

The Benshi Track: Mizoguchi Kenji's <i>The Downfall of Osen</i> and the Sound Transition Chika Kinoshita	1
A Certain Explicitness: Objectivity, History, and the Documentary Self Joshua Malitsky	26
Localized Globalization and a Monster National: <i>The Host</i> and the South Korean Film Industry Nikki J. Y. Lee	45
Out of the Screen and into the Theater: 3-D Film as Demo Philip Sandifer	62
"Henri Bergson Talks to Us About Cinema," by Michel Georges-Michel from <i>Le Journal</i>, February 20, 1914 translated and introduced by Louis-Georges Schwartz, SCMS Translation Committee	79
Mini-Dossier: Teaching Our Research . . . and Researching Our Teaching edited by Ted Hovet and Elizabeth A. Lathrop, SCMS Teaching Committee	83
Festival Report: Cinema Ritrovato, Bologna, Italy, June 26–July 3, 2010 submitted by Haden Guest	97
Conference Report: Women and the Silent Screen VI, Bologna, Italy, June 24–26, 2010 submitted by Victoria Duckett	102
In Focus: Comics Studies: Fifty Years After Film Studies edited by Bart Beaty	106
Surveying the World of Contemporary Comics Scholarship: A Conversation moderated by Greg M. Smith	135

On the Web | www.cmstudies.org

Archival News Jennifer L. Peterson

Professional Notes Eric Freedman (with Chris Robé)

In Focus

Digital Comics, Circulation, and the Importance of Being Eric Sluis

by DARREN WERSHLER

ERIC SLUIS
990 PERALTA AVENUE
ALBANY, CALIF. 94

These rubber-stamped words appear smack in the middle of the first frame of the first page of the first issue of Marvel's *The Fantastic Four*. That is, if you're looking at the PDF version of the comic on the DVD-ROM *44 Years of Fantastic Four*, issued by Graphic Imaging Technology (GIT).¹ In the version of *Fantastic Four* #1 on Digital Comics Unlimited, Marvel's online comic service, not only are those words absent, but the entire issue has been retouched and recolored. Further, all of the print comic's advertising and editorial content has been excised.² The Marvel Comics iPhone application also uses a retouched version of the issue, but it differs in another significant respect: it does not allow the viewer to ever see an entire page of the comic, moving instead from frame to frame. All digital comics are not created equal.

Imagine for a minute that you have access to the DVD archive of *Fantastic Four*. Digging into the editorial material in the comics provides some clues about how Mr. Sluis rose to his brief notoriety. The fan mail page in issue #10 reveals that by the time it appeared, back issues of #1–9 were long gone: "If anyone has a large supply to sell, we would be glad to print his name and address."³ There were evidently other gaps in Marvel's archive as well: the file copy of *Fantastic Four* #101 used for the DVD had the numbers 5 and 12 inexplicably stamped on the cover before digitization. Certainly not having imagined a digital future in which an original copy of *Fantastic Four* would be needed again after its 1970 publication, Marvel was rather lucky that Eric Sluis was a better archivist than they were.

As comics continue their decades-old process of migrating off the page and onto the screen, the insights of Film Studies scholarship become increasingly relevant to their study. I began with the Eric Sluis example because I want to argue that the branch of cinema theory that deals with circulation is especially

1 Marvel Characters, Inc., "*Fantastic Four* 1," in *44 Years of Fantastic Four*, DVD-ROM (Brooklyn, NY: Graphic Imaging Technology, 2005).

2 Marvel, "*Fantastic Four* 1," Digital Comics Unlimited, http://marvel.com/digitalcomics/titles/FANTASTIC_FOUR.1961.1 (accessed October 5, 2010).

3 Marvel, "Fantastic 4 Fan Page," *Fantastic Four* #10, in *44 Years of Fantastic Four*, 14.

useful for thinking about digital comics. One touchstone is Toby Miller's "Cinema Studies Doesn't Matter; or, I Know What You Did Last Semester," which argues that "[w]e should acknowledge the policy, distributional, promotional, and exhibitionary protocols of the screen at each site as much as their textual ones."⁴ Miller eschews content analysis for a consideration of the production, consumption, and distribution of onscreen cultural expression. Tracking the circulation of money and labor, he contends, demonstrates how the screen actively shapes society by acting as a component of sovereignty and an aggregator of cultural industries.

Will Straw's "The Circulatory Turn" adds to these concerns an emphasis on the materiality of cultural forms, but rather than focusing on their production or reception, Straw foregrounds the effect of their movement through culture. Surveying the work of theorists from Michel Foucault to Friedrich Kittler, Straw begins with the observation that material forms do not just transmit cultural expression; they also shape it in ways that are culturally relevant.⁵ Which screens we view digital comics on, then, should be a matter of concern. (Paradigms from video game theory, such as Nick Montfort's "platform studies" model, could also be helpful in delineating the precise materiality of digital comics, but that discussion is beyond the scope of this brief article.)⁶

However useful materialist media theory is in terms of its insights into questions of the storage, transmission, and shaping of cultural expression, Straw finds it ill equipped to address questions specific to the *mobility* of contemporary digital technologies, and he turns to recent social theory for additional insights.⁷ Invoking the work of Dilip Gaonkar and Elizabeth Povinelli, as well as Benjamin Lee and Edward LiPuma, Straw writes that "the key question is no longer that of how personal or collective life registers itself within communicative expression, but of how the movement of cultural forms presumes and creates the matrices of interconnection which produce social texture."⁸ Rather than thinking about digital comics as bridges between a source and a destination, the point is to consider them as an aggregate in flux. As new types of digital comics continue to appear, there will be a constant realignment of their various forms in relationship to each other.⁹

"Digital comics," then, is an evolving assemblage whose cultural significance shifts as new hardware, software, genres, modes of distribution, publishers, policies, authors, and audiences enter the mix. Marvel's digital comics are one very interesting part of that assemblage. Like many media companies (Microsoft included), Marvel was slow to recognize the significance of the Internet in the 1990s. Registering neither [Marvel.com](http://www.marvel.com) nor [MarvelComics.com](http://www.marvelcomics.com), they had to acquire both domains later, at some expense.

4 Toby Miller, "Cinema Studies Doesn't Matter; or, I Know What You Did Last Semester," in *Keyframes: Popular Cinema and Cultural Studies*, ed. Matthew Tinkcom and Amy Villarejo (London: Routledge, 2001), 309.

5 Will Straw, "The Circulatory Turn," in *The Wireless Spectrum: The Politics, Practices and Poetics of Mobile Media*, ed. by Barbara Crow, Michael Longford, and Kim Sawchuk (Toronto: University of Toronto Press, 2009), 21.

6 Nick Montfort, "Combat in Context," *Game Studies* 6, no. 1 (December 2006), <http://www.gamestudies.org/0601/articles/montfort> (accessed October 5, 2010).

7 Straw, "The Circulatory Turn," 22.

8 *Ibid.*, 23.

9 *Ibid.*, 26.

Writer, editor, colorist, and early online entrepreneur Glenn Hauman (the original owner of [MarvelComics.com](http://www.marvelcomics.com)) writes, "Marvel corporate, at the time [c.1995], was completely clueless. Didn't want to know about licensing characters to computer companies, didn't want to hear about setting up a site, nothing."¹⁰ Instead, Marvel invested its energies into creating Cybercomics for America Online (AOL), the most successful of the early "walled garden" digital information services.

Marvel Cybercomics were a hybrid form that fell somewhere between comics and animated cartoons. Many were written by D. G. Chichester, best known for his run as a writer on *Daredevil*. Today Chichester includes translations of several of them on his website so that they can be read panel by panel or watched as a video.¹¹ The basic compositional unit of the Cybercomics is a static rectangular frame, but each frame may contain several panels whose contents may change or animate as the user clicks on them. It is also possible to view thumbnails of all of the panels in a Cybercomic simultaneously, and to choose among them.

The Cybercomics began to appear as weekly releases on AOL in 1996, then on [MarvelZone.com](http://www.marvelzone.com) (Marvel's early URL) a year later. The Cybercomics were built using Macromedia Director, an authoring application to create content for the popular Shockwave media player which allowed for the inclusion of limited interactive elements, animation, sound effects, and music.¹² On September 13, 1999, comic book, game, and toy portal [NextPlanetOver.com](http://www.nextplanetover.com) announced a one-year licensing agreement with Marvel, which included the rights to publish twelve previously created Cybercomics and to begin publishing new ones on a monthly basis.¹³

The Cybercomic form recently resurfaced as Marvel Motion Comics, which are viewable directly on the Marvel site or as downloads.¹⁴ (Neal Adams, director of the *Astonishing X-Men* motion comic, said in 2009, "[T]here's never been a motion comic before."¹⁵ Corporate memories are short.) The Motion Comic of Warren Ellis and Adi Granov's *Iron Man: Extremis*, produced by Magnetic Dream Studios from Granov's original art files, is over twenty minutes long and sells for \$1.99 on iTunes, Zune, Xbox Live, and the Playstation Network.¹⁶ Marvel has even ventured into fan-produced Motion Comics. In 2009, they sponsored a contest where contestants

10 Glenn Haumann, "More on Marvel's Subscription Service (and a Parable for Our Times)," *ComicMix*, November 13, 2007, <http://www.comicmix.com/news/2007/11/13/more-on-marvels-subscription-service/>.

11 D. G. Chichester, "CyberComics," *Creative Direction / Capitalist Fiction*, http://www.capitalistfiction.com/web/cybercomics/comics_carousel.html (accessed October 5, 2010).

12 Frank Houston, "Creator of the Fantastic Four Is Ready to Spin More Tales on Line," *New York Times*, October 21, 1999. Macromedia was later purchased by Adobe Systems, who still own Shockwave, Flash, and other technologies created by Macromedia.

13 PR NewsWire, "NextPlanetOver.com Spins Licensing Web with Marvel Comics," *Free Library by Farlex*, February 13, 1999, <http://www.thefreelibrary.com/NextPlanetOver.com+Spins+Licensing+Web+with+Marvel+Comics.-a055719341>.

14 Marvel, "Introducing Marvel Motion Comics," http://marvel.com/motion_comics/ (accessed September 16, 2010).

15 Marvel, "Astonishing X-Men MC: Behind the Scenes 3" (includes an interview with Neal Adams), December 12, 2009, http://marvel.com/news/comicstories.10510.astonishing_x-men_mc-colon-behind_the_scenes_3.

16 Kevin Mahadeo, "Marvel Motion Comics Get 'Extremis,'" *Comic Book Resources*, April 26, 2010, <http://www.comicbookresources.com/?page=article&id=25915>.

could download comic and audio tracks and animate them according to their own sensibilities.¹⁷ However, both Cybercomics and Motion Comics are likely to remain a sideline. Marvel originally abandoned the production of new Cybercomics in favor of a more profitable approach: making static digital editions of their backlist titles.

Marvel's first attempts at digitizing its backlist resulted in a series of multiplatform CD-ROM sets, then single DVD-ROMs with higher-quality scans, produced under license by GIT between 2002 and 2007. Each DVD, such as the aforementioned *44 Years of Fantastic Four*, contained a complete archive of one classic Marvel title, or collected titles from across several series that were related to "Marvel Events" such as *House of M* and *Civil War*. The discs contained a set of PDFs, each of which was a front-to-back high-resolution scan of a single issue of a print comic book, including ads, editorials, and fan mail. The PDFs lacked any form of digital rights management technology, other than a MARVEL watermark that showed up in some viewers, which meant they could be moved to any storage device and viewed using third-party software, including free and open-source applications.

On November 15, 2007, GIT president Raymond K. Pelosi announced that Marvel Entertainment had chosen to conclude GIT's licensee contract as of January 1, 2008, and that Marvel's digital offerings would be shifted to a subscription-based online model. GIT's last two Marvel titles, *Civil War* and *House of M*, were released in December 2007. Pelosi's letter also bluntly summarized the consequences of this shift in circulation methods for Marvel's readers: "[Marvel's subscription] service will not allow you the end user to physically own these publications; they are only readable from their website and not downloadable. Which means you are now only renting these publications, and when you choose to unsubscribe to this service, you will no longer have any access or own any of these great publications."¹⁸

While most of the GIT archives originally sold for anywhere from \$9.99 for short-run collections like Mark Millar's *Ultimate X-Men* to \$49.99 for collections spanning forty years or more (*X-Men*, *Spider-Man*, etc.), their growing scarcity has revealed the arbitrariness of the pricing of digital editions.¹⁹ On eBay, copies can be found for as little as twenty dollars, while on Amazon.com, resellers routinely attempt to sell their copies for hundreds of dollars. Regardless of the monetary cost of the discs, their discontinuation represents multiple losses for scholars and historians: the original page layouts; the rich historical context provided by the editorials, advertisements, and fan mail; the coloring and printing (admittedly often distorted by poor digitization techniques and low resolutions); and the traces that offer information about the passage of the print comics themselves through time.

Marvel actually announced its digital subscriptions on December 14, 2005, but didn't start producing them until November 13, 2007, when Marvel Digital Comics

Unlimited (MDCU) went live.²⁰ Again, Marvel was following rather than innovating. Comics news site Newsarama had already been posting free online issues of *Powers* and other titles for a year, and ComicMix, another comics-focused news site, had been posting the full content of previously published comics for weeks, and new titles for months.²¹ Marvel initially offered 2,500 titles, including the first hundred issues of *Amazing Spider-Man* and *Fantastic Four* and many issues featuring the first appearances of key Marvel characters. For a limited time, 250 issues were free. The initial cost of a subscription was \$59.88 annually or \$9.99 monthly.²² Digital editions of new titles would be delayed for at least half a year after their print release.²³ Publisher Dan Buckley made it clear that Marvel had no plans to keep "complete runs of top selling trades like *Astonishing X-Men* up on the site for prolonged periods of time" or to post recent titles, unless they were "looking to generate interest in the trade paperback or hardcover anthology that shipped at approximately the same time."²⁴

Marvel's stated goal was to introduce young audiences, especially boys, to the original versions of characters popularized by Marvel's successful transmedia franchising in movies and video games.²⁵ An equally likely explanation is that MDCU was designed to curtail the uncontrolled circulation of raw comic PDFs, either individually or in archives, by those same readers via torrents and file storage servers such as RapidShare. Marvel's use of Adobe's Flash technology for these new digital comics means not only that the comics are intended to be viewable only when readers are connected to the Internet but also that most readers can only download copies of those comics frame by frame, at the relatively low display resolution, which is a tedious and unrewarding process.²⁶

MDCU brought with it markedly different priorities than those in play with the DVDs. With MDCU, the formal emphasis shifts from archival fidelity to onscreen legibility. An official press release states that "each Marvel digital comic will be presented in the highest resolution ever available. To ensure this, Marvel has gone back to the original source material and optimized it for the web by painstakingly re-coloring and re-digitizing select content."²⁷ It passes without comment from Marvel that all of the editorial and advertising material has vanished. Inside the Flash reader itself, the focus is on the frame rather than the page. Readers can still view pages as a whole, albeit at reduced size, and Marvel thoughtfully provides a digital magnifying lens, which can be

17 Aniboom, "Aniboom Marvel Motion Comics Competition," <http://www.aniboom.com/competition/Marvel> (accessed October 5, 2010).

18 Raymond K. Pelosi, "Dear Loyal Customers and Retailers," letter, November 15, 2007, in Matt Brady, "GIT Loses Marvel License, Gains Archie," *Newsarama.com*, November 19, 2007, <http://forum.newsarama.com/showthread.php?t=136823>.

19 Graphic Imaging Technology, "All GIT Products," archived March 7, 2008, by Internet Archive, <http://web.archive.org/web/20071121144915/www.gitcorp.com/group.asp?grp=14>.

20 Marvel, "Marvel Goes Digital! House of Ideas Launch Classic and Current Comic Tales Online!," December 14, 2005, <http://marvel.com/company/index.htm>.

21 Mike Gold, "Mighty Marvel MONEY Society," *ComicMix*, November 13, 2007, <http://www.comicmix.com/news/2007/11/13/mighty-marvel-money-society/>.

22 David Colton, "Marvel Comics Shows Its Marvelous Colors in Online Archive," *USA Today*, November 13, 2007.

23 Marvel, "Marvel Opens Its Comic Book Vault to the Masses for the First Time Ever Today with Innovative Online Digital Comics Destination at Marvel.com/digitalcomics," November 13, 2007, http://marvel.com/company/index.htm?sub=vestory_current.php&id=1269.

24 ICV2, "Marvel's Dan Buckley on New Sub Site (Marvel Digital Comics Unlimited)," November 13, 2007, <http://www.icv2.com/articles/home/11624.html>.

25 Ibid.

26 Inevitably, some readers have found ways to download the Flash files and, in some cases, convert them to other formats and illegally distribute them via file-sharing technologies like BitTorrent.

27 Marvel, "Marvel Opens Its Comic Book Vault."

used to increase the size of a small square of the screen as the reader mouses over it. As in the Cybercomics, thumbnails of page spreads are also available as a navigation aid. However, the reader is implicitly encouraged to read comics frame by frame using the "Smart Panels" system, which pans from one panel to another in a predefined order (and not always correctly, sometimes skipping panels entirely or magnifying portions of the page to unreadable levels). The Smart Panels system also allows designers to add effects within particular panels, such as zooming in and out, panning within panels to follow characters' movement, emphasizing particular details, or revealing previously hidden text. Here are the beginnings of an identifiable digital comics aesthetic that is substantially different from the print aesthetic. The classical language of film criticism, with its pans, zooms, and shots, will be helpful, but not entirely sufficient to describe it.

As with the DVDs, the MDCU comics have a specific materiality that is most evident when something goes wrong. Occasionally a styling error occurs, and text in speech balloons appears in a typeface that is much more mundane than Marvel's regular set of digital fonts. Sometimes generic design elements, such as different types of speech and thought balloons reserved for specific characters or character types, appear in groups onscreen, presumably because a penultimate draft rather than the finished layout was rendered for the online edition. These moments of breakdown and error offer rare, unchaperoned glimpses into the production methods behind the slick facade of the Flash viewer—glimpses that become increasingly rare as digital comic platforms become smaller, more mobile, and more hermetically sealed.

Marvel's iPhone and iPad apps were built by Iconology, a company that began as an offshoot of ComiXology.com, the prizewinning graduate school project of David Steinberger, Peter Jaffe, and former Marvel Comics web designer John D. Roberts at New York University's Leonard N. Stern School of Business.²⁸ Roberts had previously been hired by Marvel in 2000 to develop an online comics initiative then called dot-Comics; he worked on it for two years, then went freelance. Over the next few years, he developed the iCOS widget, a tool that allowed comic book buyers to build "pull lists" of forthcoming titles which they could send to retailers. Around 2006, with Steinberger and Jaffe, Roberts came up with the idea for the ComiXology website so that customers could place orders directly with retailers who subscribed to the service. This also allowed ComiXology to track sales and sell that information back to retailers.²⁹

In July 2007, ComiXology was still being coy about whether they planned to expand into publishing digital comics, but journalists were already asking the obvious question.³⁰ The company launched its iPhone app, Comics by ComiXology, on July 24, 2009.³¹ The comics initially on offer were all from smaller publishers, but on October

30, 2009, ComiXology debuted seventy-one Marvel titles, initially in the United States only.³² The iVerse, Scroll Motion, and PanelFly apps all followed with Marvel titles shortly thereafter. A year later, both Marvel and DC had partnered with ComiXology to build custom apps, with interfaces almost identical to the original ComiXology application.³³ Comics by ComiXology for the iPad appeared on April 2, 2010; unlike the iPhone app, it also includes a pull list generator and retail store locator. ComiXology is now the single largest online comic store, and it is the clear market leader in the design and provision of the software layer for comic book reading on mobile devices.³⁴

The app version of Marvel's digital comics also has a specific aesthetic. ComiXology proclaims that it "offers a 'guided view' that keeps the entire page of a comic intact, unlike other solutions where the page is cut into individual pictures the user browses like a photo application."³⁵ Nevertheless, readers never see the "entire page," which exists only as an organizational concept. On the iPhone, the program window and the screen edge are coterminous, and, unlike Marvel's digital subscriptions, the app has no page-view function, so the "page" is entirely notional and the frame is the major unit. Rotating the device changes frame orientation from portrait to landscape, which sometimes is an improvement but just as often leads to inadvertent cropping. The only time the reader ever encounters anything like the page is in full-page panels, where it becomes very small, or when tapping the top of the screen to jump to another "page," which is more like fast-forwarding to another set of panels than turning to a new page. Because of the tight framing, though, the panning motion across individual frames can be very effective, mostly for conveying motion through space. It can also be used to convey dramatically different emotions in different sections of large panels to great effect.³⁶

New aesthetic modes for digital comics always come with an economic and social price tag. Like the MDCU, the Marvel app requires a valid credit card for any purchase, but the value for the reader's dollar is even lower in this instance, restricting titles to an older, more affluent readership. Being able to afford an iPhone, iPod Touch, or iPad is only the first hurdle. Inside the Marvel app, comics retail at \$1.99 each, which is only a dollar less than the price of most print comics; there is no subscription option available. Some free titles are available as teasers (there are more full-length free comics with the Marvel app than the DC one, which tends to drop the price only for promotional titles explaining the origins and history of their characters). Moreover, comics purchased inside an app can't be transferred to other apps or viewed on non-Apple devices. Apple's refusal to allow Flash on the iPhone may have been the impetus

28 New York University, "NYU Stern Entrepreneurs Awarded \$150K in 8th Annual Business Plan Competition," *Stern in the News*, http://w4.stern.nyu.edu/news/news.cfm?doc_id=7217.
29 Vaneta Rogers, "So . . . Who IS COMIXOLOGY, the Digital Comics Leader?," *Newsarama*, June 24, 2010, <http://www.newsarama.com/comics/who-is-comixology-digital-comics-100624.html>.
30 Todd Allen, "Digital Comics from the Academy?," *Comic Book Resources*, July 30, 2007, <http://www.comicbookresources.com/?page=article&id=15618>.
31 Chris Barylick, "Iconology Releases Comics Application for iPhone, iPod Touch," *iPod Observer*, July 24, 2009, http://www.ipodobserver.com/ipo/article/iconology_releases_comics_application_for_iphone_ipod_touch/.

32 ComiXology, "Marvel Comics for the iPhone," October 2009, <http://www.comixology.com/news/59/Marvel-Comics-for-the-iPhone>.
33 Rogers, "So . . . Who IS COMIXOLOGY?"
34 PR NewsWire, "ComiXology Brings the Largest Comic Book Store to Apple's iPad," April 2, 2010, <http://www.prnewswire.com/news-releases/comixology-brings-the-largest-comic-book-store-to-apples-ipad-89798712.html>.
35 ComiXology, "Comics by ComiXology iPhone App Debuts," July 23, 2009, <http://www.comixology.com/news/46/Comics-by-comixology-iphone-app-debuts>.
36 For examples of sophisticated examples of these techniques, see the app version of Jeph Loeb and Tim Sale's *Daredevil: Yellow*.

for developing the Marvel app, but the walled-garden approach means that the price per unit of digital comics is now at its historically highest level for a product that offers readers the least amount of control.

Glitches and errors do happen inside the Marvel app, most often with type, but they are rare. Moreover, downloaded titles can and are frequently replaced with more refined versions of themselves as Marvel identifies its mistakes, reaches into your device, and “improves your reading experience.” It should come as no surprise, then, that there is not even a vestige of Eric Sluis on the shiny, hyperreal app version of *Fantastic Four* #1. App comics, after all, are more of a leased service than a purchased product. This is the lesson of the circulation of digital comics through culture to date: their transfiguration marks the process by which we have traded the rights of ownership and first sale for ostensible conveniences, the duration of which remains uncertain. *

Contributors

Bart Beaty is Professor of English at the University of Calgary. His books include *Fredric Wertham and the Critique of Mass Culture* (University Press of Mississippi, 2005), *Unpopular Culture: Transforming the European Comic Book in the 1990s* (University of Toronto Press, 2007), *Canadian Television Today* (coauthored with Rebecca Sullivan; University of Calgary Press, 2007), and *David Cronenberg’s “A History of Violence”* (University of Toronto Press, 2008).

Scott Bukatman is Associate Professor of Film and Media Studies in the Department of Art and Art History at Stanford University. He is the author of *Matters of Gravity: Special Effects and Superman in the 20th Century* (Duke University Press, 2003), *Blade Runner* (British Film Institute, 2008), and *Terminal Identity: The Virtual Subject in Postmodern Science Fiction* (Duke University Press, 1993).

Catherine Labio is Associate Professor of English at the University of Colorado at Boulder. She is the author of *Origins and the Enlightenment: Aesthetic Epistemology from Descartes to Kant* (Cornell University Press, 2004) and the editor of *Belgian Memories* (Yale University Press, 2003).

Angela Ndalianis is Associate Professor in Cinema Studies at Melbourne University. She is the author of *Neo-Baroque Aesthetics and Contemporary Entertainment* (MIT Press, 2004) and editor of *The Contemporary Comic Book Superhero* (Routledge, 2008).

Greg M. Smith is Professor of Moving Image Studies in the Department of Communication at Georgia State University. His most recent books are *What Media Classes Really Want to Discuss: A Student Guide* (Routledge, 2010) and *Beautiful TV: The Art and Argument of “Ally McBeal”* (University of Texas Press, 2007).

Darren Wershler is Assistant Professor of English at Concordia University, where he works with the Technoculture, Art and Games (TAG) group. He is also on the faculty at the CFC Media Lab TELUS Interactive Art and Entertainment Program in Toronto. Wershler has authored or coauthored numerous books on new media, media history, and poetics, including *Guy Maddin’s “My Winnipeg”* (University of Toronto Press, 2010) and *The Iron Whim: A Fragmented History of Typewriting* (Cornell University Press, 2007).