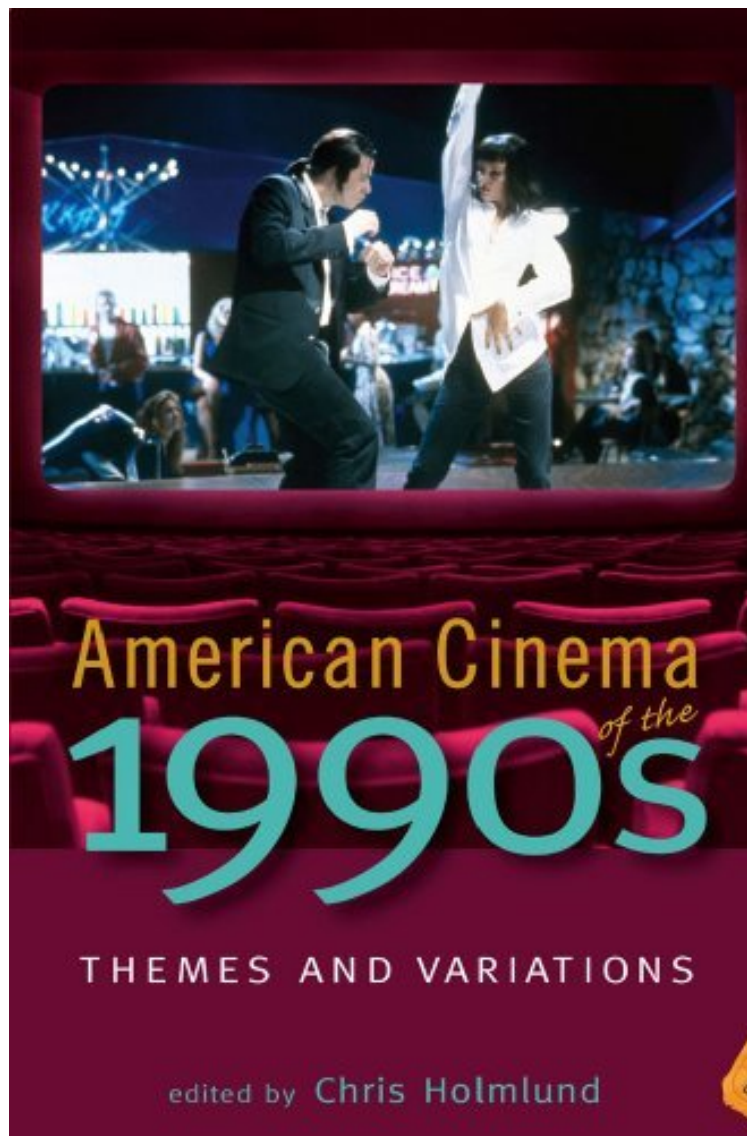


American Cinema of the 1990s (Screen Decades: American Culture/American Cinema)

Chris Holmlund, Krin Gabbard, Linda Mizejewski, Sharon Willis, Amy Villarejo, Chuck Kleinhans, Diane Waldman, Timothy Shary, Debra White-Stanley, Caryl Flinn, Joseacute; Capino
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Chris Holmlund, Krin Gabbard, Linda Mizejewski, Sharon Willis, Amy Villarejo, Chuck Kleinhans, Diane Waldman, Timothy Shary, Debra White-Stanley, Caryl Flinn, Joseacute; Capino : American Cinema of the 1990s (Screen Decades: American Culture/American Cinema) before purchasing it in order to gage whether or not it would be worth my time, and all praised American Cinema of the 1990s (Screen Decades: American Culture/American Cinema):

0 of 0 people found the following review helpful. It's OkayBy funnymememanThere's plenty to learn from this collection of essays; however, I would not consider it to be the most educational thing I've read. I was concerned at the lack of copyediting, with every essay containing an overabundance of grammatical errors and simplistic word choice (or the occasional improper attempt at a complex term). Many of the points made seemed to be quite a stretch to fit the authors' arguments. The essays lacked a common ground of academic quality, making it difficult to appreciate a cover-to-cover read. Having said that, it's not without some merit in that it provides a nice historical and political background for the years it addresses and sheds some light on lesser-known films of the decade.

With the U.S. economy booming under President Bill Clinton and the cold war finally over, many Americans experienced peace and prosperity in the nineties. Digital technologies gained popularity, with nearly one billion people online by the end of the decade. The film industry wondered what the effect on cinema would be. The essays in American Cinema of the 1990s examine the big-budget blockbusters and critically acclaimed independent films that defined the decade. The 1990s' most popular genre, action, channeled anxieties about global threats such as AIDS and foreign terrorist attacks into escapist entertainment movies. Horror films and thrillers were on the rise, but family-friendly pictures and feel-good romances netted big audiences too. Meanwhile, independent films captured hearts, engaged minds, and invaded Hollywood: by decade's end every studio boasted its own "art film" affiliate.