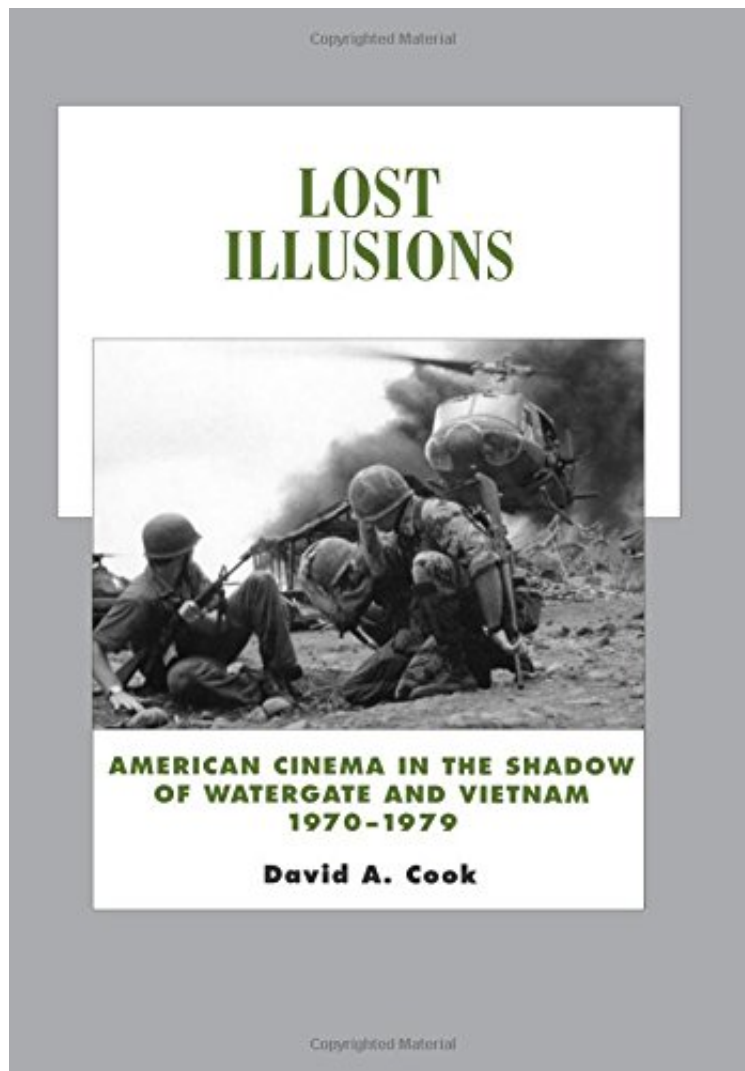


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(History of the American Cinema)

Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970-1979 (History of the American Cinema)

David A. Cook

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David A. Cook : *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970-1979* (History of the American Cinema) before purchasing it in order to gage whether or not it would be worth my time, and all praised *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970-1979* (History of the American Cinema):

1 of 1 people found the following review helpful. A Must Have By SilentFilms10I have written about another volume

(1940s) of the series. As a result, this is really just a repeat - "If you are deeply interested in film history, then this is a MUST." Not easy reading but a resource that one will be used over and over again whenever a thought or question about movies ever come forth. As this deals with the 70s, it can easily be kept as a stand alone for the decade. However, if the rest of the series can be obtained, then one will definitely want to do so as it will only serve to enhance the collection of any film devotee. 7 of 7 people found the following review helpful. Indispensable for Film Fans or Students
By J. Merritt This is a fascinating text, worth five graduate courses on the subject. I'm amazed that it hasn't gotten more attention from reviewers here on . The text is light on critical discussions of the films of the decade, but that isn't really the point. Cook's objective is to examine the social, economic, and technical contexts in which films were made in the 1970's, and from that perspective he does an amazingly comprehensive job. From the impact of cultural and political movements, to the recession that almost crippled the industry in the early 1970's, to technological advances, to the rise of the auteur, to the major players and genres, to the emergence of the blockbuster mentality, Cook thoroughly reviews a decade that saw some of the greatest sea changes in how movies are made. Rather than a lot of theory or critique, you come away with an insider's sense of what filmmaking in the 1970's really meant. A must-read for anyone interested in this period in cinema history or who-like me-grew up in this decade. 0 of 1 people found the following review helpful. Book for class
By Jenny I needed this book for class, it arrived quickly and in perfect condition It really gives a perfect representation of American Cinema

The American film industry transformed itself during the 1970s: a new order emerged out of the chaos of the former studio system. A new rating system freed directors to explore serious subjects but allowed for the expansion of exploitation films as well. So while unprecedented social and political commentary emanated from the film-school-trained "New Hollywood" auteurs, the bigger change was the major studios' embrace of sensationalist content, mass advertising, and saturation booking. The methods of fringe exploitation producers became the norm. Some of the films discussed in this book include: Five Easy Pieces, Chinatown, Carnal Knowledge, Straw Dogs, A Clockwork Orange, Mean Streets, The Conversation, Nashville, Shampoo, Taxi Driver, and Apocalypse Now.

"Lost Illusions refers to the mid-1990s derailment of a cinema of great promise by a blockbuster mentality in Hollywood in the wake of Jaws and Star Wars. The 'art' cinema of Penn, Kubrick, Peckinpah, and Altman gave way to the 'event' cinema of Lucas and Spielberg. Cook's argument is not new, but he documents it well and presents it effectively in a discussion that ranges from cross-marketing techniques (book and record tie-ins, t-shirts, toys), the shift of studios from production to distribution, and tax shelter deals, to the rise of the agent and gross participation deals. Cook excels at industry analysis. Fine chapters by Douglas Gomery on exhibition, William Rothman on documentary, and Robin Blaetz on avant-garde films round out the book."--"Choice From the Inside Flap"
David Cook's *Lost Illusions* is an excellent account of Hollywood in the 1970s a decade of social upheaval around the world and major transformation in the U.S. movie industry. His book overflows with useful data, and his lucid account of mainstream entertainment is nicely supplemented by the special chapters by other scholars: Douglas Gomery on exhibition, William Rothman on documentaries, and Robin Blaetz on the avant-garde." James O. Naremore, author of *More than Night: Film Noir in Its Contexts* "A book of impressive research which eschews vague impressions for a rigorous look at industry documents and publications, among other sources of information. . . . The breakthrough in Cook's study comes primarily from the ways he figures the interrelation of the two key developments in 1970s American film around auteurism and industry reconsideration. . . . David Cook's volume is a studding addition to the series." Dana Polan, *Film Quarterly*