

Contents

Volume II: 1960 to the Present

Acknowledgments xii

Preface xiii

Part I 1960–1975

- 1 Setting the Stage: American Film History, 1960–1975 3
Notes 21
References 21
- 2 Adults Only: Low-Budget Exploitation 23
Eric Schaefer
Note 35
References 35
- 3 Black Representation in Independent Cinema: From Civil Rights to Black Power 37
Alex Lykidis
Notes 52
References 54
- 4 Cinema Direct and Indirect: American Documentary, 1960–1975 56
Charles Warren
Notes 70
References 70
- 5 Comedy and the Dismantling of the Hollywood Western 72
Teresa Podlesney
Note 86
References 86
- 6 The New Hollywood 87
Derek Nystrom
Notes 103
References 103
- 7 “One Big Lousy X”: The Cinema of Urban Crisis 105
Art Simon
References 118
- 8 *Nashville*: Putting on the Show: Or, Paradoxes of the “Instant” and the “Moment” 120
Thomas Elsaesser
Notes 131
References 132

9	Cinema and the Age of Television, 1946–1975	134
	<i>Michele Hilmes</i>	
	Notes	146
	References	146
Part II 1976–1990		
10	Setting the Stage: American Film History, 1976–1990	151
	Notes	173
	References	173
11	Seismic Shifts in the American Film Industry	175
	<i>Thomas Schatz</i>	
	Notes	188
	References	188
12	Independent Film: 1980s to the Present	190
	<i>Geoff King</i>	
	References	204
13	Reclaiming the Black Family: Charles Burnett, Julie Dash, and the “L.A. Rebellion”	205
	<i>Janet K. Cutler</i>	
	Notes	218
	References	221
14	Feminism, Cinema, and Film Criticism	223
	<i>Lucy Fischer</i>	
	References	238
15	American Avant-Garde Cinema from 1970 to the Present	241
	<i>Scott MacDonald</i>	
	Note	258
	References	258
16	A Reintroduction to the American Horror Film	259
	<i>Adam Lowenstein</i>	
	Note	274
	References	274
17	Back to the Future: Hollywood and Reagan’s America	275
	<i>Susan Jeffords</i>	
	References	285
18	“Stayin’ Alive”: The Post-Studio Hollywood Musical	286
	<i>Karen Backstein</i>	
	Notes	301
	References	302

Part III 1991 to the Present

- | | | |
|----|--|-----|
| 19 | Setting the Stage: American Film History, 1991 to the Present | 307 |
| | Notes | 329 |
| | References | 329 |
| 20 | The Queer 1990s: The Challenge and Failure of Radical Change | 330 |
| | <i>Michael Bronski</i> | |
| | Notes | 344 |
| | References | 346 |
| 21 | 24/7: Cable Television, Hollywood, and the Narrative Feature Film | 347 |
| | <i>Barbara Klinger</i> | |
| | Notes | 360 |
| | References | 360 |
| 22 | Plasmatics and Prisons: The Morph and the Spectacular Emergence of CGI | 362 |
| | <i>Kristen Whissel</i> | |
| | References | 375 |
| 23 | Mainstream Documentary since 1999 | 376 |
| | <i>Patricia Aufderheide</i> | |
| | References | 391 |
| 24 | Truthiness Is Stranger than Fiction: The “New Biopic” | 393 |
| | <i>Michael Sicinski</i> | |
| | Notes | 407 |
| 25 | “Asia” as Global Hollywood Commodity | 408 |
| | <i>Kenneth Chan</i> | |
| | Notes | 421 |
| | References | 422 |
| 26 | The Blockbuster Superhero | 423 |
| | <i>Bart Beaty</i> | |
| | Notes | 437 |
| | References | 437 |
| 27 | Limited Engagement: The Iraq War on Film | 438 |
| | <i>Susan L. Carruthers</i> | |
| | Notes | 453 |
| | References | 453 |
| 28 | The Biggest Independent Pictures Ever Made: Industrial Reflexivity Today | 454 |
| | <i>J. D. Connor</i> | |
| | Notes | 468 |
| | References | 469 |

29	Writing American Film History <i>Robert Sklar</i>	471
	References	481
	Index	483