

CONTENTS

<i>Preface</i> • xi	
Introduction	1
1 From Counterculture to Counterrevolution, 1967–1971	17
1. Alienation and Rebellion • 18	
2. Feminism, Black Radicalism, Student Rebellion • 27	
3. The Hollywood Counterrevolution • 37	
2 Crisis Films	49
1. Disaster Films • 52	
2. Metaphors of Fear • 57	
3. Francis Coppola and the Crisis of Patriarchy • 65	
3 Genre Transformations and the Failure of Liberalism	76
1. Western, Detective, Musical • 77	
2. Social Problem Films • 87	
3. Conspiracy Films • 95	
4 Class, Race, and the New South	106
1. The Hollywood Working Class • 109	
2. Representations of Blacks • 121	
3. The New South • 129	
5 The Politics of Sexuality	136
1. The Position of Women • 137	
2. From a Male Point of View: Men's Movies and the Return of Romance • 149	
3. The Family and the New Sexuality • 157	

6 Horror Films	168
1. The Occult • 170	
2. Monsters • 179	
3. Brian De Palma and the Slash and Gash Cycles • 185	
7 Vietnam and the New Militarism	194
1. Debating Vietnam • 197	
2. The Military Rehabilitated • 206	
3. The New Militarism • 210	
8 Return of the Hero: Entrepreneur, Patriarch, Warrior	217
1. The Triumph of Individualism—From Man to Superman • 219	
2. George Lucas's Strategic Defense Initiatives • 228	
3. The Leadership Principle—From Movie Brats to Movie Moguls • 236	
9 Fantasy Films	244
1. Technophobia • 245	
2. Dystopias • 254	
3. At Home with Steven Spielberg • 258	
10 The Politics of Representation	266
1. On the Left Edge of Hollywood • 268	
2. Within the Hollywood Codes: Political Films • 274	
3. Beyond Hollywood: The Independent Sector • 282	
Conclusion: Film and Politics	288
<i>Postface</i> • 297	
<i>Appendix</i> • 303	
<i>Notes</i> • 311	
<i>Selected Bibliography</i> • 321	
<i>Index</i> • 325	