

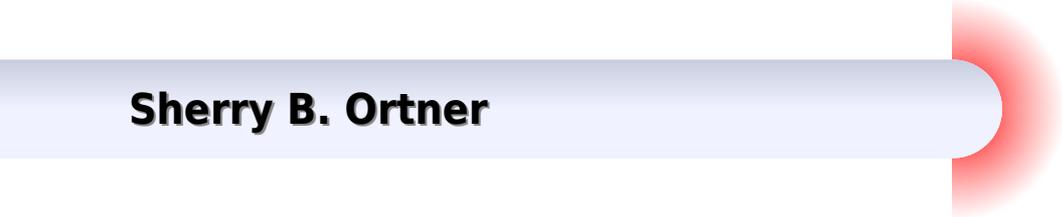
OUTSIDER FEATURES

*American Independent Films
of the 1980s*

RICHARD K. FERNCASE

Outsider Features American Independent Films Of The 1980s

Sherry B. Ortner



Outsider Features American Independent Films Of The 1980s:

Outsider Features Richard K. Ferncase, 1996-06-21 In the early 1980s serious American independent films including *Stranger Than Paradise*, *Blood Simple* and *She's Gotta Have It* attracted ever widening audiences culminating with Steven Soderbergh's award winning *sex lies and videotape*. This film which won the Cannes Film Festival's top award and took more than 30 million at the box office in the United States alone capped a remarkable decade for off-Hollywood filmmakers. *Outsider Features* takes an in-depth look at 10 of the most successful independent feature films made during this decade from John Sayles's seminal and groundbreaking *The Return of the Secaucus Seven* to Michael Moore's wry and irreverent *Roger Me*, the most lucrative non-music documentary ever made. *Outsider Features* offers accounts of the genesis of each film, complete synopses and critical analyses and biographies of each filmmaker.

Contemporary American Independent Film Chris Holmlund, Justin Wyatt, 2005 From *Easy Rider* to *The Blair Witch Project*, this book is a comprehensive examination of the independent film scene. Exploring the uneasy relationship between independent films and the major studios, the contributors trace the changing ideas and definitions of independent cinema and the diversity of independent film practices. They consider the ways in which indie films are marketed and distributed and how new technologies such as video, cable, and the internet offered new opportunities for filmmakers to produce and market independent films. Turning to the work of key auteurs such as John Sayles and Haile Gerima, contributors ask whether independent filmmakers can also be stars and consider how indie features like *Boys Don't Cry* and *Shopping for Fangs* address issues of gender, sexuality, and ethnicity normally avoided by Hollywood. For all students of film studies and American studies, this cultural journey through independent film history will be an absolute must-read.

Screening American Independent Film Justin Wyatt, W.D. Phillips, 2023-05-31 This indispensable collection offers 51 chapters, each focused on a distinct American independent film. *Screening American Independent Film* presents these films chronologically, addressing works from across more than a century (1915-2020), emphasizing the breadth and long duration of American independent cinema. The collection includes canonical examples as well as films that push against and expand the definitions of independence. The titles run from micro-budget films through marketing-friendly Indiewood projects from auteur-driven films and festival darlings to B-movies, genre pics, and exploitation films. The chapters also introduce students to different approaches within film studies, including historical and contextual framing, industrial and institutional analysis, politics and ideology, genre and authorship, representation, film analysis, exhibition and reception, and technology. Written by leading international scholars and emerging talents in film studies, this volume is the first of its kind. Paying particular attention to issues of diversity and inclusion for both the participating scholars and the content and themes within the selected films, *Screening American Independent Film* is an essential resource for anyone teaching or studying American cinema.

Acting Indie Cynthia Baron, Yannis Tzioumakis, 2020-01-29 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 indie and late indie 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 *American Films of the 70s* Peter Lev,2010-01-01 While the anti establishment rebels of 1969 s Easy Rider were morphing into the nostalgic yuppies of 1983 s The Big Chill Seventies movies brought us everything from killer sharks blaxploitation and disco musicals to a loving look at General George S Patton Indeed as Peter Lev persuasively argues in this book the films of the 1970s constitute a kind of conversation about what American society is and should be open diverse and egalitarian or stubbornly resistant to change Examining forty films thematically Lev explores the conflicting visions presented in films with the following kinds of subject matter Hippies Easy Rider Alice s Restaurant Cops The French Connection Dirty Harry Disasters and conspiracies Jaws Chinatown End of the Sixties Nashville The Big Chill Art Sex and Hollywood Last Tango in Paris Teens American Graffiti Animal House War Patton Apocalypse Now African Americans Shaft Superfly Feminisms An Unmarried Woman The China Syndrome Future visions Star Wars Blade Runner As accessible to ordinary moviegoers as to film scholars Lev s book is an essential companion to these familiar well loved movies **Hollywood's Indies** Yannis Tzioumakis,2012-03-07 For almost three decades the big Hollywood studios have operated classics divisions or specialty labels subsidiaries that originally focused on the foreign art house film market while more recently and controversially moving on to the American indie film market This is the first book to offer an in depth examination of the phenomenon of the classics divisions by tracing its history since the establishment the first specialty label in 1980 United Artists Classics to more contemporary outfits like Focus Features Warner Independent and Picturehouse This detailed account of all classics divisions examines their business practices their position within the often labyrinthine structure of contemporary entertainment conglomerates and their relationship to their parent companies Yannis Tzioumakis examines the impact of those companies on American indie cinema and argues that it was companies such as Fox Searchlight and Paramount Classics now Paramount Vantage that turned independent filmmaking to an industrial category endorsed by the Hollywood majors as opposed to a mode of filmmaking practised outside the conglomerated major players and posed as a sustained alternative to mainstream Hollywood cinema A number of case studies are provided including such celebrated films as Mystery Train The Brothers McMullen Broken Flowers Before Sunset and many others Indie Reframed Linda Badley,2017-02-07 Explores the films practitioners production and distribution contexts that currently represent American womens independent cinema With the consolidation

of indie culture in the 21st century female filmmakers face an increasingly indifferent climate Within this sector women work across all aspects of writing direction production editing and design yet the dominant narrative continues to construe amaverick white male auteurs such as Quentin Tarantino or Wes Anderson as the face of indie discourse Defying the formulaic myths of the mainstream achick flick and the ideological and experimental radicalism of feminist counter cinema alike womens indie filmmaking is neither ironic popular nor political enough to be readily absorbed into pre existing categories This ground breaking collection the first sustained examination of the work of female practitioners within American independent cinema reclaims the adifference of female indie filmmaking Through a variety of case studies of directors writers and producers such as Ava DuVernay Lena Dunham and Christine Vachon contributors explore the innovation of a range of female practitioners by attending to the sensibilities ideologies and industrial practices that distinguish their work while embracing the ain between space in which the narratives they represent and embody can be revealed Key FeaturesCovers American womens independent cinema since the late 1970sAnalyses the work of acclaimed but critically overlooked female practitioners such as Kelly Reichardt Christine Vachon Miranda July Kasi Lemmons Nicole Holofcener Mira Nair Lisa Cholodenko Megan Ellison Lynn Shelton Ava DuVernay Mary Harron and Debra GranikDistinguishes four different approaches to analysing womens independent cinema through production and industry perspectives genre and other classificatory modalities political cultural social and professional identities and collaborative and collectivist practicesContributorsJohn Alberti Northern Kentucky UniversityLinda Badley Middle Tennessee State UniversityCynthia Baron Bowling Green State UniversityShelley Cobb University of SouthamptonCorinn Columpar University of TorontoChris Holmlund University of Tennessee KnoxvilleGeoff King Brunel University LondonChristina Lane University of MiamiJames Lyons University of ExeterKathleen A McHugh UCLAKent A Ono University of UtahLydia Papadimitriou Liverpool John Moores UniversityClaudia Costa Pederson Wichita State UniversityClaire Perkins Monash UniversitySarah Projansky University of UtahMaria San Filippo Goucher CollegeMichele Schreiber Emory UniversitySarah E S Sinwell University of UtahYannis Tzioumakis University of LiverpoolPatricia White Swarthmore CollegePatricia R Zimmermann Ithaca College

Ken Burns's America G. Edgerton, 2016-04-30 This is the first book length study to critically examine the work of Ken Burns the innovative producer director as a television auteur a pivotal programming influence within the industry and a popular historian who portrays a uniquely personal and compelling version of the country s past for tens of millions of viewers nationwide Ken Burns s America has a three fold agenda First it looks at the ideas and individuals that have influenced Burns in the creation of his easily recognized style as well as in the development and maturation of his ideological outlook Second the book gives readers a window on the Ken Burns production machine Gary Edgerton shows us the inner working of Florentine Films Finally he looks at Burns as a popular historian who reevaluates the nation s historical legacy from a new generational perspective and in the process becomes one of the major cultural commentators of our era

The volume finally takes the full measure of the man and the industry he has helped to create **Sayles Talk** Diane Carson, Heidi Kenaga, 2006 The first collection of original essays on the work of writer director John Sayles this book addresses the full range of his films from a variety of critical viewpoints The Shifting Definitions of Genre Lincoln Geraghty, Mark Jancovich, 2008-04-07 Histories of science fiction often discuss Fritz Lang's Metropolis as a classic work within the genre yet the term science fiction had not been invented at the time of the film's release If the genre did not have a name did it exist Does retroactive assignment to a genre change our understanding of a film Do films shift in meaning and status as the name of a genre changes meaning over time These provocative questions are at the heart of this book whose thirteen essays examine the varying constructions of genre within film television and other entertainment media Collectively the authors argue that generic labels are largely irrelevant or even detrimental to the works to which they are applied Part One examines the meanings of genre and reveals how the media is involved in the production and dissemination of generic definitions Part Two considers specific films or groups of films and their relationships within various categorizations Part Three focuses on the closely tied concepts of history and memory as they relate to the perceptions of genre **Jim Jarmusch** Sara Piazza, 2015-05-15 Jim Jarmusch Music Words and Noise is the first book to examine the films of Jim Jarmusch from a sound oriented perspective The three essential acoustic elements that structure a film music words and noise propel this book's fascinating journey through his work Exploring the director's extensive back catalogue including Stranger Than Paradise Down By Law Dead Man and Only Lovers Left Alive Sara Piazza's unique reading reveals how Jarmusch created a form of sound democracy in film in which all acoustic layers are capable of infiltrating each other and in which sound is not subordinate to the visual In his cultural melting pot hierarchies are irrelevant Schubert and Japanese noise bands Marlowe and Betty Boop can coexist easily side by side Developing the innovative idea of a silent sound film Piazza identifies prefiguring elements from pre sound era film in Jarmusch's work Highlighting the importance of Jarmusch's treatment of sound Piazza investigates how the director's distinctive reputation consolidated itself over the course of a thirty year career Based in New York Jarmusch was able to develop a fiercely personal vision far from the commercial pressures of Hollywood The book uses wide ranging examples from music film literature and visual art and features interviews with many prominent figures including Ennio Morricone Luc Sante Roberto Benigni John Lurie and Jarmusch himself An innovative account of a much admired body of work Jim Jarmusch will appeal not only to the many fans of the director but all those interested in the connections between sound and film Visit the author's page for this book <http://jimjarmuschmusicwordsandnoise.com> Feminist Hollywood Christina Lane, 2000 Feminist Hollywood examines the differences between commercial cinema and counter cinema by focusing on the work of contemporary women directors who have entered Hollywood from the realm of independent filmmaking Christina Lane compares their early documentaries or avant garde films with their more mainstream endeavors as she explores the possibilities and limits of feminist expression within

the male dominated industry of commercial filmmaking Feminist Hollywood incorporates interviews with directors Susan Seidelman Martha Coolidge Kathryn Bigelow Lizzie Borden Darnell Martin and Tamra Davis in an attempt to bridge the theory gap that often excludes women s professional experiences and makes false assumptions about how the industry operates Lane balances these firsthand accounts with cultural theory and an understanding of the current film industry in which the line between commercial and independent filmmaking has become blurred The timely and comprehensive nature of this volume will make it a welcome addition to the bookshelves of film scholars and amateur movie buffs alike *The Cinema of Errol Morris* David Resha,2015-04-08 The Cinema of Errol Morris offers close analyses of the director s films from box office successes like *The Thin Blue Line* and *The Fog of War* to Morris s early works like *Vernon Florida* and controversial films like *Standard Operating Procedure* Film scholar David Resha s reappraisal of Morris s films allows us to rethink the traditional distinction between stylistically conservative documentaries which are closely invested in evidence and reality and stylistically adventurous films which artfully call to question such claims of nonfiction and truth According to Resha Errol Morris does not fit neatly in this division of the documentary tradition Rather his experiments with documentary conventions constitute another way to investigate reality in particular to examine the ways in which his subjects understand and misunderstand themselves and the world around them Seen within the nonfiction tradition an Errol Morris documentary is a flexible form of lively engaging storytelling and shrewd cutting in depth reportage Hardcover is un jacketed **The Use of Arthurian Legend in Hollywood Film** Samuel J. Umland,Rebecca A. Umland,1996-10-21 This is the first book to examine the various uses of the Arthurian legend in Hollywood film covering films from the 1920s to the present The authors use five representational categories intertextual collage or cult film melodrama which focuses on the love triangle conservative propaganda pervasive during the Cold War the Hollywood epic and the postmodern quest which commonly employs the grail portion of the legend Arguing that filmmakers rely on the audience s rudimentary familiarity with the legend the authors show that only certain features of the legend are activated at any particular time This fascinating study shows us how the legend has been adapted and how through the popular medium of Hollywood films the Arthurian legend has survived and flourished **Not Hollywood** Sherry B. Ortner,2013-02-27 The pioneering anthropologist Sherry B Ortner combines her trademark ethnographic expertise with critical film interpretation to explore the independent film scene in New York and Los Angeles since the late 1980s Not Hollywood is both a study of the lived experience of that scene and a critical examination of America as seen through the lenses of independent filmmakers Based on interviews with scores of directors and producers Ortner reveals the culture and practices of indie filmmaking including the conviction of those involved that their films unlike Hollywood movies are telling the truth about American life These films often illuminate the dark side of American society through narratives about the family the economy and politics in today s neoliberal era Offering insightful interpretations of many of these films Ortner argues that during the past three decades independent American

cinema has functioned as a vital form of cultural critique

Theory and Practice of Classic Detective Fiction Jerome H. Delamater, Ruth Prigozy, 1997-10-28 Combining theoretical and practical approaches this collection of essays explores classic detective fiction from a variety of contemporary viewpoints Among the diverse perspectives are those which interrogate the way the genre reflects important social and cultural attitudes contributes to a reader's ability to adapt to the challenges of daily life and provides alternate takes on the role of the detective as an investigator and arbiter of truth Part I looks at the nature of and the audience for detective fiction as well as at the genre as a literary form This section includes an inquiry into the role of the detective an application of object relations psychology to the genre and analyses of recent literary criticism positing that traditional detective fiction contained the seeds of its own subversion Part II applies a variety of theoretical positions to Agatha Christie and her heirs in the British ratiocinative tradition A concluding essay positions the genre within the middle class traditions of the novel since its inception in the eighteenth century Of interest to all scholars and students of detective fiction and British popular culture

American Smart Cinema Claire Perkins, 2013-01-14 American Smart Cinema examines a contemporary type of US filmmaking that exists at the intersection of mainstream art and independent cinema and often gives rise to absurd darkly comic and nihilistic effects

Literary Intermediality Maddalena Pennacchia Punzi, 2007 The increasing transfer of literary texts and of related writing reading processes from the printed page to analog and digital media and vice versa is the phenomenon under investigation in this book for which the term literary intermediality has been coined Literature is in transit i e travelling incessantly through mass media personal media and the internet with crucial effects both on the ways it is perceived by younger generations of users and on the ways it is devised by contemporary authors The literary text far from being restricted to printed media keeps moving across the whole media circuit thus acquiring at any stage a new temporary identity Based on the seminar Intermediality and Literary Practices at the 7th ESSE Conference in 2004 the essays of this collection by scholars from both sides of the Atlantic focus on the seminar's common topics cinema theatre postmodernism and new critical issues

Punk Slash! Musicals David Laderman, 2010-03-01 Punk Slash Musicals is the first book to deal extensively with punk narrative films specifically British and American punk rock musicals produced from roughly 1978 to 1986 Films such as Jubilee Breaking Glass Times Square Smithereens Starstruck and Sid and Nancy represent a convergence between independent subversive cinema and formulaic classical Hollywood and pop musical genres Guiding this project is the concept of slip sync Riffing on the commonplace lip sync phenomenon slip sync refers to moments in the films when the punk performer slips out of sync with the performance spectacle and sometimes the sound track itself engendering a provocative moment of tension This tension frequently serves to illustrate other thematic and narrative conflicts central among these being the punk negotiation between authenticity and inauthenticity Laderman emphasizes the strong female lead performer at the center of most of these films as well as each film's engagement with gender and race issues Additionally he situates his analyses in relation to the broader cultural and

political context of the neo conservatism and new electronic audio visual technologies of the 1980s showing how punk s revolution against the mainstream actually depends upon a certain ironic embrace of pop culture *American Independent Cinema* Geoff King,2014-09-08 The independent sector has produced many of the most distinctive films to have appeared in the US in recent decades From Sex Lies and Videotape in the 1980s to The Blair Witch Project and New Queer Cinema in the 1990s and the ultra low budget digital video features of the 2000s indie films have thrived creating a body of work that stands out from the dominant Hollywood mainstream But what exactly is independent cinema This the first book to examine the question in detail argues that independence can be defined partly in industry terms but also according to formal and aesthetic strategies and by distinctive attitudes towards social and political issues suggesting that independence is a dynamic rather than a fixed quality Chapters focus on distribution and relationships with Hollywood studios narrative Clerks and Slacker to Pulp Fiction Magnolia and Memento and other formal dimensions from Blair Witch s authenticity to expressive and stylized camerawork and editing in work from Harmony Korine to the Coen brothers approaches to genre and alternative socio political visions

Reviewing **Outsider Features American Independent Films Of The 1980s**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Outsider Features American Independent Films Of The 1980s**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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