

Contents

Introduction — 1

Chapter 1

Easy Riders, Lost Selves: Countercultural Whiteness and the Politics of Expressivity — 19

- 1.1 “The Revolution Must Be Cultural”: Identity Crisis and the Countercultural Self — 21
- 1.2 Long Hair, Black Skin: White Masculinity and Countercultural Identity — 27
- 1.3 “Flooded By Emotion”: Affective Deficits and the Turn to Feeling — 33
- 1.4 Losing Control: Jack Nicholson and the Politics of Expressivity — 37
- 1.5 A Common Ground: The New Left, the New Right, and the Libertarian Bridge — 44

Chapter 2

Countercultural Fantasies of Untamed Motion — 50

- 2.1 “Discovering and Inventing as One Goes Along”: Movement and Expressivity from Gestalt Therapy to Location Shooting — 52
- 2.2 Fantasies of Untamed Motion on the Open Road — 61
 - 2.2.1 Hip, not White: *Bonnie and Clyde* and Countercultural Agency — 62
 - 2.2.2 Spiritual Freedom: *The Getaway* and Countering the Counterculture — 72
- 2.3 Fantasies of Untamed Motion in the City in Crisis — 86
 - 2.3.1 “Perhaps It’s Too Real”: The Curious Case against *Across 110th Street* — 87
 - 2.3.2 Racial Realism and Affective Policing: *The French Connection* and the Counterculturalization of the Crime Thriller — 92

Chapter 3

Countercultural Fantasies of Emotional Truth — 109

- 3.1 “Digging into the Self”: Authenticity and Expressivity from Holden Caulfield to Auteur Theory — 111
- 3.2 Male Alienation, Female Ignorance, and New Hollywood’s True Feelings — 125
 - 3.2.1 Intersections of Authenticity: In the Underbelly of *Five Easy Pieces* — 126
 - 3.2.2 Not Looking for Freedom: The Inner Wastelands of *Wanda* — 141

- 3.3 Sex Work, Men's Liberation, and New Hollywood's Failures of Feeling — 151
 - 3.3.1 "I Have Never Felt that Before": Losing Control and Falling in Love in *Klute* — 152
 - 3.3.2 The Truth about Men: *Carnal Knowledge* and the (Gender) Trouble with Authenticity — 165

Chapter 4

The Countercultural Romance of Madness — 177

- 4.1 "A Form of Vision": The Romance of Madness from Antipsychiatry to Method Acting — 180
- 4.2 Exorcisms and Lobotomies: Social Breakdown and Individual Breakthrough in the Mid-1970s — 190
 - 4.2.1 Believing in Affect: *The Exorcist* and Madness as Breakdown — 191
 - 4.2.2 "Being Sane in Insane Places": *One Flew over the Cuckoo's Nest* and Madness as Breakthrough — 202
- 4.3 The Writing on the Wall of 1976: Three Showdowns and an Open Ending — 211

Films — 231

Works Cited — 232

Index — 251