The End of Cinema As We Know It and I Feel ...: An Introduction to a Book on Nineties American Film
Movies, Money, and History
The Blockbuster: Everything Connects, but Not Everything Goes
Those Who Disagree Can Kiss Jack Valenti's Ass
The Hollywood History Business
The Man Who Wanted to Go Back
Things American (Sort Of)
"American" Cinema in the 1990s and Beyond: Whose Country's Filmmaking Is It Anyway?
Marketing Marginalized Cultures: The Wedding Banquet, Cultural Identities, and Independent Cinema of the 1990s
Hollywood Redux: All about My Mother and Gladiator
Four Key Films
The Zen of Masculinity--Rituals of Heroism in The Matrix
Ikea Boy Fights Back: Fight Club, Consumerism, and the Political Limits of Nineties Cinema
The Blair Witch Project, Macbeth, and the Indeterminate End
Empire of the Gun: Steven Spielberg's Saving Private Ryan and American Chauvinism
Saving Private Ryan Too Late
Pictures and Politics
The Confusions of Warren Beatty
Movie Star Presidents
The Fantasy Image: Fixed and Moving
Men with Guns: The Story John Sayles Can't Tell
The End of Chicano Cinema
The End of Masculinity As We Know It
Being Keanu
Woody Allen, "the Artist," and "the Little Girl"
Affliction: When Paranoid Male Narratives Fail
The Phallus UnFetished: The End of Masculinity As We Know It in Late-1990s "Feminist" Cinema
Bodies at Rest and in Motion
Bods and Monsters: The Return of the Bride of Frankenstein
Having Their Cake and Eating It Too: Fat Acceptance Films and the Production of Meaning
Independents
A Rant
The Case of Harmony Korine
Where Hollywood Fears to Tread: Autobiography and the Limits of Commercial Cinema
Smoke 'til You're Blue in the Face
Not Films Exactly