

From examinations of Francis Ford Coppola's *Apocalypse Now* to Alfred Hitchcock's *Vertigo*, *The Literature/Film Reader: Issues of Adaptation* covers a wide range of films adapted from other sources. The first section presents essays on the hows and whys of adaptation studies, and subsequent sections highlight films adapted from such literature genres as classic and popular literature, drama, biography, and memoir. The last section offers a new departure for adaptation studies, suggesting that films about history—often a separate category of film study—can be viewed as adaptations of records of the past. The anthology concludes with speculations about the future of adaptation studies.

Several essays provide detailed analyses of films, in some cases discussing more than one adaptation of a literary or dramatic source, such as *The Manchurian Candidate*, *The Quiet American*, and *Romeo and Juliet*. Other works examined include *Moby Dick*, *The House of Mirth*, *Dracula*, and *Starship Troopers*, which demonstrates the breadth of material considered for this anthology.

Although many of these essays have appeared in *Literature/Film Quarterly*, more than half are original contributions. Chosen for their readability, they avoid theoretical jargon as much as possible. For this reason alone, this collection will be of interest to not only cinema scholars but also anyone interested in films and their source material. Ultimately, *The Literature/Film Reader* provides an excellent overview of this critical aspect of film studies.