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	Nota di contenuto	Introduction : screening Nigeria -- "The Nigeria solution" : creative destruction and the making of a media capital -- Enugu in technicolor : independent production in late-colonial Nigeria -- Ends and beginnings : rebuilding the big screen -- Exhibiting Nollywood (and Hollywood) : multiplexes, amusement parks, and the economy of experiences in today's Nigeria -- Conclusion : "affective ambience" : New Nollywood and the persistence of Disneyfication.
	Sommario/riassunto	Cinematic Independence traces the emergence, demise, and rebirth of big-screen film exhibition in Nigeria. Film companies flocked to Nigeria in the years following independence, beginning a long history of interventions by Hollywood and corporate America. The 1980s and 1990s saw a shuttering of cinemas, which were almost entirely replaced by television and direct-to-video movies. However, after 1999, the exhibition sector was revitalized with the construction of multiplexes. Cinematic Independence is about the periods that straddle this disappearing act: the immediate decades bracketing independence in 1960, and the years after 1999. At stake is the Nigerian postcolony's role in global debates about the future of the movie theater. That it was eventually resurrected in the flashy form of the multiplex is not simply

an achievement of commercial real estate, but also a testament to cinema's persistence-its capacity to stave off annihilation or, in this case, come back from the dead.