

Down And Dirty Pictures Miramax Sundance And The Rise Of Independent Film

Down and Dirty Pictures Down and Dirty Pictures Third Way Los Angeles Magazine US Independent Film After 1989 Easy Riders, Raging Bulls The 1990s Teen Horror Cycle Los Angeles Magazine The Independent Film & Video Monthly The Value Gap The Literary Review Sight and Sound Cinematic Spaces of Freedom & the Challenge of American Film Festivals The Spanish Prisoner International Index to Film Periodicals Entertainment Law Time The Entertainment and Sports Lawyer People Indiewood, USA Peter Biskind Peter Biskind Claire Perkins Peter Biskind Alexandra West Courtney Brannon Donoghue Roya Zahra Rastegar Yannis Tzioumakis Briton Hadden Geoff King

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in this dishy superbly reported entertainment weekly new york times bestseller peter biskind chronicles the rise of independent filmmakers who reinvented hollywood most notably sundance founder robert redford and harvey weinstein who with his brother bob made miramax films an indie powerhouse as he did in his acclaimed easy riders raging bulls peter

biskind takes on the movie industry of the 1990s and again gets the story the new york times biskind charts in fascinating detail the meteoric rise of the controversial harvey weinstein often described as the last mogul who created an oscar factory that became the envy of the studios while leaving a trail of carnage in his wake he follows sundance as it grew from a regional film festival to the premier showcase of independent film succeeding almost despite the mercurial redford whose visionary plans were nearly thwarted by his own quixotic personality likewise the directors who emerged from the independent movement such as quentin tarantino steven soderbergh and david o russell are now among the best known directors in hollywood not to mention the actors who emerged with them like matt damon ben affleck ethan hawke and uma thurman candid controversial and sensationally entertaining los angeles times down and dirty pictures is a must read for anyone interested in the film world

the explosive new book from the author of easy riders raging bulls

monthly current affairs magazine from a christian perspective with a focus on politics society economics and culture

los angeles magazine is a regional magazine of national stature our combination of award winning feature writing investigative reporting service journalism and design covers the people lifestyle culture entertainment fashion art and architecture and news that define southern california started in the spring of 1961 los angeles magazine has been addressing the needs and interests of our region for 48 years the magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely southern californian

looking beyond the directors and works that have branded indie discourse in the 1990s and 2000s us independent film after 1989 possible films attends to a group of 20 texts that have not been so fully subsumed by existing critical and promotional rhetoric through individual studies of films including all the real girls the exploding girl laurel canyon jesus son old joy primer

and you can count on me leading cinema scholars consider how notions of indie practice poetics and politics can be opened up to account for a larger body of work than the dominant canon admits with particular attention to female directors this innovative and comprehensive book explores the central tenets of indie scholarship while simultaneously emphasising the classifying processes that can limit it quatrième de couverture

the definitive look at how the 70s movie makers changed the face of cinema

many critics and fans refer to the 1990s as the decade that horror forgot with few notable entries in the genre yet horror went mainstream in the 90s by speaking to the anxieties of american youth during one of the country's most prosperous eras no longer were films made on low budgets and dependent on devotees for success horror found its way onto magazine covers fashion ads and cd soundtrack covers girl power feminism and a growing distaste for consumerism defined an audience that both embraced and rejected the commercial appeal of these films this in depth study examines the youth subculture and politics of the era focusing on such films as buffy the vampire slayer 1992 scream 1996 i know what you did last summer 1997 idle hands 1999 and cherry falls 2000

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how female directors producers and writers navigate the challenges and barriers facing female driven projects at each stage of filmmaking in contemporary hollywood conversations about gender equity in the workplace accelerated in the 2010s with

debates inside hollywood specifically pointing to broader systemic problems of employment disparities and exploitative labor practices compounded by the devastating metoo revelations these problems led to a wide scale call for change the value gap traces female driven filmmaking across development financing production film festivals marketing and distribution examining the realities facing women working in the industry during this transformative moment drawing from five years of extensive interviews with female producers writers and directors at different stages of their careers courtney brannon donoghue examines how hollywood business cultures value female driven projects as risky or not bankable industry claims that movies targeting female audiences don t make money or women can t direct big budget blockbusters have long circulated to rationalize systemic gender inequities and have served to normalize studios prioritizing the white male driven status quo through a critical media industry studies lens the value gap challenges this pervasive logic with firsthand accounts of women actively navigating the male dominated and conglomerate owned industrial landscape

a study of david mamet s most successful independent film the spanish prisoner sony pictures classics 1997

from the stylized violence of kill bill to the mind bending scripts of charlie kaufman indiewood usa provides an overview of the crossover between hollywood and the american independent filmmaking industries

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