

HISTORY OF THE AMERICAN CINEMA

LOST ILLUSIONS



**AMERICAN CINEMA IN THE SHADOW
OF WATERGATE AND VIETNAM
1970-1979**

David A. Cook

CHARLES HARPOLD, GENERAL EDITOR

Lost Illusions History Of The Amer Cinema 1970 1979

Andrew Horton, Joanna E. Rapf



Lost Illusions History Of The Amer Cinema 1970 1979:

Lost Illusions David A. Cook, 2002-03-15 This volume examines the development of film and the film industry during the 1970s and the political and economic background that influenced it

American Film History Cynthia Lucia, Roy Grundmann, Art Simon, 2015-06-25 From the American underground film to the blockbuster superhero this authoritative collection of introductory and specialized readings explores the core issues and developments in American cinematic history during the second half of the twentieth century through the present day Considers essential subjects that have shaped the American film industry from the impact of television and CGI to the rise of independent and underground film from the impact of the civil rights feminist and LGBT movements to that of 9 11 Features a student friendly structure dividing coverage into the periods 1960 1975 1976 1990 and 1991 to the present day each of which opens with an historical overview Brings together a rich and varied selection of contributions by established film scholars combining broad historical social and political contexts with detailed analysis of individual films including Midnight Cowboy Nashville Cat Ballou Chicago Back to the Future Killer of Sheep Daughters of the Dust Nothing But a Man Ali Easy Rider The Conversation The Texas Chain Saw Massacre Longtime Companion The Matrix The War Tapes the Batman films and selected avant garde and documentary films among many others Additional online resources such as sample syllabi which include suggested readings and filmographies for both general and specialized courses will be available online May be used alongside American Film History Selected Readings Origins to 1960 to provide an authoritative study of American cinema from its earliest days through the new millennium

The Wiley-Blackwell History of American Film, 4 Volume Set Cynthia Lucia, Roy Grundmann, Art Simon, 2011-12-12 Comprising over 90 essays and richly illustrated with over 200 images the Wiley Blackwell History of American Film provides a chronological portrait of American film history from its origins to the present day Taken as a whole the essays in this collection represent a comprehensive and nuanced overview of American film history from the intersecting perspectives of industry audiences aesthetics culture politics issues and ideology Unabashedly ambitious deeply historical and unprecedented in its multi faceted examination of film history this collection offers you Over 90 original essays written by an international cast of film scholars Discussions of the industrial and institutional components of film history including multiple modes of production distribution and marketing Investigations into the political social and economic factors that informed industry change and framed the reception of films Engaging close readings and in depth analysis of canonical and non canonical films Profiles of essential industry figures major directors stars and producers along with important figures outside the industrial mainstream An exploration of the history of film criticism and culture and central issues in American film historiography The most authoritative collection of fresh investigations available in one state of the art resource Selected by Choice as a 2013 Outstanding Academic Title

The Last Great American Picture Show Alexander Horwath, Thomas Elsaesser, Noel King, 2004 This publication is a major evaluation of the 1970s American cinema including cult film directors

such as Bogdanovich Altman and Peckinpah Cinema and the Cultural Cold War Sangjoon Lee, 2020-12-15 Cinema and the Cultural Cold War explores the ways in which postwar Asian cinema was shaped by transnational collaborations and competitions between newly independent and colonial states at the height of Cold War politics Sangjoon Lee adopts a simultaneously global and regional approach when analyzing the region's film cultures and industries New economic conditions in the Asian region and shared postwar experiences among the early cinema entrepreneurs were influenced by Cold War politics US cultural diplomacy and intensified cultural flows during the 1950s and 1960s By taking a closer look at the cultural realities of this tumultuous period Lee comprehensively reconstructs Asian film history in light of the international relationships forged broken and re-established as the influence of the non-aligned movement grew across the Cold War Lee elucidates how motion picture executives creative personnel policy makers and intellectuals in East and Southeast Asia aspired to industrialize their Hollywood inspired system in order to expand the market and raise the competitiveness of their cultural products They did this by forming the Federation of Motion Picture Producers in Asia co-hosting the Asian Film Festival and co-producing films Cinema and the Cultural Cold War demonstrates that the emergence of the first intensive postwar film producers network in Asia was in large part the offspring of Cold War cultural politics and the product of American hegemony Film festivals that took place in cities as diverse as Tokyo Singapore Hong Kong and Kuala Lumpur were annual showcases of cinematic talent as well as opportunities for the Central Intelligence Agency to establish and maintain cultural political and institutional linkages between the United States and Asia during the Cold War Cinema and the Cultural Cold War reanimates this almost forgotten history of cinema and the film industry in Asia

Violence and War in Culture and the Media Athina Karatzogianni, 2013-06-17 This edited volume examines theoretical and empirical issues relating to violence and war and its implications for media culture and society Over the last two decades there has been a proliferation of books films and art on the subject of violence and war However this is the first volume that offers a varied analysis which has wider implications for several disciplines thus providing the reader with a text that is both multi-faceted and accessible This book introduces the current debates surrounding this topic through five particular lenses the historical involves an examination of historical patterns of the communication of violence and war through a variety of sources the cultural utilises the cultural studies perspective to engage with issues of violence visibility and spectatorship the sociological focuses on how terrorism violence and war are remembered and negotiated in the public sphere the political offers an exploration into the politics of assigning blame for war the influence of psychology on media actors and new media political communication issues in relation to the state and the media the gender studies perspective provides an analysis of violence and war from a gender studies viewpoint Violence and War in Culture and the Media will be of much interest to students of war and conflict studies media and communications studies sociology security studies and political science

Madness in Cold War America Alexander Dunst, 2016-08-19 This book tells the story of how madness came to play a

prominent part in America's political and cultural debates. It argues that metaphors of madness rise to unprecedented popularity amidst the domestic struggles of the early Cold War and become a pre-eminent way of understanding the relationship between politics and culture in the United States. In linking the individual psyche to society, psychopathology contributes to issues central to post-World War II society: a dramatic extension of state power, the fate of the individual in bureaucratic society, the political function of emotions, and the limits to admissible dissent. Such vocabulary may accuse opponents of being crazy. Yet at stake is a fundamental error of judgment for which madness provides welcome metaphors across US diplomacy and psychiatry, social movements, and criticism literature and film. In the process, major parties and whole historical eras, literary movements, and social groups are declared insane. Reacting against violence at home and war abroad, countercultural authors oppose a sane madness to irrational reason, romanticizing the wisdom of the schizophrenic and paranoia's superior insight. As the Sixties give way to a plurality of lifestyles, an alternative vision arrives of a madness now become so widespread and ordinary that it may finally escape pathology.

A Companion to Film Comedy Andrew Horton, Joanna E. Rapf, 2015-12-14. A wide-ranging survey of the subject that celebrates the variety and complexity of film comedy from the silent days to the present, this authoritative guide offers an international perspective on the popular genre that explores all facets of its formative social, cultural, and political context. A wide-ranging collection of 24 essays exploring film comedy from the silent era to the present. International in scope, the collection embraces not just American cinema, including Native American and African American, but also comic films from Europe, the Middle East, and Korea. Essays explore sub-genres, performers, and cultural perspectives such as gender, politics, and history, in addition to individual works. Engages with different strands of comedy, including slapstick, romantic, satirical, and ironic. Features original entries from a diverse group of multidisciplinary international contributors.

Racial Stigma on the Hollywood Screen from World War II to the Present Brian Locke, 2009-11-23. *Racial Stigma on the Hollywood Screen from WWII to the Present* charts how the dominant white and black binary of American racial discourse influences Hollywood's representation of the Asian. The *Orientalist* buddy film draws a scenario in which two buddies, one white and one black, transcend an initial hatred for one another by joining forces against a foreign Asian menace. Alongside an analysis of multiple genres of film, Brian Locke argues that this triangulated rendering of race ameliorates the longstanding historical contradiction between US democratic ideals and white America's persistent domination over blacks.

Killing the Indian Maiden M. Marubbio, 2006-12-15. *Killing the Indian Maiden* examines the fascinating and often disturbing portrayal of Native American women in film. M. Elise Marubbio examines the sacrificial role in which a young Native woman allies herself with a white male hero and dies as a result of that choice. In studying thirty-four Hollywood films from the silent period to the present, she draws upon theories of colonization, gender, race, and film studies to ground her analysis in broader historical and sociopolitical context and to help answer the question: What does it mean to be an American? The book reveals a cultural iconography embedded in the American psyche. As

such the Native American woman is a racialized and sexualized other A conquerable body she represents both the seductions and the dangers of the American frontier and the Manifest Destiny of the American nation to master it

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