 130 In Stuever, 2014.
- 131 In Dixon and Foster, 2011, 65.
- 132 In Park, 2009, 117.
- 133 In Jeffries, 2008.
- 134 Film theorist Lucy Mazdon argues that “French cinematic production is much more likely to reach a wide American audience via the remake than in its initial form” (Mazdon, 2000, 24).

- 135 Crawford, 2016, 112.
- 136 Steemers, 2004.
- 137 In Moylan, 2014b.
- 138 In Tseng, 2017.
- 139 Media theorist Jeanette Steemers flags that the US only imports 2% of its broadcast hours, which is, she argues, “negligible in terms of direct audience impact” (Steemers, 2011, 2).
- 140 Steemers flags that “American broadcasters are resistant to foreign sourced programming like no other nation” (Steemers, 2004, 144).
- 141 Media theorists Colin Hoskins, Stuart McFadyen and Adam Finn argue that international audiences “are not put off by subtitling and dubbing in the way that American audiences are” (Hoskins, McFadyen and Finn, 2004, 74).
- 142 Forrest and Koos, 2002, 10–11.
- 143 Goscilo, 2014, 59.
- 144 Rapold, 2011.
- 145 Teng, 2016.
- 146 Hornblow, 2002.
- 147 McLevy, 2015.
- 148 Orme, 1993a.
- 149 Naremore, 2014, 292.
- 150 Stratton, 2012.
- 151 Teng, for example, names television dramas like *Narcos* (2015–2017) and *The Americans* (2013–2018) – both with large amounts of non-English dialogue – and notes “It’s been television, cinema’s long-shunted sibling, which has made greater strides in normalizing subtitles for Americans in recent years” (Teng, 2016).
- 152 In Stuever, 2014.
- 153 Moran, 2011, 47.
- 154 Steemers, 2011, 5.
- 155 Moylan, 2014a.
- 156 Hellekson, 2011, 160.
- 157 Emmerton, 2011, 104.
- 158 Levy, 1999, 33.
- 159 Corliss, 1993a, 69.
- 160 Harney, 2002, 74.
- 161 In Dixon and Foster, 2011, 64.
- 162 In Bray, 2010.
- 163 Harney, 2002, 74.
- 164 Harney, 2002, 75.
- 165 Shepard, 2007, 124.
- 166 Chapman, 2006, 8.
- 167 Richard Corliss alludes to this idea in his *Time* review of the drama *Passion Fish* (1992): “Humongous generalization of the week: Hollywood movies are masculine; foreign and independent films are feminine” (Corliss, 1993b, 69).
- 168 In Moylan, 2014b.
- 169 In Mazdon, 2000, 85.
- 170 Kiang, Lyttelton and Perez, 2013.
- 171 In a *New York Daily News* review of *The Italian Job* (2003), the US remake of the 1969 British title, the film was described as “a slicker, faster paced, high-tech upgrade” (in “Critics: Italian Job remake ‘an improvement’”, 2003). In a review of the thriller *The Girl with the Dragon Tattoo* (2011) – the US remake of the Swedish *Män som hatar kvinnor* (*The Girl with the Dragon Tattoo*) (2009) – the

- new film is praised as “not only slicker and more stylish than the 2009 movie, but also easier to get a handle on” (Edwards, 2012).
- 172 In Kendall, 2017, 217.
- 173 Hardy, 2015.
- 174 Leitch, 2019.
- 175 Hornblow, 2002.
- 176 Arnold, 2017.
- 177 In Dixon and Gwendolyn Foster, 2011, 63.
- 178 Turnbull, 2015, 712.
- 179 Moran, 2011, 47.
- 180 Goscilo, 2014, 59–60.
- 181 In film writer Manuela Lazic’s discussion of the comedy *The Upside* (2017) – the US remake of the French film *Intouchables* (*The Untouchables*) (2011) – she makes the point, “The French stars are generally regular-looking (borderline ugly) guys, instead of handsome studs” (Lazic, 2019).
- 182 Saporito, 2016.
- 183 Rosewarne, 2019a.
- 184 Media theorist Sue Turnbull observes, “in the process of adapting to the different location, Tennant not only adopted an American accent, but also a ‘slick makeover’ including a better haircut (with a redder tint), and a slightly closer shave” (Turnbull, 2015, 712).
- 185 Griffin, 2008, 157.
- 186 In Mills, 2012, 138.
- 187 Marcovitch, 2011, 179.
- 188 Knox, 2018, 311–312.
- 189 Saporito, 2016.
- 190 In Bray, 2010.
- 191 In Steemers, 2011, 9.
- 192 Lavigne, 2011, 63.
- 193 Epstein, 2006; Klope, 2017.
- 194 Boland, 2018.
- 195 “New Zealand, Home to Multiple Big Franchises, Sweetens the Deal With 25% Cash Grant”, 2018.
- 196 Toth, 2015.
- 197 Mazdon, 2017, 32.
- 198 Alexandra Beeden and Joost de Bruin, in their work on the British sitcom *The Office* (2001–2003) and its US remake (2005–2013), argue that for sitcoms to be successful, they “must address issues of national specificity” (Beeden and de Bruin, 2010, 17).
- 199 Steemers, 2011, 4.
- 200 Wong, 2012, 25.
- 201 Lavigne, 2011, 56.
- 202 Bui, 2018.
- 203 Escobal, 2018.
- 204 Rosewarne, 2019c.
- 205 In Tseng, 2017.
- 206 Forrest and Koos, 2002, 9.
- 207 Mazdon, 2000, 19–20.
- 208 Mazdon, 2000, 20.
- 209 Mazdon, 2000, 93.
- 210 Lowe, 2016.
- 211 Verevis, 2006, 16.
- 212 Park, 2009, 116–117.

- 213 Steemers, 2011, 11.
- 214 Durham, 1998; Mazdon, 2000.
- 215 Minhas, 2008, 221.
- 216 While the idea of Indian studios remaking US films is a cliché, the same thing sometimes happens in the reverse. Discussed elsewhere in this book are two examples: the thriller *Parinda* (*Bird*) (1989) remade in the US as *Broken Horses* (2015) and the Indian thriller *A Wednesday!* (2008) remade in the US as *A Common Man* (2013). Another example is the Indian thriller *Darr* (*Fear*) (1993) remade in the US as *Fear* (1996).
- 217 Rawitsch, 2015.
- 218 Krämer, 2015, 89–90.
- 219 Griffin, 2014.
- 220 Aufderheide, 1998, 192.
 - 1 Mee, 2017, 193.
 - 2 Stenport and Traylor, 2015, 76.
 - 3 Rosewarne, 2019a.
 - 4 Rosewarne, 2019a.
 - 5 Kay, 2010.
 - 6 Stevens, 2017, 26.
 - 7 In “Disney characters coming to life”, 2015.
 - 8 Dunne, 1998, G1.
 - 9 Pinkerton, 2016, 33.
- 10 Verevis, 2006; Lukas and Marmysz, 2009a; Bevan, 2013; Klein and Palmer, 2016; Knöpler, 2017
- 11 Klein and Palmer, 2016, 6.
- 12 In Chan, 2017.
- 13 In Francis Jr., 2013, 148.
- 14 In Natale, 1994.
- 15 In Weinraub, 1995.
- 16 In Maddox, 2010.
- 17 Schembri, 1994.
- 18 Lavin, 1996.
- 19 “Detecting a pointless remake”, 2007.
- 20 Blaustein, 2015.
- 21 Lowe, 2019.
- 22 Rosewarne, 2019e.
- 23 Drezner, 2018.
- 24 Horsley, 2005, 309.
- 25 Coleman, 2011, 198.
- 26 Russell, 1993.
- 27 Hinson, 1992.
- 28 Elliott, 2004.
- 29 “‘Death’ warmed over as a remake”, 2010.
- 30 Mendelson, 2013.
- 31 May, 2013.
- 32 Marcus, 2015.
- 33 *Reheated* is also used to criticize remakes. The thriller *Cold Pursuit* (2019) – the remake of the Norwegian film *Kraftidioten* (*In Order of Disappearance*) (2014) – is described as a “reheated black comedy” (Ide, 2019). The thriller *Red Dawn* (2012) – the remake of the 1984 – is described as “reheated Cold War leftovers” (Means, 2012). The musical *Dirty Dancing* (2017) is described as a “reheated attempt” at replicating the 1987 film (Schwedel, 2017).
- 34 Backer, 2012, 152.

- 35 Moore, 2016.
- 36 Barclay, 2001.
- 37 McGill, 2003.
- 38 "Farrelly brothers' 'Kid' is a half-hearted remake", 2007.
- 39 Orr, 2007.
- 40 Knight, 2009.
- 41 Hoff, 2008.
- 42 Miles, 2017.
- 43 "Delivery Man, review; Vince Vaughn stars in Delivery Man, a half-hearted remake of a film with a horrifically unpromising plot", 2014.
- 44 Miller, 2017.
- 45 Porter, 2019.
- 46 In Kiang, Lyttelton and Perez, 2013.
- 47 Murphy, 1980.
- 48 In Beale, 1998.
- 49 Ariano, Nestruck and Knight, 2005.
- 50 Berton, 1997.
- 51 Orme, 1993b.
- 52 Cultural theorists Amanda Klein and R. Barton Palmer contend that all texts are "joined by various bonds to other texts and often participating in more than one series or grouping" (Klein and Palmer, 2016, 1).
- 53 In Francis Jr., 2013, 161.
- 54 Wilde, 2016.
- 55 Hutcheon and O'Flynn, 2013, 20.
- 56 In Zanger, 2006, 17.
- 57 Leitch, 2000.
- 58 Thompson, 2005.
- 59 Rosewarne, 2016a; Rosewarne, 2016c.
- 60 Reviewing *Beauty and the Beast* (2017) for NPR, Andrew Lapin describes the film as "Disney's expensive, soulless new live-action retelling" (Lapin, 2017).
- 61 Reviewing *Aladdin* (2019) for *Silver Screen Riot*, Matt Oakes contends that the film "certainly has no soul to call its own" (Oakes, 2019).
- 62 Reviewing *The Lion King* (2019) for *IndieWire*, David Ehrlich describes the film as a "soulless chimera of a film" (Ehrlich, 2019).
- 63 Reviewing *Dumbo* (2019) for *Film Inquiry*, Asher Luberto describes the film as "a soulless remake" (Luberto, 2019).
- 64 Willmore, 2017.
- 65 "At the movies", 2010.
- 66 In Barnes, 2015.
- 67 Wilson, 2015.
- 68 "Stop hating remakes – you love them", 2016.
- 69 "Stop hating remakes – you love them", 2016.
- 70 Harney, 2002, 66.
- 71 Murdoch, McGravie, Beattie, Anderson and Tomich, 2012.
- 72 Limbacher, 1979, viii.
- 73 Johnson, 2009b.
- 74 Child, 2016.
- 75 Klepper, 2005, 241.
- 76 Harris, 2003.
- 77 Frith, 1987.
- 78 Casciato, 2014.
- 79 "Good, bad and so-so dramas hit screens in search of ratings", 1988.
- 80 Movshovitz, 1991.

- 81 Mauger, 1994.
82 “The Guide”, 2005.
83 Aguilar, 1998.
84 Webster, 1998.
85 Flynn, 1999.
86 Epstein, 1999.
87 Pfeifer, 2002.
88 Lumenick, 2002.
89 “Rewinding 2003’s top films”, 2003.
90 Germain, 2005.
91 Stone, 2005.
92 Howell, 2007.
93 Byrnes, 2011.
94 Matthews, 2016.
95 “Entertainment”, 2015.
96 “‘Jungle Book’ is a new family film classic; Favreau has made the rare remake that actually improves on the original”, 2016.
97 “Rock-hard action has plenty of Hart”, 2018.
98 Lee, 2019.
99 In discussing *1984* (1984), for example, Paul Mavis notes that the film “better capture[d] the overall tone of the novel” than the 1956 film (Mavis, 2001, 223).
100 “100 best (and worst) movie remakes of all time”, 2019; Aronson, 2019; Bell, 2019; Whittington, 2019; “10 reboots that were better than the original”, 2019; O’Falt, 2018; Cohen, 2016; Roush, 2016; Striga, 2015; Acuna, 2013.
101 Varndell, 2014, 9.
102 Hornblow, 2002.
103 Sepinwall, 2012, 243.
104 In Schaefer, 2006.
105 Howell, 2014.
106 Orme, 1990.
107 Druxman, 1975, 22.
108 In Natale, 1994.
109 In “Brown likes outwitting the bad guys”, 1991.
110 In Lovell, 2004.
111 Films that flew under the radar are ones that often get remade with audiences often completely unaware of their status as a reproduction. Justin Abarca lists a range of such examples in his *BuzzFeed* article, including: *Angels in the Outfield* (1994), the remake of the 1951 film; *EDtv* (1999), a remake of the Canadian film *Louis 19, Le Roi des Ondes* (*Louis 19, King of the Airwaves*) (1994); *Scent of a Woman* (1992), the remake of the Italian film *Profumo di Donna* (*Scent of a Woman*) (1974) and *Jungle 2 Jungle* (1997), the remake of the French film *Un indien dans la ville* (*An Indian in the City*) (1994) (Abarca, 2014). Ian Phillips’ *Insider* article on the same topic lists *Meet the Parents* (2000) as a remake of the 1992 indie film of the same name (Phillips, 2016). See also Beauvoir, 2011; Simić, 2017; Mithaiwala, undated.
112 In Donoughue, 2019.
113 In Druxman, 1975, 165.
114 Badmington, 2001, 14.
115 Knöppler, 2017, 103.
116 In Druxman, 1975, 123.
117 Anderson, 2018.
118 Hess, 2018.
119 Randle, 2013.

- 120 Epstein, 1998.
- 121 Canby, 1985.
- 122 Smith, 2004, 195.
- 123 Kaufman, 1986.
- 124 “Uninspired remake of Hitchcock’s *Suspicion* Brittle drama crumbles in the end”, 1988.
- 125 Hurlburt, 1989.
- 126 Cameron-Wilson and Speed, 1995, 141.
- 127 Fox, 1993.
- 128 Howe, 2000.
- 129 “The horror, the horror”, 2008.
- 130 “Film review: *The Wolfman*”, 2010.
- 131 Persall, 2011.
- 132 Vishnevetsky, 2016.
- 133 Orr, 2019.
- 134 As cultural theorists Jennifer Forrest and Leonard Koos observe, “While many remakes are indeed uninspired copies of their originals – probably in proportion to the amount of uninspired ‘original’ films produced annually” (Forrest and Koos, 2002, 3).
- 135 Rosewarne, 2019d.
- 136 Francis Jr., 2013, 23.
- 137 In Verevis, 2006, 20.
- 138 “Ben-Hur is back”, 2016.
- 139 In Verevis, 2006, 134.
- 140 “Washington attends Pelham premiere”, 2009.
- 141 In Harvey, 2012.
- 142 In Kepler, 2015.
- 143 In McGraine, 2015.
- 144 In Brady, 2016.
- 145 In Lodge, 2017.
- 146 In Jagernauth, 2017.
- 147 In Feldman, 2018.
- 148 In Harvey, 2018.
- 149 Lukas and Marmysz, 2009b, 5.
- 150 In Forrest, 2002a, 311.
- 151 Grohmann, 1998.
- 152 McDonald, 2006, 77.
- 153 Travers, 2019.
- 154 Kahn, undated.
- 155 This film was also released as *The Assassin* (1992).
- 156 Frank, 1997, 34.
- 157 Ide, 2005.
- 158 Condon, 2017, 4.
- 159 DiLeo, 2017.
- 160 Rayner, 2013, 50.
- 161 Singer, 2008.
- 162 Wren, 2016, 22.
- 163 Rosewarne, 2019a.
- 164 Rosewarne, 2019a.
- 165 Rosewarne, 2019a.
- 166 Fussell, 2016.
- 167 Musetto, 2011a.
- 168 “Be prepared for inferior take on Disney classic”, 2019.

169 Rupra, 2019.
170 Mendelson, 2019.
171 Garcia and Wiseblood, 2019.
172 Klepper, 2005, 396.
173 Eyman, 2010, 166.
174 Kiang, Lyttelton and Perez, 2013.
175 Bullock, 2012.
176 Travers, 1998.
177 Greenberg, 1998, 115.
178 Nowlan and Nowlan, 1989, 146.
179 Perkins, 2015, 783.
180 Mendelson, 2013.
181 “‘Jungle Book’ is a new family film classic; Favreau has made the rare remake that actually improves on the original”, 2016.
182 Bickford, 2016.
183 Howick, 2007.
184 “New life for an old favourite”, 2015.
185 Tuttle, 2015.
186 Brinsford, 2018.
187 Loughrey, 2016.
188 Atchison, 2018.
189 Leitch, 2002, 47.
190 Knöppler, 2017, 10.
191 Howard, 2018; Walsh, 2018.
192 Lambie, 2011.
193 Eberwein, 1998, 30.
194 Verevis, 2006.
195 Hutcheon and O’Flynn, 2013, 45.
196 Eberwein, 1998, 30.
197 Hunter, 2009, 9.
198 Harris and Maxwell, 2009.
199 Aufderheide, 1998.
200 Aufderheide, 1998, 192.
201 Rosewarne, 2019a.
202 Kaminsky, 1972; Thorne, 2010.
203 Brode, 2012.
204 Hutchinson, 2006, 183.
205 Moats, 2014; Juan, 2018.
206 Milberg, 1990, ix.
207 Forrest, 2002b, 174.
208 Forrest and Koos, 2002, 4.
209 Forrest and Koos, 2002, 4.
210 Forrest and Koos, 2002, 4.
211 Druxman, 1975, 13.
212 In Rapold, 2011.
213 Ebert, 2000, 224
214 Heinze and Krämer, 2015, 8.
215 Lemire, 2005.
216 Hutcheon and O’Flynn, 2013, 120–121.
217 Francis Jr., 2013, 3.
218 Rosewarne, 2019a, 156–157.
219 Chan, 2009, 8–9.
220 Weldon, 1996, 119.

- 221 Ehrenstein, Reed and Careff, 1982, 48.
- 222 “Forgot About *Summer School*? Bummer! What About Nine More Eighties Comedies?” 2011.
- 223 Scott, 1985.
- 224 Grant, 2006, 17.
- 225 Moh, 1999.
- 226 Bullock, 2012.
- 227 Russell, 2002.
- 228 Robinson, 2004.
- 229 Norman, 2003.
- 230 “Weightless wonderwork with wow factor: The fable ‘Millions’ has moral conundrums and special effects to engage the whole family”, 2005.
- 231 “Satellite pick of the day”, 2007.
- 232 Adams, 2006.
- 233 King, Undated.
- 234 “Also Released”, 2012.
- 235 Davies, 2016; Tatspaugh, 2007, 147.
- 236 Druxman, 1975, 212.
- 237 It’s worth noting that teen-targeted literary adaptations are also especially appealing to young people particularly if such works were on their school curriculum and, thus, they have fresh familiarity with it.
- 238 Booth, 2005.
- 239 “Lame! Tepid remake of ‘Fame’ is going nowhere fast”, 2009.
- 240 “Remake of ‘Fame’ is a dumbed down version”, 2009.
- 241 Young, 2003.
- 242 “Endless Love: Strong cast failed by tepid remake”, 2014.
- 243 O’Sullivan, 2014.
- 244 Streeter, 2018.
- 245 Chaney, Harris, and Emami, 2017.
- 246 Venable, 2017.
- 247 Barbuto, 2009.
- 248 Ryan, 2015.
- 249 Johnson, 2009a.
- 250 Rosewarne, 2019c.
- 251 Gavin, 1996; Butler, 2014; Perrotta, 2015;
- 252 Coleman, 2011, 199.
- 253 Krieger, 2017.
- 254 Krieger, 2017.
- 255 Krieger, 2017.
- 256 Bramesco, 2016.
- 257 In Weinman, 2015.
- 258 Lekich, 1987.
- 259 Altmann, 2018.
- 260 “Satellite Films”, 2015.
- 261 Norman, 1990.
- 262 Simon, 1995.
- 263 Luksic, 2000.
- 264 Pete, 2001.
- 265 Zerbisias, 1998.
- 266 “Film of Dahl classic on top”, 2005.
- 267 Chess, 2008, 87.
- 268 “More ideas reprised”, 2006.
- 269 Demarco, 2005.

270 Morrow, 2005.
271 Parker, 2018.
272 Rahner, 2006.
273 “Director, stars defend darker remake that leaves pastels back in the ’80s;
Fire & ‘Vice’”, 2006.
274 “Miami Vice tops UK film chart on debut weekend”, 2006.
275 Thompson, 1998.
276 Anderson, 2008.
277 “Handy panda is back in action”, 2011.
278 Sneider, 2012.
279 Bannon, 2011.
280 Oliver, 2016, 134.
281 Smith, 2012.
282 Mendelson, 2018.
283 “Man of Steel is solid gold at the box office”, 2013.
284 Myers, 2016.
285 “Walt Disney”, 2015.
286 Egner, 2017.
287 Taylor, 2016.
288 Blackstock, 2016.
289 Syme, 2016.
290 Delgado, 2017.
291 McHenry, 2018.
292 Easton, 2019.
293 Carpenter, 2018.
294 Oh, 2019.
295 Rosewarne, 2019a.
296 “TV: Invasion of the Body Snatchers (1978)”, 2003.
297 “Scrooged (Movie, 1988)”, 1997.
298 Stanley, 1988; “A re-formed ‘Blob’ jells into a scary remake of a cult hit”, 1988.
299 Thomas, 1995.
300 Beck, 1996.
301 Carnevale, 2003.
302 Stratton, 2004.
303 “Mailmovies: Top 10 films”, 2005.
304 Rohan, 2005.
305 Janusonis, 2006; Rickey, 2006; “Alan Frank’s DVD Slot”, 2006.
306 “Movie bits”, 2011.
307 Frank, 2013.
308 “Bruce Campbell, Fede Alvarez talk up ‘very scary’ remake of ‘Evil Dead’”,
2013.
309 Strauss, 2014.
310 Lowe, 2015.
311 Gire, 2016a.
312 Gire, 2016b.
313 “Common Sense Media What parents need to know”, 2017.
314 Torcato, 2019a.
315 Francis Jr., 2013, 101–102.
316 Knöppler, 2017, 199.
317 Lizardi, 2010, 116.
318 Salt, 2016, 475.
319 McCardle, 1998.
320 Martin, 1994.

- 321 Hunt, 1990.
- 322 Hoffman, 2005.
- 323 Macor, 2010, 47.
- 324 Seymour, 2006.
- 325 Bussey, 2015.
- 326 Maerz, 2011.
- 327 Hicks, 2011.
- 328 “Stephen King’s horror classic gets an unnecessarily gory remake more blood, wasted”, 2013.
- 329 Serba, 2013.
- 330 Cohen, 2018.
- 331 Torcato, 2019b.
- 332 Scahill, 2016, 317.
- 333 Reinholtz, 165.
- 334 While this list focuses on directors remaking their own films in the US, the autoremake is not a US-only phenomenon. In Germany for example, Rudolf Meinert made his silent-drama *Die elf Schill’schen Offiziere* (*The Eleven Schill Officers*) (1926) with sound in 1932. In Japan, Yasujiro Ozu directed *Ukikusa monogatari* (*A Story of Floating Weeds*) (1934) and then remade it with sound as *Ukikusa* (*Floating Weeds*) (1959). Also in Japan, Hideo Nakata made the horror film *Joyū-rei* (*Don’t Look Up*) (1996) and remade it as *Gekijōrei* (*Ghost Theater*) (2015). In Italy, Antonio Margheriti remade his own film *Danza macabre* (*A Taste of Blood*) (1964) as *Nella stretta morsa del ragno* (*Web of the Spider*) (1971). In India, director Kamal remade his *Mazhayethum Munpe* (1995) as *Zameer* (2005); Gautham Vasudev Menon remade his own *Vinnaihandi Varuwaya* (2010) as *Ekk Deewana Tha* (2012); S. Shankar remade his own *Mudhalvan* (2000) as *Nayak: The Real Hero* (2001) and A.R. Murugadoss remade his films *Ghajini* (2005) as *Ghajini* (2008) and *Thuppakki* (2012) as *Holiday* (2014). In China, Yonggang Wu remade his film *Shen nu* (*The Goddess*) (1394) as *Yanzhi Lei* (*Rouge Tears*) (1938). A non-US transnational example of this is Ahn Sang-hoon making the thriller *Beulraindeu* (*Blind*) (2011) in South Korea and then remaking it in China as *Wo shi zheng ren* (*The Witness*) (2015).
- 335 Chapman, 2003; McGhee, 1990; Meyer, 1979.
- 336 Metz, 2010, 368.
- 337 In Druzman, 1975, 171.
- 338 Verevis, 2006, 63.
- 339 Verevis, 2006, 65.
- 340 Randle, 2013.
- 341 In Rapold, 2011.
- 342 Kiang, Lyttelton and Perez, 2013.
- 343 Horton, 2014.
- 344 Horton, 2014.
- 345 In Eberwein, 1998, 18.
- 346 Wilde, 2016.
- 347 Dixon, 2013, 56.
- 348 Abrams, 2011.
- 349 Jones, 2008.
- 350 In Poague, 2004, 62.
- 351 In Druzman, 1975, 135.
- 352 Kiang, Lyttelton and Perez, 2013.
 - 1 In McIntosh, 2018.
 - 2 Rosewarne, 2016a, 81.
 - 3 Stenport and Traylor, 80.

- 4 McDonald, 2015.
- 5 “Millennials don’t really care about classic movies”, 2017.
- 6 Ellis, 2015, 17.
- 7 A study suggests that one in ten over-50s couldn’t remember if they had seen a film made after 2010; 8% in the study felt confident that they hadn’t seen anything made after 2010 (“Millennials don’t really care about classic movies”, 2017).
- 8 Cabrita, 2015.
- 9 In Francis Jr., 2013, 156.
- 10 Falsetto, 2015, 43.
- 11 Leitch, 2000, 272.
- 12 Dalton, 2004.
- 13 LaSalle, 2004.
- 14 “The Italian Job”, 2003.
- 15 Carr, 2006.
- 16 “The Bionic Woman opens strong and sinks Sea Patrol finale”, 2007.
- 17 Arnold, 2009.
- 18 Schwartzkoff, 2010.
- 19 Hewitt, 2011.
- 20 McEwen, 2012.
- 21 Owen, 2016.
- 22 Macaulay, 2005.
- 23 Tatspaugh, 2007; Davies, 2016.
- 24 Lyons, 1996.
- 25 Murray, 2018.
- 26 Delamater, 1998, 80–81.
- 27 While these are US examples and as identified this is also the common trajectory for Bollywood films, other countries also remake films as musicals. *Aniceto* (2008), for example, is an Argentinian musical-remake of the drama *El romance del Aniceto y la Francisca* (1967). The Spanish drama *La hija de Juan Simón* (*Juan Simon’s Daughter*) (1935) was remade as a musical in 1957. The Korean comedy-horror *Choyonghan kajok* (*The Quiet Family*) (1998) was remade as a comedy-musical in Japan: *Katakuri-ke no kōfuku* (*The Happiness of the Katakuris*) (2001).
- 28 Wolf, 2002, 9.
- 29 Nowlan and Wright Nowlan, 1989, 49.
- 30 Kiang, Lyttelton and Perez, 2013.
- 31 Zanger, 2006.
- 32 Birchard, 2004, 248.
- 33 In his work on DeMille, Frank Pittenger similarly observes that “*The Ten Commandments* remake allowed DeMille’s entrepreneurial and filmmaking skills to meet with his religious agenda like never before” (Pittenger, 2011, 150).
- 34 Birchard, 2004, 71.
- 35 Lev, 2007, 199.
- 36 Sanjek, 2001, 833.
- 37 In Higashi, 1996, 101.
- 38 Apostolos-Cappadona, 2009.
- 39 In Malone, 2010, 5.
- 40 Rosewarne, 2019a.
- 41 Champoux, 1999, 210.
- 42 Lavigne, 2014, 83.
- 43 Lavigne, 2014, 84.
- 44 Knöpler, 2017; Katovich and Kinkade, 1993, 621.

- 45 Perkins and Verevis, 2015, 680.
- 46 Johnson, 2009b.
- 47 Corliss, 2005.
- 48 Wildermuth, 2007, 121.
- 49 Rosewarne, 2019a.
- 50 Knöppler, 2017, 10.
- 51 James Francis observes that “the ’90s were considered a time of limbo for horror” (Francis Jr., 2013, 136).
- 52 Riegler, 2014, 108.
- 53 Marc Sigoloff in the *Illinois Times* observes that an “unusually high number of horror films from the ’70s have been remade in recent years,” further fueling the idea that “Hollywood has run out of ideas” (Sigoloff, 2006).
- 54 In Kit, 2010.
- 55 In Kit, 2010.
- 56 Riegler, 2014.
- 57 In Riegler, 2014, 107.
- 58 Loock, 2012, 122.
- 59 Robinson, 2009, 39.
- 60 VanDerWerff, 2016.
- 61 Riegler, 2014.
- 62 Kevin Harvey argues that the ubiquitous presence of superheroes in film and television can be construed as referencing Christ: “Maybe our fascination with superheroes is because we are being drawn to something innate in us. A longing for something more. Something perfect. Something supernatural” (Harvey, 2015, 1).
- 63 Queenan, 2013.
- 64 Žižek, 2002, 16.
- 65 Stasia, 2014, 126.
- 66 Social critic Stuart Sim discusses the idea of “retro” as not just “a mere imitation” but as often involving “an ironic attitude toward the earlier style” (Sim, 2001, 297).
- 67 Johnson, 2009b.
- 68 The red cloak imagery from the series was used in several real-life anti-Trump protests in the aftermath of the election, notably those pertaining to reproductive rights (see Hauser, 2017; Davy, 2018).
- 69 Charles, 2017.
- 70 Rosewarne, 2019a.
- 71 Scholz, 2017, 134.
- 72 Scholz, 2017, 134.
- 73 Rosewarne, 2018b.
- 74 Moore, 2016.
- 75 Robertson, 2018.
- 76 “Forgot About *Summer School*? Bummer! What About Nine More Eighties Comedies?” 2011.
- 77 Levy, 1999, 473.
- 78 James, 1995.
- 79 Pitts, 2017.
- 80 Bailey, 2010.
- 81 Zwolfe, 2012.
- 82 Duggan, 2016, 67.
- 83 Wilkinson, 2013.
- 84 Broderick, 2017.
- 85 Simon, 2017.

- 86 Rosewarne, 2019a.
- 87 Rosewarne, 2019a.
- 88 Sharp and Giuffre, 2013, 25.
- 89 Rosewarne, 2019a.
- 90 Eberwein, 1998, 30.
- 91 Rosewarne, 2019c.
- 92 Markert, 2013, 103.
- 93 Eagan, 2010, 671.
- 94 Schilling, 2018.
- 95 Schilling, 2018.
- 96 Schilling, 2018.
- 97 Schilling, 2018.
- 98 “Brad’s Week in Dork! (6/2/13–6/8/13)”, 2013.
- 99 Williams, 2002.
- 100 Schilling, 2018.
- 101 “Czterej bracia (Four Brothers)”, undated.
- 102 Pyke, 2013.
- 103 Rosewarne, 2019a.
- 104 Hefner, 2012, 64.
- 105 Hefner, 2012, 63.
- 106 Hefner, 2012, 63.
- 107 Martens, 2011, 217.
- 108 Woods, 2005, 142.
- 109 Andreeva, 2016.
- 110 Goldberg, 2016.
- 111 Fitch, 2009, 103.
- 112 Verevis, 2006, 131.
- 113 Lavigne, 2014, 88.
- 114 In Francis Jr., 2013, 156.
- 115 Campbell, 2010.
- 116 Greven, 2016, 174.
- 117 Knöppler, 2017, 227.
- 118 Knöppler, 2017, 201.
- 119 Packer, 2007, 83.
- 120 Willmore, 2017.
- 121 Shepherd, Undated.
- 122 Knolle, 2015.
- 123 McKenzie, 2011.
- 124 Hoare, 2012.
- 125 Brock, 2019.
- 126 Whalen, 2018.
- 127 “19 Remakes and Reboots Coming in 2019 That Actually Look Good”, 2019.
- 128 Francis Jr., 2013.
- 129 Hart, 2013, 87.
- 130 Muir, 2007; Guerrero, 1990.
- 131 Knöppler, 2017, 79.
- 132 Dewan, 2000.
- 133 Jensen, 2017.
- 134 Lindner, 2015, 26.
- 135 Lindner, 2015, 27.
- 136 Butter, 2015, 44.
- 137 Druxman, 1975, 15.
- 138 Scheer, 1980, 30.

- 139 Hutcheon and O’Flynn, 2013, 142.
140 Knöppler, 2017, 113.
141 Roman, 2009, 226.
142 In Chattaway, 2008.
143 “Still playing”, 2006.
144 Rosewarne, 2019a.
145 Murray and Heumann, 2009, 144.
146 Francis Jr., 2013, 24.
147 Scheer, 1980, 32.
148 McBride, 2011, 317.
149 This tweak can be likened to attempts made in other remakes to revisit and revise presentations that would be construed as racist by modern audiences. Discussing *Lady and the Tramp* (2019), for example – the remake of the 1955 animation – Stephen Humphries notes that the production “ditched ‘The Siamese Cat Song’ with its Asian stereotypes.” Further, he spotlights that the live-action *Dumbo* (2019) remake “omits the bird with stereotypical African American features who was named Jim Crow” (Humphries, 2019).
150 Francis Jr., 2013, 117.
151 Rosewarne, 2019a.
152 Johnson, 2009a.
153 Mazdon, 2000, 2.
154 Durham, 1998; Mazdon, 2000.
155 Maltin, 2014.
156 Connors and Craddock, 1999.
157 Edelstein, 2004.
158 Sarris, 2005.
159 Simonpillai, 2011.
160 Westbrook, 2000.
161 Holmes, 2016.
162 Lane, 2008.
163 Hughes, 2012.
164 Hewitson, 2015.
165 Weitzman, 2018.
166 Wetherall, 2018.
167 Barta, 2019.
168 Delamater, 1998, 80.
169 Lindner, 2015, 26.
170 The 2016 *Pete’s Dragon* – the remake of the 1977 film – was praised as being “a lovely, old-fashioned remake with a wonderful family friendly vibe” (Hickman, 2016). The live-action *Cinderella* (2015) – the remake of the 1950 animation – was similarly celebrated as a “charmingly old-fashioned remake” (“The 10 best new films and shows on Netflix UK, March 2017”, 2017).
171 Parchesky, 2006, 193.
172 Panzarella, 2009.
173 Lindner, 2012, 127.
174 In Falsetto, 2015, 46.
175 Limbacher, 1979, viii.
176 DiLeo, 2017.
177 Levy, 1999, 249.
178 Kiang, Lyttelton and Perez, 2013.
179 Natale, 1994.
180 McBride, 2011, 301.
181 In Druxman, 1975, 24.

- 182 Gilbert, 2004.
 - 183 Rosewarne, 2019a.
 - 184 Wise, 2010.
 - 185 Hutcheon and O'Flynn, 2013, 143.
- 1 Rosewarne, 2019a, 8.
- Abarca, Justin. 2014. "17 Movies You Probably Didn't Know Were Remakes". *BuzzFeed*, July 23. Accessed August 7, 2019 from www.buzzfeed.com/justinabarca/movies-you-didnt-know-were-remakes.
- Abrams, Simon. 2011. "Good Enough for Hitchcock: A Side-by-Side Case for Remakes". *Politico*, March 18. Accessed March 26, 2018 from www.politico.com/states/new-york/albany/story/2011/03/good-enough-for-hitchcock-a-side-by-side-case-for-remakes-067223.
- Accomando, Beth. 2017. "'Ghost in The Shell' Remake Is Visually Stunning But Dumbed Down". *KPBS*, March 30. Accessed February 12, 2019 from www.kpbs.org/news/2017/mar/30/ghost-shell-remake-visually-stunning-dumbed-down/.
- Acuna, Kirsten. 2013. "10 Movie Remakes That Are Better Than the Original". *Business Insider*, October 29. Accessed November 23, 2018 from <https://www.businessinsider.com.au/10-movie-remakes-better-than-the-original-2013-10?r=US&IR=T>.
- Adams, Mark. 2006. "At the Movies: Happy Horror Days". *Sunday Mirror*, December 10. Accessed September 13, 2017 from Lexis Nexis.
- "'Affairs' of the Heart". 2014. *The Pantagraph*, February 7. Accessed June 19, 2018 from www.pantagraph.com/affairs-of-the-heart/image_0999c92a-6097-514b-a8e2-c2f0a320837e.html.
- Aglionby, John. 1999. "Thai Censors Ban 'insulting' Remake of King and I Film". *The Guardian*, December 29. Accessed July 31, 2019 from www.theguardian.com/film/1999/dec/29/world.news.
- Aguiar, Melissa Ward. 1998. "Double the Fun". *Houston Chronicle*, July 29. Accessed June 19, 2018 from NewsBank.
- "Alan Frank's DVD Slot". 2006. *Daily Star*, October 20. Accessed March 31, 2018 from NewsBank.
- "'Alfie' Remake Lacking; 'Incredibles' Soars; DVD Review". 2005. *Lubbock Avalanche Journal*, April 15. Accessed April 1, 2018 from NewsBank.
- "All the King's Men". Undated. *Bomb Report*. Accessed July 12, 2018 from <https://bombreport.com/yearly-breakdowns/2006-3/all-the-kings-men/>.
- "'All the King's Men' Tops List of Hollywood's Biggest Flops". 2010. *The Wrap*, January 22. Accessed July 12, 2018 from www.thewrap.com/all-kings-men-tops-list-hollywoods-biggest-flops-13414/.
- "Also Released". 2012. *The Daily Telegraph*, June 1. Accessed May 5, 2018 from NewsBank.
- Altmann, Alana. 2018. "Who Is Lady Gaga's 'A Star Is Born' Character Based on? Here's the Story Behind Ally". *Elite Daily*, October 6. Accessed August 8, 2019 from www.elitedaily.com/p/who-is-lady-gagas-a-star-is-born-character-based-on-heres-the-story-behind-ally-12168532.
- "American Audiences Are Unsophisticated, Director Says". 1993. *Deseret News*, April 19. Accessed February 15, 2019 from www.deseretnews.com/article/286332/american-audiences-are-unsophisticated-director-says.html.
- "And They Call It Muppet Love . . . : A Clever Plot and Great Songs Ensure Kermit and Miss Piggy Are as Captivating as Ever". 2012. *The Observer*, June 10. Accessed February 23, 2019 from Factiva.

- Anderson, Dianna E. 2018. *Problematic: How Toxic Callout Culture Is Destroying Feminism*. Lincoln, NE: Potomac Books.
- Anderson, John. 2008. "'Funny Games': Deadly Serious; Haneke Punctures Bourgeois Pretensions in Disturbing Film". *The Washington Post*, March 14. Accessed March 3, 2019 from Factiva.
- Anderson, Joseph L. 1962. "When the Twain Meet: Hollywood's Remake of 'The Seven Samurai' ". *Film Quarterly*, 15, 3, 55–58.
- Andreeva, Nellie. 2016. "Netflix Orders 'One Day At A Time' Latino Remake Series Co-Starring Rita Moreno". *Deadline Hollywood*, January 11. Accessed March 18, 2018 from <http://deadline.com/2016/01/one-day-at-a-time-latino-remake-series-rita-moreno-netflix-1201680752/>.
- Andreeva, Nellie. 2019. "'Mad About You': John Pankow & Richard Kind to Reprise Roles in Revival Limited Series for Spectrum Originals". *Deadline Hollywood*, August 26. Accessed August 27, 2019 from <https://deadline.com/2019/08/mad-about-you-john-pankow-richard-kind-to-reprise-roles-revival-limited-series-spectrum-originals-1202704341/>.
- Anthony, Todd. 1998. "It's No Better Mouse Trap; Disney's Uninspired Remake Loses Charm of the Original". *Sun-Sentinel*, July 29. Accessed March 31, 2018 from NewsBank.
- Apostolos-Cappadona, Diane. 2009. "Review of Hallbäck and Hvithamar's 'The Bible in Contemporary Cinema' ". *Society of Biblical Literature*, October 25. Accessed March 1, 2019 from www.bookreviews.org/pdf/6928_7507.pdf.
- Ariano, Tara J., Kelly Nestruck and Chris Knight. 2005. "Year of the Concoctapalooza". *National Post*, May 27. Accessed February 25, 2019 from Factiva.
- Armstrong, Jennifer Keishin. 2017. "The Joy of Hate-Watching". *BBC*, June 26. Accessed July 12, 2018 from www.bbc.com/culture/story/20170616-the-joy-of-hate-watching.
- Armstrong, Rick. 2011. "Introduction: 'Diving Off the Deep End' ". *Robert Altman: Critical Essays*. Jefferson, NC: McFarland & Co, 1–16.
- Arnold, Gary. 1997. "'Darn Cat' Meows on". *The Washington Times*, February 14. Accessed July 19, 2018 from NewsBank.
- Arnold, Nathanael. 2017. "8 Great Foreign Films Remade Into American Movie Flops". *Cheatsheet*, August 13. Accessed September 6, 2017 from www.cheatsheet.com/entertainment/8-great-foreign-films-remade-into-american-flops.html/.
- Arnold, Thomas K. 2009. "The Hollywood Reporter; 'Dark Knight' Tops Video Sales Chart". *VNU Entertainment Newswire*, January 2. Accessed March 9, 2019 from Factiva.
- Arnold, William. 2002. "Mr. Deeds: The Remake of Frank Capra's Gem Gets Roughed Up by Comedian Adam Sandler". *El Sentinel*, July 6. Accessed March 10, 2018 from News Bank.
- Aronson, Alex. 2019. "The 50 Best Movie Remakes = of All Time". *Redbook*, July 19. Accessed July 29, 2019 from www.redbookmag.com/life/g28379675/best-movie-remakes/.
- "At the Movies". 2010. *Montreal Gazette*, March 5. Accessed February 27, 2019 from Factiva.
- Atchison, Molly. 2018. "'A Star is Born' Is Music for the Soul". *UWire*, October 24. Accessed February 28, 2019 from Factiva.

- Aufderheide, Patricia. 1998. "Made in Hong Kong: Translation and Transmutation". In *Play It Again, Sam: Retakes on Remakes*. Edited by Andrew Horton and Stuart Y. McDougal. Berkeley, CA: University of California Press, 191–199.
- Backer, Ron. 2012. *Mystery Movie Series of 1930s Hollywood*. Jefferson, NC: McFarland & Co.
- Badmington, Neil. 2001. "Pod Almighty, or Humanism, Posthumanism, and the Strange Case of *Invasion of the Body Snatchers*". *Textual Practice*, 15, 1, 5–22.
- Bailey, Jason. 2010. "Today's New DVDs". *JasonBailey.com*, July 13. Accessed September 13, 2017 from www.jason-bailey.com/2010_07_11_archive.html.
- Bailey, John. 2017. "If the Reboot Fits, Can You Wear It Out?" *The Sydney Morning Herald*, April 25. Accessed January 22, 2019 from www.smh.com.au/entertainment/m29cover-20170324-gv5lpu.html.
- Bannon, Aoife. 2011. "Kristen Is Just White for Snow Film Role". *The Sun*, January 28. Accessed June 13, 2018 from NewsBank.
- Barber, Lynden. 2010. "Is Hollywood Creatively Bankrupt?" *ABC News*, September 29. Accessed February 19, 2019 from www.abc.net.au/news/2010-02-26/33046.
- Barbuto, Dana. 2009. "'Fame' Remake a Mere Shadow of the Original". *Patriot Ledger*, September 25. Accessed March 10, 2018 from www.patriotledger.com/x576521657/MOVIE-REVIEW-Fame-remake-a-mere-shadow-of-the-original.
- Barclay, Kirsty. 2001. "Movie Watch". *South China Morning Post*, December 6. Accessed June 12, 2018 from NewsBank.
- Barlaam, Silvia. 2011. "'There's Nowt as *Queer as Folk*': British and American Televisual Approaches to the Politics of Homosexuality". In *American Remakes of British Television: Transformations and Mistranslations*. Edited by Carlen Lavigne and Heather Marcovitch. Lanham, MD: Lexington Books, 117–142.
- Barnes, Alan. 2011. *Sherlock Holmes on Screen: The Complete Film and TV History*. London: Titan Books.
- Barnes, Brooks. 2015. "'Tomorrowland' Is a Box-Office Disappointment". *The New York Times*, May 25. Accessed March 2, 2019 from Factiva.
- Barsanti, Chris. 2018. "The Best Movies of 2017". *Medium*, January 1. Accessed February 22, 2019 from <https://medium.com/eyes-wide-open/the-best-movies-of-2017-bbc61bcbe0f3>.
- Barta, Preston. 2019. "'Dumbo' Remake Doesn't Reach Heights of Original". *Denton Record-Chronicle*, March 26. Accessed July 11, 2019 from https://dentonrc.com/entertainment/movies/dumbo-remake-doesn-t-reach-heights-of-original/article_fbe25cb1-9b76-54c2-b989-17d5547342fe.html.
- Bass, Patrik Henry. 2018. "The Beautiful Struggle: Black Women and the Academy Awards". *Essence: Black Women in Hollywood: A Salute to Trailblazers at the Oscars*, February 16, 6–8.
- "Be Prepared for Inferior Take on Disney Classic". 2019. *Stirling Observer*. Accessed July 28, 2019 from Factiva.
- Beale, Lewis. 1998. "Remake Believe Hollywood's Rush of Revivals Will Give Filmgoers a Feeling of Deja View". *New York Daily News*, August 3. Accessed February 25, 2019 from Factiva.
- Beauvoir, Jeff. 2011. "6 Classic Movies You Didn't Know Were Remakes". *Cracked*, May 15. Accessed August 6, 2019 from www.cracked.com/article_19190_6-classic-movies-you-didnt-know-were-remakes.html.
- Beck, J. Spencer. 1993. *The Variety History of Show Business*. New York: Abrams.

- Beck, Marilyn. 1996. "'Quieter, scarier' Remake of 'Shining' Pleases King". *Rocky Mountain News*. September 14. Accessed March 31, 2018 from NewsBank.
- Beeden, Alexandra and Joost de Bruin. 2010. "The Office: Articulations of National Identity in Television Format Adaptations". *Television and News Media*, 11, 3, 3–19.
- Belcher, Walt. 2002. "Filmmakers Should Have Used Their Psychic Powers On 'Carrie' Remake". *The Tampa Tribune*, November 4. Accessed March 4, 2018 from NewsBank.
- Bell, David. 2019. "Ranking the 30 Best Movie Remakes of All Time". *Collider*, April 18. Accessed July 29, 2019 from <http://collider.com/galleries/ranked-best-movie-remakes/>.
- Bellamy, Chris. 2005. "Though Amusing, 'Bears' Remake Lacks Originality". *Daily Utah Chronicle*, July 25. Accessed April 8, 2018 from NewsBank.
- "Ben-Hur Is Back". 2016. *The Telegraph*, August 19. Accessed February 27, 2019 from Factiva.
- Bennett, Dan. 2009. "Legendary Horror Film Gets Mediocre Remake". *North County Times*, February 11. Accessed March 25, 2018 from NewsBank.
- Bennett, Marie. 2014. "Does the Song Really Remain the Same? 'The Windmills of Your Mind' as Narrational Vehicle in *The Thomas Crown Affair* (1968 and 1999)". *The Soundtrack*, 7, 2, 79–88.
- Berton, Paul. 1997. "Everything Old Is . . . Still Old". *The London Free Press*, February 21. Accessed April 8, 2018 from NewsBank.
- Bevan, Alex. 2013. "Archiving the Digital Transition in the Boomer TV Sitcom Remake". *Adaptation*, 6, 3, 305–319.
- Biancolli, Amy. 2010. "Seriously, Remakes Are Nothing New". *TimesUnion*, June 12. Access February 19, 2019 from www.timesunion.com/news/article/Seriously-remakes-are-nothing-new-559003.php.
- Bickford, James. 2016. "The Magnificent Failure: Hollywood Cranks Out Yet Another Terrible Remake". *UWire*, September 30. Accessed February 28, 2019 from Factiva.
- Biguenet, John. 1998. "Double Takes: The Role of Allusion in Cinema". In *Play It Again, Sam: Retakes on Remakes*. Edited by Andrew Horton and Stuart Y. McDougal. Berkeley, CA: University of California Press, 131–146.
- "The Bionic Woman Opens Strong and Sinks Sea Patrol Finale". 2007. *Australian Associated Press*, October 5. Accessed March 8, 2019 from Factiva.
- Birchard, Robert S. 2004. *Cecil B. DeMille's Hollywood*. Lexington, KY: The University Press of Kentucky.
- Blackstock, Russell. 2016. "Kids' Show Too Dark for Younger Children". *The New Zealand Herald*, June 19. Accessed March 2, 2019 from Factiva.
- Blair, Andrew. 2014. "10 Movies Hollywood Shouldn't Remake But Probably Will". *Den of Geek!* January 20. Accessed March 5, 2018 from www.denofgeek.com/movies/remakes/28898/10-movies-hollywood-shouldnt-remake-but-probably-will.
- Blaustein, David. 2015. "'Poltergeist' Movie Review". *ABC News*, May 22. Accessed August 6, 2019 from <https://abcnews.go.com/Entertainment/poltergeist-movie-review/story?id=31241365>.
- "Boaz Davidson: The Last American Virgin". 2015. *Peekaboo Music Magazine*, January 20. Accessed September 12, 2017 from www.peek-a-boo-magazine.be/en/reviews/boaz-davidson-the-last-american-virgin/.

- Boboltz, Sara. 2017. "Sorry, Hollywood's Reboot Trend Is Taking Over Your TV". *Huffington Post*, September 8. Accessed February 14, 2019 from www.huffingtonpost.com/entry/fall-tv-revivals-and-reboots_us_59aed813e4b0354e440cec3f.
- Bohnenkamp, Björn, Ann-Kristin Knapp, Thorsten Hennig-Thurau and Ricarda Schauerte. 2015. "When Does It Make Sense to Do It Again? An Empirical Investigation of Contingency Factors of Movie Remakes". *Journal of Cultural Economics*, 39, 1, 14–41.
- Bojalad, Alec. 2017. "Stranger Things: In Defense of Nostalgia". *Den of Geek!* November 2. Accessed February 3, 2019 from www.denofgeek.com/us/tv/stranger-things/268649/stranger-things-in-defense-of-nostalgia.
- Boland, Michaela. 2018. "Hollywood Given \$140m Incentive to Shoot Blockbusters in Australia". *ABC News*, May 5. Accessed February 10, 2019 from www.abc.net.au/news/2018-05-04/foreign-filmmakers-will-get-140m-boost-to-australian-production/9726798.
- Bondanella, Peter E. 2004. *Hollywood Italians: Dagos, Palookas, Romeos, Wise Guys, and Sopranos*. New York: Continuum.
- Booker, M. Keith. 2007. *Postmodern Hollywood: What's New in Film and Why it Makes Us Feel So Strange*. Westport, CT: Praeger.
- Booth, Philip. 2005. "Another Remake! The Horror! The Horror!" *Herald Tribune*, April 15. Accessed June 19, 2018 from www.heraldtribune.com/news/20050415/another-remake-the-horror-the-horror.
- Boym, Svetlana. 2001. *The Future of Nostalgia*. New York: Basic Books.
- "Brad's Week in Dork! (6/2/13–6/8/13)". 2013. *In the Mouth of Dorkness*, June 11. Accessed September 24, 2017 from <http://inthemouthofdorkness.blogspot.com.au/2013/06/brads-week-in-dork-6213-6813.html>.
- Bradshaw, Peter. 2014. "We Are What We Are Review – 'Reduces the Original to Ordinary Genre Horror'". *The Guardian*, February 28. Accessed March 10, 2018 from www.theguardian.com/film/2014/feb/27/we-are-what-we-are-review.
- Bradshaw, Peter. 2016. "Secret in Their Eyes Review – Flashback Thriller Remade with Diminished Returns". *The Guardian*, February 26. Accessed March 28, 2018 from www.theguardian.com/film/2016/feb/25/secret-in-their-eyes-review-flashback-thriller-remade-with-diminished-returns.
- Brady, Tara. 2016. "Into the Wild". *The Irish Times*, August 5. Accessed February 27, 2019 from Factiva.
- Bramescio, Charles. 2016. "'Ghostbusters' to 'Splash': Why Gender-Flipping Is the New Gritty Reboot". *Rolling Stone*, August 2. Accessed April 17, 2018 from www.rollingstone.com/movies/features/gender-flipping-movies-the-new-gritty-reboot-w432125.
- Bramescio, Charles. 2019. "Lost in Translation: Why Hollywood Can't Stop Remaking Foreign Films". *The Guardian*, January 11. Accessed February 11, 2019 from www.theguardian.com/film/2019/jan/11/the-upside-miss-bala-remakes-hollywood-foreign-films.
- Braudy, Leo. 1998. "Afterword: Rethinking Remakes". In *Play It Again, Sam: Retakes on Remakes*. Edited by Andrew Horton and Stuart Y. McDougal. Berkeley, CA: University of California Press, 327–334.
- Braun, Liz. 2015. "You'll Wish You Weren't There". *St. Thomas Times-Journal*, May 23. Accessed March 4, 2018 from NewsBank.
- Bray, Elisa. 2010. "Movie Remakes: Lost in Translation". *The Independent*, July 21. Accessed June 11, 2018 from www.independent.co.uk/arts-entertainment/films/features/movie-remakes-lost-in-translation-2031141.html.

- Brayson, Johnny. 2016. "No, 'Ghostbusters' Didn't Ruin My Childhood". *Bustle*, July 19. Accessed January 22, 2019 from www.bustle.com/articles/173289-no-ghostbusters-didnt-ruin-my-childhood.
- Breslow, Andy. 2008. "'Quarantine'; Remake Sticks to Story But Adds Twist". *Rockford Register Star*, October 16. Accessed April 8, 2018 from NewsBank.
- Briggs, Joe Bob. 2018. "It's 5 a.m. for Burt Reynolds". *Taki's Magazine*, September 14. Accessed July 28, 2019 from www.takimag.com/article/its-5-a-m-for-burt-reynolds/.
- Brinsford, James. 2018. "Dumbo Trailer Gives First Look at Live-Action Remake Starring Michael Keaton and Danny DeVito". *Mirror*, November 15. Accessed February 28, 2019 from Factiva.
- Brock, Fionda Williams. 2019. "'Pet Sematary' Remake More Psychological Thriller Than Horror". *Daily Miner*, April 7. Accessed July 11, 2019 from <https://kdminer.com/news/2019/apr/07/pet-sematary-remake-more-psychological-thriller-ho/>.
- Brode, Douglas. 2012. "'Cowboys in Space': *Star Wars* and the Western Film". In *Myth, Media, and Culture in Star Wars: An Anthology*. Edited by Douglas Brode and Leah Deyneka. Lanham, MD: Scarecrow Press, 1–12.
- Broderick, Sian. 2017. "This New Film Starring Scarlett Johansson is Basically the Female Version of the Hangover". *Pretty 52*, March 9. Accessed October 25, 2017 from www.pretty52.com/entertaining/tv-and-film-this-film-is-basically-the-female-version-of-the-hangover-20170309.
- Brooker, Will. 2004. *Alice's Adventures: Lewis Carroll in Popular Culture*. New York: Continuum.
- Brown, Len. 2011. *Jason Statham: Taking Stock*. London: Orion.
- "Brown Likes Outwitting the Bad Guys". 1991. *The Pantagraph*, May 30. Accessed February 25, 2019 from Factiva.
- "Bruce Campbell, Fede Alvarez Talk Up 'Very Scary' Remake of 'Evil Dead' ". 2013. *Business Mirror*, April 13. Accessed March 31, 2018 from NewsBank.
- Bruce, Justin. 2018. "15 Worst Hollywood Remakes of Foreign Films". *Screen-Rant*, January 24. Accessed February 12, 2019 from <https://screenrant.com/worst-hollywood-remakes-foreign-films-american-version/>.
- Brustein, Robert. 1975. "The Retread Culture". *The New York Times*, October 26. Accessed April 12, 2018 from www.nytimes.com/1975/10/26/archives/the-retread-culture-it-makes-plays-of-books-and-movies-of-plays-and.html.
- Bui, Hoai-Tran. 2016. "All the Times Paul Feig Was Forced to Defend 'Ghostbusters' ". *USA Today*, June 6. Accessed January 22, 2019 from www.usatoday.com/story/life/entertainthis/2016/06/06/all-times-paul-feig-forced-defend-ghostbusters/85521268/.
- Bui, Hoai-Tran. 2018. "'Your Name' U.S. Remake Will be 'Through the Lens of a Western Viewpoint' ". *SlashFilm*, December 28. Accessed February 11, 2019 from www.slashfilm.com/your-name-remake-americanized/.
- Bullock, Saxon. 2012. "Take Two – The Art of Movie Remakes". *SaxonBullock.com*, October 31. Accessed September 13, 2017 from www.saxonbullock.com/2012/10/take-two-the-art-of-movie-remakes-2004/.
- Burton, Bonnie. 2015. "Why Does Hollywood Keep Churning Out Remakes? Some Ideas". *Cnet*, June 15. Accessed February 19, 2019 from www.cnet.com/news/pbs-idea-channel-explores-why-hollywood-keeps-remaking-movies/.
- Bussey, Ben. 2015. "Universal Reviving the Wolf Man In 2018". *Yahoo! Movies*, December 5. Accessed March 30, 2018 from <https://uk.movies.yahoo.com/universal-reviving-the-wolf-man-in-2018-105850129.html>.

- Butler, Isaac. 2014. "The Tragedie of Scar, King of Pride Rock". *Slate*, June 12. Accessed July 11, 2019 from <https://slate.com/culture/2014/06/the-lion-king-20th-anniversary-scar-is-a-great-shakespearean-villain.html>.
- Butter, Michael. 2015. "Exit Gender, Enter Race: Jonathan Demme's 'Update' of *The Manchurian Candidate*". In *Remakes and Remaking: Concepts – Media – Practices*. Edited by Rüdiger Heinze and Lucia Krämer. Bielefeld: Verlag, 41–56.
- Byrnes, Paul. 2011. "True Grit". *The Sydney Morning Herald*, January 22. Accessed August 11, 2019 from www.smh.com.au/entertainment/movies/true-grit-20110121-19yhg.html.
- Cabrita, Josh. 2015. "Cinephilia: *The Secret in Their Eyes* Proves Remakes Aren't Easy". *The Peak*, November 16. Accessed June 11, 2018 from <https://the-peak.ca/2015/11/cinephilia-the-secret-in-their-eyes-proves-remakes-arent-easy/>.
- Cameron, Kenneth M. 1997. *America on Film: Hollywood and American History*. New York: Continuum.
- Cameron-Wilson, James and F. Maurice Speed. 1995. *Film Review 1995–6: Including Video Releases*. London: Virgin Books.
- Campbell, Christopher. 2010. "10 Bad Horror Movies to Remake in 3D". *IndieWire*, August 20. Accessed July 11, 2019 from www.indiewire.com/2010/08/10-bad-horror-movies-to-remake-in-3d-227197/.
- Campbell, Christopher. 2015. "9 Great Remake Cameos from the Original Movie's Stars". *Film School Rejects*, September 22. Accessed March 15, 2018 from <https://filmschoolrejects.com/9-great-remake-cameos-from-the-original-movies-stars-357a86b4eaf/>.
- Canby, Vincent. 1985. "Film View". *The New York Times*, November 17. Accessed February 27, 2019 from Factiva.
- Canet, Fernando. 2018. "Schizophrenic Twins: A Comparative Study of Hitchcock's *Psycho* (1960) and Van Sant's 1998 Remake". *Journal of Film and Video* 70, 1, 17–31.
- Carnevale, Rob. 2003. "The Ring". *Greater London, Kent, and Surrey Counties Publications*. February 17. Accessed March 31, 2018 from NewsBank.
- Carpenter, Cassie. 2018. "Robert Zemeckis in 'final negotiations' to Direct 'darker' Remake of Roald Dahl's *The Witches*". *Daily Mail*, June 20. Accessed August 8, 2019 from www.dailymail.co.uk/tvshowbiz/article-5866285/Robert-Zemeckis-final-negotiations-direct-darker-remake-Roald-Dahls-Witches.html.
- Carr, Simon. 2006. "Kong Rules". *Newsquest Group Newspapers*, April 19. Accessed March 8, 2019 from Factiva.
- Carson, Alex. 2009. "Are American Audiences Really Stupid?" *Film Misery*, August 11. Accessed February 15, 2019 from www.filmmisery.com/are-american-audiences-really-stupid/.
- Cartelli, Thomas and Katherine Rowe. 2007. *New Wave Shakespeare on Screen*. Cambridge: Polity.
- Carter, Richard. 2003. "Movie Remakes Are Tiresome and Insult the Intelligence". *New York Amsterdam News*, February 6. Accessed March 31, 2018 from Academic Search Complete.
- Cartmell, Deborah. 2000. *Interpreting Shakespeare on Screen*. London: Macmillan Press.
- Cartmell, Deborah. 2010. *Screen Adaptations: Jane Austen's *Pride and Prejudice*: The Relationship Between Text and Film*. London: Methuen Drama.
- Casciato, Cory. 2014. "*The Fly* and Four More Horror Film Remakes That Don't Suck". *Westword*, October 7. Accessed August 11, 2019 from www.westword.com/arts/the-fly-and-four-more-horror-film-remakes-that-dont-suck-6049899.

- Champoux, Joseph E. 1999. "Film Remakes as a Comparative View of Time". *Educational Media International*, 36, 3, 210–217.
- Chan, Boon. 2017. "New Crop of Revivals and Reboots in TV land". *The Straits Times*, October 11. Accessed February 25, 2019 from Factiva.
- Chan, Kenneth. 2009. *Remade in Hollywood: The Global Chinese Presence in Transnational Cinema*. Hong Kong: Hong Kong University Press.
- Chandler, Abigail. 2016. "Why Hollywood's All-Female Movie Remakes Aren't Doing Women Any Favours". *Metro*, August 11. Accessed February 23, 2019 from <https://metro.co.uk/2016/08/11/why-hollywoods-all-female-movie-remakes-arent-doing-women-any-favours-6061647/>.
- Chandler, Tim and Mike Cronin. 2002. *Sport and Physical Education: The Key Concepts*. London: Routledge.
- Chaney, Jen, Hunter Harris and Gazelle Emami. 2017. "The Highs and Lows of Dirty Dancing". *Vulture*, May 24. Accessed September 5, 2017 from www.vulture.com/2017/05/dirty-dancing-highs-and-lows.html.
- Chapman, James. 2003. *Cinemas of the World: Film and Society from 1895 to the Present*. London: Reaktion Books.
- Chapman, James. 2006. *Inside the Tardis: The Worlds of Doctor Who*. London: I.B. Tauris.
- Chapman, James. 2014. *Past and Present: National Identity and the British Historical Film*. London: I.B. Tauris.
- Charles, Baptiste. 2017. "Trends in Filmmaking You Need to Know in 2018". *Raindance*, December 22. Accessed March 10, 2019 from www.raindance.org/trends-filmmaking-need-know-2018/.
- Chase, Dustin. "The Intouchables". *Texas Art & Film*, January 11, 2019. Accessed February 12, 2019 from www.texasartfilm.net/the-upside/.
- Chattaway, Peter. 2008. "The Day the Earth Stood Green". *Patheos*, March 21. Accessed March 12, 2019 from www.patheos.com/blogs/filmchat/2008/03/the-day-the-earth-stood-green.html.
- Cheshire, Godfrey. 1998. "Psycho – 'Psycho' Analysis: Van Sant's Remake Slavish But Sluggish". *Variety*, December 6. Accessed April 21, 2018 from <http://variety.com/1998/film/reviews/psycho-psycho-analysis-van-sant-s-remake-slavish-but-sluggish-1200456298/>.
- Chess, Shira. 2008. "The C-Word: Queering the Cylons". In *Battlestar Galactica and Philosophy: Mission Accomplished or Mission Frakked Up?* Edited by Josef Steiff and Tristan Tamplin. Chicago, IL: Open Court, 87–94.
- Chester, Rodney. 1999. "Martian Remake More Rip Off Than Blast Off". *The Courier Mail*, July 1. Accessed March 31, 2018 from NewsBank.
- Child, Ben. 2016. "Don't Call It a Reboot: How 'Remake' Became a Dirty Word in Hollywood". *The Guardian*, August 24. Accessed April 14, 2018 from www.theguardian.com/film/2016/aug/24/film-industry-remakes-hollywood-movies.
- Chuba, Kristen. 2018. "Jason Momoa's 'The Crow' Remake Gets 2019 Release Date". *Variety*, March 2. Accessed August 27, 2019 from <https://variety.com/2018/film/news/the-crow-release-date-2019-jason-momoa-1202715956/>.
- Clifford, Terry. 1998. "Bumbled Remake of 'Suspicion' a Crime". *Chicago Tribune*, April 20. Accessed March 27, 2018 from NewsBank.
- Cling, Carol. 1991. "Something for Everyone in Summer Movie Lineup". *The Las Vegas Review-Journal*, May 19. Accessed July 31, 2019 from Factiva.
- Clover, Carol. 1992. *Men, Women & Chain Saws: Gender in the Modern Horror Film*. London: British Film Institute.

- Coffey, Padraic. 2019. "The Top Five Needless PG-13 Remakes". *HeadStuff*, February 26. Accessed August 6, 2019 from www.headstuff.org/entertainment/film/top-five-needless-pg-13-remakes/.
- Cohen, Anne. 2018. "Women Are Crushing the Halloween Box Office – But There's A Catch". *Refinery29*, October 31. Accessed August 7, 2019 from www.refinery29.com/en-us/2018/10/215404/halloween-movies-box-office-records-october-2018.
- Cohen, Eric. 2016. "10 Remakes That Are Just as Good as the Originals". *Adorama Learning Centre*, August 2. Accessed February 22, 2018 from www.adorama.com/alc/10-remakes-that-are-just-as-good-as-the-originals.
- Coleman, Robin R. Means. 2011. *Horror Noire: Blacks in American Horror Films from the 1890s to Present*. New York: Routledge.
- "Common Sense Media What Parents Need to Know". 2017. *The Washington Post*, March 23. Accessed March 31, 2018 from Regional Business News.
- The Complete Idiot's Guide to Screenwriting*. 2001. Indianapolis, IN: Skip Press.
- "A Completely Unnecessary Remake". 2019. *The New Indian Express*, July 20. Accessed July 29, 2019 from Factiva.
- Condon, Bill. 2017. "I Dared to Remake a Classic". *Entertainment Weekly*, March 3, 4–7.
- Connors, Martin and Jim Craddock. 1999. *Video Hound's Golden Movie Retriever*. Detroit, MI: Visible Ink Press. Accessed March 12, 2019 from Google Books.
- "Copycat Simba Is a Roaring Letdown". 2019. *Independent*, July 19. Accessed July 29, 2019 from Factiva.
- Corliss, Richard. 1993a. "Sommersby". *Time*, February 22, 69.
- Corliss, Richard. 1993b. "What Dreams Come To". *Time*, January 25, 69.
- Corliss, Richard. 2005. "Once More, With Feeling". *Time*, May 16. Accessed September 17, 2017 from Lexis Nexis.
- Corliss, Richard. 2012. "A *Total Recall* Remake: Why?" *Time*, August 2. Accessed March 10, 2018 from <http://entertainment.time.com/2012/08/02/a-total-recall-remake-why/>.
- Couch, Aaron. 2017. "'Lion King' Remake Casts Donald Glover as Simba, James Earl Jones as Mufasa". *The Hollywood Reporter*, February 17. Accessed August 8, 2019 from www.hollywoodreporter.com/heat-vision/lion-king-live-action-movie-casts-donald-glover-as-simba-977488.
- Coyleap, Jaye. 2012. "A Dizzily Implausible New 'Red Dawn'". *The Review*, November 23. Accessed June 18, 2017 from NewsBank.
- Crawford, Chelsey. 2016. "Familiar Otherness: On the Contemporary Cross-Cultural Remake". In *Cycles, Sequels, Spin-Offs, Remakes and Reboots: Multiplicities in Film & Television*. Edited by Amanda Ann Klein and R. Barton Palmer. Austin, TX: University of Texas Press, 112–129.
- "Critics: Italian Job Remake 'an improvement'". 2003. *Irish Examiner*, May 30. Accessed February 23, 2019 from www.irishexaminer.com/breakingnews/entertainment/critics-italian-job-remake-an-improvement-100939.html.
- Cruz, Ogs. 2019. "'The Lion King' Review: Bloated, Unnecessary Spectacle". *Rappler*, July 21. Accessed July 29, 2019 from www.rappler.com/entertainment/movies/235935-the-lion-king-review.
- Cunio, Kane. 2011. "13 Assassins". *The New Paper*, September 22. Accessed June 10, 2019 from Factiva.

- “Czterej bracia (Four Brothers)”. Undated. *Magazyn Kultury Popularnej Esensja*. Accessed September 24, 2017 from https://esensja.pl/esensjopedia/obiekt.html?rodzaj_obiektu=1&idobiektu=2178.
- Dale, Martin. 2018. “Martin Scorsese on ‘The Irishman’: Netflix Is ‘Taking Risks’”. *Variety*, December 2. Accessed February 19, 2019 from <https://variety.com/2018/film/global/martin-scorsese-the-irishman-netflix-1203073076/>.
- Dalton, Stephen. 2004. “Choice: Films, Television”. *The Times*, April 28. Accessed March 8, 2019 from Factiva.
- Dalton, Stephen. 2005. “Film; Choice”. *The Times*, June 3. Accessed June 18, 2018 from NewsBank.
- D’Angelo, Mike. 2008. “The Most Brutal Film Ever Made. Made Again”. *Esquire*, April. Accessed February 22, 2018 from Academic OneFile.
- “Dangerous? This Is Bangkok Boring”. 2008. *The Daily Mail*, September 5. Accessed March 15, 2018 from NewsBank.
- Dault, Gary Michael. 2005. “Where Earth Meets Sky, and Tragedy Meets Reality”. *The Globe and Mail*, October 8. Accessed February 23, 2019 from Factiva.
- Davies, Madeleine. 2016. “Baz Luhrmann’s *Romeo + Juliet* Has Been Making Tweens Horny for 20 Years”. *Jezebel*, November 1. Accessed September 22, 2018 from <https://themuse.jezebel.com/baz-luhrmanns-romeo-juliet-has-been-making-tweens-hor-1788458629>.
- Davis, Guy. 2017. “Mediocre Remake Dies on the Table”. *Geelong Advertiser*, October 7. Accessed March 25, 2018 from NewsBank.
- Davy, Steven. 2018. “The Red Cloak of ‘The Handmaid’s Tale’ Is Becoming a Symbol for Reproductive Rights”. *PRI*, August 8. Accessed August 8, 2019 from www.pri.org/stories/2018-08-08/red-cloak-handmaids-tale-becoming-symbol-reproductive-rights.
- Dawson, Jan. 2016. “Hollywood Clings to Sequels Despite Diminishing Returns”. *Variety*, June 7. Accessed July 29, 2019 from <https://variety.com/2016/film/features/hollywood-franchises-sequels-box-office-1201789704/>.
- Dawson, Jonathan. 2011. “True Grit”. *ABC Radio Hobart*, February 9. Accessed April 14, 2018 from www.abc.net.au/local/reviews/2011/02/09/3134289.htm.
- “The Day the Earth Stood Still”. 2009. *The Tampa Tribune*, April 7. Accessed April 2, 2018 from NewsBank.
- “‘Death’ Warmed Over as a Remake”. 2010. *The Port Arthur News*, April 20. Accessed April 21, 2018 from NewsBank.
- Debruge, Peter. 2019. “Film Review: ‘The Lion King’”. *Variety*, July 11. Accessed July 26, 2019 from <https://variety.com/2019/film/reviews/the-lion-king-review-1203264678/>.
- DeFore, John. 2011. “13: Film Review”. *The Hollywood Reporter*, November 27. Accessed September 8, 2017 from www.hollywoodreporter.com/review/13-film-review-254280.
- Delamater, Jerome. 1998. “‘Once More, from the Top’: Musicals the Second Time Around”. In *Play It Again, Sam: Retakes on Remakes*. Edited by Andrew Horton and Stuart Y. McDougal. Berkeley, CA: University of California Press, 80–94.
- Delgado, Adriana. 2017. “Stephen King’s ‘It’ Get a Darker Remake”. *Art Film File*, April 11. Accessed June 13, 2018 from www.artfilmfile.com/stephen-kings-gets-new-darker-remake/.

- Delgado, Carlos. 2016. "The Magnificent Seven: Hollywood Remakes and the Problem of Diminishing Returns". *World Socialist Web Site*, October 24. Accessed February 25, 2019 from www.wsws.org/en/articles/2016/10/24/magn-o24.html.
- "Delivery Man, Review; Vince Vaughn Stars in Delivery Man, a Half-Hearted Remake of a Film with a Horrifically Unpromising Plot". 2014. *The Telegraph*, January 9. Accessed June 12, 2018 from Business Insights: Essentials.
- Demarco, Laura. 2005. "The Pop Ten". *The Plain Dealer*, July 25. Accessed April 18, 2018 from NewsBank.
- Desta, Yohana. 2018. "So *Clueless* Is Getting a Remake, Whether You Like It or Not". *Vanity Fair*, October 26. Accessed August 27, 2019 from www.vanityfair.com/hollywood/2018/10/clueless-movie-remake.
- "Detecting a Pointless Remake". 2007. *Cornish Guardian*, November 21. Accessed February 25, 2019 from Factiva.
- Detel, Hanne. 2013. "Disclosure and Public Shaming in the Age of New Visibility". In *Media and Public Shaming*. Edited by Julian Petley. London: I.B. Tauris, 77–96.
- Dewan, Shaila K. 2000. "Today's Horror Films Are a Genre in Search of a Metaphor". *Chicago Tribune*, October 29. Accessed March 12, 2019 from www.chicagotribune.com/news/ct-xpm-2000-10-29-0010290102-story.html.
- DiLeo, John. 2017. *Ten Movies at a Time: A 350-Film Journey Through Hollywood and America 1930–1970*. East Brunswick, NJ: Hansen Publishing Group.
- "Director, Stars Defend Darker Remake That Leaves Pastels Back in the '80s; Fire & 'Vice' ". 2006. *Chicago Tribune*, July 28. Accessed June 13, 2018 from NewsBank.
- "Disney Characters Coming to Life". 2015. *U-Wire*, April 1. Accessed August 6, 2019 from Factiva.
- "Disney Stuffs Pockets with Another Cash-Grab". 2019. *Winnipeg Sun*, 21 July. Accessed July 29, 2019 from Factiva.
- Dixon, Wheeler Winston. 2013. *Cinema at the Margins*. London: Anthem Press.
- Dixon, Wheeler Winston and Gwendolyn Audrey Foster. 2011. *21st-Century Hollywood: Movies in the Era of Transformation*. New Brunswick, NJ: Rutgers University Press.
- Dodds, Emma. 2017. "Be Prepared to Have Your Heart Ripped Out of Your Chest at Mufasa's Death Again". *Closer*, February 22. Accessed August 8, 2019 from <https://closeronline.co.uk/entertainment/soaps/james-earl-jones-mufasa-disney-lion-king-remake-donald-glover-childish-gambino/>.
- Doles, Steven. 2016. "Cycle Consciousness and the White Audience in Black Film Writing: The 1949–1950 'Race Problem' Cycle and the African American Press. In *Cycles, Sequels, Spin-Offs, Remakes and Reboots: Multiplicities in Film & Television*. Edited by Amanda Ann Klein and R. Barton Palmer. Austin, TX: University of Texas Press, 80–95.
- Donoughue, Paul. 2019. "Rotten Tomatoes Is Shutting Down Pre-Release Comments on Films in a Bid to Go After Trolls". *ABC News*, February 28. Accessed March 2, 2019 from www.abc.net.au/news/2019-02-28/rotten-tomatoes-disables-comments-to-go-after-trolls/10857352.
- Dowd, A.A. 2015. "Improvements Aside, Secret in Their Eyes Is Still a Redundant Remake". *A/V Film*, November 19. Accessed March 18, 2018 from <https://film.avclub.com/improvements-aside-secret-in-their-eyes-is-still-a-red-1798185715>.
- Dowd, A.A. 2016. "There's Pointless, and Then There's a Scene-for-Scene Remake of *Cabin Fever*". *A/V Film*, November 2. Accessed March 4, 2018 from <https://film.avclub.com/there-s-pointless-and-then-there-s-a-scene-for-scene-r-1798186530>.

- Drezner, Daniel W. 2018. "A Very Important Post About . . . Why Television Revivals Are Not the Worst". *The Washington Post*, January 29. Accessed February 25, 2019 from Factiva.
- Druxman, Michael B. 1975. *Make It Again, Sam: A Survey of Movie Remakes*. South Brunswick, NJ: A.S. Barnes.
- Duggan, Anne E. 2016. "The Fairy-Tale Film in France: Postwar Reimaginings". In *Fairy-Tale Films Beyond Disney: International Perspectives*. Edited by Pauline Greenhill and Kendra Magnus-Johnston. New York: Routledge, 64–79.
- Dunne, Susan. 1998. "Horrors! Daring to Revisit 'Psycho' Film Remakes: A Shot-for-Shot Defense". *Hartford Courant*, December 13, G1.
- Durham, Carolyn A. 1998. *Double Takes: Culture and Gender in French Films and Their American Remakes*. Hanover, NH: University Press of New England.
- "DVD: Caine Remake Is Very Able!" 2004. *Coventry Evening Telegraph*, March 5. Accessed March 27, 2018 from NewsBank.
- Eagan, Daniel. 2010. *America's Film Legacy: The Authoritative Guide to the Landmark Movies in the National Film Registry*. New York: Continuum.
- Easton, Anne. 2019. "With A Bovine Co-Star, 'Bless This Mess' Strives to be an Edgier 'Green Acres'". *Forbes*, April 16. Accessed August 7, 2019 from www.forbes.com/sites/anneeaston/2019/04/16/with-a-bovine-co-star-bless-this-mess-strives-to-be-an-edgier-green-acres/#139809a46bfb.
- Ebert, Roger. 2000. *I Hated, Hated, Hated This Movie*. Kansas City, MO: Andrews McMeel Publishing.
- Ebert, Roger. 2009. "The Gathering Dark Age". *RogerEbert.com*, August 6. Accessed February 19, 2019 from www.rogerebert.com/rogers-journal/the-gathering-dark-age.
- Eberwein, Robert. 1998. "Remakes and Cultural Studies". In *Play It Again, Sam: Retakes on Remakes*. Edited by Andrew Horton and Stuart Y. McDougal. Berkeley, CA: University of California Press, 15–33.
- Edelstein, David. 2004. "What's It All About?" *Slate*, November 5. Accessed March 12, 2019 from <https://slate.com/news-and-politics/2004/11/alfie-a-dry-anachronistic-remake.html>.
- Edelstein, David. 2011. "Movie Review: The Straw Dogs Remake Lacks a Reason for Being". *Vulture*, September 16. Accessed March 10, 2018 from www.vulture.com/2011/09/straw_dogs_movie_review_alex_s.html.
- Edwards, David. 2012. "Psycho Thriller". *Daily Mirror*, April 20. Accessed February 23, 2019 from Factiva.
- Eggert, Brian. 2017. "Flatliners". *Deep Focus Review*, September 30. Accessed March 12, 2018 from <https://deepfocusreview.com/reviews/flatliners-2017/>.
- Egner, Jeremy. 2017. "Which Network TV Shows Have Been Canceled?" *The New York Times*, May 13. Accessed March 2, 2019 from Factiva.
- Ehrenstein, David, Bill Reed and Ed Careff. 1982. *Rock on Film*. London: Virgin Books.
- Ehrlich, David. 2019. "'The Lion King' Review: Disney's Remake Is a Disastrous Plunge Into the Uncanny Valley". *IndieWire*, July 11. Accessed September 1, 2019 from www.indiewire.com/2019/07/the-lion-king-review-2019-1202157153/.
- Elberse, Anita. 2014. *Blockbusters: Hit-Making, Risk-Taking, and the Big Business of Entertainment*. Melbourne: Scribe.
- Elliott, David. 2004. "Stale Flavor; Demme's 'The Manchurian Candidate' Tastes Warmed-Over". *Jewish Times*, August 6. Accessed June 12, 2018 from NewsBank.
- Ellis, John. 1982. "The Literary Adaptation: An Introduction". *Screen*, 23, 1, 3–5.

- Ellis, Robin. 2015. "The First Ross Poldark Says the Remake Proves They Can be Just as Good as the Original". *Daily Mail*, April 25, 17.
- Ellison, Jo. 2018. "Another Spoonful of Nostalgia? No Thanks". *Financial Times*, November 17. Accessed February 19, 2019 from Factiva.
- Elsaesser, Thomas. 2005. *European Cinema: Face to Face with Hollywood*. Amsterdam: Amsterdam University Press.
- Emmertson, Lisa. 2011. "'Making Do' vs. 'Making Anew': *What Not to Wear* in Britain and America". In *American Remakes of British Television: Transformations and Mis-translations*. Edited by Carlen Lavigne and Heather Marcovitch. Lanham, MD: Lexington Books, 99–116.
- "The Ending of 'The Last American Virgin' (1982) dir. Boaz Davidson". 2013. *Dave's Strange World*, February 20. Accessed September 12, 2017 from <https://davesstrangeworld.com/2013/02/20/the-ending-of-the-last-american-virgin-1982-dir-boaz-davidson/>.
- "Endless Love: Strong Cast Failed By Tepid Remake". 2014. *The Columbus Dispatch*, February 14. Accessed June 19, 2018 from www.dispatch.com/content/stories/life_and_entertainment/2014/02/14/strong-cast-failed-by-tepid-remake.html.
- "Entertainment". 2015. *San Angelo Standard-Times*, June 5. Accessed February 25, 2019 from Factiva.
- Epstein, Edward Jay. 2006. "Northern Expenditure: Why Are So Many Movies Still Being Shot in Canada?" *Slate*, February 13. Accessed February 10, 2019 from <https://slate.com/culture/2006/02/why-are-so-many-movies-shot-in-canada.html>.
- Epstein, Warren. 1998. "Top-Notch Talent on Display in Week's Movies on TV". *The Gazette*, July 26. Accessed February 27, 2019 from Factiva.
- Epstein, Warren. 1999. "'Fantasia; 2000' Improves on the Original". *The Gazette*, December 31. Accessed June 19, 2018 from NewsBank.
- Escobal, Earlene Mary. 2018. "Another Anime Remake Gets Whitewashed". *The Pioneer*, March 7. Accessed February 21, 2019 from <https://thepioneeronline.com/35932/opinions/another-anime-remake-gets-whitewashed/>.
- Evangelista, Chris. 2019. "'Dumbo' Box Office Tracking Proves an Elephant Can Fly (Straight to the Bank)". *SlashFilm*, March 8. Accessed July 11, 2019 from www.slashfilm.com/dumbo-box-office-tracking/.
- Evans, Owen and Graeme Harper. 2017. "More European Than European?" *Studies in European Cinema*, 14, 3, 181–183.
- Eyman, Scott. 2010. *Empire of Dreams: The Epic Life of Cecil B. DeMille*. New York: Simon & Schuster.
- Falsetto, Mario. 2015. *Conversations with Gus Van Sant*. Lanham, MD: Rowman & Littlefield.
- "Fame? No Chance: This Irrelevant Remake Doesn't Light Up the Sky Like a Flame". 2009. *The Guardian*, September 25. Accessed April 2, 2018 from Business Insights: Essentials.
- "Farrelly Brothers' 'Kid' Is a Half-Hearted Remake". 2007. *Baltimore Sun*, October 5. Accessed June 12, 2018 from General OneFile.
- Feeney, Mark. 2019. "Cranston, Hart Make for an Unlikely Duo in 'The Upside'". *The Boston Globe*, January 11. Accessed February 19, 2019 from Factiva.
- Feldman, Kate. 2018. "Not 'Charmed': Friction as New Crew Recreated a CW Hit". *New York Daily News*, October 14. Accessed February 27, 2019 from Factiva.

- Ferris, Hector. 2018. "The Economics of Superheroes". *Colour Through the Lines*, February 13. Accessed July 3 from www.colourthroughthelines.com/master/2018/1/3/superheroes.
- Fidgeon, Robert. 2003. "Worth a Look". *Herald Sun*, September 6. Accessed February 23, 2019 from Factiva.
- "Film of Dahl Classic on Top". 2005. *Daily Post*, June 26. Accessed June 13, 2018 from Business Insights: Essentials.
- "Film Review: 13 Sins". 2014. *Film Journal International*, April 18. Accessed March 27, 2018 from www.filmjournal.com/content/film-review-13-sins.
- "Film Review: The Wolfman". 2010. *The Star*, February 22. Accessed March 31, 2018 from NewsBank.
- "Films of the Day". 2011. *Daily Record*, March 26. Accessed June 10, 2019 from Factiva.
- Filson, Darren and James H. Havlicek. 2018. "The Performance of Global Film Franchises: Installment Effects and Extension Decisions". *Journal of Cultural Economics*, 42, 1, 447–467.
- Findley, Melissa. 1998. "Remakes Can't Duplicate Originals Success". *The Orlando Sentinel*, July 31. Accessed April 12, 2018 from NewsBank.
- Fine, Marshall. 1994. "Hollywood Remakes Miss the Mark". *USA Today*, December 6. Accessed April 8, 2018 from NewsBank.
- Finke, Nikke. 2007. "Strike Pushing Big Studio Movies Back to 2009 Because Screenwriters Unavailable". *Deadline Hollywood*, November 16. Accessed February 19, 2019 from <https://deadline.com/2007/11/strike-pushing-back-big-studio-movies-to-2009-because-of-script-problems-3942/>.
- Fitch, Melissa A. 2009. *Side Dishes: Latina American Women, Sex, and Cultural Production*. New Brunswick, NJ: Rutgers University Press.
- Flynn, Bob. 1999. "An Affair to Remember". *The Guardian*, August 11. Accessed February 25, 2019 from Factiva.
- "Forbes Lists Biggest Flops of Last Five Years". 2010. *The Hollywood Reporter*, January 22. Accessed July 12, 2018 from www.hollywoodreporter.com/news/forbes-lists-biggest-flops-last-19850.
- Ford, Mary. 2016. "Review: Satirical Remake of 'Ghostbusters' Fails to Please". *The Ithacan*, August 7. Accessed March 18, 2018 from <https://theithacan.org/life-culture/satirical-re-make-of-original-ghostbusters-fails-to-please/>.
- Foreman, Jonathan. 2000. "Hats off the 'Shaft'". *New York Post*, June 16. Accessed June 10, 2019 from Factiva.
- "Forgot About *Summer School*? Bummer! What About Nine More Eighties Comedies?" 2011. *AMC*. Accessed September 14, 2017 from www.amc.com/talk/2011/05/top-ten-forgotten-80s-comedies.
- Forrest, Jennifer. 2002a. "Remaking *Le Voile bleu*: An Interview with Norman Worwin, Screenwriter for *The Blue Veil*". In *Dead Ringers: The Remake in Theory and Practice*. Edited by Jennifer Forrest and Leonard R. Koos. Albany, NY: State University of New York Press, 309–336.
- Forrest, Jennifer. 2002b. "Sadie Thompson Redux: Postwar Reintegration of the Wartime Wayward Woman". In *Dead Ringers: The Remake in Theory and Practice*. Edited by Jennifer Forrest and Leonard R. Koos. Albany, NY: State University of New York Press, 169–202.
- Forrest, Jennifer and Leonard R. Koos. 2002. "Reviewing Remakes: An Introduction". In *Dead Ringers: The Remake in Theory and Practice*. Edited by Jennifer Forrest and Leonard R. Koos. Albany, NY: State University of New York Press, 1–36.

- Fox, Michael. 1993. "Video". *Waterloo Region Record*, November 4. Accessed February 27, 2019 from Factiva.
- Framke, Caroline. 2018. "'Murphy Brown' Tackles #MeToo, But Falls Short of True Insight". *Variety*, October 11. Accessed April 11, 2019 from <https://variety.com/2018/tv/news/murphy-brown-metoo-murphytoo-review-1202977522/>.
- Francis Jr., James. 2013. *Remaking Horror: Hollywood's New Reliance on Scares of Old*. Jefferson, NC: McFarland & Co.
- Frank, Alan. 1997. *Frank's 500: The Thriller Film Guide*. London: Batsford.
- Frank, Alan. 2013. "Gored My Oh". *Daily Star*, April 19. Accessed March 31, 2018 from NewsBank.
- Frazetti, Daryl G. 2009. "Distinct Identities of *Star Trek* Fan Film Remakes". In *Fear, Cultural Anxiety, and Transformation: Horror, Science Fiction, and Fantasy Films Remade*. Edited by Scott A. Lukas and John Marmysz. Lanham, MD: Lexington Books, 199–220.
- Frederick, Candice. 2018. "Talent of Color Do Not Need White TV Show and Film Hand-Me-Downs". *SlashFilm*, July 23. Accessed February 19, 2019 from www.slashfilm.com/buffy-reboot-problems/.
- Freeman, Hadley. 2005. "Patronised by the Dead". *The Guardian*, April 12. Accessed March 28, 2018 from www.theguardian.com/theguardian/2005/apr/12/features11.g21.
- Freeman, Hadley. 2015. *Life Moves Pretty Fast: The Lessons We Learned from Eighties Movies (and Why We Don't Learn Them from Movies Anymore)*. New York: Simon & Schuster.
- Friedman, Max Paul. 2012. *Rethinking Anti-Americanism: The History of an Exceptional Concept in American Foreign Relations*. New York: Cambridge University Press.
- Frith, David. 1987. "Winter and the Sci-Fi Chiller". *Sydney Morning Herald*, July 20. Accessed February 25, 2019 from Factiva.
- Furia, Philip. 1996. *Ira Gershwin: The Art of the Lyricist*. New York: Oxford University Press.
- Fussell, Sidney. 2016. "Are Movies Getting Longer? Here's the Data". *Business Insider*, June 14. Accessed July 23, 2018 from www.businessinsider.com/are-movies-getting-longer-2016-6?IR=T.
- Futterman, Ellen. 1991. "Once More Down the Aisle Steve Martin Follows Big Footsteps in 'Father of The Bride'". *St. Louis Post-Dispatch*, December 20. Accessed February 23, 2019 from Factiva.
- Garcia, Karen and Caleb Wiseblood. 2019. "Lion King: Love It Or Hate It". *New Times*, July 25. Accessed July 28, 2019 from www.newtimeslo.com/sanluisobispo/lion-king-love-it-or-hate-it/Content?oid=8657535.
- Garrahan, Matthew. 2014. "The Rise and Rise of the Hollywood Film Franchise". *Financial Times*, December 13. Accessed July 3, 2019 from www.ft.com/content/192f583e-7fa7-11e4-adff-00144feabdc0.
- Garrido, Sandra and Jane Davidson. 2019. *Music, Nostalgia and Memory: Historical and Psychological Perspectives*. New York: Palgrave Macmillan.
- Gaudiosi, John. 2016. "The Original 'Ghostbusters' Director Loves the Remake. Here's Why". *Fortune*, July 15. Accessed August 12, 2018 from <http://fortune.com/2016/07/15/ghostbusters-ivan-reitman-movie/>.
- Gavin, Rosemarie. 1996. "'The Lion King' and 'Hamlet': A Homecoming for the Exiled Child". *The English Journal*, 85, 3, 55–57.

- Geib, Helen. 2011. "Film Buff Movie of the Month: Far from Heaven (2002) and All That Heaven Allows (1955)". *Commentary Track*, September 28. Accessed July 10, 2018 from <http://commentarytrack.com/2011/09/28/film-buff-movie-of-the-month-far-from-heaven-2002-and-all-that-heaven-allows-1955/>.
- "Gene Wilder Slams Chocolate Factory Remake as 'an insult'". 2013. *New Zealand Herald*, June 17. Accessed February 19, 2019 from www.nzherald.co.nz/entertainment/news/article.cfm?c_id=1501119&objectid=10891038.
- Genzlinger, Neil. 2017. "ABC's Perspiration-Free 'Dirty Dancing'". *The New York Times*, May 23. Accessed September 8, 2017 from www.nytimes.com/2017/05/23/arts/television/dirty-dancing-abc-tv-review.html?mcubz=0&mcubz=0.
- Georgakas, Dan. 1998. "Robin Hood: From Roosevelt to Reagan". In *Play It Again, Sam: Retakes on Remakes*. Edited by Andrew Horton and Stuart Y. McDougal. Berkeley, CA: University of California Press, 70–79.
- George, Halle. 2016. "Ghostbusters Did Not Ruin Your F*cking Childhood". *Odyssey*, July 18. Accessed January 22, 2019 from www.theodysseyonline.com/ghostbusters-ruin-fcking-childhood.
- Gerbrandt, Larry. 2010. "How Much Does Movie Marketing Matter?" *Reuters*, June 11. Accessed February 19, 2019 from www.reuters.com/article/us-industry/how-much-does-movie-marketing-matter-idUSTRE65A13Q20100611.
- Germain, David. 2005. "'Charlie and the Chocolate Factory', a Remake That Improves on the Original". *Iran News*, July 19. Accessed June 19, 2018 from NewsBank.
- "Get It Out". 2005. *MX*, June 8. Accessed June 10, 2019 from Factiva.
- Giardina, Carolyn and Pamela McClintock. 2017. "Is the Golden Age of 3D Officially Over?" *The Hollywood Reporter*, August 3. Accessed July 11, 2018 from www.hollywoodreporter.com/behind-screen/is-golden-age-3d-officially-1025843.
- Gibron, Bill. 2010. "A Dinner Game for Idiots, Schmucks, and Hollywood Remakes". *Pop Matters*, July 30. Accessed March 27, 2018 from www.popmatters.com/128738-a-dinner-game-for-idiots-schmucks-and-hollywood-remakes-2496163319.html.
- Gil, Steven. 2014. "A Remake by Any Other Name: Use of a Premise Under a New Title". In *Remake Television: Reboot, Re-use, Recycle*. Edited by Carlen Lavigne. Lanham, MD: Lexington Books, 21–36.
- Gilbert, Matthew. 2004. "This 'Girl' Is a Little Out of Date". *The Boston Globe*, January 16. Accessed June 19, 2018 from NewsBank.
- Gilbert, Matthew. 2008. "In Remake of 'Sybil,' Less Depth and Less Personality". *The Boston Globe*, June 7. Accessed March 10, 2018 from http://archive.boston.com/ae/tv/articles/2008/06/07/in_remake_of_sybil_less_depth_and_less_personality/.
- Gillespie, Eleanor Ringel. 2001. "Vanilla Extract". *The Atlanta Journal-Constitution*, December 14. Accessed July 4, 2017 from NewsBank.
- Gire, Dann. 2016a. "Bear Necessity". *Daily Herald*, April 15. Accessed March 31, 2018 from NewsBank.
- Gire, Dann. 2016b. "Snappy, Scary Remake of 'Pete's Dragon' Magically Soars". *Daily Herald*, August 12. Accessed March 31, 2018 from Business Insights: Essentials.
- Goggin, Joyce. 2010. "From Remake to Sequel: *Ocean's Eleven* and *Ocean's Twelve*". In *Second Takes: Critical Approaches to the Film Sequel*. Edited by Carolyn Jess-Cooke and Constantine Verevis. Albany, New York: State University Press, 105–120.
- "Going to the Show with a Regular Guy: New 'Omen' Is Eerily Familiar". 2006. *Daily Southtown*, June 23. Accessed April 8, 2018 from NewsBank.

- Goldberg, Lesley. 2016. "Norman Lear's All Latino 'One Day at a Time' Gets Netflix Series Order". *The Hollywood Reporter*, January 11, 2016. Accessed March 18, 2018 from www.hollywoodreporter.com/live-feed/one-day-at-a-time-824478.
- "Good, Bad and So-So Dramas Hit Screens in Search of Ratings". 1988. *Atlanta Journal-Constitution*, May 20. Accessed February 25, 2019 from Factiva.
- Goodman, Tim. 2010. "Rockford Files and Other Remakes – Seriously? When Networks Get Lazy, Originality Becomes First Victim". *Houston Chronicle*, May 13. Accessed March 4, 2018 from NewsBank.
- Goscilo, Helena. 2014. "Affluent Viewers as Global Provincials: The American Reception of Polish Cinema". In *Polish Cinema in a Transnational Context*. Edited by Ewa Mazierska and Michael Goddard. Rochester, NY: University of Rochester Press, 56–76.
- Grant, Richard E. 2006. *The Wah-Wah Diaries: The Making of a Film*. London: Picador.
- Greenberg, Harvey R. 1998. "Raiders of the Lost Text: Remaking as Contested Homage in *Always*". In *Play It Again, Sam: Retakes on Remakes*. Edited by Andrew Horton and Stuart Y. McDougal. Berkeley, CA: University of California Press, 115–130.
- Greven, David. 2016. *Ghost Faces: Hollywood and Post-Millennial Masculinity*. Albany, NY: State University of New York Press.
- Griffin, Jeffrey L. 2008. "The Americanization of *The Office*: A Comparison of the Offbeat NBC Sitcom and Its British Predecessor". *Journal of Popular Film & Television*, 35, 4, 154–163.
- Griffin, Jeffrey L. 2014. "Turning Japanese: From Sideways to Saidoweizu: An Examination of the Japanese Remake of a Hollywood Film". *Film International*, 12, 4, 84–98.
- Griffin, Nancy and Kim Masters. 1997. *Hit & Run: How Jon Peters and Peter Guber Took Sony for a Ride in Hollywood*. New York: Simon & Schuster.
- Grimm, Bob. 2008. "See Nicolas Mope; This Listless Remake of a 1999 Thai Film Lacks Substance and Excitement". *Tucson Weekly*, September 11. Accessed July 4, 2018 from NewsBank.
- Grohmann, Barbara. 1998. "Godzilla". *The Hamilton Spectator*, May 28. Accessed February 27, 2019 from Factiva.
- Guerrero, Edward. 1990. "AIDS as Monster in Science Fiction and Horror Cinema". *Journal of Popular Film & Television*, 18, 3, 86–93.
- Guha, Divya. 2016. "Reelin' in". *Bangalore Mirror*, August 1. Accessed February 20, 2019 from Factiva.
- "The Guide". 2005. *The Guardian*, October 29. Accessed February 25, 2019 from Factiva.
- Gupta, Shubhra. 2011. "Mini Chases and Smart Lines". *The Indian Express*, July 23. Accessed June 10, 2019 from
- Hall, Sandra. 2015. "Tomorrowland Review: George Clooney Eyes the Future in Antidote to Dystopia". *The Sydney Morning Herald*, May 24. Accessed February 22, 2019 from www.smh.com.au/entertainment/movies/tomorrowland-review-george-clooney-eyes-the-future-in-antidote-to-dystopia-20150519-gh3z5d.html.
- Halliwell, Leslie and John Walker. 1996. *Halliwell's Film Guide*. New York: Harper Perennial.
- Han, Angie. 2019. "'The Lion King' Is a Dutiful Recreation of a Beloved Classic". *Mashable*, July 12. Accessed July 29, 2019 from <https://mashable.com/article/lion-king-review/>.

- "Handy Panda Is Back in Action". 2011. *The Herald*, June 9. Accessed March 3, 2019 from Factiva.
- Hardy, Robert. 2015. "Don't Let the Americans Ruin All Creatures Great and Small". *Daily Mail*, August 8. Accessed September 17, 2017 from Lexis Nexis.
- Harney, Michael. 2002. "Economy and Aesthetics in American Remakes of French Films". In *Dead Ringers: The Remake in Theory and Practice*. Edited by Jennifer Forrest and Leonard R. Koos. Albany, NY: State University of New York Press, 63–88.
- Harries, Dan. 2000. *Film Parody*. London: British Film Institute.
- Harris, Dana and Erin Maxwell. 2009. "Mockbusters: Flattery or Rip-Off?" *Variety*, August 17. Accessed June 10, 2018 from Film & Television Literature Index.
- Harris, Paul. 2003. "Buff's Choice". *The Age*, November 28. Accessed February 25, 2019 from Factiva.
- Harris, Paul. 2013. "Library of Congress: 75% of Silent Films Lost". *Variety*, December 4. Accessed July 10, 2018 from <https://variety.com/2013/film/news/library-of-congress-only-14-of-u-s-silent-films-survive-1200915020/>.
- Hart, Kylo-Patrick R. 2013. *The AIDS Movie: Representing a Pandemic in Film and Television*. New York: Routledge.
- Hartl, John. 1991. "Nest of Robin Hoods". *Austin American-Statesman*, June 7. Accessed July 31, 2019 from Factiva.
- Harvey, Chris. 2012. "Gabriel Byrne on Secret State". *The Telegraph*, November 7. Accessed February 27, 2019 from Factiva.
- Harvey, Chris. 2018. "Natalie Dormer Interview: 'Gay or straight, coming to terms with your sexuality is the reality of being an adolescent'". *The Telegraph*, July 7. Accessed February 27, 2019 from Factiva.
- Harvey, Dennis. 2011. "Review: '13'". *Variety*, October 25. Accessed September 9, 2017 from <http://variety.com/2011/film/reviews/13-2-1117946438/>.
- Harvey, Kevin. 2015. *All You Want to Know About the Bible in Pop Culture*. Nashville, TN: Thomas Nelson.
- Hassenger, Jesse. 2019. "The Art of Self-Defense Functions Like a 20-Year Anniversary Remake of Fight Club". *The Verge*, July 10. Accessed July 29, 2019 from www.theverge.com/2019/7/10/20689056/art-of-self-defense-fight-club-20-year-anniversary-remake-brad-pitt-comparison-david-finch.
- Hatchuel, Sarah and Nathalie Vienne-Guerrin. 2017. *Shakespeare on Screen: The Tempest and Late Romances*. Cambridge: Cambridge University Press.
- Hauser, Christine. 2017. "A Handmaid's Tale of Protest". *New York Times*, June 30. Accessed August 8, 2019 from www.nytimes.com/2017/06/30/us/handmaids-protests-abortion.html.
- Hefner, Brooks E. 2012. "Rethinking *Blacula*: Ideological Critique at the Intersection of Genres". *Journal of Popular Film and Television*, 40, 2, 62–74.
- Heinze, Rüdiger and Lucia Krämer. 2015. "Introduction: Remakes and Remaking – Preliminary Reflections". In *Remakes and Remaking: Concepts – Media – Practices*. Edited by Rüdiger Heinze and Lucia Krämer. Bielefeld: Verlag, 7–19.
- Hellekson, Karen. 2011. "Memory and the 1996 American Remake of *Doctor Who*". In *American Remakes of British Television: Transformations and Mistranslations*. Edited by Carlen Lavigne and Heather Marcovitch. Lanham, MD: Lexington Books, 159–172.
- Heller, Dana A. 2017. "Catfight! Camp and Queer Visibility in *Orange Is the New Black*". In *Television for Women: New Directions*. Edited by Rachel Moseley, Helen Wheatley and Helen Wood. New York: Routledge, 73–89.

- Heller-Nicholas, Alexandra. 2010. *Rape-Revenge Films: A Critical Study*. Jefferson, NC: McFarland and Co.
- Herbert, Daniel. 2009. "Trading Spaces: Transnational Dislocations in *Insomnia/Insomnia* and *Ju-on/The Grudge*". In *Fear, Cultural Anxiety, and Transformation: Horror, Science Fiction, and Fantasy Films Remade*. Edited by Scott A. Lukas and John Marmysz. Lanham, MD: Lexington Books, 143–166.
- Herbert, Daniel. 2017. *Film Remakes and Franchises*. New Brunswick, NJ: Rutgers University Press.
- Herman, Alison. 2019. "'You' Is the Latest Beneficiary of the Very Real Netflix Bump". *The Ringer*, January 11. Accessed February 24, 2019 from www.theringer.com/tv/2019/1/11/18177643/you-netflix-effect.
- Hess, Amanda. 2018. "The Trouble with Hollywood's Gender Flips". *The New York Times*, June 12. Accessed July 26 from www.nytimes.com/2018/06/12/movies/oceans-8-gender-swap.html.
- Hewitson, Michele. 2015. "Retro Remake Unsettlingly Old Hat". *New Zealand Herald*, May 9. Accessed July 11, 2019 from www.nzherald.co.nz/entertainment/news/article.cfm?c_id=1501119&objectid=11445526.
- Hewitt, Chris. 2011. "'Footloose' Review: Better Than the Original, Fast-Paced Remake Gets a Move on". *Pioneer Press*, October 12. Accessed March 9, 2019 from www.twincities.com/2011/10/12/footloose-review-better-than-the-original-fast-paced-remake-gets-a-move-on/.
- Hewitt, Chris. 2019. "Disney Remade 'The Lion King' – and They Shouldn't Have". *Star Tribune*, July 18. Accessed July 31, 2019 from www.startribune.com/disney-remade-the-lion-king-and-they-shouldn-t-have/512893342/.
- Hickman, Jonathan W. 2016. "'Pete's Dragon' Is Old-Fashioned and Heartwarming". *The Newnan Times-Herald*, August 12. Accessed July 11, 2019 from <http://times-herald.com/news/2016/08/petes-dragon-is-old-fashioned-and-heartwarming>.
- Hicks, Chris. 2011. "Family-Friendly 'Broken Hill' Worth a Look". *Deseret News*, May 24. Accessed April 12, 2018 from www.deseretnews.com/article/700138425/Family-friendly-Broken-Hill-worth-a-look.html.
- Higashi, Sumiko. 1996. "Antimodernism as Historical Representation in a Consumer Culture: Cecil B. DeMille's the Ten Commandments, 1923, 1956, 1993". In *The Persistence of History: Cinema, Television, and the Modern Event*. Edited by Vivian Carol Sobchack. New York: Routledge, 91–112.
- "'Hills' Gorier Remake of 1977 Thriller". 2006. *The Northwest Herald*, March 10. Accessed March 30, 2018.
- Hinson, Hal. 1992. "'Peter's Friends': The Big Chill Warmed Over". *Washington Post*, December 25. Accessed June 12, 2018 from NewsBank.
- Hischak, Thomas S. 2001. *Film It with Music: An Encyclopedic Guide to the American Movie Musical*. Westport, CT: Greenwood Press.
- Hoare, James. 2012. "Carrie Remake Is 'Darker and More Psychological'". *Sci-FiNow*, April 30. Accessed July 11, 2019 from www.scifinow.co.uk/news/carrie-remake-is-darker-and-more-psychological/.
- Hobson, Louis B. 2005. "Guess What? It's Bad". *The London Free Press*, March 25, 2005. Accessed April 12, 2018 from NewsBank.
- Hoff, Al. 2008. "One Missed Call". *Pittsburgh City Paper*, January 10. Accessed June 12, 2018 from www.pghcitypaper.com/pittsburgh/one-missed-call/Content?oid=1339599.

- Hoffman, Barbara. 2005. "One Giant Playground". *New York Post*, June 3. Accessed August 8, 2019 from Factiva.
- Hollinger, Karen. 2006. *The Actress: Hollywood Acting and the Female Star*. New York: Routledge.
- Holmes, Adam. 2018. "Original Beauty and the Beast Writer Isn't Happy with the Live Action Remake". *Cinema Blend*, December 4. Accessed February 3, 2019 from www.cinemablend.com/news/2462791/original-beauty-and-the-beast-writer-isnt-happy-with-the-live-action-remake.
- Holmes, Linda. 2016. "Lifetime's TV Movie Remake Is One Bad 'Mother May I Sleep with Danger'". *NPR*, June 17. Accessed July 11, 2019 from www.npr.org/2016/06/17/482302330/lifetimes-tv-movie-remake-is-one-bad-mother-may-i-sleep-with-danger.
- Hornaday, Ann. 2018. "I Don't Root for Movies to Fail, But Here's Why I'm Making an Exception for 'Jurassic World'". *Daily Herald*, June 23. Accessed February 26, 2019 from Factiva.
- Hornblow, Deborah. 2002. "With Remakes, Something is Often Lost in Translation". *Los Angeles Times*, May 31. Accessed April 14, 2018 from NewsBank.
- "Horror Film Remake a Bit of a Yawn". 2006. *Cape Times*, December 8. Accessed February 11, 2019 from InfoTrac Newsstand.
- "The Horror, the Horror". 2008. *Monday Magazine*, February 6. Accessed March 31, 2018 from NewsBank.
- "Horror Remake Really Takes the Bait". 2010. *New Zealand Herald*, August 28. Accessed March 27, 2018 from Opposing Viewpoints in Context.
- Horsley, Jack. 2005. *Dogville Vs Hollywood*. London: Marion Boyars.
- Horton, Andrew and Stuart Y. McDougal. 1998. "Introduction". In *Play It Again, Sam: Retakes on Remakes*. Edited by Andrew Horton and Stuart Y. McDougal. Berkeley, CA: University of California Press, 1–33.
- Horton, Nick. 2014. "10 Directors Who Remade Their Own Films". *Den of Geek!* April 29. Accessed September 6, 2017 from www.denofgeek.com/movies/remakes/30243/10-directors-who-remade-their-own-films.
- Horton, Robert. 2009. "'The Last House on the Left': An Ugly, Unnecessary Remake of an Ugly 1970s Movie". *Daily Herald*, March 13. Accessed March 28, 2018 from NewsBank.
- Horwitz, Jane. 2000. "Bedazzled". *South Florida SunSentinel*, October 27. Accessed February 15, 2019 from www.sun-sentinel.com/news/fl-xpm-2000-10-27-0010250625-story.html.
- Horwitz, Jane. 2002. "What's the Point, Charlie?" *The Buffalo News*, October 24. Accessed April 8, 2018 from NewsBank.
- Hoskins, Colin, Stuart McFadyen and Adam Finn. 2004. *Media Economics: Applying Economics to New and Traditional Media*. Thousand Oaks, CA: Sage Publications.
- Howard, Courtney. 2018. "Film Review: 'Little Women'". *Variety*, September 27. Accessed August 30, 2019 from <https://variety.com/2018/film/reviews/little-women-review-1202959508/>.
- Howard, Scripps and Betsy Pickle. 2006. "'Pulse' Is Dark, Angst-Ridden and Barely Alive". *East Bay Times*, August 15. Accessed February 7, 2019 from www.eastbay-times.com/2006/08/15/pulse-is-dark-angst-ridden-and-barely-alive/.
- Howe, Desson. 2000. "Get Lost, 'Carter'". *Washington Post*, October 6. Accessed March 31, 2018 from NewsBank.

- Howell, Peter. 2007. "Full Speed Ahead". *Toronto Star*, September 7. Accessed February 25, 2019 from Factiva.
- Howell, Peter. 2014. "RoboCop Remake Tries to Fix What Wasn't Broken". *Toronto Star*, February 12. Accessed June 11, 2018 from NewsBank.
- Howick, Peter. 2007. "Send in the Clones". *Evening Herald*, March 15. Accessed February 28, 2019 from Factiva.
- Hughes, Sarah. 2012. "Prime Suspect: There's Something Suspect About This Dated Detective". *The Independent*, June 18. Accessed July 11, 2019 from www.independent.co.uk/arts-entertainment/tv/features/prime-suspect-theres-something-suspect-about-this-dated-detective-7857152.html.
- Humphries, Stephen. 2019. "'Lion King' . . . Again? Nostalgia Drives Disney's Live-Action Blitz". *The Christian Science Monitor*, May 10. Accessed August 7, 2019 from www.csmonitor.com/The-Culture/2019/0510/Lion-King-again-Nostalgia-drives-Disney-s-live-action-blitz.
- Hunt, Dennis. 1990. "The Fly, Aliens Among Best Horror Films of '80s". *Waterloo Region Record*, October 27. Accessed March 2, 2019 from Factiva.
- Hunter, I.Q. 2009. "Exploitation as Adaptation". In *Cultural Borrowings: Appropriation, Reworking, Transformation*. Edited by Iain Robert Smith. Nottingham: Scope, 8–33.
- Hunter, Rob. 2010. "'Twilight' Producer Thinks American Audiences Are F*cking Idiots, Wants Kristen Stewart for His . . .". *Film School Rejects*, June 14. Accessed February 15, 2019 from <https://filmschoolrejects.com/twilight-producer-thinks-american-audiences-are-f-cking-idiots-wants-kristen-stewart-for-his-d84e71bec13c/>.
- Hurlburt, Roger. 1989. "'Package' Hardly Worth Unwrapping". *Sun-Sentinel*, August 29. Accessed March 31, 2018 from NewsBank.
- Hutcheon, Linda and Siobhan O'Flynn. 2013. *A Theory of Adaptation*, second edition. New York: Routledge.
- Hutchings, Peter. 2018. *Historical Dictionary of Horror Cinema*. Lanham MD: Rowman and Littlefield.
- Hutchinson, Pamela. 2015. "Nosferaaarghtu: Why They Shouldn't Remake Dracula's Best Film Outing". *The Guardian*, July 29. Accessed February 27, 2018 from www.theguardian.com/film/2015/jul/29/nosferaaarghtu-why-they-shouldnt-remake-draculas-best-screen-version.
- Hutchinson, Rachael. 2006. "Orientalism or Occidentalism? Dynamics of Appropriation in Akira Kurosawa". In *Remapping World Cinema: Identity, Culture and Politics in Film*. Edited by Stephanie Dennison and Song Hwee Lim. London: Wallflower Press, 173–187.
- Iddings, Bill. 2006. "Remake Plods Through the Original 'Omen'". *The Muskegon Chronicle*, June 9. Accessed April 8, 2018 from NewsBank.
- Ide, Wendy. 2005. "Raptures of the Deep and Delicate". *The Times*, February 17. Accessed March 16, 2018 from Newspaper Source Plus.
- Ide, Wendy. 2019. "Cold Pursuit Review – Reheated Black Comedy Misses Its Targets". *The Observer*, February 24. Accessed March 2, 2019 from www.theguardian.com/film/2019/feb/24/cold-pursuit-review-reheated-black-comedy-liam-neeson.
- "If Pinkie Were Perky, Brighton Might Rock". 2011. *The Daily Mail*, February 4. Accessed June 18, 2018 from NewsBank.
- Ingram, Hunter. 2017. "'The Crow' Director Opposes Remake of Locally Shot Film". *Star News Online*, December 7. Accessed February 3, 2019 from www.starnewsonline.com/news/20171207/the-crow-director-opposes-remake-of-locally-shot-film.

- "The Italian Job". 2003. *Adelaide Advertiser*, September 4. Accessed March 8, 2019 from Factiva.
- "Jaden Smith to Star in "Karate Kid" Remake". 2008. *Huffington Post*, December 12. Accessed March 26, 2018 from www.huffingtonpost.com.au/entry/jaden-smith-to-star-in-ka_n_142907.
- Jagernauth, Kevin. 2012. "European Distributor Says 'Cloud Atlas' was too Intellectual for American Audiences". *IndieWire*, November 1. Accessed February 15, 2019 from www.indiewire.com/2012/11/european-distributor-says-cloud-atlas-was-too-intellectual-for-american-audiences-104420/.
- Jagernauth, Kevin. 2017. "'It's Another Version, Not a Remake': Tilda Swinton Talks 'Suspiria' ". *The Playlist*, October 20. Accessed April 14, 2018 from <https://theplaylist.net/tilda-swinton-talks-suspiria-20171020/>.
- James, Caryn. 1995. "Young Love Just Between Friends". *The New York Times*, June 16. Accessed October 23, 2017 from NewsBank.
- James, Kendra. 2019. "Disney's Live-Action Lion King Is Pretty, But So Unnecessary". *The Verge*, July 11. Accessed July 31, 2019 from www.theverge.com/2019/7/11/20690427/lion-king-2019-remake-review-disney-beyonce-donald-glover-james-earl-jones-jon-favreau.
- James, Stan. 2004. "Stan James Rates This Week's TV Movies". *The Advertiser*, November 10. Accessed June 10, 2019 from Factiva.
- Jankowiak, Steve. 2009. "Cult Film and Politically Correct Remakes". *Film International*, 7, 3, 28–35.
- Janusonis, Michael. 1988. "'D.O.A.': The Title Says It Best". *Providence Journal*, March 18. Accessed April 1, 2018 from NewsBank.
- Janusonis, Michael. 2006. "A Good Omen: Scary Remake Does Justice to the Classic Horror Film". *Providence Journal*, June 6. Accessed March 31, 2018 from NewsBank.
- Jeffries, Stuart. 2008. "Master Manipulator". *The Guardian*, April 1. Accessed February 22, 2018 from www.theguardian.com/film/2008/mar/31/austria.
- Jenkins, Garry and Martyn Palmer. 1990. "Studios in Quiver Over Robin Hood". *The Mail on Sunday*, June 17. Accessed July 31, 2019 from Factiva.
- Jenkins, Mark. 1999. "With Julia Roberts, and Certain Other Changes". *Washington City Paper*, May 28. Accessed April 12, 2018 from www.washingtoncitypaper.com/arts/film-tv/article/13017789/with-julia-roberts-and-certain-other-changes.
- Jenkins, Mark. 2008. "'Bangkok Dangerous': A Hit Man Adrift in Thailand". *NPR*, September 5. Accessed June 9, 2018 from www.npr.org/templates/story/story.php?storyId=94287700.
- Jensen, K. Thor. 2017. "How the AIDS Crisis Influenced Science Fiction". *Geek.com*, June 5. Accessed March 12, 2019 from www.geek.com/culture/how-the-aids-crisis-influenced-science-fiction-1702080/.
- Jicha, Tom. 1995. "'House' Sitcom a Clone of 'Boss' ". *Sun-Sentinel*, April 10. Accessed April 12, 2018 from NewsBank.
- Johnson, Brian D. 2009a. "Horror Undead". *Maclean's*, November 2. Accessed September 18, 2017 from Lexis Nexis.
- Johnson, Brian D. 2009b. "Why Remake a Perfectly Good Movie?" *Maclean's*, June 22, 63.
- Jones, J.R. 2008. "The Same Movie Twice". *Chicago Reader*, March 13. Accessed September 7, 2017 from www.chicagoreader.com/chicago/the-same-movie-twice/Content?oid=1110094.

- Jones, Mike. 2019. "Original *Suspiria* Director Dario Argento Wasn't a Fan of the Remake". *ScreenRant*, January 19. Accessed February 3, 2019 from <https://screenrant.com/suspiria-director-dario-argento-hates-remake/>.
- "'Jungle Book' Is a New Family Film Classic; Favreau Has Made the Rare Remake That Actually Improves on the Original". 2016. *The Lebanon Daily Record*, April 23. Accessed June 19, 2018 from NewsBank.
- Kahn, Juliet. Undated. "Why the Lion King Will Blow Everyone Away This Summer". *Looper*. Accessed August 6, 2019 from www.looper.com/154400/why-the-lion-king-will-blow-everyone-away-this-summer/.
- Kamine, Mark. 2017. "Why Comic Book Films Are Ever More Homogenized". *The Times Literary Supplement*, August 23. Accessed July 3 from www.the-tls.co.uk/articles/public/comic-book-films-economics-politics/.
- Kaminsky, Stuart M. 1972. "The Samurai Film and the Western". *Journal of Popular Film*, 1, 4, 312–324.
- Kang, Cecilia. 2015. "Hollywood's Addiction to Franchises Is Reaching New Extremes". *The Washington Post*, January 16. Accessed July 3, 2019 from www.washingtonpost.com/business/economy/hollywoods-addiction-to-franchises-is-reaching-new-extremes/2015/01/16/4b8bc934-96a9-11e4-aabd-d0b93ff613d5_story.
- Karmani, Adam. 2016. "Why Film Remakes Are More 'in' Than Ever". *Esquire*, October 24. Accessed October 23, 2017 from www.esquireme.com/content/18135-film-remakes-are-more-in-than-ever.
- Katovich, Michael A. and Patrick T. Kinkade. 1993. "The Stories Told in Science Fiction and Social Science: Reading *the Thing* and Other Remakes from Two Eras". *The Sociological Quarterly*, 34, 4, 619–651.
- Kaufman, Bill. 1986. "A Slick Remake of a '50s Sci-Fi Thriller". *Newsday*, June 6. Accessed March 31, 2018 from NewsBank.
- Kay, Jeremy. 2010. "The Death at a Funeral Remake Should Have Died an Early Death". *The Guardian*, April 16. Accessed February 25, 2019 from Factiva.
- Keegan, Rebecca. 2018. "Why Every Era Gets the *A Star Is Born* It Deserves". *Vanity Fair*, August 30. Accessed October 15, 2018 from www.vanityfair.com/hollywood/2018/08/why-every-era-gets-the-a-star-is-born-it-deserves.
- Kelly, Alan. 2001. "DeMille, Cecil". In *The Guide to United States Popular Culture*. Edited by Ray Broadus Browne and Pat Browne. Madison, WI: The University of Wisconsin Press, 224–225.
- Kendall, James. 2017. "Remaking Beyond Boundaries: The Case of *La Femme Nikita* and *Point of No Return*". *Palaver*, 6, 2, 211–236.
- Kennedy-Karpat, Colleen and Eric Sandberg. 2017. "Adaptation and Systems of Cultural Value". In *Adaptation, Awards Culture, and the Value of Prestige*. Edited by Colleen Kennedy-Karpat and Eric Sandberg. Cham: Palgrave, 1–22.
- Kepler, Adam W. 2015. "It's a Reboot, But You Can't Call It That". *The Canberra Times*, August 5. Accessed February 27, 2019 from Factiva.
- Kermode, Mark. 2011. "When Is a Remake Not a Remake?" *BBC*, January 25. Accessed April 14, 2018 from www.bbc.co.uk/blogs/markkermode/2011/01/when_is_a_remake_not_a_remake.html.
- Kerr, Philip. 2002. "Bad Deeds: Philip Kerr Despairs at a Particularly Dumb Remake of a Hollywood Classic". *New Statesman*, November 4. Accessed April 1, 2018 from Literature Resource Center.
- Kerrigan, Finola. 2010. *Film Marketing*. Burlington, MA: Butterworth.

- Keveney, Bill. 2004. "Cable Remakes: New, But Improved?" *USA Today*, January 13. Accessed April 8, 2018 from NewsBank.
- Kiang, Jessica, Oli Lyttelton and Rodrigo Perez. 2013. "10 Directors Who Remade Their Own Movies". *IndieWire*, November 21. Accessed September 6, 2017 from www.indiewire.com/2013/11/10-directors-who-remade-their-own-movies-91369/.
- King, Greg. Undated. "Scouts guide to the zombie apocalypse". *Greg King's Film Reviews*. Accessed September 13, 2017 from <https://filmreviews.net.au/scouts-guide-to-the-zombie-apocalypse/>.
- Kinnard, Ron. 1988. *Beasts and Behemoths: Prehistoric Creatures in the Movies*. Metuchen, NJ: The Scarecrow Press.
- Kinzel, Till. 2015. "The Remake as Re-Adaptation of an English Classic: Charles Dickens's *Oliver Twist* on Film". In *Remakes and Remaking: Concepts – Media – Practices*. Edited by Rüdiger Heinze and Lucia Krämer. Bielefeld: Verlag, 115–130.
- Kirk, Ashley. 2016. "How Does the BBC Spend Its £3.7bn in License Fee Money?" *The Telegraph*, April 14. Accessed February 13, 2019 from www.telegraph.co.uk/news/2016/04/14/how-does-the-bbc-spend-its-5bn-in-licence-fee-money/.
- Kit, Borys. 2010. "'Crazies' Remake Influenced by Post-9/11 World". *Reuters*, March 2. Accessed March 1, 2019 from www.reuters.com/article/us-crazies/crazies-remake-influenced-by-post-9-11-world-idUSTRE6210ER20100302.
- Kit, Borys. 2019. "Jason Reitman to Direct New 'Ghostbusters' Movie". *The Hollywood Reporter*, January 15. Accessed February 2, 2019 from www.hollywoodreporter.com/heat-vision/jason-reitman-direct-new-ghostbusters-movie-1176512.
- Klein, Amanda Ann and R. Barton Palmer. 2016. "Introduction". In *Cycles, Sequels, Spin-Offs, Remakes and Reboots: Multiplicities in Film & Television*. Edited by Amanda Ann Klein and R. Barton Palmer. Austin, TX: University of Texas Press, 1–21.
- Klepper, Robert K. 2005. *Silent Films, 1877–1996: A Critical Guide to 646 Movies*. Jefferson, NC: McFarland & Co.
- Kloke, Joshua. 2017. "Lights, Canada, Action! Why Film-Makers Are Heading North of the US Border". *The Guardian*, September 7. Accessed February 10, 2019 from www.theguardian.com/discover-cool-canada/2017/sep/07/lights-canada-action-why-film-makers-are-heading-north-of-the-us-border.
- Knight, Chris. 2009. "Everybody's Fine: Misdread the Parent". *Canwest News Service*, December 3. Accessed February 27, 2019 from Factiva.
- Knight, Chris. 2019. "Disney's New Live-Action Lion King Prompts One Mane Question: Why?" *National Post*, July 17. Accessed July 26, 2019 from <https://nationalpost.com/entertainment/movies/disneys-new-live-action-lion-king-prompts-one-mane-question-why>.
- Knolle, Sharon. 2015. "The 13 Most Pointless Horror Movie Remakes Ever Made". *MovieFone*, May 19. Accessed July 11, 2019 from www.moviefone.com/2015/05/19/pointless-horror-movie-remakes/.
- Knöppler, Christian. 2017. *The Monster Always Returns: American Horror Films and Their Remakes*. Bielefeld: Verlag.
- Knox, Simone. 2018. "Shameless, the Push-Pull of Transatlantic Fiction Format Adaptation, and Star Casting". *New Review of Film and Television Studies*, 16, 3, 295–323.
- Koehler, Robert. 2006. "Pulse; Ghosts in the Internet Trigger the Apocalypse in 'Pulse,' a Dumbed-Down Remake of Kiyoshi Kurosawa's Disturbingly Abstract Japanese Horror Film". *Daily Variety*, August 13. Accessed February 12, 2019 from Factiva.

- Kolker, Robert P. 1998. "Algebraic Figures: Recalculating the Hitchcock Formula". In *Play It Again, Sam: Retakes on Remakes*. Edited by Andrew Horton and Stuart Y. McDougal. Berkeley, CA: University of California Press, 34–51.
- Kooyman, Ben. 2012. "From Attack of the 50 Foot Bard to the Incredible Shrinking Bard: Shakespeare Cinema in the Noughties". In *The Shadow of the Precursor*. Edited by Diana Glenn, Md Rezaul Haque, Ben Kooyman and Nena Bierbaum. Newcastle upon Tyne: Cambridge Scholars Publishing, 90–105.
- Kopotsha, Jazmin. 2018. "Here's the Issue with BBC's New *Les Misérables* Adaptation". *Refinery29*, December 30. Accessed February 23, 2019 from www.refinery29.com/en-gb/bbc-one-les-miserables-review.
- Koul, Scaachi. 2019. "I Really Wanted 'The Lion King' To Slap". *BuzzFeed*, July 16. Accessed July 29, 2019 from www.buzzfeednews.com/article/scaachikoul/the-lion-king-reviews-beyonce-disney.
- Krämer, Lucia. 2015. "Hollywood Remade: New Approaches to Indian Remakes of Western Films". In *Remakes and Remaking: Concepts – Media – Practices*. Edited by Rüdiger Heinze and Lucia Krämer. Bielefeld: Verlag, 81–96.
- Krieger, Deborah. 2017. "Why Do Remakes Have To Be 'Darker' and 'Grittier'?" *The Awl*, July 24. Accessed March 29, 2018 from www.theawl.com/2017/07/why-do-remakes-have-to-be-darker-and-grittier/.
- Lacey, Liam. 2007. "Stunt Casting Can't Salvage This Stolid Remake". *The Globe and Mail*, October 26. Accessed February 4, 2019 from Factiva.
- Lachonis, Jon and Amy J. Johnston. 2008. *Lost Ate My Life: The Inside Story of a Fandom Like No Other*. Toronto: ECW Press.
- Lambie, Ryan. 2011. "The Genre-Swap Remake: A Future Trend in Hollywood Filmmaking?" *Den of Geek!*, July 4. Accessed September 15, 2017 from www.denofgeek.com/movies/17699/the-genre-swap-remake-a-future-trend-in-hollywood-filmmaking.
- "Lame! Tepid Remake of 'Fame' Is Going Nowhere Fast". 2009. *New York Post*, September 25. Accessed June 19, 2018 from Opposing Viewpoints in Context.
- Lane, Anthony. 2008. "Recurring Nightmare". *New Yorker*, March 17. Accessed July 11, 2019 from www.newyorker.com/magazine/2008/03/17/recurring-nightmare.
- Lang, Brett. 2015. "'Tomorrowland' Exposes Hollywood's Originality Problem". *Variety*, May 25. Accessed February 18, 2019 from <https://variety.com/2015/film/news/tomorrowland-box-office-failure-originality-1201504586/>.
- Lang, Brett and Marc Malkin. 2018. "'Mary Poppins Returns': Why Julie Andrews Turned Down a Cameo". *Variety*, November 30. Accessed July 31, 2019 from <https://variety.com/2018/film/awards/mary-poppins-returns-julie-andrews-1203065856/>.
- Lapin, Andrew. 2017. "Tale as Old as Time – and It Shows: 'Beauty and the Beast'". *NPR*, March 16. Accessed September 1, 2019 from www.npr.org/2017/03/16/519638130/tale-as-old-as-time-and-it-shows-beauty-and-the-beast.
- Larsen, Dave. 2002. "Dumbed-Down 'Deeds' Is a Goofy Remake". *Dayton Daily News*, June 28. Accessed March 10, 2018 from NewsBank.
- LaSalle, Mick. 2004. "Streep Sparkles in a Fast-Paced Remake". *San Francisco Gate*, December 21. Accessed March 8, 2019 from www.sfgate.com/movies/article/Streep-sparkles-in-a-fast-paced-remake-2662560.php.
- Lavigne, Carlen. 2011. "A Hollywood Gamble: *Blackpool*, *Viva Laughlin*, and the Failed Mechanics of Americanization". In *American Remakes of British Television: Transformations and Mistranslations*. Edited by Carlen Lavigne and Heather Marcovitch. Lanham, MD: Lexington Books, 55–74.

- Lavigne, Carlen. 2014. "Once Upon a Time in the 21st Century: *Beauty and the Beast* as Post-9/11 Fairy Tale". In *Remake Television: Reboot, Re-Use, Recycle*. Edited by Carlen Lavigne. Lanham, MD: Lexington Books, 83–96.
- Lavigne, Carlen and Heather Marcovitch. 2011. "Introduction". In *American Remakes of British Television: Transformations and Mistranslations*. Edited by Carlen Lavigne and Heather Marcovitch. Lanham, MD: Lexington Books, ix–xvii.
- Lavin, Cheryl. 1996. "'Casablanca' for Boobs: 'Barb Wire' the Latest Dumbest-Down Ripoff of a Movie Classic". *Tribune*, May 14. Accessed March 10, 2018 from NewsBank.
- Lazic, Manuela. 2019. "Excuse My French: Hollywood's Doomed Remakes of French Comedies". *The Ringer*, January 11. Accessed February 21, 2019 from www.theringer.com/movies/2019/1/11/18178012/the-upside-french-remake-intouchables-the-birdcage-three-men-and-a-baby-dinner-for-schmucks.
- Leavis, Frank R. 2006. "Mass Civilisation and Minority Culture". In *Cultural Theory and Popular Culture: A Reader*. Edited by John Storey. Essex: Pearson Education Limited, 12–20.
- Lee, Andy. 2019. "Hats Off to a Gem". *Sunday Express*, January 13. Accessed February 25, 2019 from Factiva.
- Lee, Christina. 2012. *Violating Time: History, Memory, and Nostalgia in Cinema*. New York: Continuum.
- Leeder, Murray. 2018. *Horror Film: A Critical Introduction*. New York: Bloomsbury.
- Leitch, Thomas M. 1990. "Twice-Told Tales: The Rhetoric of the Remake". *Literature/Film Quarterly*, 18, 3, 138–149.
- Leitch, Thomas M. 2000. "101 Ways to Tell Hitchcock's Psycho from Gus Van Sant's". *Literature Film Quarterly*, 28, 4, 269–273.
- Leitch, Thomas M. 2002. "Twice-Told Tales: Disavowal and the Rhetoric of the Remake". In *Dead Ringers: The Remake in Theory and Practice*. Edited by Jennifer Forrest and Leonard R. Koos. Albany, NY: State University of New York Press, 37–72.
- Leitch, Thomas M. 2003. "Hitchcock Without Hitchcock". *Literature Film Quarterly*, 31, 4, 248–259.
- Leitch, Thomas M. 2019. "Instead of the Real Thing: Six Ways to Talk About What Hollywood Does to European Films". *Communications*. In press.
- Lekich, John. 1987. "From the Mail Room to the Director's Chair". *The Globe and Mail*, June 12. Accessed March 2, 2019 from Factiva.
- Lemire, Christy. 2005. "Remake Goes Three and Out". *Northwest Indiana Times*, May 27. Accessed March 10, 2018 from www.nwitimes.com/entertainment/remake-goes-three-and-out/article_8af1f059-0c70-5b00-a0ea-7b800135be5a.html.
- Lemire, Christy. 2011. "Why the Backlash Over a 'Footloose' Remake". *The San Diego Union-Tribune*, October 11. Accessed February 4, 2019 from www.sandiegouniontribune.com/sdut-essay-why-the-backlash-over-a-footloose-remake-2011oct11-story.html.
- Lentz, Robert J. 2000. *Lee Marvin: His Films and Career*. Jefferson, NC: McFarland & Co.
- "Let Me Skip the Re-Vamp". 2010. *The People*, November 7. Access April 21, 2018 from NewsBank.
- Lev, Peter. 2007. *Transforming the Screen, 1950–1959*. Berkeley, CA: University of California Press.
- Levy, Emanuel. 1999. *Cinema of Outsiders: The Rise of American Independent Film*. New York: New York University Press.

- Lewis, Michael V. 2017. "3D Shows Enduring Value, Delivering Entertainment Not Found at Home". *Variety*, August 24. Accessed July 12, 2018 from <https://variety.com/2017/voices/columns/3d-movies-audiences-1202535879/>.
- "Lights, Camera . . . a Guide to What's Hot (and What's Not) in Cinemas This Week". 2010. *The Sunday Mail*, December 12. Accessed February 20, 2019 from Factiva.
- Lim, Bliss Cua. 2009. *Translating Time: Cinema, the Fantastic, and Temporal Critique*. Durham: Duke University Press.
- Limbacher, James L. 1979. *Haven't I Seen You Somewhere Before? Remakes, Sequels and Series in Motion Pictures and Television, 1906–1978*. Ann Arbor, MI: The Pierian Press.
- Lindenfeld, Laura and Fabio Parasecoli. 2017. *Feasting Our Eyes: Food Films and Cultural Identity in the United States*. New York: Columbia University Press.
- Lindner, Oliver. 2012. "'An Entirely Different and New Story': A Case Study of Tim Burton's *Planet of the Apes* (2001)". In *Adaptation and Cultural Appropriation: Literature, Film, and the Arts*. Edited by Pascal Nicklas and Oliver Lindner. Berlin: Walter de Gruyter, 117–131.
- Lindner, Oliver. 2015. "The Remade Prequel – *Rise of Planet of the Apes* (2001)". In *Remakes and Remaking: Concepts – Media – Practices*. Edited by Rüdiger Heinze and Lucia Krämer. Bielefeld: Verlag, 23–40.
- Lizardi, Ryan. 2010. "'Re-Imagining' Hegemony and Misogyny in the Contemporary Slasher Remake". *Journal of Popular Film & Television*, 38, 3, 113–121.
- Lizardi, Ryan. 2014. "The Nostalgic Revolution Will be Televised". In *Remake Television: Reboot, Re-Use, Recycle*. Edited by Carlen Lavigne. Lanham, MD: Lexington Books, 37–52.
- Lizardi, Ryan. 2017. *Nostalgic Generations and Media: Perception of Time and Available Meaning*. Lanham, MD: Lexington Books.
- Lodge, Guy. 2017. "Sofia Coppola: 'I never felt I had to fit into the majority view'". *The Guardian*, July 2. Accessed October 22, 2018 from www.theguardian.com/film/2017/jul/02/sofia-coppola-beguiled-i-never-felt-i-had-to-fit-into-the-majority-view-interview.
- Loock, Kathleen. 2012. "The Return of the Pod People: Remaking Cultural Anxieties in *Invasion of the Body Snatchers*". In *Film Remakes, Adaptations and Fan Productions*. Edited by Kathleen Loock and Constantine Verevis. New York: Palgrave Macmillan, 122–144.
- Loock, Kathleen. 2016. "Retro-Remaking: The 1980s Film Cycle in Contemporary Hollywood Cinema". In *Cycles, Sequels, Spin-Offs, Remakes and Reboots: Multiplicities in Film & Television*. Edited by Amanda Ann Klein and R. Barton Palmer. Austin, TX: University of Texas Press, 277–298.
- Loock, Kathleen and Constantine Verevis. 2012. *Film Remakes, Adaptations and Fan Productions: Remake|Remodel*. New York: Palgrave Macmillan.
- Lopez, Kristen. 2019. "The Lion King Is a Gorgeous But Completely Unnecessary Retelling". *Gizmodo*, July 11. Accessed July 29, 2019 from <https://io9.gizmodo.com/the-lion-king-is-a-gorgeous-but-completely-unnecessary-1836244494>.
- Loughrey, Clarisse. 2016. "Beauty and the Beast Trailer: First Full Look at Emma Watson's Belle in Disney Live-Action Remake". *The Independent*, November 14. Accessed February 28, 2019 from Factiva.
- Lovell, Glenn. 2004. "'Don't Remake Good Movies, Remake Bad Ones': The Growing Trend to Recycle Old Movie Titles Cries Out for Rules to Prevent So Many

- Duds from Making It Into Cinemas". *Ottawa Citizen*, April 10. Accessed February 23, 2019 from Factiva.
- Lowe, Jeff. 2019. "The Hustle, a Bad Movie and Unnecessary Remake". *Barstool Sports*, May 29. Accessed August 7, 2019 from www.barstoolsports.com/newyork/review-the-hustle-a-bad-movie-and-unnecessary-remake.
- Lowe, Justin. 2015. "Poltergeist: A Solid, Scary Remake of the '80s Classic". *Waterloo Region Record*, May 21. Accessed March 31, 2018 from NewsBank.
- Lowe, Kenneth. 2016. "Nobody's Son: The Legacy of Dashiell Hammett". *Paste*, May 2. Accessed February 21, 2019 from www.pastemagazine.com/articles/2016/04/nobodys-son.html.
- Lowing, Rob. 1990. "Our Mel and His Merry Men". *The Sun Herald*, July 8. Accessed July 31, 2019 from Factiva.
- Lowing, Rob. 1997. "Romancing the Clone". *The Sun Herald*, October 5. Accessed April 9, 2018 from NewsBank.
- Luberto, Asher. 2019. "Dumbo: A Soulless Remake That Never Takes Flight". *Film Inquiry*, March 29. Accessed September 1, 2019 from www.filminquiry.com/dumbo-2019-review/.
- Lucas, Matthew. 2019. "Disney's Latest Live-Action Remake Is a Bust". *The Dispatch*, May 29. Accessed June 14, 2019 from www.the-dispatch.com/entertainmentlife/20190529/disneys-latest-live-action-remake-is-bust,
- Lukas, Scott A. and John Marmysz. 2009a. *Fear, Cultural Anxiety, and Transformation: Horror, Science Fiction, and Fantasy Films Remade*. Lanham, MD: Lexington Books.
- Lukas, Scott A. and John Marmysz. 2009b. "Horror, Science Fiction, and Fantasy Films Remade". In *Fear, Cultural Anxiety, and Transformation: Horror, Science Fiction, and Fantasy Films Remade*. Edited by Scott A. Lukas and John Marmysz. Lanham, MD: Lexington Books, 1–22.
- Lukk, Tiiu. 1997. *Movie Marketing: Opening the Picture and Giving It Legs*. Los Angeles, CA: Silman-James Press.
- Luksic, Jim. 2000. "Dark Remake of 'Get Carter' Is Too Dim for Light to Get Insight". *Dayton Daily News*, October 7. Accessed June 13, 2018 from NewsBank.
- Lumenick, Lou. 2002. "Eyes Wide Open: Best Work in Years for Pacino, Williams in Thriller 'Insomnia'". *New York Post*, May 24. Accessed February 25, 2019 from Factiva.
- Lyons, John. 1996. "Bard's Soundtrack Young, Busy". *Winnipeg Free Press*, November 30. Accessed March 8, 2019 from Factiva.
- Macaulay, Sean. 2005. "The Past Is Another Remake". *The Times*, July 14. Accessed March 8, 2019 from Factiva.
- MacDonald, Gina and Andrew MacDonald. 2003. *Jane Austen on Screen*. Cambridge: Cambridge University Press.
- Macor, Alison. 2010. *Chainsaws, Slackers, and Spy Kids: Thirty Years of Filmmaking in Austin, Texas*. Austin, TX: University of Texas Press.
- Maddox, Garry. 2010. "The Rise of the Reboots". *The Sydney Morning Herald*, December 9. Accessed February 25, 2019 from Factiva.
- Maerz, Melissa. 2011. "Fright Night (1985) vs. Fright Night (2011): Why the Update's Far More Old-Fashioned Than the Classic". *Entertainment Weekly*, August 20. Accessed March 29, 2018 from <http://ew.com/article/2011/08/20/fright-night-1985-2011/>.
- Maher, Kevin. 2012. "No More Remakes or Reunions Please – It's Just Comfort-Food Culture". *The Times*, December 10. Accessed February 3, 2019 from Factiva.

- Maher, Kevin. 2017. "Film Review: The Beguiled". *The Times*, July 14. Accessed July 10, 2018 from www.thetimes.co.uk/article/film-review-the-beguiled-qbbs7xp78.
- "Mailmovies: Top 10 Films". 2005. *Sunday Mail*, April 24. Accessed March 31, 2018 from NewsBank.
- Mallenbaum, Carly. 2018. "'Wonder Woman 2': Everything We Know So Far About the Sequel, Now Delayed Until Summer 2020". *USA Today*, October 22. Accessed September 1, 2019.
- Malone, Aubrey. 2010. *Sacred Profanity: Spirituality at the Movies*. Santa Barbara, CA: Praeger.
- Maltin, Leonard. 1994. *Leonard Maltin's Movie and Video Guide*. New York: Plume.
- Maltin, Leonard. 2014. *Leonard Maltin's 2015 Movie Guide*. New York: Penguin.
- "Man of Steel Is Solid Gold at the Box Office". 2013. *New York Examiner*, June 17. Accessed June 13, 2018 from NewsBank.
- "Man Worried New 'Jumanji' Movie Going to Ruin Memory of Mediocre Afternoon in 1995". 2017. *The Onion*. December 19. Accessed February 4, 2019 from <https://local.theonion.com/man-worried-new-jumanji-movie-going-to-ruin-memory-of-1821427104>.
- Mann, Alex. 2016. "Review: Point Break". *Concrete*, February 29. Accessed April 2, 2018 from www.concrete-online.co.uk/review-point-break/.
- Manne, Robert. 2006. "Little America". In *The Best Australian Essays 2006*. Edited by Drusilla Modjeska. Melbourne: Black Inc, 354–378.
- Marcovitch, Heather. 2011. "Memories of Mars: *Life on Mars* and the Discursive Practices of Memory". In *American Remakes of British Television: Transformations and Mistranslations*. Edited by Carlen Lavigne and Heather Marcovitch. Lanham, MD: Lexington Books, 173–192.
- Marcus, Gary. 2015. "Teaching Robots to be Moral". *The New Yorker*, March 12. Accessed June 12, 2018 from www.newyorker.com/tech/elements/teaching-robots-to-be-moral.
- Markert, John. 2013. *Hooked in Film: Substance Abuse on the Big Screen*. Lanham, MD: Scarecrow Press.
- Marshall, P. David. 1997. *Celebrity and Power: Fame in Contemporary Culture*. Minneapolis, MN: University of Minnesota Press.
- Martain, Tim. 2018. "Movie Review: This Unnecessary Remake Should Go to the Back of the Line". *Mercury*, September 29. Accessed March 28, 2018 from www.themercury.com.au/entertainment/movie-review-this-unnecessary-remake-should-go-to-the-back-of-the-line/news-story/07074734d56a7b53661ede7553d42747.
- Martens, James W. 2011. "Come On Over! The African Americanization of *Steptoe and Son*". In *American Remakes of British Television: Transformations and Mistranslations*. Edited by Carlen Lavigne and Heather Marcovitch. Lanham, MD: Lexington Books, 211–226.
- Martens, James W. 2014. "Look – (Stop Me If You've Read This One) But There Were These Two Spies: *The Avengers* Through the Swinging '60s". In *Remake Television: Reboot, Re-Use, Recycle*. Edited by Carlen Lavigne. Lanham, MD: Lexington Books, 65–82.
- Martin, John. 1994. "TV Tonight – Murder Suspect Seems Untouchable in Dennehy Mystery". *Charleston Gazette*, July 29. Accessed March 2, 2019 from Factiva.

- Martin, Tony. 2008. "'Shutter' Another Dumbed-Down Horror Flick". *The Northern Star*, March 25. Accessed March 10, 2018 from NewsBank.
- Mathijs, Ernest. 2004. *The Cinema of the Low Countries*. New York: Wallflower Press.
- Matthews, Philip. 2016. "Disentangling the US Electoral System". *The Press*, May 28. Accessed February 25, 2019 from Factiva.
- Mauger, Nathan. 1994. "'Getaway' Takes a Great Story and Makes It Even Better". *The Spokesman Review*, February 21. Accessed February 25, 2019 from Factiva.
- Mavis, Paul. 2001. *The Espionage Filmography: United States Releases, 1898 Through 1999*. Jefferson, NC: McFarland & Co.
- May, Scott. 2013. "Warmed-Over 'Carrie' Remake Lacks Both Creativity and Chills". *Columbia Daily Tribune*, October 24. Accessed April 12, 2018 from NewsBank.
- Mazdon, Lucy. 2000. *Encore Hollywood: Remaking French Cinema*. London: British Film Institution.
- Mazdon, Lucy. 2017. "Disrupting the Remake: *The Girl with the Dragon Tattoo*". In *Transnational Film Remakes*. Edited by Iain Robert Smith and Constantine Verevis. Edinburgh: Edinburgh University Press, 21–35.
- McBride, Joseph. 2011. *Frank Capra: The Catastrophe of Success*. Jackson, MS: University Press of Mississippi.
- McCardle, Kevin. 1998. "Video – Review". *The Herald*, December 28. Accessed March 2, 2019.
- McClintock, Pamela. 2014. "\$200 Million and Rising: Hollywood Struggles with Soaring Marketing Costs". *The Hollywood Reporter*, July 31. Accessed February 19, 2019 from www.hollywoodreporter.com/news/200-million-rising-hollywood-struggles-721818.
- McCoy, Heath. 2005. "Now Hear This". *Calgary Herald*, July 19. Accessed June 10, 2019 from Factiva.
- McDonald, Neil. 2006. "When Is a Remake a Masterpiece?" *Quadrant*, December, 77–79.
- McDonald, Soraya Nadia. 2015. "Do Female-Led Remakes Like 'Ghostbusters' and '21 Jump Street' Signal Progress or Pandering?". *The Washington Post*, May 5. Accessed April 21, 2018 from www.washingtonpost.com/news/arts-and-entertainment/wp/2015/05/05/do-female-led-remakes-like-ghostbusters-and-21-jump-street-signal-progress-or-pandering/.
- McDowell, Walter and Alan Batten. 2005. *Branding TV: Principles and Practices*. Burlington, MA: Elsevier.
- McEwen, Lauren. 2012. "'Sparkle': The 2012 Remake Portrays Black Women in a More Ambitious Light". *The Washington Post*, August 12. Accessed March 9, 2019 from Factiva.
- McGhee, Richard D. 1990. *John Wayne: Actor, Artist, Hero*. Jefferson, NC: McFarland & Co.
- McGill, Hannah. 2003. "TV Films of the Week". *The Herald*, June 28. Accessed June 12, 2018 from www.heraldsotland.com/news/11991041.Hannah_McGill_apos_s_TV_films_of_the_week/.
- McGilligan, Patrick. 1991. *Backstory 2: Interviews with Screenwriters of the 1940s and 1950s*. Berkeley, CA: University of California Press.
- McGowan, Todd. 2012. *The Fictional Christopher Nolan*. Austin, TX: The University of Texas Press.

- McGraine, Danielle. 2015. "Point Break Remake Breaking from Classic Past". *Newcastle Herald*, September 23. Accessed April 14, 2018 from www.theherald.com.au/story/3374715/point-break-remake-breaking-from-classic-past/.
- McHenry, Jackson. 2018. "Lucy Davis on *Chilling Adventures of Sabrina*'s Dark Take on Aunt Hilda and Zelda". *Vulture*, October 26. Accessed August 8, 2019 from www.vulture.com/2018/10/chilling-adventures-of-sabrina-lucy-davis-aunt-hilda.html.
- McIntosh, Steven. 2018. "The Strange Phenomenon of 'Twin Films' ". *BBC*, April 2. Accessed April 9, 2018 from www.bbc.com/news/entertainment-arts-43371881.
- McKenzie, Michael. 2011. "I Spit on Your Remake". *Land of Whimsy*, January 11. Accessed July 11, 2019 from www.landofwhimsy.com/archives/2011/01/i-spit-on-your-remake/.
- McLean, Ralph. 2019. "Dumbo Doesn't Take Off". *Sunday Life*, March 31. Accessed June 14, 2019 from Factiva.
- McLevy, Alex. 2015. "America Gets a Remake of *The Returned*, Can Stop Reading Subtitles". *AV Club*, January 27. Accessed April 14, 2018 from <https://tv.avclub.com/america-gets-a-remake-of-the-returned-can-stop-reading-1798275952>.
- McNamara, Mary. 2014. "'Gracepoint' Is a Dumbed-Down 'Broadchurch' ". *Seattle Times*, October 2. Accessed March 12, 2018 from www.seattletimes.com/entertainment/lsquo-gracepointrsquo-is-a-dumbed-down-lsquo-broadchurchrsquo/.
- McPherson, Alan and Ivan Krastev. 2007. *The Anti-American Century*. Budapest: Central European University Press.
- Means, Sean P. 2012. "Movie Review: 'Red Dawn' Is Reheated Cold War Leftovers". *The Salt Lake Tribune*, November 21. Accessed March 2, 2019 from <https://archive.slttrib.com/article.php?id=24145802&itype=storyID>.
- Mee, Laura. 2017. "The Hollywood Remake Massacre: Adaptation, Reception, and Value". In *Adaptation, Awards Culture, and the Value of Prestige*. Edited by Colleen Kennedy-Karpat and Eric Sandberg. Cham: Palgrave, 192–210.
- Meehan, Paul. 2011. *Horror Noir: Where Cinema's Dark Sisters Meet*. Jefferson, NC: McFarland & Co.
- Membery, York. 2002. "Fans of Italian Job Angered by Remake of Caine Classic". *The Telegraph*, April 14. Accessed February 23, 2019 from www.telegraph.co.uk/news/worldnews/northamerica/usa/1390861/Fans-of-Italian-Job-angered-by-remake-of-Caine-classic.html.
- Mendelson, Scott. 2013. "'Robocop' and the Problem with Remakes". *Forbes*, July 11. Accessed September 18, 2017 from www.forbes.com/sites/scottmendelson/2013/11/07/trailer-talk-robocop-and-the-problem-with-remakes/#591894adee21.
- Mendelson, Scott. 2016. "'Mulan' and 'The Lion King' Remakes Are Great News for Disney Animation Fans". *Forbes*, October 5. Accessed February 19, 2019 from www.forbes.com/sites/scottmendelson/2016/10/05/mulan-and-the-lion-king-remakes-are-great-news-for-disney-animation-fans/#37411d902183.
- Mendelson, Scott. 2018. "What 'Venom's Box Office Triumph Says About 'Amazing Spider-Man 3' ". *Forbes*, November 12. Accessed March 2, 2019 from www.forbes.com/sites/scottmendelson/2018/11/12/box-office-venom-shows-why-amazing-spider-man-3-might-have-been-a-hit/#7d97efe84066.
- Mendelson, Scott. 2019. "'Aladdin' Review: Walt Disney's Remake Stays One Jump Ahead of Its Flaws". *Forbes*, May 22. Accessed August 6, 2019 from www.forbes.com/sites/scottmendelson/2019/05/22/aladdin-review-will-smith-mena-massoud-naomi-scott-marwan-kenzari-guy-ritiche-walt-disney/#72166bc15739.
- Mera, Miguel. 2009. "Invention/Re-invention". *MSMI*, 3, 1, 1–20.

- Mesce Jr. Bill. 2007. *Overkill: The Rise and Fall of Thriller Cinema*. Jefferson, NC: McFarland & Co.
- Metz, Christian. 2010. "Impersonal Enunciation, or the Place of Film". *New Review of Film and Television Studies*, 8, 4, 348–871.
- Meuel, David. 2014. *Women in the Films of John Ford*. Jefferson, NC: McFarland & Co.
- Meyer, William R. 1979. *The Making of the Great Westerns*. New Rochelle, NY: Arlington House.
- "Miami Vice Tops UK Film Chart on Debut Weekend". 2006. *Reuters*, August 8. Accessed March 2, 2019 from Factiva.
- Milberg, Doris. 1990. *Repeat Performances: A Guide to Hollywood Movie Remakes*. Shelter Island, NY: Broadway Press.
- Miles, Ellie. 2017. "32 Terrible Movie Remakes That Are Crimes Against Film". *Alloy*, November 11. Accessed June 12, 2018 from www.alloy.com/entertainment/worst-movie-remakes/11/.
- "Millennials Don't Really Care About Classic Movies". 2017. *New York Post*, August 16. Accessed March 8, 2019 from <https://nypost.com/2017/08/16/millennials-dont-really-care-about-classic-movies/>.
- Miller, Gregory E. 2015. "Why Disney Needs to Stop Remaking All Its Movies". *New York Post*, March 31. Accessed March 26, 2018 from <https://nypost.com/2015/03/31/why-disney-needs-to-stop-remaking-all-its-movies/>.
- Miller, Renata Kobetts. 2005. *Recent Reinterpretations of Stevenson's Dr. Jekyll and Mr. Hyde: Why and How this Novel Continues to Affect Us*. Lewiston, NY: Edwin Mellen Press.
- Miller, Ross. 2017. "Sleepless Is by-the-Numbers Fare Which Won't Keep You Awake". *The National*, May 5. Accessed June 12, 2018 from www.thenational.scot/news/15266225.Film_Review__Sleepless_is_by_the_numbers_fare_which_won_t_keep_you_aware/.
- Mills, Brett. 2012. "'American Remake – Shudder': Online Debates About *Life on Mars* and 'British-ness'". In *Life on Mars: From Manchester to New York*. Edited by Stephen Lacey and Ruth McElroy. Cardiff: University of Wales Press, 133–144.
- Mingant, Nolwenn, Cecilia Tirtaine and Joël Augros. 2015. *Film Marketing Into the Twenty-First Century*. London: Palgrave.
- Minhas, Raman. 2008. "Bollywood: Globalization and the Demand for Cultural Copying". In *Cultures and Globalization: The Cultural Economy*. Edited by Helmut K. Anheier and Yudhishthir Raj Isar. London: Sage Publications, 220–221.
- Misek, Richard. 2010. *Chromatic Cinema: A History of Screen Color*. Malden, MA: John Wiley.
- Moats, David. 2014. "Samurai of The Beholder: Kurosawa's Legacy Reassessed". *The Quietus*, September 13. Accessed June 14, 2018 from <http://thequietus.com/articles/16233-akira-kurosawa-samurai-film-overview>.
- Moh, Lim Chang. 1999. "This One Is a . . ." *The Malay Mail*, May 29. Accessed February 20, 2019 from Factiva.
- Moïsi, Dominique. 2009. *The Geopolitics of Emotion: How Cultures of Fear, Humiliation, and Hope Are Reshaping the World*. New York: Doubleday.
- Monk, Claire. 2011. *Heritage Film Audiences: Period Films and Contemporary Audiences in the UK*. Edinburgh: Edinburgh University Press.
- Moore, Clarence. 1998. "'Psycho' Doesn't Go Off Without a Hitch". *Journal Star*, December 10. Accessed April 8, 2018 from NewsBank.

- Moore, Rose. 2016. "12 Things You Didn't Know About Grease". *Screen Rant*, June 5. Accessed June 12, 2018 from <https://screenrant.com/grease-movie-1978-facts-trivia/>.
- Moran, Albert. 2011. "Americanization, Hollywoodization, or English-Language Market Variation? Comparing British and American Versions of *Cracker*". In *American Remakes of British Television: Transformations and Mistranslations*. Edited by Carlen Lavigne and Heather Marcovitch. Lanham, MD: Lexington Books, 35–54.
- Moran, Robert. 2019. "Who Are Disney's Live-Action Remakes Even For?" *The Sydney Morning Herald*, July 13. Accessed July 26, 2019 from www.smh.com.au/entertainment/movies/who-are-disney-s-live-action-remakes-even-for-20190711-p526bt.html.
- "More Ideas Reprised". 2006. *Sunday Herald Sun*, May 21. Accessed June 13, 2018 from NewsBank.
- Morris, Brogan. 2016. "Female-Led Blockbuster Remakes Are a Good Start – But They Don't Cut It". *Refinery29*, September 23. Accessed September 17, 2017 from www.refinery29.uk/2016/09/123640/feminist-blockbuster-remakes-ghostbusters.
- Morrison, James. 1998. *Passport to Hollywood: Hollywood Films, European Directors*. Albany, NY: State University of New York Press.
- Morrow, Terry. 2005. "New on the Tube; Spooky Stories Dominate Fall TV Premieres". *Knoxville News Sentinel*, September 11. Accessed March 3, 2019 from Factiva.
- "Movie Bits". 2011. *Albany Democrat-Herald*, August 18. Accessed March 31, 2018 from NewsBank.
- Movshovitz, Howie. 1991. "'Cape Fear' Improves on '62 Original". *The Denver Post*, November 15. Accessed June 19, 2018 from NewsBank.
- Moylan, Brian. 2014a. "Luther Remake: Why Is Fox Making a Knockoff When It Can Import the Real Thing?" *The Guardian*, November 19. Accessed March 27, 2018 from www.theguardian.com/tv-and-radio/tvandradioblog/2014/nov/18/luther-succeed-where-gracepoint-failed.
- Moylan, Brian. 2014b. "The Curious Case of Broadchurch's US Remake Gracepoint: Why Bother?" *Guardian*, October 3. Accessed September 8, 2017 from www.theguardian.com/tv-and-radio/tvandradioblog/2014/oct/02/fox-gracepoint-broadchurch-remake-why-bother.
- Mudhar, Raju. 2019. "Superheroes Made Shocking and Soapy". *Toronto Star*, July 26. Accessed July 29, 2019 from Factiva.
- Muir, John Kenneth. 2000. *Terror Television: American Series, 1970–1999*. Jefferson, North Carolina: McFarland & Co.
- Muir, John Kenneth. 2007. *Horror Films of the 1980s*. Jefferson NC: MacFarland & Co.
- Mullen, Rodger. 2006. "'Omen' Isn't Good or Bad – Just Dull". *The Fayetteville Observer*, June 9. Accessed April 8, 2018 from NewsBank.
- Mullins, Jenna. 2015. "People Are Livid About This Jumanji Remake, and We Don't Blame Them". *E! News*, August 5. Accessed February 19, 2019 from www.eonline.com/au/news/683928/people-are-livid-about-this-jumanji-remake-and-we-don-t-blame-them.
- Murdoch, Andy, Ross McGravie, Andrea Beattie, Cathy Anderson and Georgie Tomich. 2012. "Stay In". *MX*, February 9. Accessed February 26, 2019 from Factiva.
- Murphy, Kathleen Ann. 1980. *Howard Hawks: An American Auteur in the Hemingway Tradition*. Unpublished thesis. Ann Arbor, MI: University Microfilms International.

- Murray, Noel. 2018. "The 40 Greatest Movie Soundtracks of All Time". *Vulture*, October 4. Accessed March 8, 2019 from www.vulture.com/2018/10/best-movie-soundtracks-ever.html.
- Murray, Robin L. and Joseph K. Heumann. 2009. "Car Culture and the Transformation of the American Landscape in the Fast and the Furious". In *Ecology and Popular Film: Cinema on the Edge*. Edited by Robin L. Murray and Joseph K. Heumann. Albany: State University of New York Press, 143–164.
- Musetto, V.A. 2011a. "Hollywood Remake's Second-Rate". *New York Post*, October 28. Accessed September 8, 2017 from <http://nypost.com/2011/10/28/hollywood-remakes-second-rate/>.
- Musetto, V.A. 2011b. "Just Grin and Bear the Trolls". *New York Post*, June 10. Accessed February 23, 2019 from <https://nypost.com/2011/06/10/just-grin-and-bear-the-trolls/>.
- "My Interview with Film Director, Boaz Davidson". 2012. *PopTug*, December 23. Accessed September 12, 2017 from <https://poptug.com/my-interview-with-film-director-boaz-davidson/>.
- Myers, Danny. 2004. *Construction Economics: A New Approach*. New York: Spon Press.
- Myers, Pat. 2016. "Go for the Bad Choices; Plus 'Citizen Kañe' and Other Movie Titles Altered Without Changing Any Letters". *The Washington Post*, October 27. Accessed February 2, 2019 from Factiva.
- Naremore, James. 2014. *An Invention Without a Future: Essays on Cinema*. Berkeley, CA: University of California Press.
- Nashawaty, Chris. 2019. "Disney's Live-Action Remake of *Aladdin* Isn't a Disaster, But the Big Question Is . . . Why?" *Entertainment Weekly*, May 22. Accessed July 29, 2019 from <https://ew.com/movie-reviews/2019/05/22/aladdin-review/>.
- Natale, Richard. 1994. "Why Bother to Make Remakes?" *Los Angeles Times*, December 5. Accessed February 22, 2018 from ProQuest.
- Neal, Meghan. 2016. "Why Are 3D Movies Still a Thing?" *Vice*, May 12. Accessed July 12, 2018 from https://motherboard.vice.com/en_us/article/8q8xy3/why-are-3d-movies-still-a-thing.
- "New Life for an Old Favourite". 2015. *Sunday Express*, April 5. Accessed February 28, 2019 from Factiva.
- "New Zealand, Home to Multiple Big Franchises, Sweetens the Deal With 25% Cash Grant". 2018. *Variety*, January 5. Accessed February 10, 2019 from <https://variety.com/2018/artisans/production/new-zealand-production-incentives-3-1202651239/>.
- Newby, Richard. 2019. "'Lion King,' Originality and the Backlash Against Remakes". *The Hollywood Reporter*, July 20. Accessed July 29, 2019 from www.hollywoodreporter.com/heat-vision/why-lion-king-remakes-face-backlash-fans-critics-1224741.
- Newitz, Annalee. 2008. "The Movie That 'The Island' Ripped Off and Dumbed Down". *Gizmodo*, June 5. Accessed April 12, 2018 from <http://io9.gizmodo.com/5013677/the-movie-that-the-island-ripped-off-and-dumbed-down>.
- Newman, Kim. 1996. "Exploitation and the Mainstream". In *The Oxford History of World Cinema*. Edited by Geoffrey Nowell-Smith. Oxford: Oxford University Press, 509–515.
- Newman, Kim. 2014. "Illimitable Dominion". In *The Cutting Room: Dark Reflections of the Silver Screen*. Edited by Ellen Datlow. San Francisco, CA: Tachyon Publications, 334–254.

- Nicholson, Amy. 2013. "Brian de Palma Explains How His Erotic Remake *Passion* Is Better Than the Original". *LA Weekly*, August 29. Accessed March 29, 2018 from www.laweekly.com/film/brian-de-palma-explains-how-his-erotic-remake-passion-is-better-than-the-original-2614892.
- Nissen, Axel. 2007. *Forty Familiar Hollywood Faces from the Thirties to the Fifties*. Jefferson, NC: McFarland & Co.
- Nissen, Axel. 2012. *Mothers, Mammies and Old Maids: Twenty-Five Character Actresses of Golden Age Hollywood*. Jefferson NC: McFarland & Co.
- Nollen, Scott Allen. 1996. *Sir Arthur Conan Doyle at the Cinema*. Jefferson, NC: McFarland & Co.
- Nollen, Scott Allen. 2013. *Three Bad Men: John Ford, John Wayne, Ward Bond*. Jefferson, NC: McFarland & Co.
- Norman, Michael. 1990. "John Hurt: Always in Character". *The New York Times*, December 2. Accessed March 2, 2019 from Factiva.
- Norman, Neil. 2003. "Also Showing". *The London Evening Standard*, August 28. Accessed February 20, 2018 from Opposing Viewpoints in Context.
- "Norway's Hit Show 'Skam' to be Remade for US Audience". 2016. *The Local*, December 9. Accessed February 11, 2019 from www.thelocal.no/20161209/norways-hit-show-skam-to-be-remade-for-american-audience.
- Novak, Matt. 2016. "The New Ghostbusters Didn't Ruin My Childhood Because That's Not How the Progression of Time Works". *Gizmodo*, July 15. Accessed January 22, 2019 from www.gizmodo.com.au/2016/07/the-new-ghostbusters-didnt-ruin-my-childhood-because-thats-not-how-the-progression-of-time-works/.
- Nowlan, Robert A. and Gwendolyn Wright Nowlan. 1989. *Cinema Sequels and Remakes, 1903–1987*. Chicago, IL: St James Press.
- Oakes, Matt. 2019. "Disney's Lifeless 'Aladdin' Remake Is the Opposite of Art". *Silver Screen Riot*, May 22. Accessed September 1, 2019 from <https://silverscreenriot.com/disneys-lifeless-aladdin-remake-is-the-opposite-of-art/>.
- O'Connor, John J. 1988. "Why Bother Watching a Woeful Remake?" *New York Times*, April 10. Accessed March 5, 2018 from www.nytimes.com/1988/04/10/movies/tv-view-why-bother-watching-a-woeful-remake.html.
- O'Falt, Chris. 2018. "From 'A Star Is Born' to 'The Fly': IndieWire's 15 Best Movie Remakes of All Time". *IndieWire*, July 22. Accessed November 23, 2018 from www.indiewire.com/2018/07/best-movie-remakes-all-time-1201986086/.
- Oh, Sheryl. 2019. "With a 'Hunchback' Remake, Disney Wants to Go Dark". *Film School Rejects*, January 17. Accessed August 7, 2019 from <https://filmschoolrejects.com/hunchback-live-action-remake/>.
- Oliver, Kelly. 2016. *Hunting Girls: Sexual Violence from the Hunger Games to Campus Rape*. New York: Columbia University Press.
- O'Neil, Paul. 1970. "Clarence the Ripper?" *Life*, November 13, 85–88.
- "Original vs Remake". 2018. *Horror World & Reviews*, January 4. Accessed February 12, 2019 from <https://horrorworld.reviews/2018/01/04/original-vs-remake-a-linterieur-2007-inside-2018/>.
- Orme, Terry. 1990. "'Desperate Hours' a Disastrous Remake". *The Salt Lake Tribune*, October 9. Accessed February 27, 2019 from Factiva.
- Orme, Terry. 1993a. "'Point of No Return' Serves Up Mere Carb . . .". *The Salt Lake Tribune*, March 25. Accessed April 8, 2018 from NewsBank.
- Orme, Terry. 1993b. "Video Rewind: déjà vu at the Movies". *The Salt Lake Tribune*, March 26. Accessed February 25, 2019 from Factiva.

- Orr, Christopher. 2007. "The Movie Review: 'Spiderman 3'". *The Atlantic*, May 3. Accessed June 12, 2018 from NewsBank.
- Orr, Christopher. 2018. "The Modestly Diverting Gender Swap of *Ocean's 8*". *The Atlantic*, June 8. Accessed July 26, 2018 from www.theatlantic.com/entertainment/archive/2018/06/the-modestly-diverting-gender-swap-of-oceans-8/562376/.
- Orr, Christopher. 2019. "*The Hustle* Is a Lazy Gender Swap". *The Atlantic*, May 10. Accessed August 6, 2019 from www.theatlantic.com/entertainment/archive/2019/05/hustle-review-anne-hathaway-rebel-wilson/589099/.
- O'Sullivan, Charlotte. 2014. "Also Showing . . .". *Evening Standard*, February 14. Accessed June 9, 2018 from Regional Business News.
- O'Sullivan, Michael. 2004. "'Man on Fire's' Heart of Cold". *The Washington Post*, April 23. Accessed June 10, 2019 from Factiva.
- Owen, Rob. 1995. "'Village' Is Out of Square; Cast of Sci-Fi Flicks Needs to Lighten Up – Seriously". *Richmond Times-Dispatch*, April 28. Accessed April 8, 2018 from NewsBank.
- Owen, Rob. 2016. "Tuned In: History Remakes 'Roots' for Cable". *Pittsburgh Post-Gazette*, May 27. Accessed March 4, 2018 from www.post-gazette.com/ae/tv-radio/2016/05/27/Tuned-In-History-remakes-Roots-for-cable/stories/201605270088.
- Oz, Mike. 2010. "Ralph Macchio Says: 'Wax On, F*ck Off'". *The Fresno Bee*, June 10. Accessed April 1, 2018 from NewsBank.
- Paatsch, Leigh. 2019. "Flicks". *Townsville Bulletin*, July 6. Accessed July 29, 2019 from Factiva.
- Packer, Sharon. 2007. *Movies and the Modern Psyche*. Westport, CT: Praeger.
- Panzarella, Steve. 2009. "Movie History – Six Significant Movie Modernizations: Original vs. Remake". *AMC*, October. Accessed March 18, 2018 from www.amc.com/talk/2009/10/original-movies-versus-remakes.
- Parchesky, Jennifer. 2006. "Adapting Stella Dallas: Class Boundaries, Consumerism, and Hierarchies of Taste". *Legacy: A Journal of American Women Writers*, 23, 2, 178–198.
- Parish, James Robert. 1974. *The RKO Gals*. New Rochelle, NY: Arlington House.
- Park, Myoungsook. 2009. "Hollywood's Remake Practices Under the Copyright Regime: French Films and Japanese Horror Films". In *Fear, Cultural Anxiety, and Transformation: Horror, Science Fiction, and Fantasy Films Remade*. Edited by Scott A. Lukas and John Marmysz. Lanham, MD: Lexington Books, 129–142.
- Parker, Andrew. 2018. "Make a Day of It with Spielberg Films at TIFF Bell Lightbox". *The Gate*, December 17. Accessed August 7, 2019 from www.thegate.ca/film/037460/make-a-day-of-it-with-spielberg-films-at-tiff-bell-lightbox/.
- Patterson, John. 2006. "If Only . . . We Could Get Our Revenge. John Patterson Plots Payback for Rubbish American Remakes of British Classics". *The Guardian*, August 26. Accessed March 15, 2018 from NewsBank.
- Pearce, Garth. (1991). "Duelling Swashbucklers Robin Hoods Settle for Separate Forests". *Toronto Star*, March 31. Accessed July 31, 2019.
- Perigard, Mark A. 2013. "Cheap Knockoff; ABC's 'Mistresses,' a UK Drama Remake, Isn't Trashy Enough". *Boston Herald*, June 3. Accessed March 29, 2018 from NewsBank.
- Perigard, Mark A. 2017. "ABC's 'Dancing' Remake Gets Tripped Up". *Boston Herald*, April 24. Accessed September 18, 2017 from Lexis Nexis.

- Perkins, Claire. 2015. "Translating the Television 'treatment' Genre: *Be'Tipul* and *In Treatment*". *Continuum: Journal of Media & Cultural Studies*, 29, 5, 781–794.
- Perkins, Claire and Constantine Verevis. 2015. "Transnational Television Remakes". *Continuum: Journal of Media & Cultural Studies*, 29, 5, 677–683.
- Perrotta, Anthony. 2015. "How Does 'The Lion King' Echo the Story of Shakespeare's Hamlet?" *ScreenPrism*, September 2. Accessed July, 2019 from <http://screenprism.com/insights/article/does-the-lion-king-show-similarities-to-shakespeares-hamlet>.
- Perry, Dennis R. 2017. "The Recombinant Mystery of Frankenstein: Experiments in Film Adaptation". In *The Oxford Handbook of Adaptation Studies*. Edited by Thomas Leitch. New York: Oxford University Press, 137–153.
- Persall, Steve. 2011. "Wilted Version of Old Classic". *The St. Petersburg Times*, February 12. Accessed March 31, 2018 from General OneFile.
- Pete, Joseph S. 2001. "'Planet of the Apes' a Lot of Monkey Business". *Indiana Daily Student*, July 30. Accessed June 13, 2018 from NewsBank.
- Pfeifer, Will. 2002. "'Ocean's 11' Improves on the Original". *Rockford Register Star*, May 5. Accessed June 19, 2018 from NewsBank.
- Phelan, Laurence. 2010. "Film". *The Independent*, November 6. Accessed February 26, 2019 from Factiva.
- Phillips, Ian. 2016. "13 Movies You Probably Didn't Know Were Remakes". *Insider*, September 23. Accessed August 6, 2019 from www.insider.com/movies-that-are-remakes-2016-9.
- Pierce, David. 1997. "The Legion of the Condemned – Why American Silent Films Perished". *Film History*, 9, 5–22.
- Pinkerton, Nick. 2016. "Rise of the Reboots". *Sight & Sound*, March, 32–35.
- Pittenger, Frank. 2011. "DeMille, Cecil B". In *Encyclopedia of Religion and Film*. Edited by Eric Michael Mazur. Santa Barbara, CA: ABC-CLIO, 147–151.
- Pitts, Ciara. 2017. "The 7 Best Lesbian Romance Movies to Melt Your Icy Heart". *Movie Pilot*, April 27. Accessed October 23, 2017 from <https://moviepilot.com/p/the-best-lesbian-romance-movies-to-melt-your-icy-heart/4205710>.
- Plasketes, George. 2016. *B-Sides, Undercurrents and Overtones: Peripheries to Popular in Music, 1960 to the Present*. New York: Routledge.
- Plunkett, John. 2010. "War Declared as Upstairs, Downstairs Creator Fires First Volley at Downton Abbey". *The Guardian*, December 17. Accessed April 12, 2018 from www.theguardian.com/tv-and-radio/2010/dec/16/upstairs-downstairs-downton-abbey-spat.
- Poague, Leland. 2004. *Frank Capra: Interviews*. Jackson, MS: University Press of Mississippi.
- Pohle, Robert W. and Douglas C. Hart. 1977. *Sherlock Holmes on the Screen: The Motion Picture Adventures of the World's Most Popular Detective*. South Brunswick, NJ: A.S. Barnes.
- "Poltergeist Review". 2015. *Hamilton Advertiser*, May 31. Accessed July 4, 2018 from NewsBank.
- "Popular 1980s TV Show 'Miami Vice' Comes to Silver Screen". 2006. *Hindustan Times*, July 28. Accessed June 10, 2018 from Factiva.
- Porter, Edward. 2019. "Can You Teach a CGI Big Cat New Tricks?" *The Sunday Times*, July 21. Accessed July 28, 2019 from Factiva.
- "Pottering On, and On". 2011. *The Economist*, July 11. Accessed July 4, 2019 from www.economist.com/graphic-detail/2011/07/11/pottering-on-and-on.

- Priggé, Steven. 2004. *Movie Moguls Speak*. Jefferson, NC: McFarland & Co.
- Puig, Claudia. "Coen Brothers do 'True Grit' Justice". 2010. *USA Today*, December 22. Accessed June 10, 2019 from Factiva.
- Pyke, Alan. 2013. "Stray Questions About Two Befuddling 2012 Movies". *ThinkProgress*, January 18. Accessed September 25, 2017 from <https://thinkprogress.org/stray-questions-about-two-befuddling-2012-movies-1794e747e128/>.
- Queenan, Joe. 2013. "Man of Steel: does Hollywood Need Saving from Superheroes?" *The Guardian*, 12 June. Accessed March 1, 2019 from www.theguardian.com/film/2013/jun/11/man-steel-hollywood-break-superheroes.
- Quinn, Anthony. 2004. "Hey Jude, Don't Make It Bad". *The Independent*, October 22. Accessed April 8, 2018 from NewsBank.
- Quinn, Karl. 2015. "Why Disney Is Dressing Up Its Classics". *Sydney Morning Herald*, April 4. Accessed September 16, 2017 from Lexis Nexis.
- Rabin, Nathan. 2007. "My Year of Flops, Case File #7: *All the King's Men*". *AV Club*, February 15. Accessed July 12, 2018 from <https://film.avclub.com/my-year-of-flops-case-file-7-all-the-kings-men-1798210696>.
- Rahner, Mark. 2006. "'Miami Vice': A Shadow of Its Former Self". *The Seattle Times*, July 28. Accessed June 13, 2018 from NewsBank.
- Rajan, Amol. 2012. "Of Course America's Version of the Inbetweeners Failed. They Don't Do Teenage Filth Like Our Boys Do". *Independent*, November 29. Accessed June 13, 2018 from www.independent.co.uk/voices/comment/of-course-americas-version-of-the-inbetweeners-failed-they-dont-do-teenage-filth-like-our-boys-do-8368869.html.
- Randle, Chris. 2013. "What's Old Is New: Autorevivalism, From Hernandez to Haneke". *Hazlitt*, December 13. Accessed March 14, 2018 from <https://hazlitt.net/blog/whats-old-new-autorevivalism-hernandez-haneke>.
- Rapold, Nicolas. 2011. "A Director's Toughest Competition". *New York Times*, March 11. Accessed July 2, 2018 from www.nytimes.com/2011/03/13/movies/auto-remakes-directors-series-at-anthology-film-archives.html.
- Raw, Laurence. 2006. *Adapting Henry James to the Screen: Gender, Fiction, and Film*. Lanham, MD: The Scarecrow Press.
- Rawitsch, Elizabeth. 2015. *Frank Capra's Eastern Horizons: American Identity and the Cinema of International Relations*. London: I.B. Tauris.
- Rayner, Jonathan. 2013. *The Cinema of Michael Mann: Vice and Vindication*. London: Wallflower Press.
- "A Re-Formed 'Blob' Jells Into a Scary Remake of a Cult Hit". 1988. *Sacramento Bee*, August 5. Accessed March 31, 2018 from NewsBank.
- Reinholtz, Erin. 2013. "Demille, Cecil B". In *100 Entertainers Who Changed America: An Encyclopedia of Pop Culture Luminaries*. Edited by Robert C. Sickels. Santa Barbara, CA: Greenwood, 161–168.
- "Remake of 'Fame' Is a Dumbed Down Version". 2009. *The Bulletin*, September 25. Accessed March 10, 2018 from www.bendbulletin.com/slideshows/1533936-151/remake-of-fame-is-a-dumbed-down-version.
- Renner, Karen J. 2016. *Evil Children in the Popular Imagination*. New York: Palgrave Macmillan.
- "Return to the Fold". 2004. *The Irish Times*, May 8. Accessed June 10, 2019 from Factiva.
- "Rewinding 2003's Top Films". 2003. *The Japan Times*, December 24. Accessed February 25, 2019 from Factiva.

- Rice, Christina. 2013. *Ann Dvorak: Hollywood's Forgotten Rebel*. Lexington, KY: University Press of Kentucky.
- Rickey, Carrie. 2006. "He's Baa-a-a-ck". *The Philadelphia Inquirer*, June 6. Accessed March 31, 2018 from NewsBank.
- Riegler, Thomas. 2014. "'Mirroring Terror': The Impact on 9/11 on Hollywood Cinema". *Imaginations*, 5, 2, 103–119.
- Ringel, Eleanor. 1999. "Some Remakes Just Don't Make It". *Milwaukee Journal Sentinel*, January 8. Accessed April 12, 2018 from NewsBank.
- Robbins, Jane. 2000. "Hollywood Plays It Safe by Remaking Old Classics". *Independent*, October 25. Accessed March 18, 2018 from www.independent.co.uk/arts-entertainment/films/news/hollywood-plays-it-safe-by-remaking-old-classics-638170.html.
- "Robert Redford Doesn't Want Remakes of His Movies". 2016. *Yahoo!*, July 22. Accessed February 23, 2019 from www.yahoo.com/entertainment/robert-redford-doesnt-want-remakes-of-his-movies-205107039.html.
- Roberts, Jerry. 2009. *Encyclopedia of Television Film Directors*. Lanham MD: The Scarecrow Press.
- Robertson, Selina. 2018. "10 Great American Lesbian Films". *BFI*, August 16. Accessed September 24, 2018 from www.bfi.org.uk/news-opinion/news-bfi/lists/10-great-american-lesbian-films.
- Robinson, Juneko J. 2009. "Immanent Attack: An Existential Take on *The Invasion of the Body Snatchers* Films". In *Fear, Cultural Anxiety, and Transformation: Horror, Science Fiction, and Fantasy Films Remade*. Edited by Scott A. Lukas and John Marmysz. Lanham, MD: Lexington Books, 22–44.
- Robinson, Regina. 2004. "And the Oscar Goes To . . . You'll Have to Wait Until Feb . . .". *Chicago Tribune*, February 6. Accessed September 14, 2017 from http://articles.chicagotribune.com/2004-02-06/entertainment/0402060450_1_star-paul-giamatti-american-splendor/4.
- Roche, David. 2014. *Making and Remaking Horror in the 1970s and 2000s: Why Don't They Do It Like They Used To?* Jackson, MS: University Press of Mississippi.
- "Rock-Hard Action Has Plenty of Hart". 2018. *The Dominion Post*, April 17. Accessed February 25, 2018 from Factiva.
- Rodriguez, Ashley. 2017. "The Reign of 3D Is Over in US Cinemas". *Quartz*, July 27. Accessed July 12, 2018 from <https://qz.com/1039936/imax-says-no-too-the-reign-of-3d-movies-is-over-in-us-cinemas/>.
- Rohan, Virginia. 2005. "The World Ends Not with a Bang But a Miniseries". *The Record*, October 30. Accessed March 31, 2018 from NewsBank.
- Rolls, Alistair and Deborah Walker. 2009. *French and American Noir: Dark Crossings*. London: Palgrave Macmillan.
- Roman, James W. 2009. *Bigger Than Blockbusters: Movies That Defined America*. Westport, CT: Greenwood Press.
- Rose, Brian A. 1996. *Jekyll and Hyde Adapted: Dramatizations of Cultural Anxiety*. Westport, CT: Greenwood Press.
- Rosenberg, Alyssa. 2011. "'Being Human': Syfy Remakes a British Hit". *The Atlantic*, January 24. Accessed March 29, 2018 from www.theatlantic.com/entertainment/archive/2011/01/being-human-syfy-remakes-a-british-hit/70025/.
- Rosenthal, Daniel. 2000. *Shakespeare on Screen*. London: Hamlyn.

- Rosenthal, Dave. 2012. "Total Recall Remake: Why Bother?" *The Baltimore Sun*, April 2. Accessed March 5, 2018 from www.baltimoresun.com/bal-total-recall-remake-why-bother-20120402-story.html.
- Rosewarne, Lauren. 2013. *American Taboo: The Forbidden Words, Unspoken Rules, and Secret Morality of Popular Culture*. Santa Barbara, CA: Praeger.
- Rosewarne, Lauren. 2016a. *Cyberbullies, Cyberactivists, Cyberpredators: Film, TV, and Internet Stereotypes*. Santa Barbara, CA: Praeger.
- Rosewarne, Lauren. 2016b. "In Celebration of Ragtag Poses". *The Conversation*, February 7. Accessed July 31, 2019 from <https://theconversation.com/in-celebration-of-ragtag-poses-48585>.
- Rosewarne, Lauren. 2016c. *Intimacy on the Internet: Media Representation of Online Connections*. New York: Routledge.
- Rosewarne, Lauren. 2018a. *Analyzing Christmas in Film: Santa to the Supernatural*. Lanham, MD: Lexington Books.
- Rosewarne, Lauren. 2018b. "The Problem Is, Americans Just Don't Care Enough". *The Sydney Morning Herald*, October 13. Accessed August 8, 2019 from www.smh.com.au/world/north-america/the-problem-is-americans-just-don-t-care-enough-20181012-p509ab.html.
- Rosewarne, Lauren. 2019a. *Sex and Sexuality in Modern Screen Remakes*. New York: Palgrave.
- Rosewarne, Lauren. 2019b. "Tales Tall and True at the Oscars". *Meanjin*, February 22. Accessed March 23, 2019 from <https://meanjin.com.au/blog/tales-tall-and-true-at-the-oscars/>.
- Rosewarne, Lauren. 2019c. "The Socioeconomics of a Black Ariel". *Medium*, July 9. Accessed July 11, 2019 from <https://medium.com/@laurenrosewarne/the-socioeconomics-of-a-black-ariel-7c661cda28f>.
- Rosewarne, Lauren. 2019d. "On Writing, On 'Yesterday'". *Medium*, July 1. Accessed August 6, 2019 from <https://medium.com/@laurenrosewarne/on-writing-on-yesterday-d41a34c78e04>.
- Rosewarne, Lauren. 2019e. "The Princess Bride and the Remaking of Sacred Cows". *Meanjin*, September 24. Accessed September 27, 2019 from <https://meanjin.com.au/blog/the-princess-bride-and-the-remaking-of-hollywoods-sacred-cows/>.
- Ross, Scott. 2011. "'The Killer' Getting Americanized in 3D, Try Not to Be Sad". *NBC San Diego*, February 1. Accessed February 11, 2019 from www.nbcsandiego.com/blogs/popcornbiz/The-Killer-Getting-Americanized-Try-Not-to-Be-Sad-115021259.html.
- Rothwell, Kenneth S. 1999. *A History of Shakespeare on Screen: A Century of Film and Television*. Cambridge: Cambridge University Press.
- Roush, Josh. 2016. "14 Movie Remakes That Are Better Than the Original". *ScreenRant*, July 14. Accessed November 23, 2018 from <https://screenrant.com/remakes-better-than-original/>.
- Roush, Matt. 1999. "Cable's Rotten Rip-Offs; Hitchcock Remakes Are for the Birds". *USA Today*, March 17. Accessed March 31, 2018 from NewsBank.
- Routledge, Clay. 2016. *Nostalgia: A Psychological Resource*. New York: Routledge.
- Rowles, Dustin. 2011. "The Most Insulting, Offensive Remake Casting Choices of All Time". *Pajiba*, June 22. Accessed February 19, 2019 from www.pajiba.com/seriously_random_lists/the-10-most-insulting-offensive-remake-casting-choices-of-all-time.php.

- Roy Zone. 2014. *Stereoscopic Cinema and the Origins of 3-D Film, 1838–1952*. Lexington, KY: The University Press of Kentucky.
- Ruimy, Jordan. 2019. “Can ‘Dumbo’ Be Tim Burton’s Artistic Comeback?” *World of Reel*, March 14. Accessed July 29, 2019 from www.worldofreel.com/blog/2019/3/can-dumbo-be-tim-burtons-comeback-vehicle.
- Rupra, Sneh. 2019. “The Lion King Review – Even Beyonce Couldn’t Save This Soulless Remake”. *Outtake*, July 18. Accessed August 6, 2019 from <http://outtakemag.co.uk/reviews/2019/07/18/the-lion-king-review-beyonce-soulless/>.
- Russell, Candice. 1993. “Remake Has Feeling of Warmed-Over Fare; Born Yesterday”. *Sun-Sentinel*, March 26. Accessed April 21, 2018 from NewsBank.
- Russell, Jamie. 2002. “Swimfan”. *BBC*, September 17. Accessed September 14, 2017 from www.bbc.co.uk/films/2002/09/02/swimfan_2002_review.shtml.
- Ryan, Danielle. 2015. “10 Great Foreign Films with Horrible U.S. Remakes”. *Paste Magazine*, February 24. Accessed March 10, 2018 from www.pastemagazine.com/articles/2015/02/10-great-foreign-films-with-horrible-us-remakes.html.
- Salas, Randy A. 2009. “Back to ‘Friday the 13th’; An Uncut Version of the Original 1980 Slasher Film Is Among the New DVDs Cashing in on the Craze Over Remakes”. *Star Tribune*, February 8. Accessed February 19, 2019 from General OneFile.
- Salt, Barry. 2016. “The Exact Remake: A Statistical Style Analysis of Six Hollywood Films”. *New Review of Film and Television Studies*, 14, 4, 467–486.
- San Juan, Eric. 2018. *Akira Kurosawa: A Viewer’s Guide*. Lanham, MD: Rowman and Littlefield.
- Sanderson, Monday. 2016. “Consumers Cause Lack of Originality in Hollywood”. *UWire*, September 23. Accessed February 25, 2019 from Factiva.
- Sanjek, David. 2001. “The Ten Commandments”. *The Guide to United States Popular Culture*. Edited by Ray Broadus Browne and Pat Browne. Madison, WI: The University of Wisconsin Press, 832–833.
- Saporito, Jeff. 2016. “Why Do American Adaptations of British Shows Often Fail?” *ScreenPrism*, August 31. Accessed March 10, 2018 from <http://screenprism.com/insights/article/why-do-american-networks-adapt-so-many-british-tv-shows>.
- Sardar, Ziauddin and Merryl Wyn Davies. 2002. *Why Do People Hate America?* New York: The Disinformation Company.
- Sarris, Andrew. 2005. “In the Belly of the Beast: Who’s to Blame for Ugly Woodsman?” *New York Observer*, January 31. Accessed March 12, 2019 from Factiva.
- “Satan Met a Lady”. 1935. *Variety*, December 31. Accessed March 22, 2018 from <http://variety.com/1935/film/reviews/satan-met-a-lady-1200411185/>.
- “Satellite Films”. 2015. *Irish Mail on Sunday*, May 24. Accessed March 2, 2019 from Factiva.
- “Satellite Pick of the Day”. 2007. *Scottish Daily Record*, April 7. Accessed February 20, 2018 from Factiva.
- Scahill, Andrew. 2016. “Serialized Killers: Prebooting Horror in *Bates Motel* and *Hannibal*”. In *Cycles, Sequels, Spin-Offs, Remakes and Reboots: Multiplicities in Film & Television*. Edited by Amanda Ann Klein and R. Barton Palmer. Austin, TX: University of Texas Press, 316–334.
- Schaefer, Glen. 2006. “LaBute the Man for Controversy: Director Feels Heat for Remaking Beloved British Cult Horror Film”. *Calgary Herald*, August 31. Accessed February 25, 2019 from Factiva.

- Scheer, Ronald. 1980. "Doublevision: TV Remakes Frank Capra". *Journal of Popular Film & Television* 8, 2, 28–33.
- Schembri, Jim. 1994. "Necessity the Mother of All Remakes". *The Age*, May 13. Accessed February 25, 2019 from Factiva.
- Schembri, Jim. 2011. "Now Showing" *The Age*, August 26. Accessed February 20, 2019 from Factiva.
- Schilling, Dave. 2018. "Every Time Hollywood Made the 'Black Version' of a Successful Movie". *Vulture*, February 16. Accessed March 31, 2018 from www.vulture.com/2018/02/every-time-hollywood-made-the-black-version-of-a-hit-movie.html.
- Schoettle, Jane. 1990. "Bette Bombs Big in Stella But House Party's a Gas". *The Globe and Mail*, September 29. Accessed February 19, 2019 from Factiva.
- Scholz, Anne-Marie. 2017. "The Fortunes of Jane Austen as Chick Lit and Chick Flick". In *Adaptation, Awards Culture, and the Value of Prestige*. Edited by Colleen Kennedy-Karpat and Eric Sandberg. Cham: Palgrave, 133–150.
- Schwartzkoff, Louise. 2010. "TV Previews". *The Sydney Morning Herald*, August 2. Accessed March 9, 2019 from Factiva.
- Schwedel, Heather. 2017. "The New Dirty Dancing Remake Is Dirty and Contains Dancing, But That's Where the Similarities End". *Slate*, May 25. Accessed March 1, 2019 from <https://slate.com/culture/2017/05/abc-s-dirty-dancing-remake-starring-abigail-breslin-reviewed.html>.
- Schweishelm, Kathryn. 2012. "Remaking *The Stepford Wives*, Remodeling Feminism". In *Film Remakes, Adaptations and Fan Productions*. Edited by Kathleen Looch and Constantine Verevis. New York: Palgrave Macmillan, 107–121.
- Scott, A.O. 2009. "Open-Wide: Spoon-Fed Cinema". *The New York Times*, August 9. Accessed February 15, 2019 from Factiva.
- Scott, Jay. 1985. "Reiner's Failure Is a Pure Thing". *The Globe and Mail*, March 1. Accessed February 20, 2019 from Factiva.
- Scott, Mendelson. 2013. "'The Hangover 3' vs. 'Fast & Furious 6' in Summer 2013's Dumbest Movie Face-Off". *Forbes*, April 12. Accessed June 12, 2018 from www.forbes.com/sites/scottmendelson/2013/04/12/the-hangover-3-vs-fast-furious-6-in-summer-2013s-dumbest-movie-face-off/#2d8e1516199b.
- "Scrooged (Movie, 1988)". 1997. *The Newcastle Herald*, December 19. Accessed March 31, 2018 from NewsBank.
- "Sean Connery Dismounts in Film for Half a Million Dollars". 1991. *Reuters*, June 13. Accessed July 31, 2019 from Factiva.
- Seavor, Jim. 1993. "Born Yesterday? You'll Like This Movie". *Providence Journal*, March 26. Accessed March 27, 2018 from NewsBank.
- Sepinwall, Alan. 2012. *The Revolution Was Televised: The Cops, Crooks, Slingers, and Slay-ers Who Changed TV Forever*. New York: Touchstone.
- Serba, John. 2013. "'Evil Dead' Is Fiendishly Funny and Unapologetically Gory Remake of Cult Classic". *The Flint Journal*, April 5. Accessed March 30, 2018 from NewsBank.
- Seymour, Gene. 2006. "Seeing Hills Are Alive – with Requisite Mutants". *Newsday*, March 10. Accessed March 30, 2018 from NewsBank.
- Shales, Tom. 1988. "There's Just One Hitch". *The Washington Post*, April 20. Accessed February 19, 2019 from Factiva.
- Sharp, Luke and Liz Giuffre. 2013. "Prisoner Reborn with *Wentworth*". *Metro Magazine*, 178, September, 24–26.

- Shennan, Paddy. 2009. "Minder Lite Show". *Liverpool Echo*, February 7. Accessed April 8, 2018 from NewsBank.
- Shepard, Lucius. 2007. "Something Wicker This Way Comes". *Fantasy & Science Fiction*, 112, 1, 124–129.
- Shepherd, Duncan. Undated. *San Diego Reader*. Accessed July 11, 2019 from <https://m.sandiegoreader.com/movies/mutiny-on-the-bounty/>.
- Shoard, Catherine. 2016. "Ghostbusters Trailer Is Most Disliked in YouTube History". *The Guardian*, May 3. Accessed January 22, 2019 from www.theguardian.com/film/2016/may/02/ghostbusters-trailer-most-disliked-in-youtube-history.
- "Should Hollywood Leave Classic Films Alone?" 2010. *Kalamazoo Gazette*, September 25. Accessed March 30, 2018 from NewsBank.
- Sigoloff, Marc. 2006. "Halloween Remakes; Tinseltown Busily Churns Out New Versions of Classic Horror Flicks". *Illinois Times*, October 24. Accessed April 8, 2018 from NewsBank.
- Sim, Stuart. 2001. "Retro". In *The Routledge Companion to Postmodernism*. Edited by Stuart Sim. New York: Routledge, 297.
- Simić, Luka. 2017. "10 Famous Movies You Probably Didn't Know Were Remakes". *Taste of Cinema*, May 12. Accessed August 6, 2019 from www.tasteofcinema.com/2017/10-famous-movies-you-probably-didnt-know-were-remakes/.
- Simmons, Lesley. 2008. "Q&A: Laura Ziskin". *The Hollywood Reporter*, September 2. Accessed February 22, 2019 from www.hollywoodreporter.com/news/qa-laura-ziskin-118451.
- Simon, Jeff. 1995. "Tough Love". *Buffalo News*, April 20. Accessed March 2, 2019 from Factiva.
- Simon, Jeff. 2017. "The Summer Movies I Really Want to See". *Gusto*, June 20. Accessed September 13, 2017 from <http://buffalonews.com/2017/06/19/jeff-simon-summer-movies-really-want-see/>.
- Simonpillai, Radheyana. 2011. "Footloose". *NOW Toronto*, October 13. Accessed March 12, 2019 from <https://nowtoronto.com/movies/reviews/footloose/>.
- Simpson, K.T. 2019. "The Hustle Review: Uninspiring and Unfunny". *Moviehole*, May 9, 2019. Accessed June 16, 2019 from <https://moviehole.net/the-hustle-review-uninspiring-and-unfunny/>.
- Sims, Robert L. 2012. "'The Silent Thief' Lacks a Unique Personality". *Palm Beach Daily News*, April 13. Accessed February 20, 2019 from Factiva.
- Singer, Leigh. "Whenever It Co-opts Foreign-Language Films, Hollywood Is Typically Cast as the Great Corruptor of Pure World Cinema". *Independent*, February 22, 2008. Accessed September 7, 2017 from www.independent.co.uk/arts-entertainment/films/features/what-drives-a-director-to-remake-their-own-film-785207.html.
- Singh, Olivia. 2019. "'Lizzie McGuire' Is Getting a Reboot 18 Years After the Original Show Premiered. Here's Everything We Know So Far". *Insider*, August 28, 2019. Accessed August 29, 2019 from www.insider.com/lizzie-mcguire-reboot-disney-plus-details-2019-8.
- Siskel, Gene. 1993. "'Point of No Return' All Star Power, No Substance". *Chicago Tribune*, March 19. Accessed February 9, 2019 from www.chicagotribune.com/news/ct-xpm-1993-03-19-9303200367-story.html.
- Skvinsky, Salomé Aguilera. 2008. "The Price of Heaven: Remaking Politics in *All That Heaven Allows*, *Ali: Fear Eats the Soul*, and *Far from Heaven*". *Cinema Journal*, 47, 3, 90–121.

- Slide, Anthony. 1996. *De Toth on De Toth: Putting the Drama in Front of the Camera*. London: Faber and Faber.
- Smith, Don G. 2002. *H.G. Wells on Film: The Utopian Nightmare*. Jefferson, NC: McFarland & Co.
- Smith, Gary Allen. 2004. *Epic Films: Casts, Credits and Commentary on More Than 350 Historical Spectacle Movies*. Jefferson, NC: McFarland & Co.
- Smith, Iain Robert and Constantine Verevis. 2017. "Introduction: Transnational Film Remakes". In *Transnational Film Remakes*. Edited by Iain Robert Smith and Constantine Verevis. Edinburgh: Edinburgh University Press, 1–20.
- Smith, Michael. 2017. "Movie Rewind: 'Ben-Hur' Is Pointless Remake". *Tulsa World*, September 7. Accessed March 17, 2018 from NewsBank.
- Smith, Molly. 2012. "From Bonds to Bournes to Batman, It's All About the Stars in Charge". *Postmedia*, August 21. Accessed March 2, 2019 from Factiva.
- Smith, Nigel M. 2016. "Jodie Foster: 'I think this is the most risk-averse period in movie history' ". *The Guardian*, May 13. Accessed February 22, 2019 from www.theguardian.com/film/2016/may/12/jodie-foster-cannes-money-monster-film-hollywood.
- Sneider, Jeff. 2012. "IFC Midnight Acquires 'Maniac'; Elijah Wood Stars in Franck Khalfoun's Horror Pic". *Variety*, August 23. Accessed March 3, 2019 from Factiva.
- Solomons, Jason. 2008. "The Women". *The Guardian*, September 14. Accessed April 1, 2018 from www.theguardian.com/film/2008/sep/14/drama1.
- "Sound Film Remakes of Silent Films". Undated. *Wikipedia*. Accessed July 10, 2018 from https://en.wikipedia.org/wiki/Category:Sound_film_remakes_of_silent_films.
- Speed, F. Maurice and James Cameron-Wilson. 1997. *Film Review 1997–98*. London: Virgin Books.
- Spotnitz, Frank. 2005. "Conjuring the Ghost of Kolchak Past". *TV Guide*, October 6. Accessed January 28, 2019 from www.tvguide.com/news/premiere-stalker-abc-38702/.
- Stanbrook, Alan. 2011. "DVD of the Week". *The Sunday Telegraph*, April 24. Accessed March 15, 2018 from NewsBank.
- Stanley, John. 1988. "Chuck Russell Monster Movie; 'The Blob' Slithers Back in Scary Remake". *The San Francisco Chronicle*, July 31. Accessed March 31, 2018 from NewsBank.
- Stasia, Cristina Lucia. 2014. "'These Aren't Your Mother's Angels': Feminism, Jiggle Television, and *Charlie's Angels*". In *Remake Television: Reboot, Re-Use, Recycle*. Edited by Carlen Lavigne. Lanham, MD: Lexington Books, 113–130.
- Steemers, Jeanette. 2004. *Selling Television: British Television in the Global Marketplace*. London: British Film Institute.
- Steemers, Jeanette. 2011. "British Television in the American Marketplace". In *American Remakes of British Television: Transformations and Mistranslations*. Edited by Carlen Lavigne and Heather Marcovitch. Lanham, MD: Lexington Books, 1–16.
- Stenport, Anna Westerståhl and Garrett Traylor. 2015. "The Eradication of Memory: Film Adaptations and Algorithms of the Digital". *Cinema Journal*, 55, 1, 74–94.
- "Stephen King's Horror Classic Gets an Unnecessarily Gory Remake More Blood, Wasted". 2013. *The Free Lance Star*, October 23. Accessed March 30, 2018 from NewsBank.
- Stevens, Christopher. 2017. "Why Is Hollywood Hooked on Remakes?" *Daily Mail*, August 28, 26.

- Stewart, Dodai. 2011. "Steel Magnolias Remake Will Have All-Black Cast". *Jezebel*, October 12. Accessed September 7, 2017 from <https://jezebel.com/5849007/steel-magnolias-remake-will-have-all-black-cast>.
- "Still Playing". 2006. *Fort Worth Business Press*, March 20. Accessed April 7, 2018 from NewsBank.
- Stockdale, Charles and Shahnaz Mahmud. 2018. "25 Best TV Shows Getting Rebooted". *MSN Entertainment*, November 5. Accessed February 5, 2019 from www.msn.com/en-us/tv/gallery/25-best-tv-shows-getting-rebooted/ss-BBPnJCe.
- Stone, Jay. 2005. "A Most Wonky Wonka". *The Ottawa Citizen*, July 15. Accessed February 25, 2019 from Factiva.
- "Stop Hating Remakes – You Love Them". 2016. *Mega Nerd Media*, August 4. Accessed April 12, 2018 from www.meganerdmedia.com/film/2016/8/4/the-case-for-remakes-and-why-hating-on-them-is-stupid.
- Stratton, David. 2004. "Scary Remake Short on Risk". *The Australian*, November 20. Accessed March 31, 2017 from Newspaper Source Plus.
- Stratton, David. 2012. "Soft Focus on a Mature Relationship". *The Australian*, August 24. Accessed February 23, 2019 from Factiva.
- Strauss, Bob. 2014. "Angelina Jolie, Elle Fanning Talk 'Maleficent,' Disney's Darker, Scarier Remake of 'Sleeping Beauty' ". *LA.com*, May 29. Accessed March 30, 2018 from NewsBank.
- Streckler, Erin. 2013. "I'm Still Not Over . . . the Ending Switch in 'My Sister's Keeper' ". *Entertainment Weekly*, December 16. Accessed July 20, 2019 from <https://ew.com/article/2013/12/16/im-still-not-over-my-sisters-keeper/>.
- Streeter, Leslie Gray. 2018. "'Dirty Dancing' TV Remake Has a Problem: It's Not Dirty Enough". *Palm Beach Post*, May 22. Accessed September 17, 2018 from Lexis Nexis.
- Street-Porter, Janet. 2005. "The Banality of American Popular Culture". *Independent*, January 6. Accessed March 27, 2018 from www.independent.co.uk/voices/columnists/janet-street-porter/the-banality-of-american-popular-culture-17984.html.
- Strick, Philip. 2003. "Solaris". *Sight and Sound*, 13, 3. March, 54–55.
- Striga, Danijel. 2015. "12 Best Movie Remakes of All Time". *ScreenRant*, December 25. Accessed July 29, 2019 from <https://screenrant.com/best-movie-remakes-all-time/>.
- Stuever, Hank. 2014. "'Gracepoint': Nice, But the Cloning's Gotten Cloying". *The Washington Post*, October 2. Accessed February 11, 2019 from Regional Business News.
- Suderman, Peter. 2016. "Why Hollywood Keeps Coming Back to Seven Samurai". *Vox*, September 26. Accessed March 27, 2018 from www.vox.com/2016/9/26/13024144/magnificent-seven-samurai-hollywood-remakes.
- Syme, Rachel. 2016. "Confessions of a Teen Star". *The Sunday Times*, October 23. Accessed March 2, 2019 from Factiva.
- Tatspauigh, Patricia. 2007. "The Tragedies of Love on Film". In *The Cambridge Companion to Shakespeare on Film*. Edited by Russell Jackson. New York: Cambridge University Press, 141–166.
- Taylor, Kate. 2016. "The Jungle Book: Visually Stunning Drama a Dark Remake of Disney Classic". *The Globe and Mail*, April 15. Accessed June 13, 2018 from www.theglobeandmail.com/arts/film/film-reviews/the-jungle-book-visually-stunning-drama-a-dark-remake-of-disney-classic/article29632335/.

- Teng, Elaine. 2016. "On TV and at the Movies, Subtitles Welcome Here". *New Republic*, February 15. Accessed September 8, 2017 from <https://newrepublic.com/article/129869/tv-movies-subtitles-welcome>.
- Terry, Josh. 2014. "Walker Deserves Better Than 'Brick Mansions'". *Deseret News*, April 25. Accessed February 23, 2019 from Factiva.
- Thomas, Kevin. 1995. "'Village' a Slick, Scary Allegory". *Los Angeles Times*, April 28. Accessed March 31, 2018 from NewsBank.
- Thompson, Bill. 2005. "Remakes Adaptations Sequels 2005; Flurries of Freshness Struggle to Offset Big Studio Clones and Formula Films". *The Post and Courier*, January 23. Accessed April 12, 2018 from NewsBank.
- Thompson, Derek. 2014. "The Reason Why Hollywood Makes So Many Boring Superhero Movies". *The Atlantic*, May 13. Accessed July 3, 2019 from www.theatlantic.com/entertainment/archive/2014/05/hollywoods-real-superhero-problem/370785/.
- Thompson, Derek. 2016. "Hollywood Has a Huge Millennial Problem". *The Atlantic*, June 8. Accessed February 18, 2019 from www.theatlantic.com/business/archive/2016/06/hollywood-has-a-huge-millennial-problem/486209/.
- Thompson, Kevin D. 1998. "Good TV on Saturday Night? You Bet!" *The Palm Beach Post*, September 26. Accessed March 3, 2019 from Factiva.
- Thompson, Zac. 2017. "Remembering the J-Horror Craze of the Early 2000s". *Vice*, February 4. Accessed February 9, 2019 from www.vice.com/en_us/article/wnzzmz/why-we-were-so-obsessed-with-japanese-horror-remakes.
- Thorne, Roland. 2010. *Samurai Films*. Harpenden: Oldcastle Books.
- "TOH! Ranks the Films of the Coen Brothers from Worst to Best". 2016. *IndieWire*. February 3. Accessed March 28, 2018 from www.indiewire.com/2016/02/toh-ranks-the-films-of-the-coen-brothers-from-worst-to-best-175092/.
- Tookey, Christopher. 2006. "Lost in the Fog". *Evening Standard*, February 24. Accessed March 18, 2018 from www.standard.co.uk/go/london/film/lost-in-the-fog-7386822.html.
- Tookey, Christopher. 2011. "Why This Remake Gets Both Barrels: Forty Years on from the Original Straw Dogs, This Dumbed-Down New Version Is Just an Excuse for Mindless Violence". *Daily Mail*, November 4. Accessed March 10, 2018 from www.dailymail.co.uk/tvshowbiz/reviews/article-2057375/Straw-Dogs-Why-remake-gets-barrels.html.
- Tookey, Christopher. 2012. "Bring Back Arnie! Remake of Sci-Fi Classic Total Recall Is Totally Forgettable". *Daily Mail*, August 31. Accessed March 10, 2018 from www.dailymail.co.uk/tvshowbiz/reviews/article-2195984/Total-Recall-review-Bring-Arnie-Remake-sci-fi-classic-totally-forgettable.html.
- Tookey, Christopher. 2013. "Big Guns Fire Blanks: Not Even Stars Mark Wahlberg and Denzel Washington Can Save This Dumbed-Down Remake of a Walter Matthau Comedy Classic". *Daily Mail*, August 13. Accessed March 10, 2018 from www.dailymail.co.uk/tvshowbiz/article-2394891/2-Guns-review-Big-guns-blanks-Not-stars-Mark-Wahlberg-Denzel-Washington-save-dumbed-remake-Walter-Matthau-comedy-classic.html.
- Toppman, Lawrence. 2006. "Will Spring Bring Us Movie Bombs? Prospects Look Slim Amid Remakes, Sequels and Blather". *The Charlotte Observer*, February 3. Accessed March 10, 2018 from NewsBank.
- Torcatto, Ronita. 2019a. "Film: Pet Sematary". *Free Press Journal*, April 12. Accessed August 8, 2019 from Factiva.

- Torcato, Ronita. 2019b. "Hellboy: Review, Cast, Director". *Free Press Journal*, April 12. Accessed August 8, 2019 from Factiva.
- "Total Recall Not One to Remember". 2012. *Sunday Business Post*, September 2. Accessed February 20, 2019 from Factiva.
- Toth, Katie. 2015. "Toronto is Hollywood's Go-To City for That Real New York Feel". *The Village Voice*, January 22. Accessed February 10, 2019 from www.villagevoice.com/2015/01/22/toronto-is-hollywoods-go-to-city-for-that-real-new-york-feel/.
- Toumarkine, Doris. 2006. "Made in France, Remade in America". *Film Journal International*, June 23. Accessed March 26, 2018 from www.filmjournal.com/made-france-remade-america.
- Travers, Peter. 1998. "Meet Joe Black". *Rolling Stone*, November 13. Accessed July 16, 2018 from www.rollingstone.com/movies/movie-reviews/meet-joe-black-116545/.
- Travers, Peter. 2018a. "'Mary Poppins Returns' Review: Too Many Spoonfuls of Sugar". *Rolling Stone*, December 18. Accessed February 3, 2019 from www.rollingstone.com/movies/movie-reviews/mary-poppins-returns-movie-review-760945/.
- Travers, Peter. 2018b. "'Papillon' Review: Despair Tough to Escape in Remake of Prison Epic". *Rolling Stone*, August 22. Accessed February 26, 2019 from www.rollingstone.com/movies/movie-reviews/papillon-movie-review-713126/.
- Travers, Peter. 2019. "'Aladdin': Will Smith is the Live-Action Movie's Best Special Effect". *Rolling Stone*, May 22. Accessed August 7, 2019 from www.rollingstone.com/movies/movie-reviews/aladdin-disney-will-smith-movie-review-835646/.
- Troost, Linda and Sayre N. Greenfield. 2001. *Jane Austen in Hollywood*. Lexington, KY: The University Press of Kentucky.
- Tseng, Ada. 2017. "For Some in Hollywood, the 'Remake' Is Taking on Global Proportions". *PRI*, August 18. Accessed February 14, 2019 from www.pri.org/stories/2017-08-18/some-hollywood-remake-taking-global-proportions.
- Tucker, Reed. 2016. "Reboots, Remakes, Spinoffs: Here's What Hollywood Means by These BS Terms". *New York Post*, March 17. Accessed June 12, 2018 from <https://nypost.com/2016/03/17/reboots-remakes-spinoffs-heres-what-hollywood-means-by-these-bs-terms/>.
- Tuckett, Graeme. 2018a. "Creed II Beats the Sequel Odds". *Marlborough Express*, December 15. Accessed June 10, 2019 from Factiva.
- Tuckett, Graeme. 2018b. "Skyscraper Offers Rock-Solid Fun". *Marlborough Midweek*, July 26. Accessed June 10, 2019 from Factiva.
- Turan, Kenneth. 2015. "'Tomorrowland' Reaches Too Far, in Too Many Directions". *Los Angeles Times*, May 21. Accessed www.latimes.com/entertainment/movies/la-et-mn-tomorrowland-review-20150522-column.html.
- Turnbull, Sue. 2015. "Trafficking in TV Crime: Remaking Broadchurch". *Continuum: Journal of Media & Cultural Studies*, 29, 5, 706–717.
- "Turtles Repowered". 2007. *Waikato Times*, April 12. Accessed August 6, 2019 from Factiva.
- Tuttle, Brittani. 2015. "'Cinderella': A Classic Tale Revived". *UWire*, March 31. Accessed February 28, 2019 from Factiva.
- "TV: Invasion of the Body Snatchers (1978)". 2003. *South Wales Echo*, May 2. Accessed March 31, 2018 from NewsBank.
- Twitchell, James B. 1997. *For Shame: The Loss of Common Decency in American Culture*. New York: St. Martin's Griffin.
- "Two Visits to 1977". 2019. *Noticias Financieras*, January 12. Accessed June 10, 2019 from Factiva.

- "Uninspired Remake of Hitchcock's Suspicion Brittle Drama Crumbles in the End". 1988. *Globe & Mail*, April 19. Accessed March 31, 2018 from Opposing Viewpoints in Context.
- Valdespino, Anne. 1992. "When Film Remakes Strike It Big, Originals Sell in Video Stores". *The Orange County Register*, January 15. Accessed February 23, 2019 from Factiva.
- Vallance, Tom. 1997. "Obituary: Red Skelton". *Independent*, September 19. Accessed September 1, 2019 from www.independent.co.uk/news/obituaries/obituary-red-skelton-1239921.html.
- Vanderschelden, Isabelle. 2016. "The French Film Industry: Funding, Policies, Debates". *Studies in French Cinema*, 16, 2, 89–94.
- VanDerWerff, Todd. 2016. "Superhero Movies Have Become an Endless Attempt to Rewrite 9/11". *Vox*, May 19. Accessed March 21, 2019 from www.vox.com/2015/5/19/8577803/avengers-age-of-ultron-review-politics.
- Varndell, Daniel. 2014. *Hollywood Remakes, Deleuze and the Grandfather Paradox*. New York: Palgrave Macmillan.
- Venable, Malcolm. 2017. "Dirty Dancing: ABC's '80s Reboot Feels Out of Step in 2017". *TV Guide*, May 23. Accessed September 17, 2017 from www.tvguide.com/news/dirty-dancing-remake-review/.
- Verevis, Constantine. 2006. *Film Remakes*. Edinburgh: Edinburgh University Press.
- Verniere, James. 2005. "Plain 'Jane' Should Have More Fun; Fun with Dick and Jane". *The Weston Town Crier*, December 22. Accessed March 31, 2018 from NewsBank.
- Verniere, James. 2010. "This Bites; Weak 'Wolfman' a Why-Bother Remake". *The Boston Herald*, February 12. Accessed March 5, 2018 from General OneFile.
- Vicari, David. 2018. "Film Review: Jurassic World: Fallen Kingdom". *Where Y'at*, June 25. Accessed February 4, 2019 from www.wheremat.com/flim-review-emjurassic-world-fallen-kingdom/em.
- Vishnevetsky, Ignatiy. 2016. "The Magnificent Seven Gets an Uninspired Remake". *AV Club*, September 22. Accessed August 6, 2019 from <https://film.avclub.com/the-magnificent-seven-gets-an-uninspired-remake-1798188899>.
- Vogel, Harold L. 2010. *Entertainment Industry Economics: A Guide for Financial Analysis*. New York: Cambridge University Press.
- Walker, Tim. 2016. "Point Break \$100m Remake: What's the Point, Dude?" *Independent*, January 18. Accessed March 10, 2018 from www.independent.co.uk/arts-entertainment/films/features/point-break-100m-remake-whats-the-point-dude-a6819891.html.
- Walsh, Katie. 2018. "Latest in a String of 'Little Women' Retellings Suffers from Modernization". *Los Angeles Times*, September 27. Accessed August 30, 2019 from www.latimes.com/entertainment/movies/la-et-mn-little-women-review-20180927-story.html.
- "Walt Disney". 2015. *Ventura County Star*, January 9. Accessed March 2, 2019 from Factiva.
- Walton, Chris. 2009. *Othmar Schoeck: Life and Works*. Rochester, NY: University of Rochester Press.
- "Washington Attends Pelham Premiere". 2009. *Press Association*, June 5. Accessed February 27, 2019 from Factiva.
- Wasko, Janet. 2003. *How Hollywood Works*. London: Sage Publications.

- Webster, Dan. 1998. "In Its Time, Hitchcock's 'Psycho' Was a Ground-Breaking Shocker". *The Spokesman Review*, December 11. Accessed February 25, 2019 from Factiva.
- Wee, Valerie. 2016. *Japanese Horror Films and Their American Remakes*. New York: Routledge.
- "Weightless Wonderwork with Wow Factor: The Fable 'Millions' Has Moral Conundrums and Special Effects to Engage the Whole Family". 2005. *Financial Times*, May 26. Accessed February 20, 2019 from Factiva.
- Weinman, Jaime. 2015. "The Not-So-Fantastic Four: The Fall of Marvel's Flagship Team". *Maclean's*, August 4. Accessed March 2, 2019 from Factiva.
- Weinraub, Bernard. 1995. "The Great Remake Factory". *The New York Times*, December 6. Accessed February 25, 2019 from Factiva.
- Weitzman, Elizabeth. 2018. "'Little Women' Film Review: Contemporary Take on Literary Classic Feels More Old-Fashioned Than the Original". *The Wrap*, September 27. Accessed July 11, 2019 from www.thewrap.com/little-women-film-review-2018-lea-thompson/.
- Welch, Alex. 2015. "'Luther': Fox's US Remake Delayed Out of Pilot Season". *Screen Rant*, March 11. Accessed February 9, 2019 from <https://screenrant.com/luther-tv-series-us-premiere-date-2016/>.
- Weldon, Michael. 1996. *The Psychotronic Video Guide*. New York: St Martin's Griffin Weldon.
- Welsch, Tricia. 2002. "Sound Strategies: Lang's Rearticulation of Renoir". In *Dead Ringers: The Remake in Theory and Practice*. Edited by Jennifer Forrest and Leonard R. Koos. Albany, NY: State University of New York Press, 127–150.
- Weprint, Avery. 2019. "'Inconsistent Branding is Ineffective Branding': Good Branding Should Never be an Afterthought". *Smart Company*, August 16. Accessed August 19, 2019 from www.smartcompany.com.au/partner-content/articles/inconsistent-branding-is-ineffective-branding/.
- Westbrook, Caroline. 2000. "The Out-of-Towners Review". *Empire*, January 1. Accessed July 11, 2019 from www.empireonline.com/movies/reviews/towners-review/.
- Wetherall, Greg. 2018. "'Suspiria' Film Review – the Thom Yorke-Scored Horror Remake Delivers Style Over Scares". *NME*, September 4. Accessed July 11, 2018 from www.nme.com/reviews/movie/suspiria-thom-yorke-scored-horror-remake-delivers-style-scares#Ye3rKy2medoO4SSL99.
- Whalen, Andrew. 2018. "2019 'Pet Sematary' Remake 'Psychologically Horrific,' Avoiding Original's Camp". *Newsweek*, September 20. Accessed August 8, 2019 from www.newsweek.com/pet-sematary-2019-remake-stephen-king-zelda-movie-gage-1131295.
- Whalley, Jim. 2010. *Saturday Night Live, Hollywood Comedy, and American Culture: From Chevy Chase to Tina Fey*. New York: Palgrave Macmillan.
- White, Anne M. 2003. "Seeing Double? The Remaking of Alejandro Amenábar's *Abre los ojos* (*Open Your Eyes*) as Cameron Crowe's *Vanilla Sky*". *International Journal of Iberian Studies*, 15, 3, 187–196.
- Whittington, Paul. 2019. "How to (Re)Make It in Hollywood: The Big-Screen Reworkings That Surpassed the Originals". *Independent*, May 11. Accessed July 29, 2019 from www.independent.ie/entertainment/movies/how-to-remake-it-in-hollywood-the-bigscreen-reworkings-that-surpassed-the-originals-38096889.html.
- "Whitney Houston to Appear Posthumously in Film Remake". 2012. *The Telegraph*. April 26. Accessed July 29, 2019 from www.telegraph.co.uk/culture/film/

- film-news/9227710/Whitney-Houston-to-appear-posthumously-in-film-remake.html.
- Wiener, Tom. 2002. *The Off-Hollywood Film Guide: The Definitive Guide to Independent and Foreign Films on Video and DVD*. New York: Random House.
- Wilde, Madison. 2016. "Conflicting Creativities: Making Sense of the Shot-for-Shot Remake". *Burning Tree Magazine*, May 29. Accessed September 7, 2017 from <http://burningtreemagazine.com/2016/05/29/conflicting-creativities-making-sense-of-the-shot-for-shot-remake/>.
- Wildermuth, Mark E. 2007. "Electronic Media and the Feminine in the National Security Regime: *The Manchurian Candidate* Before and After 9/11". *Journal of Popular Film & Television*, 35, 3, 121–126.
- Wilken, Selina. 2015. "Why We Should be Concerned That Disney Has Started Remaking Their Remakes". *Hypable*, March 31. Accessed February 19, 2019 from www.hypable.com/disney-live-action-remake-mulan-cinderella/.
- Wilkinson, Alissa. 2017. "The Murder on the Orient Express Remake Is Strangely Inert, Despite a Star-Studded Cast". *Vox*, November 10. Accessed March 10, 2017 from www.vox.com/culture/2017/11/10/16618900/murder-on-the-orient-express-review.
- Wilkinson, Kathleen. 2013. "Taking Over Tinseltown: Jamie Babbit on Her New Film Breaking the Girls and Queering Hollywood". *Curve*, September. Accessed October 23, 2017 from NewsBank.
- Williams, Joe. 2006. "'King's Men' Fails to Deliver the Vote". *St. Louis Post-Dispatch*, September 22. Accessed July 12, 2018 from NewsBank.
- Williams, Kam. 2002. "Blacktrospective 2002: A Look Back at the Year's Best and Worst in Black Cinema". *New York Amsterdam News*, December 26. Accessed June 11, 2018 from Academic Search Complete.
- Williams, Keith. 2007. *H.G. Wells, Modernity and the Movies*. Liverpool: Liverpool University Press.
- Williams, Michael and Christian Mork. 1994. "Remake Stakes Are Up". *Daily Variety*, April 19, 5+.
- Willmore, Alison. 2011. "Impressive Cast Mills About Listlessly in Dumb, Lumpy 13". *Movieline*, October 27. Accessed September 9, 2017 from <http://movieline.com/2011/10/27/review-13/>.
- Willmore, Alison. 2017. "The Trouble with Disney's Remake Machine". *BuzzFeed*, March 11. Accessed March 10, 2018 from www.buzzfeed.com/alisonwillmore/beauty-and-the-beast-review?utm_term=.bnpon7L2E#.qs5qVrA67.
- Wills, David. 1998. "The French Remark: *Breathless* and Cinematic Citationality". In *Play It Again, Sam: Retakes on Remakes*. Edited by Andrew Horton and Stuart Y. McDougal. Berkeley, CA: University of California Press, 147–161.
- Wilson, Jake. 2015. "Actors Devoured by Hollywood's Appetite for the Retrospective". *The Age*, June 20. Accessed March 2, 2019 from Factiva.
- Wilson, Jake. 2018. "Back to the Horror Town". *The Sydney Morning Herald*, October 27. Accessed February 23, 2019 from Factiva.
- Wirt, John. 2015. "Disney's 'Tomorrowland' Confusing". *The Advocate*, July 23. Accessed February 22, 2019 from www.theadvocate.com/baton_rouge/entertainment_life/movies_tv/article_f5f22de0-c6e7-5455-a833-a6cb720cf663.html.
- Wise, Jon. 2010. "The Sunday People: ITV'S Remake of a Bouquet". *The People*, September 12. Accessed March 29, 2018 from NewsBank.

- Wloszczyna, Susan. 2007. "Caine Swaps Roles in 'Sleuth' Remake". *USA Today*, October 11. Accessed February 4, 2019 from https://usatoday30.usatoday.com/life/movies/news/2007-10-10-sleuth-remake_N.htm.
- Wolf, Stacy Ellen. 2002. *A Problem Like Maria: Gender and Sexuality in the American Musical*. Ann Arbor, MI: University of Michigan.
- Wolgamott, L. Kent. 2005. "'Dukes of Hazzard' Adaptation Is Stupid But Funny". *Lincoln Journal Star*, August 4. Accessed April 1, 2018 from NewsBank.
- Wong, Dorothy. 2012. "The Remake as a Translation: Localism, Globalism and the Afterlife of Horror Movies". *Translation Quarterly*, 66, 21–30.
- Woods, Faye. 2016. "My Generation(s): Cycles, Branding, and Renewal in E4's *Skins*". In *Cycles, Sequels, Spin-Offs, Remakes and Reboots: Multiplicities in Film & Television*. Edited by Amanda Ann Klein and R. Barton Palmer. Austin, TX: University of Texas Press, 240–259.
- Woods, Paul A. 2005. *Quentin Tarantino: The Film Geek Films*. London: Plexus.
- Woodyatt, Amy. 2019. "Disney to Remake 'Home Alone' for Its Streaming Service". *CNN*, August 7. Accessed August 27, 2019 from www.cnn.com/2019/08/07/movies/disney-home-alone-intl-scli/index.html.
- Wren, Celia. 2016. "A Bath of Déjà Vu". *Commonweal*, September 23, 22.
- Wright, Neelam Sidhar. 2015. *Bollywood and Postmodernism: Popular Indian Cinema in the 21st Century*. Edinburgh: Edinburgh University Press.
- Wyatt, Justin. 1994. *High Concept: Movies and Marketing in Hollywood*. Austin, TX: University of Texas Press.
- Yabroff, Jennie. 2010. "How Swede It Is". *Newsweek*, March 1. Accessed September 18, 2017 from Lexis Nexis.
- Yakas, Ben. 2017. "The Fate of the Franchise: The Rock & Jason Statham May Really Get 'Fast & Furious' Spinoff". *Gothamist*, April 21. Accessed April 12, 2018 from http://gothamist.com/2017/04/21/the_fate_of_the_franchise_the_rock.php.
- Yeo, Colin. 2017. "Will the Superhero Films Ever End? The Business of Blockbuster Movie Franchises". *The Conversation*, June 14. Accessed July 3, 2019 from <https://theconversation.com/will-the-superhero-films-ever-end-the-business-of-blockbuster-movie-franchises-78834>.
- Young, Rob. 2016. "Examining Hollywood Remakes: The Omen". *CinelineX*, February 21. Accessed March 04, 2018 from www.cinelineX.com/movie-stuff/item/9010-examining-hollywood-remakes-the-omen.html.
- Young, Ryan. 2003. "A Sexy 1995 Cult Horror Classic Gets a Stale 2013 Remake on Blu-Ray/DVD (Video)". *Toronto Examiner*, October 20. Accessed March 29, 2018 from NewsBank.
- Zacharek, Stephanie. 2005. "Dark Water". *Salon*, July 9. Accessed February 7, 2019 from www.salon.com/2005/07/08/dark_water/.
- Zanger, Anat. 2006. *Film Remakes as Ritual and Disguise: From Carmen to Ripley*. Amsterdam: Amsterdam University Press.
- Zeitchik, Steven. 2016. "Why Nostalgia Is Dominating Movies, Television, Everything". *Los Angeles Times*, July 5. Accessed January 22, 2019 from www.pressofatlanticcity.com/life/why-nostalgia-is-dominating-movies-television-everything/article_e814c040-4061-11e6-8cd3-63e83355e297.html.
- Zeitchik, Steven. 2019. "Hollywood Executives Serve Up Remakes Because Consumers Like Them. A New Survey Suggests Otherwise". *Washington Post*, July 10, 2019. Accessed July 29, 2019 from www.washingtonpost.com/business/2019/07/09/

hollywood-executives-serve-up-remakes-because-consumers-like-them-new-survey-suggests-otherwise/.

Zerbisias, Antonia. 1998. "Colour the Tube Green This Fall". *Toronto Star*, September 2. Accessed March 3, 2019 from Factiva.

Žižek, Slavoj. 2002. *Welcome to the Desert of the Real*. New York: Verso.

Zwolfe, Thaddeus. 2012. "Indie Spotlight: *Kawa*". *Man, I Love Films*, June. Accessed October 23, 2017 from <http://manilovefilms.com/reviews/2012/06/indie-spotlight-kawa/>.