

MA3014: The Hollywood Renaissance 1966 - 1981

[View Online](#)

Alan J Pakula, *Klute*, Warner Home Video, 2002

<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2131438920002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&tab=tab2&query=any,contains,Klute&sortby=rank&offset=0>

Arthur Penn, *Bonnie and Clyde*, Warner Bros. Entertainment Inc., 2008

<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2130161950002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_ALL&adaptor=Local%20Search%20Engine&tab=tab1&query=any,contains,Bonnie%20and%20Clyde&sortby=rank&offset=0>

—, *Night Moves*, Warner Home Video, 2005

<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2129273720002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_ALL&adaptor=Local%20Search%20Engine&tab=tab1&query=any,contains,Night%20Moves&sortby=rank&offset=0>

Benjamin Wiggins, '“You Talkin’ Revolution, Sweetback”: On Sweet Sweetback’s Baadasssss Song and Revolutionary Filmmaking’, *Black Camera*, 4.1 (2012), pp. 28–52

<<https://muse.jhu.edu/article/488215>>

Beuka, Robert, 'Retrospectives "Just One... "Plastics"': Suburban Malaise, Masculinity, and Oedipal Drive In', *Journal of Popular Film and Television*, 28.1 (2000), pp. 12–21, doi:10.1080/01956050009602817

Bonnie and Clyde (1967), ITV London, 2013

<<https://learningonscreen.ac.uk/ondemand/index.php/prog/000C1B87?bcast=93033052>>

Buckland, Warren, 'The Film Editors Who Invented the Hollywood Renaissance: Ralph Rosenblum, Sam O’Steen and Dede Allen’s *Bonnie and Clyde* (1967)’, in *The Hollywood Renaissance: Revisiting American Cinema’s Most Celebrated Era*, ed. by Yannis Tzioumakis and Peter Kramer (Bloomsbury Academic, 2018), pp. 19–34

—, 'The Film Editors Who Invented the Hollywood Renaissance: Ralph Rosenblum, Sam O’Steen and Dede Allen’s *Bonnie and Clyde* (1967)’, in *The Hollywood Renaissance: Revisiting American Cinema’s Most Celebrated Era*, ed. by Yannis Tzioumakis and Peter Kramer (Bloomsbury Academic, 2018), pp. 19–34

<<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/>>

external/AbstractView/S9781501337901>

Corkin, Stanley, 'Vigilance!: Death Wish (1974), Taxidriver (1976), and Marathon Man (1976)', in *Starring New York: Filming the Grime and the Glamour of the Long 1970s* (Oxford University Press, 2011), pp. 134–61

Corrigan, Timothy, 'Auteurs and the New Hollywood', in *The New American Cinema* (Duke University Press, 1998), pp. 38–63 <<http://catdir.loc.gov/catdir/toc/fy035/97035210.html>>

Demme, and LaGravinese, *A Decade Under the Influence*, 2003

Dennis Hopper, *Easy Rider*, Columbia Tristar, 1999., 1969
<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2131446220002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&tab=tab2&query=any,contains,Easy%20Rider&sortby=rank&offset=0>

Diner, Hasia, 'The Right Film at the Right Time: Hester Street as a Reflection of Its Era', in *The Modern Jewish Experience in World Cinema* (Brandeis University Press, 2011), pp. 98–105

Dixon, Wheeler, 'Re-Visioning the Western: Code, Myth, and Genre in Peckinpah's *The Wild Bunch*', in *Sam Peckinpah's The Wild Bunch* (Cambridge University Press, 1999)

Easy Rider (1969), 5Spike, 2018
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/0009B86D?bcast=126755676>>

Elsaesser, Thomas, 'The Pathos of Failure: Notes on the Unmotivated Hero', in *The Last Great American Picture Show: New Hollywood Cinema in the 1970s* (Amsterdam University Press, 2004), pp. 279–92

—, 'The Pathos of Failure: Notes on the Unmotivated Hero', in *The Last Great American Picture Show: New Hollywood Cinema in the 1970s* (Amsterdam University Press, 2004), pp. 279–92
<<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9789048503681>>

Francis Ford Coppola, *The Conversation*, Buena Vista., n.d.
<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2123496330002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&tab=tab2&query=any,contains,The%20Conversation&sortby=rank&offset=0>

George Lucas, *American Graffiti*, Universal, 2003
<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2131736680002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&tab=tab2&query=any,contains,American%20Graffiti&sortby=rank&offset=0>

Jaws (1975), ITV London, 2018

<<https://learningonscreen.ac.uk/ondemand/index.php/prog/01695B5D?bcast=128033543>>

John G Avildsen, Rocky, MGM Home Entertainment, 2007

<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2127112870002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_ALL&adaptor=Local%20Search%20Engine&tab=tab1&query=any,contains,Rocky&sortby=rank>

Kael, Pauline, 'Bonnie and Clyde', in Kiss Kiss Bang Bang (Calder & Boyars, 1970)

Kellner, Douglas, and Michael Ryan, 'Crisis Films', in Camera Politica: The Politics and Ideology of Contemporary Hollywood Film (Indiana University Press, 1990), pp. 49-65

Klute (1971), BBC1 London, 2015

<<https://learningonscreen.ac.uk/ondemand/index.php/prog/0008244F?bcast=114862715>>

Knight, Deborah, 'The Northwestern: "McCabe and Mrs. Miller"', in The Philosophy of the Western (University Press of Kentucky, 2010)

—, 'The Northwestern: "McCabe and Mrs. Miller"', in The Philosophy of the Western (University Press of Kentucky, 2010), pp. 241-57

<<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780813173856>>

Langford, Barry, 'American Graffiti', in America First: Naming the Nation in US Film (Routledge, 2007), pp. 157-76

—, 'American Graffiti', in America First: Naming the Nation in Us Film (Routledge, 2007), pp. 157-76

<<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203605912>>

Lucas, George, American Graffiti | Box of Broadcasts, 1973

<<https://learningonscreen.ac.uk/ondemand/index.php/prog/0009E039?bcast=88628096>>

Martin Scorsese, Taxi Driver, Columbia Tristar, 2004

<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2122639310002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&isFrbr=true&tab=tab2&query=any,contains,Taxi%20Driver&sortby=rank&offset=0>

Midnight Cowboy (1969), Channel 4, 2007

<<https://learningonscreen.ac.uk/ondemand/index.php/prog/001B58EB?bcast=28012212>>

Mike Nichols, The Graduate, Optimum Releasing, 2008

<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2122678100002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_ALL&adaptor=Local%20Search%20Engine&tab=tab1&query=any,contains,the%20graduate&sortby=rank&offset=0>

Motley, Clay, 'Fighting for Manhood: Rocky and Turn-of-the-Century Antimodernism', *Film & History: An Interdisciplinary Journal of Film and Television Studies*, 35.2 (2005), pp. 60-66, doi:10.1353/flm.2005.0051

Nystrom, Derek, 'The New Hollywood', in *The Wiley-Blackwell History of American Film* (Wiley-Blackwell, 2012), doi:10.1002/9780470671153.wbhaf062

Ortega Murphy, Bren, and Jeffery Scott Harder, '1960s Counterculture and the Legacy of American Myth: A Study of Three Films | Canadian Review of American Studies', *Canadian Review of American Studies*, 1993

Patzig, Johannes, 'The Crisis of Americanism in Hollywood's Paranoia Films of the 1970s: The Conversation, Chinatown and Three Days of the Condor', *PhiN: Philologie Im Netz*, 2007, pp. 32-66 <<http://web.fu-berlin.de/phin/phin40/p40t2.htm>>

Polanski, Roman, *Chinatown* | Box of Broadcasts, 1974
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/0000EA1A?bcast=124626718>>

Ray, Robert B., 'The Left and Right Cycles', in *A Certain Tendency of the Hollywood Cinema, 1930-1980* (Princeton University Press, 1985), pp. 296-325
<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2129853910002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_ALL&adaptor=Local%20Search%20Engine&tab=tab1&query=any,contains,A%20Certain%20Tendency%20of%20the%20Hollywood%20Cinema,%201930-1980&sortby=rank&offset=0>

Reds (1981), ITV3, 2010
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/0019D28E?bcast=55433518>>

Robert Altman, McCabe and Mrs. Miller, Warner Brothers, 2003
<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2130174770002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&tab=tab2&query=any,contains,McCabe%20&%20Mrs%20Miller,AND&sortby=rank&mode=advanced&offset=0>

Rocky (1976), Channel 5, 2013
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/000A09B9?bcast=94323508>>

Roman Polanski, *Chinatown*, Paramount, 2007
<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2124607250002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&isFrbr=true&tab=tab2&query>

=any,contains,Chinatown&sortby=date&facet=frbrgroupid,include,298672398&offset=0>

Silver, Joan Micklin, Hester Street | Kanopy, 1975
<<https://rhul.kanopy.com/video/hester-street>>

Steven Spielberg, Jaws, Universal, 2005
<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2122739890002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&isFrbr=true&tab=tab2&query=any,contains,jaws&sortby=date&facet=frbrgroupid,include,1519226656&offset=0>

Sweet Sweetback's Baadasssss Song, 1971

Sylvia Shin Huey Chong, 'Restaging the War: "The Deer Hunter" and the Primal Scene of Violence', Cinema Journal, 44.2 (2005)
<https://www.jstor.org/stable/3661096?seq=1#metadata_info_tab_contents>

Symmons, Tom, 'Having Our Cake and Eating It: The Dirty Dozen (1967), the World War II Combat Film, and the Vietnam War', in The New Hollywood Historical Film: 1967-78 (Palgrave Macmillan, 2016), pp. 87-124
<<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781137529305>>

Taxi Driver (1976), FilmFour, 2015
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/086F644D?bcast=116606069>>

The Conversation (1974), FilmFour, 2012
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/000191F3?bcast=82899187>>

The Deer Hunter (1978), ITV4, 2016
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/00083095?bcast=123153172>>

The Dirty Dozen (1967), ITV4, 2011
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/0018B55C?bcast=75762920>>

The Exorcist (1973), ITV4, 2012
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/004E9CFC?bcast=90352444>>

The Graduate (1967), ITV3, 2014
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/00004089?bcast=109476695>>

The Wild Bunch (1969), ITV4, 2015
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/000E3533?bcast=116683240>>

Truffaut, François, *Shoot the Pianist*, 1960

Warren Beatty, *Reds*, Paramount, 2007

<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2125101490002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&tab=tab2&query=any,contains,Reds&sortby=rank&offset=0>

Webb, Lawrence, 'Cinema and Crisis in the Entrepreneurial City', in *The Cinema of Urban Crisis: Seventies Film and the Reinvention of the City* (Amsterdam University Press, 2014), iv

—, 'Cinema and Crisis in the Entrepreneurial City', in *The Cinema of Urban Crisis: Seventies Film and the Reinvention of the City* (Amsterdam University Press, 2014)
<<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1901123>>

Wheeler, Dixon W., 'Re-Visioning the Western: Code, Myth, and Genre in Peckinpah's "The Wild Bunch"', in Sam Peckinpah's 'The Wild Bunch' (n.d.), pp. 155–74
<<https://hdl.handle.net/2027/fulcrum.w6634404z>>

William Friedkin, *The Exorcist*, Warner, 1999

<https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2123016400002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&isFrbr=true&tab=tab2&query=any,contains,The%20Exorcist&sortby=date&facet=frbrgroupid,include,1288049150&offset=0>