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# Download Free Film Independent American Of Rise The Outsiders Of Cinema

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**KEY=OF - KENYON SHANNON**

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**CINEMA OF OUTSIDERS**

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**THE RISE OF AMERICAN INDEPENDENT FILM**

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**NYU Press** *Henry Jenkins at Authors@Google (video)* Henry Jenkins's pioneering work in the early 1990s promoted the idea that fans are among the most active, creative, critically engaged, and socially connected consumers of popular culture and that they represent the vanguard of a new relationship with mass media. Though marginal and largely invisible to the general public at the time, today, media producers and advertisers, not to mention researchers and fans, take for granted the idea that the success of a media franchise depends on fan investments and participation. Bringing together the highlights of a decade and a half of groundbreaking research into the cultural life of media consumers, *Fans, Bloggers, and Gamers* takes readers from Jenkins's progressive early work defending fan culture against those who would marginalize or stigmatize it, through to his more recent work, combating moral panic and defending

*Goths and gamers in the wake of the Columbine shootings. Starting with an interview on the current state of fan studies, this volume maps the core theoretical and methodological issues in Fan Studies. It goes on to chart the growth of participatory culture on the web, take up blogging as perhaps the most powerful illustration of how consumer participation impacts mainstream media, and debate the public policy implications surrounding participation and intellectual property.*

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## **A COMPANION TO AMERICAN INDIE FILM**

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**John Wiley & Sons** *A Companion to American Indie Film* features a comprehensive collection of newly commissioned essays that represent a state-of-the-art resource for understanding key aspects of the field of indie films produced in the United States. Takes a comprehensive and fresh new look at the topic of American indie film Features newly commissioned essays from top film experts and emerging scholars that represent the state-of-the-art reference to the indie film field Topics covered include: indie film culture; key historical moments and movements in indie film history; relationships between indie film and other indie media; and issues including class, gender, regional identity and stardom in in the indie field Includes studies of many types of indie films and film genres, along with various filmmakers and performers that have come to define the field

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## **INDIE**

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### **AN AMERICAN FILM CULTURE**

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**Columbia University Press** *America's independent films often seem to defy classification. Their strategies of storytelling and representation range from raw, no-budget projects to more polished releases of Hollywood's "specialty" divisions. Yet understanding American indies involves more than just considering films. Filmmakers, distributors, exhibitors, festivals, critics, and audiences all shape the art's identity, which is always understood in relation to the Hollywood mainstream. By locating the American indie film in the historical context of the "Sundance-Miramax" era (the mid-1980s to the end of the 2000s), Michael Z. Newman considers indie cinema as an alternative American film culture. His work isolates patterns of character and realism, formal play, and oppositionality and the functions of the festivals, art houses, and critical media promoting them. He also accounts for the power of audiences to identify indie films in distinction to mainstream Hollywood and to seek socially emblematic characters and playful form in their narratives. Analyzing films such as *Welcome to the Dollhouse* (1996), *Lost in Translation* (2003), *Pulp Fiction* (1994), and *Juno* (2007), along with the work of Nicole Holofcener, Jim Jarmusch, John Sayles, Steven Soderbergh, and the Coen brothers, Newman investigates the conventions that cast indies as culturally legitimate works of art. He binds these diverse works together within a cluster of distinct viewing strategies and invites a reevaluation of the difference of independent cinema and its relationship to class and taste culture.*

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## AMERICAN FILM AND POLITICS FROM REAGAN TO BUSH JR.

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**Manchester University Press** *Focusing on the two decades leading to the beginning of the 21st century, this collection examines central issues in American politics and society through the films of the period. Using everything from Oliver Stone to Disney, Clint Eastwood to John Sayles, Jurassic Park to Dumb and Dumber, the international array of authors explore a number of themes. These include: the cinematic views of political institutions; of politically significant places; of the projection of major issues such as gender, family, and race; and the cultural politics of the film makers themselves in America at the start of a new century.*

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## AMERICAN INDEPENDENT CINEMA

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### INDIE, INDIEWOOD AND BEYOND

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**Routledge** *The American independent sector has attracted much attention in recent years, an upsurge of academic work on the subject being accompanied by wider public debate. But many questions remain about how exactly independence should be defined and how its relationship might be understood with other parts of the cinematic landscape, most notably the Hollywood studios. Edited and written by leading authors in the field, American Independent Cinema: indie, indiewood and beyond offers an examination of the field through four sections that range in focus from broad definitions to close focus on particular manifestations of independence. A wide variety of examples are included but within a framework that offers insights into how these are related to one another. More specifically this collection offers: an account of recent developments as well as reviewing, reassessing and revising a number of central positions, approaches and arguments relating to various parts of the independent and/or indie sector. Individual case studies that range from the distinctive qualities of the work of established 'quality' filmmakers such as Wes Anderson, Steven Soderbergh and Rebecca Miller to studies of horror genre production at the more 'disreputable' end of the independent spectrum. Examples of the limits of independence available in some cases within Hollywood, including studies of the work of Stanley Kubrick and Hal Ashby. Case studies of under-researched areas in the margins of American independent cinema, including the Disney nature films and Christian evangelical filmmaking. A number of wider overview chapters that examine contemporary American independent cinema from a number of perspectives. Together, the chapters in the collection offer a unique contribution to the study of independent film in the United States. Contributors: Warren Buckland, Philip Drake, Mark Gallagher, Geoff King, Peter Krämer, Novotny Lawrence, James MacDowell, Claire Molloy, Michael Z. Newman, Alisa Perren, James Russell, Thomas Schatz, Michele Schreiber, Janet Staiger, Yannis Tzioumakis, Sarah Wharton*

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## PHILIPPINE CINEMA AND THE CULTURAL ECONOMY OF DISTRIBUTION

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**Springer** *This book explores the complex interplay of culture and economics in the context of Philippine cinema. It delves into the tension, interaction, and shifting movements between mainstream and independent filmmaking, examines the film distribution and exhibition systems, and investigates how existing business practices affect the sustainability of the independent sector. This book addresses the lack or absence of Asian representation in film distribution literature by supplying the much-needed Asian context and case study. It also advances the discourse of film distribution economy by expounding on the formal and semi-formal film distribution practices in a developing Asian country like the Philippines, where the thriving piracy culture is considered as 'normal,' and which is commonly depicted and discussed in existing literature. As such, this will be the first book that looks into the specifics of the Philippine film distribution and exhibition system and provides a historical grounding of its practices.*

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## THE BUSINESS OF ENTERTAINMENT [3 VOLUMES]

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**ABC-CLIO** *We love to be entertained. And today's technology makes that easier than ever. Listen to tunes while working out? No problem. Watch a movie on your cell phone? Can do. Get 450 channels of digital entertainment bounced off a satellite and into your vehicle—even while traveling through empty wastelands? Simple. But behind these experiences is a complex industry, dominated by a handful of global media conglomerates whose executives exert considerable influence over the artists and projects they bankroll, the processes by which products are developed, and the methods they use to promote and distribute entertainment. As this set shows, the industries in which commerce, art, and technology intersect are among the most fascinating in all of business. Entertainment is a high-stakes industry where stars are born and flame out in the blink of an eye, where multimillion dollar deals are made on a daily basis, and where cultural mores, for better or worse, are shaped and reinforced. The Business of Entertainment lifts the curtain to show the machinery (and sleight of hand) behind the films, TV shows, music, and radio programs we can't live without. The Business of Entertainment comprises three volumes, covering movies popular music, and television. But it's not all about stars and glitter—it's as much about the nuts and bolts of daily life in the industry, including the challenges of digitizing content, globalization, promoting stars and shows, protecting intellectual property, developing talent, employing the latest technology, and getting projects done on time and within budget. Challenges don't end there. There's also advertising and product placement, the power of reviews and reviewers, the cancerous spread of piracy, the battles between cable and satellite operators (and the threat to both from telephone companies), the backlash to promoting gangsta lifestyles, and more. Each chapter is written by an authority in the field, from noted scholars to entertainment industry professionals to critics to screenwriters to lawyers. The result is a fascinating mosaic, with each chapter a gem that provides insight into the industry that—hands down—generates more conversations on a daily basis than any*

other.

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## **HISTORICAL DICTIONARY OF AMERICAN CINEMA**

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**Scarecrow Press** *The Historical Dictionary of American Cinema provides broad coverage of the people, films, companies, techniques, themes, and genres that have made American cinema such a vital part of world cinema. This is done through a chronology, an introductory essay, a bibliography, and over 500 cross-referenced dictionary entries. This book is an excellent access point for students, researchers, and anyone wanting to know more about the history of American Cinema.*

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## **ENCYCLOPEDIA OF GENDER IN MEDIA**

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**SAGE** *The Encyclopedia of Gender in Media critically examines the role of the media in enabling, facilitating, or challenging the social construction of gender in our society.*

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## **INDIE, INC.**

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## **MIRAMAX AND THE TRANSFORMATION OF HOLLYWOOD IN THE 1990S**

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**University of Texas Press** *Indie, Inc. surveys Miramax's evolution from independent producer-distributor to studio subsidiary, chronicling how one company transformed not just the independent film world but the film and media industries more broadly. Miramax's activities had an impact on everything from film festival practices to marketing strategies, talent development to awards campaigning. Case studies of key films, including *The Piano*, *Kids*, *Scream*, *The English Patient*, and *Life is Beautiful*, reveal how Miramax went beyond influencing Hollywood business practices and motion picture aesthetics to shaping popular and critical discourses about cinema during the 1990s ... [and] looks at the range of Miramax-released genre films, foreign-language films, and English-language imports released over the course of the decade.*

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## **ACTING INDIE**

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## **INDUSTRY, AESTHETICS, AND PERFORMANCE**

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**Springer Nature** *This book illustrates the many ways that actors contribute to American independent cinema. Analyzing industrial developments, it examines the impact of actors as writers, directors, and producers, and as stars able to attract investment and bring*

visibility to small-scale productions. Exploring cultural-aesthetic factors, the book identifies the various traditions that shape narrative designs, casting choices, and performance styles. The book offers a genealogy of industrial and aesthetic practices that connects independent filmmaking in the studio era and the 1960s and 1970s to American independent cinema in its independent, indie, indiewood, and late-indiewood forms. Chapters on actors' involvement in the evolution of American independent cinema as a sector alternate with chapters that show how traditions such as naturalism, modernism, postmodernism, and Third Cinema influence films and performances.

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## THE OUTSIDERS

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**Pearson UK** *The struggle of three brothers to stay together after their parent's death and their quest for identity among the conflicting values of their adolescent society.*

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## INDIE CINEMA ONLINE

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**Rutgers University Press** *Indie Cinema Online investigates the changing nature of contemporary American independent cinema in an era of media convergence. Focusing on the ways in which modes of production, distribution, and exhibition are shifting with the advent of online streaming, simultaneous release strategies, and web series, this book analyzes sites such as SundanceTV, YouTube, Netflix, Hulu, and other online spaces as a means of redefining independent cinema in a digital era. Analyzing the intersections among cinema studies, cultural studies, and new media studies within contemporary convergence culture, author Sarah E.S. Sinwell looks at sites of media convergence that are often ignored within most studies of digital media. Emphasizing the ways in which the forms and technologies of media culture have changed during the age of convergence, this book analyzes contemporary production, distribution, and exhibition practices as a means of examining the changing meanings of independent cinema within digital culture.*

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## THE ART OF MOVIES

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**Nicolae Sfetcu** *Movie is considered to be an important art form; films entertain, educate, enlighten and inspire audiences. Film is a term that encompasses motion pictures as individual projects, as well as — in metonymy — the field in general. The origin of the name comes from the fact that photographic film (also called filmstock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist — motion pictures (or just pictures or "picture"), the silver screen, photoplays, the cinema, picture shows, flicks — and commonly movies.*

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## POST-CLASSICAL HOLLYWOOD

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### FILM INDUSTRY, STYLE AND IDEOLOGY SINCE 1945

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**Edinburgh University Press** *At the end of World War II, Hollywood basked in unprecedented prosperity. Since then, numerous challenges and crises have changed the American film industry in ways beyond imagination in 1945. Nonetheless, at the start of a new century Hollywood's worldwide dominance is intact - indeed, in today's global economy the products of the American entertainment industry (of which movies are now only one part) are more ubiquitous than ever. How does today's "Hollywood" - absorbed into transnational media conglomerates like NewsCorp., Sony, and Viacom - differ from the legendary studios of Hollywood's Golden Age? What are the dominant frameworks and conventions, the historical contexts and the governing attitudes through which films are made, marketed and consumed today? How have these changed across the last seven decades? And how have these evolving contexts helped shape the form, the style and the content of Hollywood movies, from Singin' in the Rain to Pirates of the Caribbean? Barry Langford explains and interrogates the concept of "post-classical" Hollywood cinema - its coherence, its historical justification and how it can help or hinder our understanding of Hollywood from the forties to the present. Integrating film history, discussion of movies' social and political dimensions, and analysis of Hollywood's distinctive methods of storytelling, Post-Classical Hollywood charts key critical debates alongside the histories they interpret, while offering its own account of the "post-classical." Wide-ranging yet concise, challenging and insightful, Post-Classical Hollywood offers a new perspective on the most enduringly fascinating artform of our age.*

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### EDITH WHARTON ON FILM

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**SIU Press** *"This full-length study, the first to examine the film adaptations of Wharton's fiction, covers seven films adapted from Wharton's works between 1930 and 2000 and the fifty-year gap in Wharton film adaptations. The study also analyzes Sophy Viner in The Reef as pre-Hollywood ingenue, characters in Twilight Sleep and The Children and the real Hollywood figures who might have inspired them, and The Sheik and racial stereotypes."--BOOK JACKET.*

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### PERFORMANCE IN THE CINEMA OF HAL HARTLEY

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**Cambria Press**

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## MEMENTO

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**Edinburgh University Press** *The book introduces Memento as an important independent film and uses it to explore relationships between "indie," arthouse and commercial mainstream cinema, independent film marketing practices and online fan communities. The book also locates Memento within debates around key film studies concepts such as genre, narrative and reception.*

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## JIM JARMUSCH

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**University of Illinois Press** *The first major English-language study of Jarmusch At a time when gimmicky, action-driven blockbusters ruled Hollywood, Jim Jarmusch spearheaded a boom in independent cinema by making low-budget films focused on intimacy, character, and new takes on classical narratives. His minimal form, peculiar pacing, wry humor, and blank affect have since been adopted by directors including Sophia Coppola, Hal Harley, Richard Linklater, and Wong Kar-Wai. Juan A. Suárez's Jim Jarmusch analyzes the director's work from three mutually implicated perspectives: in relation to independent filmmaking from the 1980s to the present; as a form of cultural production that appropriates existing icons, genres, and motifs; and as an instance of postmodern politics. A volume in the series Contemporary Film Directors, edited by James R. Naremore*

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## CINEMA OF OUTSIDERS

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### THE RISE OF AMERICAN INDEPENDENT FILM

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**NYU Press** *A deep dive into the emergence and success of independent filmmaking in America A Los Angeles Times Bestseller The most important development in American culture of the last two decades is the emergence of independent cinema as a viable alternative to Hollywood. Indeed, while Hollywood's studios devote much of their time and energy to churning out big-budget, star-studded event movies, a renegade independent cinema that challenges mainstream fare continues to flourish with strong critical support and loyal audiences. Cinema of Outsiders is the first and only comprehensive chronicle of contemporary independent movies from the late 1970s up to the present. From the hip, audacious early works of maverick David Lynch, Jim Jarmusch, and Spike Lee, to the contemporary Oscar-winning success of indie dynamos, such as the Coen brothers (Fargo), Quentin Tarantino (Pulp Fiction), and Billy Bob Thornton (Sling Blade), Levy describes in a lucid and accessible manner the innovation and diversity of American indies in theme, sensibility, and style. Documenting the socio-economic, political and artistic forces that led to the rise of American independent film, Cinema of Outsiders depicts the pivotal role of indie guru Robert Redford and his Sundance Film Festival in creating a showcase for indies, the function of film schools in supplying talent, and the continuous tension between indies and Hollywood as*

two distinct industries with their own structure, finance, talent and audience. Levy describes the major cycles in the indie film movement: regional cinema, the New York school of film, African-American, Asian American, gay and lesbian, and movies made by women. Based on exhaustive research of over 1,000 movies made between 1977 and 1999, Levy evaluates some 200 quintessential indies, including *Choose Me*, *Stranger Than Paradise*, *Blood Simple*, *Blue Velvet*, *Desperately Seeking Susan*, *Slacker*, *Poison*, *Reservoir Dogs*, *Gas Food Lodging*, *Menace II Society*, *Clerks*, *In the Company of Men*, *Chasing Amy*, *The Apostle*, *The Opposite of Sex*, and *Happiness*. *Cinema of Outsiders* reveals the artistic and political impact of bold and provocative independent movies in displaying the cinema of "outsiders"-the cinema of the "other America."

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## MOVING CAMERAS AND LIVING MOVIES

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Lulu.com

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## KEYFRAMES: POPULAR CINEMA AND CULTURAL STUDIES

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**Routledge** *Keyframes* introduces the study of popular cinema of Hollywood and beyond and responds to the transformative effect of cultural studies on film studies. The contributors rethink contemporary film culture using ideas and concerns from feminism, queer theory, 'race' studies, critiques of nationalism, colonialism and post-colonialism, the cultural economies of fandom, spectator theory, and Marxism. Combining a film studies focus on the film industry, production and technology with a cultural studies analysis of consumption and audiences, *Keyframes* demonstrates the breadth of approaches now available for understanding popular cinema. Subjects addressed include: \* Studying Ripley and the 'Alien' films \* Pedagogy and Political Correctness in Martial Arts cinema \* Judy Garland fandom on the net \* Stardom and serial fantasies: Thomas Harris's 'Hannibal' \* Tom Hanks and the globalization of stars \* Queer Bollywood \* Jackie Chan and the Black connection \* '12 Monkeys', postmodernism and urban space.

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## ART, POLITICS, AND COMMERCE IN CHINESE CINEMA

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**Hong Kong University Press** "Ying Zhu and Stanley Rosen have brought together some of the leading scholars and critics of Chinese cinema to rethink the political mutations, market manifestations, and artistic innovations that have punctuated a century of Chinese screen memories. From animation to documentary, history of the industry to cinematic attempts to recreate history, propaganda to piracy, the influx of Hollywood imports to Chinese-style blockbusters, *Art, Politics, and Commerce in Chinese Cinema* presents a fresh set of critical approaches to the field that should be required reading for scholars, students, and anyone interested in the past, present, and future of one of the most vibrant and dynamic film industries in the world."-Michael Berry, author, *Jia Zhangke's*

*"Hometown Trilogy" and A History of Pain "An excellent collection of articles that together offer a superb introduction to contemporary Chinese film studies."-Richard Pena, Program Director, Film Society of Lincoln Center "This is one of the most important, comprehensive, and profoundly important books about Chinese cinema. As correctly pointed out by the editors of the volume, understanding of the emerging film industry in China requires a systematic examination of arts, politics, and commerce of Chinese cinema. By organizing the inquiry of the Chinese film industry around its local and global market, politics, and film art, the authors place the current transformation of Chinese cinema within a large framework. The book has set a new standard for research on Chinese cinema. It is a must-read for students of arts, culture, and politics in China."-Tianjian Shi, Duke University Art politics, and commerce are intertwined everywhere, but in China the interplay is explicit, intimate, and elemental, and nowhere more so than in the film industry. Understanding this interplay in the era of market reform and globalization is essential to understanding mainland Chinese cinema. This interdisciplinary book provides a comprehensive reappraisal of Chinese cinema, surveying the evolution of film production and consumption in mainland China as a product of shifting relations between art, politics, and commerce. Within these arenas, each of the twelve chapters treats a particular history, development, genre, filmmaker or generation of filmmakers, adding up to a distinctively comprehensive rendering of Chinese cinema. The book illuminates China's changing state-society relations, the trajectory of marketization and globalization, the effects of China's start historical shifts, Hollywood's role, the role of nationalism, and related themes of interest to scholars of Asian studies, cinema and media studies, political science, sociology comparative literature and Chinese language. Ying Zhu is professor of cinema studies in the Department of Media Culture and co-coordinator of the Modern China Studies Program at the City University of New York, College of Staten Island. Stanley Rosen is director of the East Asian Studies Center and a professor of political science at the University of Southern California.*

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## **AMERICAN CULTURE IN THE 1990S**

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**Edinburgh University Press** *American Culture in the 1990s* focuses on the dramatic cultural transformations of the last decade of the millennium. Lodged between the fall of Communism and the outbreak of the War on Terror, the 1990s was witness to America's expanding influence across the world but also a period of anxiety and social conflict. National traumas such as the Los Angeles riots, the Oklahoma City bombing and the impeachment of President Clinton lend an apocalyptic air to the decade, but the book looks beyond this to a wider context to identify new voices emerging in the nation. This is one of the first attempts to bring together developments taking place across a range of different fields: from Microsoft to the Internet, from blank fiction to gangsta rap, from abject art to new independent cinema, and from postfeminism to posthumanism. Students of American culture and general readers will find this a lively and illuminating introduction to a complex and immensely varied decade. **Key Features**\*3 case studies per chapter featuring key texts, genres, writers and artists\*Chronology of 1990s American Culture\*Bibliographies for each chapter\*18 black

and white illustrations

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## LAW AND POPULAR CULTURE

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### A COURSE BOOK

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**Peter Lang** *This book explores the interface between law and popular culture, two subjects of enormous current importance and influence. Exploring how they affect each other, each chapter discusses a legally themed film or television show, such as Philadelphia or Dead Man Walking, and treats it as both a cultural and a legal text, illustrating how popular culture both constructs our perceptions of law, and changes the way that players in the legal system behave. Written without theoretical jargon, Law and Popular Culture: A Course Book is intended for use in undergraduate or graduate courses and can be taught by anyone who enjoys pop culture and is interested in law.*

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### EMMA ADAPTED

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### JANE AUSTEN'S HEROINE FROM BOOK TO FILM

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**Peter Lang** *This work of literary and film criticism examines all eight filmed adaptations of Jane Austen's Emma produced between 1948 and 1996 as vastly different interpretations of the source novel. Instead of condemning the movies and television specials as being «not as good as the book, » Marc DiPaolo considers how each adaptation might be understood as a valid «reading» of Austen's text. For example, he demonstrates how the Gwyneth Paltrow film Emma is both a romance and a female coming-of-age story, the 1972 BBC miniseries dramatizes Emma's world as claustrophobic and Emma herself as suffering from depression, and the modern-day teen comedy Clueless comes closest of all to bringing a feminist reading of the novel to the screen. Each version illuminates a different, legitimate way of reading the novel that is rewarding for Austen fans, scholars, and students alike.*

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### THE OXFORD HANDBOOK OF INDIGENOUS AMERICAN LITERATURE

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**Oxford Handbooks** *The Oxford Handbook of Indigenous American Literature is the most comprehensive and expansive critical handbook of Indigenous American literatures published to date.*

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### THE NEW WOMAN'S FILM

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## FEMME-CENTRIC MOVIES FOR SMART CHICKS

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**Taylor & Francis** *With the chick flick arguably in decline, film scholars may well ask: what has become of the woman's film? Little attention has been paid to the proliferation of films, often from the independent sector, that do not sit comfortably in either the category of popular culture or that of high art--films that are perhaps the corollary of the middle-brow novel, or "smart-chick flicks". This book seeks to fill this void by focusing on the steady stream of films about and for women that emerge out of independent American and European cinema, and that are designed to address an international female audience. The new woman's film as a genre includes narratives with strong ties to the woman's film of classical Hollywood while constituting a new distinctive cycle of female-centered films that in many ways continue the project of second-wave feminism, albeit in a modified form. Topics addressed include: The Bridges of Madison County (Clint Eastwood, 1995); the feature-length films of Nicole Holofcener, 1996-2013; the film roles of Tilda Swinton; Rachel Getting Married (Jonathan Demme, 2008); Blue Jasmine (Woody Allen, 2013); Frances Ha (Noah Baumbach, 2012), Belle (Amma Asante, 2013), Fifty Shades of Grey (Sam Taylor-Johnson, 2015) and Jane Campion's Top of the Lake (Sundance Channel, 2013-).*

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## THE ART AND CRAFT OF MOTION PICTURES: 25 MOVIES TO MAKE YOU FILM LITERATE

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**ABC-CLIO** *This volume can rightfully be called "a film school in a single book." Investigating and analyzing the elements and concepts of the creation of films, this book looks closely at 25 films that represent a wide range of styles and subjects • Examines films for both content and aesthetics, showing readers how to analyze film with a critical eye • Arms readers with an understanding of how films interact with other aspects of cinema and related disciplines and fields • Shows how filmmaking techniques are used to both tell stories and invoke reactions from viewers • Explains how great directors have revolutionized the art of filmmaking*

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## MOVIE-MADE JEWS

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## AN AMERICAN TRADITION

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**Rutgers University Press** *Movie-Made Jews focuses on a rich, usable American Jewish cinematic tradition. This tradition includes fiction and documentary films that make Jews through antisemitism, Holocaust indirection, and discontent with assimilation. It prominently features the unapologetic assertion of Jewishness, queerness, and alliances across race and religion. Author Helene Meyers shows that as we go to our local theater, attend a Jewish film festival, play a DVD, watch streaming videos, Jewishness becomes part of the multicultural mosaic rather than collapsing into a generic whiteness or being represented as a life apart. This*

*engagingly-written book demonstrates that a Jewish movie is neither just a movie nor for Jews only. With incisive analysis, Movie-Made Jews challenges the assumption that American Jewish cinema is a cinema of impoverishment and assimilation. While it's a truism that Jews make movies, this book brings into focus the diverse ways movies make Jews.*

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## **A COMPANION TO FILM COMEDY**

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**John Wiley & Sons** *A wide-ranging survey of the subject that celebrates the variety and complexity of film comedy from the 'silent' days to the present, this authoritative guide offers an international perspective on the popular genre that explores all facets of its formative social, cultural and political context A wide-ranging collection of 24 essays exploring film comedy from the silent era to the present International in scope, the collection embraces not just American cinema, including Native American and African American, but also comic films from Europe, the Middle East, and Korea Essays explore sub-genres, performers, and cultural perspectives such as gender, politics, and history in addition to individual works Engages with different strands of comedy including slapstick, romantic, satirical and ironic Features original entries from a diverse group of multidisciplinary international contributors*

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## **THE BLACK HOLE OF THE CAMERA**

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## **THE FILMS OF ANDY WARHOL**

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**Univ of California Press** *"One acclaimed filmmaker takes the measure of another! Murphy's candid and richly personal account of Andy Warhol's filmmaking is a brilliant contribution to our understanding of one of cinema's most original and prolific masters, exploring the artist's multiple forms of psychodrama with a filmmaker's insight and attention to detail. As more and more of the restored Warhol films become available, this book will remain an indispensable handbook for film historians and general moviegoers alike—especially because it is such a genuine pleasure to read."—David E. James, author of The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles. "Those of us who care about independent cinema have always struggled with Andy Warhol's massive oeuvre. At long last J.J. Murphy, who has spent a lifetime making contributions to independent cinema, has undertaken the Herculean task of helping us understand Warhol's development as a filmmaker. Murphy's precision, stamina, and passion are evident in this examination of an immense body of work—as is his ability to report what he has discovered in a readable and informative manner. The Black Hole of the Camera helps us to re-conceptualize Warhol's films not simply as mythic pranks, but as the diverse creations of a prolific and inventive film artist."—Scott MacDonald, author of A Critical Cinema: Interviews with Independent Filmmakers (5 vols.). "In his careful firsthand study of Andy Warhol's films, J. J. Murphy contributes to the ongoing revision of the enduring but misplaced perceptions of Warhol as a passive, remote, and one-dimensional artist. Murphy's discussions*

*of authorship, the relation of content to form, the role of "dramatic conflict," and the complexity of Warhol's camera work show these perceptions to be stubborn myths. The Black Hole of the Camera offers a clear sense of the nuances of Warhol's fascinating, prolific, and influential activities in filmmaking.*"—Reva Wolf, author of *Andy Warhol, Poetry, and Gossip in the 1960s*.

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## **MORE THAN A METHOD**

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## **TRENDS AND TRADITIONS IN CONTEMPORARY FILM PERFORMANCE**

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**Wayne State University Press** *Insightful, focused case studies of screen performance from diverse directors with a range of contemporary styles and approaches.*

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## **THE NEW ENCYCLOPEDIA OF SOUTHERN CULTURE**

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### **VOLUME 18: MEDIA**

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**Univ of North Carolina Press** *This volume of The New Encyclopedia of Southern Culture examines how mass media have shaped popular perceptions of the South--and how the South has shaped the history of mass media. An introductory overview by Allison Graham and Sharon Monteith is followed by 40 thematic essays and 132 topical articles that examine major trends and seminal moments in film, television, radio, press, and Internet history. Among topics explored are the southern media boom, beginning with the Christian Broadcast Network and CNN; popular movies, television shows, and periodicals that have shaped ideas about the region, including *Gone with the Wind*, *The Beverly Hillbillies*, *Roots*, and *Southern Living*; and southern media celebrities such as Oprah Winfrey, Truman Capote, and Stephen Colbert. The volume details the media's involvement in southern history, from depictions of race in the movies to news coverage of the civil rights movement and Hurricane Katrina. Taken together, these entries reveal and comment on the ways in which mass media have influenced, maintained, and changed the idea of a culturally unique South.*

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## **POSTWAR AMERICA**

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## **AN ENCYCLOPEDIA OF SOCIAL, POLITICAL, CULTURAL, AND ECONOMIC HISTORY**

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**Routledge** *From the outbreak of the Cold War to the rise of the United States as the last remaining superpower, the years following World War II were filled with momentous events and rapid change. Diplomatically, economically, politically, and culturally, the United States became a major influence around the globe. On the domestic front, this period witnessed some of the most turbulent and*

*prosperous years in American history. "Postwar America: An Encyclopedia of Social, Political, Cultural, and Economic History" provides detailed coverage of all the remarkable developments within the United States during this period, as well as their dramatic impact on the rest of the world. A-Z entries address specific persons, groups, concepts, events, geographical locations, organizations, and cultural and technological phenomena. Sidebars highlight primary source materials, items of special interest, statistical data, and other information; and Cultural Landmark entries chronologically detail the music, literature, arts, and cultural history of the era. Bibliographies covering literature from the postwar era and about the era are also included, as are illustrations and specialized indexes.*

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## **ADAPTATION AND THE NEW ART FILM**

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### **REMAKING THE CLASSICS IN THE TWILIGHT OF CINEMA**

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**Springer Nature** *Since the 1990s, the expropriation of canonical works of cinema has been a fundamental dimension of art-film exploration. Rainer Werner Fassbinder provides an early model of open adaptation of film classics, followed ever more boldly by the Coen Brothers, Chantal Akerman, Alex Carax, Todd Haynes, Florian Henckel von Donnersmarck, Baz Luhrmann, and Olivier Assayas. This book devotes chapters to each of these directors to examine how their films redeploy landmark precursors such as City Lights (1931), Citizen Kane (1941), Rome Open City (1945), All About Eve (1950), and Vertigo (1958) in order to probe our psychological, philosophical, and historical situations in a postmodern société du spectacle. In broadly diverse ways, each of these directors complicates received notions of the past and its representation, while probing the transformative media evolution and dislocation of the present, in film art and in society.*

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### **HAL HARTLEY**

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**University of Illinois Press** *"Since the late 1980s, Hal Hartley has challenged standards of realist narrative cinema with daring narrative constructions, character development, and the creation of an unconventional visual world. In this pioneering critical overview of his work and its cultural-historical context, Mark L. Berrettini discusses seven of Harley's feature films ... Drawing on journalism, theories of representation, narrative and genre, and cinema history, Berrettini discusses the absurdist-comedic representation of serious themes in Harley's films: impossible love, coincidence and human relations, extreme isolation, and the restrictions posed by gender norms. He notes how these themes reappear within framing narratives that shift from the seemingly mundane in Harley's earliest works to the vibrantly creative and fantastic in his later films. Employing close analysis and theories related to cinematic narrative and realism, the book considers aspects of American independent cinema and postwar European*

*cinema, antirealism, and minimalism. The volume concludes with a pair of in-depth interviews with the director from two distinct points in his career."--Back cover.*

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## **THE CINEMA OF TOM DICILLO**

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### **INCLUDE ME OUT**

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**Columbia University Press** *This volume considers for the first time in a single collection this acclaimed, award-winning director's entire oeuvre, addressing and analyzing themes such as identity, family, and masculinity, supported by in-depth coverage of the generic and aesthetic aspects of DiCillo's distinctive and influential film style. Through detailed chapters on each of DiCillo's feature films, presented here is a candid look behind-the-scenes of both the American independent film industry - from the No Wave movement of the 1980s, through the Indie boom of the 1990s, to the contemporary milieu - and the Hollywood studio system. This study documents the writing, production, and release of every DiCillo picture, each followed by an extensive Q&A with the director. Also featured are exclusive interviews and commentary with many cast members and collaborators, and members of legendary rock group, The Doors. Films covered include Johnny Suede, Living In Oblivion, Box of Moonlight, The Real Blonde, Double Whammy, Delirious, When You're Strange, and Down in Shadowland.*

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### **BATTLEGROUND**

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### **THE MEDIA**

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**Greenwood Publishing Group** *Provides an overview of the many debates and controversial topics currently connected with our media, providing context, definitions, notable programs, important media events and their historical significance, and future trends.*

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### **SANCTUARY CINEMA**

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### **ORIGINS OF THE CHRISTIAN FILM INDUSTRY**

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**NYU Press** *Winner of the Religious Communication Association Book of the Year Award for 2008 Sanctuary Cinema provides the first history of the origins of the Christian film industry. Focusing on the early days of film during the silent era, it traces the ways in which the Church came to adopt film making as a way of conveying the Christian message to adherents. Surprisingly, rather than separating themselves from Hollywood or the American entertainment culture, early Christian film makers embraced Hollywood cinematic*

*techniques and often populated their films with attractive actors and actresses. But they communicated their sectarian message effectively to believers, and helped to shape subsequent understandings of the Gospel message, which had historically been almost exclusively verbal, not communicated through visual media. Despite early successes in attracting new adherents with the lure of the film, the early Christian film industry ultimately failed, in large part due to growing fears that film would corrupt the church by substituting an American “civil religion” in place of solid Christian values and amidst continuing Christian unease about the potential for the glorification of images to revert to idolatry. While radio eclipsed the motion picture as the Christian communication media of choice by the 1920, the early film makers had laid the foundations for the current re-emergence of Christian film and entertainment, from Veggie Tales to The Passion of the Christ.*