



this book in a bibliography of a source book about rock and roll. I think the title does the book a disservice, while the meat of the text does indeed deal with an exploration of the use of repetition in literature and film, that discussion is bracketed by what I saw as a brilliant attempt to distinguish the aesthetics of novelty from the aesthetics of repetition, and to make the case that repetition is more valid than novelty. Specifically, the author links Wittgenstein's language philosophy to the teachings of the Upanishads (which of course influenced Wittgenstein) and the writings of Mircea Eliade to make the case that repetition is at the very heart of artistic expression, and that's an opinion I happen to agree with. I think this would have been better departing from the convention of literary criticism and just making the case out of straight up philosophy and anthropology. It's a good point, and one that deserves to be made again and again.

How do writers and filmmakers use repetition? It is useful when accenting an idea, but, in this original and thought-provoking book, Bruce F. Kavin argues that it serves a more important function as a manipulator of our sense of time and of the timeless. Brilliantly pitching the aesthetics of novelty against those of repetition, Kavin shows that the connections and rhythm of repetition offer revelations about literature and film, nature and memory, and time and art.

About the Author Bruce F. Kavin is Associate Professor of English at the University of Colorado at Boulder. Tino Balio, Professor in the Department of Communication Arts at the University of Wisconsin-Madison, is the author of "United Artists: The Company Built by the Stars," "United Artists: The Company That Changed the Film Industry," and the editor of "The American Film Industry" as well as the 22 volume Wisconsin/Warner Bros. Screenplay series, all published by the University of Wisconsin Press. He directed the Wisconsin Center for Film and Theatre Research from 1966 to 1982.