

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

Sex, lies & pulp fiction
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Verfolgungsjagden
Zocker, Drogenfreaks & Trunkenbolde
Sundance - A Festival
Virgin's Guide (3rd Edition)
Indie
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The Cinema of Hal Hartley
A Companion to American Indie
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Channel 4 and the British Film Industry, 1982-1998
Hollywood
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Blossoms and Blood
New Wave, New Hollywood
Best. Movie. Year. Ever.
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Peter Biskind
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Volker Pietsch
Martin Poltrum
Benjamin Craig
Michael Z. Newman
Andreas Sudmann
Peter Biskind
Cynthia Baron
Sebastian Manley
Geoff King
Sherry B. Ortner
Finola Kerrigan
Michael Feeney
Callan Jonathan Murray
Yannis Tzioumakis
Katharina Bildhauer
Laura Mayne
Mark Wheeler
Kristin Thompson
James Russell
Barbara Mennel
Ken Auletta
Barry Langford
Claire Perkins
James Lyons
Chuck Tryon
Grant David McCracken
Anna Backman Rogers
Kim Wilkins
Jason Sperb
Gregory Frame
Brian Raftery
Camille Deprez
Cindy H. Wong
Shekhar Deshpande
Wilkins
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Jonze Peter Biskind Peter Biskind Peter Biskind Volker Pietsch Martin Poltrum Benjamin Craig Michael Z. Newman Andreas Sudmann Peter Biskind Cynthia Baron Sebastian Manley Geoff King Sherry B. Ortner Finola Kerrigan Michael Feeney Callan Jonathan Murray Yannis Tzioumakis Katharina Bildhauer Laura Mayne Mark Wheeler Kristin Thompson James Russell Barbara Mennel Ken Auletta Barry Langford Claire Perkins James Lyons Chuck Tryon Grant David McCracken Anna Backman Rogers Kim Wilkins Jason Sperb Gregory Frame Brian Raftery Camille Deprez Cindy H. Wong Shekhar Deshpande Wilkins Kim Wilkins

peter biskind setzt die grandiose hollywood chronik fort die er mit seinem bestseller easy riders raging bulls begonnen hat ging es dort noch um die großen autorenfilmer der 1970er scorsese altman coppola so hat sich biskind nun die independent filme der neunziger vorgeknöpft streifen die schon heute als kultklassiker gelten pulp fiction und sex lies and videotapes clerks und reservoir dogs und diemacher die hinter den kulissen gewirkt haben da sind die kultregisseure quentin tarantino und steven soderbergh da ist robert redford der charismatische aber enigmatische altstar der das sundance festival lanciert hat und da sind die ebenso genialischen wie skrupellosen gebrüder weinstein die ambitionierte low budget filme an ein massenpublikum herangeführt und ihre filmfabrik miramax dann an disney verkauft haben biskind hat besessen recherchiert er schildert die schwierigsten dreharbeiten die wildesten parties die größten egos die härtesten auseinandersetzungen kurz die besten anekdoten aus mehr als einem jahrzehnt hollywood und verliert doch nie das gesamtbild aus den augen denn letztlich ist down and dirty pictures ein lamento die klassische story einer alternativkultur die auf dem weg in den mainstream ihre ideale verrät

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

der film wird immer wieder in konkurrenz zur literatur gesetzt von künftlern und lehrern wissenschaft und politik oft geht dabei die angst vor dem film mit der angst um das buch einher doch welche argumente und versteckten motive prägen den wettstreit der medien wie beeinflusst er unsere erziehung über generationen hinweg bis zur gegenwart volker pietsch eröffnet eine vielfalt an perspektiven zu einer geschichte von 120 jahren theorie und kulturpolitik und damit eine anregende studie für alle die sich für die eigene medienbiographie interessieren zugleich erwächst aus der diskurskritik ein neuer umfassender vergleich der beiden künste der auch als grundlage für die pädagogische praxis dienen kann

legale und illegale drogen spielen eine große rolle in populären spielfilmen und das suchtmotiv stellt seit über 100 jahren ein beliebtes thema des amerikanischen und europäischen kinos dar substanzkonsum rausch ekstase und sucht werden im spielfilm entweder witzig komisch melodramatisch tragisch präventiv aufklärerisch propagandistisch sozialkritisch oder ästhetisch beleuchtet und spiegeln damit Ängste sehnsüchte werthaltungen und geschichtliche einstellungen gegenüber alternativen zuständen des bewusstseins wider dieses buch befasst sich mit den unterschiedlichsten suchtfornen von stoffgebundenen wie heroin und kokainsucht bis zu den nicht stoffgebundenen süchten wie spiel oder sexsucht die autoren greifen bekannte spielfilme aber auch tv serien auf in denen sucht rausch und ekstase eine rolle spielen und vermitteln dem leser einen expertenblick auf die abhängigkeiten der protagonisten das buch richtet sich sowohl an filmbegeisterte fachleute aus psychiatrie psychotherapie und psychologie als auch an interessierte cineasten die süchtig sind nach mehr wissen über ihre helden

sundance a festival virgin s guide is the essential handbook for filmmakers film industry professionals and film fans looking to attend the festival demystifying the event and providing practical advice for attending sundance a festival virgin s guide is about helping you make the most of your visit to park city and america s most important film festival

by locating the american indie in the historical context of the sundance miramax era the author considers indie cinema as an alternative american film culture

in dieser studie werden die geschichte Ökonomie und vor allem politik des amerikanischen independent films in seiner beziehung zum hollywood mainstream umfassend in den blick genommen im mittelpunkt steht die frage inwiefern der gegenwärtige independent film nicht zuletzt aufgrund seiner industriellen und textuellen nähe zum zentrum der amerikanischen filmindustrie noch eine filmpraxis verkörpert die nicht nur eine widerspenstige alternative zum hollywood kino darstellt sondern allgemein den soziokulturellen status quo herausfordert insbesondere mittels interventionistischer artikulationen von race class und sex gender

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

based on hundreds of interviews with directors such as coppola scorsese hopper and spielberg as well as producers stars studio executives writers spouses ex spouses and girlfriends this is the story of the crazy world that the directors ruled

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

one of the most significant contributors to the american independent cinema that developed over the late 1980s and 1990s hal hartley has throughout his career created films that defy convention and capture the stranger realities of modern american life the cinema of hal hartley looks at all of hartley s film releases from cult classics such as the unbelievable truth and trust to oddball genre experiments such as no such thing and fay grim to short films such as opera no 1 and accomplice and makes a case for seeing hartley as an important and successful american auteur despite the director s decline in status in the later stages of his career employing both industrial and close textual analysis the book considers aspects of hartley s work such as genre gender and form as well as dimensions far less frequently discussed in studies of indie directors such as place and cultural identity offering a broad and

innovative study of a productive filmmaker who continues to show a singular disregard for the expectations of both the mainstream and the indie cinema industries

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

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

the role of the film marketer is both vital and challenging promotion is one of the industry s biggest costs with the campaign of a large film costing up to half its production budget box office results however are wildly unpredictable relatively few films a year make a profit these market conditions make this a unique industry and film marketing a specific and demanding skill set that requires attention early in the career of any marketing student looking to progress in the industry this new edition of film marketing is a thorough update of the first textbook in film promotion like in the first edition kerrigan takes a socio cultural as well as a business view of film marketing and its impact covering different approaches to promotion according to different aims and audiences internally and externally and across the world this book addresses all areas of film marketing from the rigorous perspective of someone with first hand knowledge of the trade this new edition also includes additional pedagogy and visual

examples to reinforce key points a more international range of cases and coverage of non western markets to give a global overview of film marketing across the world new and expanded sections on social media digital promotion transmedia and crowdfunding this is the original film marketing text which no engaged film or marketing student should be without

a national symbol of romance since the 1970s redford s stardom has often eclipsed the life and trials of the man himself in this biography written with redford s personal papers journals script notes correspondence and hundreds of hours of taped interviews michael feeney callan strips away the hollywood façade exposing the complicated surprising man beneath the life of robert redford is a series of contradictions descended from impoverished east coast barbers on his father s side and once wealthy texans on his mother s side the young redford suffered from aimlessness and semi poverty dropping out of college and briefly spending time in jail before launching a career in theatre redford has contributed more and more widely to entertainment than most stars of his calibre as an actor he s appeared on broadway and film with an oscar nominated performance in 1973 s the sting as a director he s earned oscar nominations for best picture and best director and has received three golden globe nominations for best director he won the academy award for best director in 1980 for ordinary people and as a producer of independent films including the patronage of his sundance institute he s worked on films including all the president s men and 2004 s the motorcycle diaries this is a fascinating exploration of one of our most celebrated and least understood public figures and an essential read for anyone interested in the rocky road to hollywood

from a near standing start in the 1970s the emergence and expansion of an aesthetically and culturally distinctive scottish cinema proved to be one of the most significant developments within late twentieth and early twenty first century british film culture individual scottish films and filmmakers have attracted notable amounts of critical attention as a result the new scottish cinema however is the first book to trace scottish film culture s industrial creative and critical evolution in comprehensive detail across a forty year period on the one hand it invites readers to reconsider the known films such as shallow grave ratcatcher the magdalene sisters young adam red road and the last king of scotland on the other it uncovers the overlooked from the 1980s comedic film makers who followed in the footsteps of bill forsyth to the variety of present day scottish film making a body of work that encompasses explorations of multiculturalism exploitation of the macabre and much else in between in addition to analysing an eclectic range of films and filmmakers the new scottish cinema also examines the diverse industrial institutional and cultural contexts which have allowed

scottish film to evolve and grow since the 1970s and relates these to the images of scotland which artists have put on screen in so doing the book narrates a story of interest to any student of contemporary british film

a comparative analysis of key islamic ity platforms and their debates

was haben memento fight club magnolia und adaption gemeinsam sie setzen sich so wie manch andere kinofilme der letzten jahre über erzählkonventionen hinweg die in zahlreichen drehbuchratgebern als muss angeführt werden trotzdem oder gerade deswegen erfreuen sich solche filme die mit den regeln des klassischen hollywoodkinos brechen einer wachsenden öffentlichen aufmerksamkeit wie das jüngste beispiel babel zeigt ausgehend von der existierenden ratgeberliteratur entwickelt die autorin die konventionellen dramaturgiekonzepte weiter und ergänzt sie auf erhellende art und weise anhand von insgesamt über 30 zeitgenössischen drehbüchern die ein breites genrespektrum ab decken arbeitet sie merkmale des erzählens abseits der norm heraus nicht starre schemata mit denen sich geschichten in eine festgelegte form pressen lassen sondern alternative dem jeweiligen inhalt angemessene erzählweisen stehen im vordergrund so beispielsweise unzuverlässiges oder nonlineares erzählen auch rückt katharina bildhauer nicht die filme und ihre regisseure sondern die drehbücher und ihre autoren in den fokus der betrachtung das buch vermittelt dabei sowohl fundierte theorie als auch unterhaltsame praxisnahe analyse katharina bildhauer verfasste ihre promotion zum thema drehbücher nach diversen etappen in der film und fernsehbranche ist sie bei den internationalen filmfestspielen berlin im bereich des berlinale co production market beschäftigt sie leitet drehbuchseminare an den universitäten gießen köln und düsseldorf

this monograph offers the first ever comprehensive study of channel 4 s film production distribution and broadcasting activities and represents a significant contribution to british cinema and television history the importance of channel 4 to the british film industry over the last 40 years cannot be overstated the birth of the channel in 1982 heralded a convergence between the uk film and television sectors which was particularly notable given that the two industries had historically been at loggerheads in addition to its role as a broadcaster and curator of feature film programming since its inception channel 4 has funded or co funded hundreds of feature films through its film commissioning arm film4 the channel s commitment to financing between 15 20 films per year helped form the backbone of the ailing film sector throughout the 1980s and early 1990s while film4 funding has also been instrumental to the success of many companies which have become vital to the british film industry

at the beginning of the 21st century the us film industry had overtaken aeronautics and car industries to become one of the highest exporters of american products mark wheeler s important new book provides both a political history of hollywood and a reflection on the relationship between cinema and politics in america from 1900 to the present day wheeler considers the interplay between the movies studios state and national government and cultural policy and legislation with case studies of the censorship that followed in the wake of the hays code 1930 and the investigations of the house committee of un american activities huac in the 1950s that led to the notorious blacklisting of alleged or known communist sympathisers his history of political constituencies within hollywood ranges from the conservative right to the liberal and the communist left from trades unionists to movie moguls the book concludes with a look at the politics of show business addressing links between hollywood and political activism films such as the candidate and bulworth that have themselves engaged with the political process and considering the irony that despite the fact that hollywood is perceived as a bastion of liberalism the two most famous actors turned politicians have been ronald reagan and arnold schwarzenegger

in this study of peter jacksons film adaptation of j r r tolkiens the lord of the rings trilogy kristin thompson demonstrates the impact the trilogy has had on the companies that made it on the fantasy genre on new zealand and on independent cinema and looks at how the trilogy is regarded as one the most important films ever made

between 1946 and 1964 seventy five million babies were born dwarfing the generations that preceded and succeeded them at each stage of its life cycle the baby boom s great size has dictated the terms of national policy and public debate while aspects of this history are well documented the relationship between the baby boom and hollywood has never been explored and yet for almost 40 years baby boomers made up the majority of hollywood s audience and since the 1970s boomers have dominated movie production hollywood and the baby boom weaves together interviews with leading filmmakers archival research and the memories of hundreds of ordinary filmgoers to tell the full story of hollywood s relationship with the boomers for the first time the authors demonstrate the profound influence of the boomers on the ways that movies were made seen and understood since the 1950s the result is a compelling new account that draws upon an unprecedented range of sources and offers new insights into the history of american movies

queer cinema schoolgirls vampires and gay cowboys illustrates queer cinematic aesthetics by highlighting key films that emerged at historical turning points

throughout the twentieth century barbara mennel traces the representation of gays and lesbians from the sexual liberation movements of the roaring 1920s in berlin to the stonewall rebellion in new york city and the emergence of queer activism and film in the early 1990s she explains early tropes of queerness such as the boarding school or the vampire and describes the development of camp from 1950s hollywood to underground art of the late 1960s in new york city mennel concludes with an exploration of the contemporary mainstreaming of gay and lesbian films and global queer cinema queer cinema schoolgirls vampires and gay cowboys not only offers an introduction to a gay and lesbian film history but also contributes to an academic discussion about queer subversion of mainstream film

a vivid biography of harvey weinstein how he rose to become a dominant figure in the film world how he used that position to feed his monstrous sexual appetites and how it all came crashing down from the author who has covered the hollywood and media power game for the new yorker for three decades twenty years ago ken auletta wrote an iconic new yorker profile of the hollywood mogul harvey weinstein who was then at the height of his powers the profile made waves for exposing how volatile even violent weinstein was to his employees and collaborators but there was a much darker story that was just out of reach rumors had long swirled that weinstein was a sexual predator auletta confronted weinstein who denied the claims since no one was willing to go on the record auletta and the magazine concluded they couldn t close the case years later he was able to share his reporting notes and knowledge with ronan farrow he cheered as farrow and jodi kantor and megan twohey finally revealed the truth still the story continued to nag him the trail of assaults and cover ups had been exposed but the larger questions remained what was at the root of weinstein s monstrosity how and why was it never checked why the silence how does a man run the day to day operations of a company with hundreds of employees and revenues in the hundreds of millions of dollars and at the same time live a shadow life of sexual predation without ever being caught how much is this a story about harvey weinstein and how much is this a story about hollywood and power in pursuit of the answers auletta digs into weinstein s life searching for the mysteries beneath a film career unparalleled for its extraordinary talent and creative success which combined with a personal brutality and viciousness to leave a trail of ruined lives in its wake hollywood ending is more than a prosecutor s litany it is an unflinching examination of weinstein s life and career embedding his crimes in the context of the movie business in his failures and the successes that led to enormous power film stars miramax employees and board members old friends and family and even the person who knew him best harvey s brother bob all talked to auletta at length weinstein himself also responded to auletta

s questions from prison the result is not simply the portrait of a predator but of the power that allowed weinstein to operate with such impunity for so many years the spiderweb in which his victims found themselves trapped

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 quote hollywood quote 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 quote post classical quote 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 quote post classical quote wide ranging yet concise challenging and insightful post classical hollywood offers a new perspective on the most enduringly fascinating artform of our age

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

this edited collection is the first book to offer a wide ranging examination of the interface between american independent film and a converged television landscape

that consists of terrestrial broadcasters cable networks and streaming providers in which independent film and television intersect in complex multifaceted and creative ways the book covers the long history of continuities and connections between the two sectors as seen in the activities of pbs hbo or sundance it considers the movement of filmmakers between indie film and tv such as steven soderbergh rian johnson the duplass brothers joe swanberg lynn shelton and gregg araki details the confluence of aesthetic and thematic elements seen in shows such as girls breaking bad master of none or glow points to a shared interest in regional sensibilities evident in shows like one mississippi or fargo and makes the case for documentaries and web series as significant entities in this domain collectively the book builds a compelling picture of indie tv as a significant feature of us screen entertainment in the 21st century this interdisciplinary landmark volume will be a go to reference for students and scholars of television studies film studies and media studies

the movie industry is changing rapidly due in part to the adoption of digital technologies distributors now send films to theaters electronically consumers can purchase or rent movies instantly online and then watch them on their high definition televisions their laptops or even their cell phones meanwhile social media technologies allow independent filmmakers to raise money and sell their movies directly to the public all of these changes contribute to an on demand culture a shift that is radically altering film culture and contributing to a much more personalized viewing experience chuck tryon offers a compelling introduction to a world in which movies have become digital files he navigates the complexities of digital delivery to show how new modes of access online streaming services like youtube or netflix digital downloads at itunes the popular redbox dvd kiosks in grocery stores and movie theaters offering digital projection of such 3 d movies as avatar are redefining how audiences obtain and consume motion picture entertainment tryon also tracks the reinvention of independent movies and film festivals by enterprising artists who have built their own fundraising and distribution models online unique in its focus on the effects of digital technologies on movie distribution on demand culture offers a corrective to address the rapid changes in the film industry now that movies are available at the click of a button

is it possible any longer to read markets fast enough to respond to them a world of discrete parts is now one interconnected web of ceaseless calculation and response marketing has become a thing of speed and turbulence with all the players moving simultaneously for marketing guru grant mcracken the key to success in this dynamic new marketplace is to find a way to slow the world down and mcracken believes he has the solution it begins with understanding the mechanics at work today he says

complexity has a theory commotion has a pattern dynamism has a system we can continue to live by damage control or we can change the way we play the game to survive our own world of collision and speed marketers need to see the world as flocks and flows in this exciting new book mccracken deploys complex adaptive theory to track the movement of trends and new groupings of consumers he shows how to monitor new trends whether and when to introduce new brands and brand extensions how to speak to niche markets and how to avoid costly mistakes mccracken s sage and witty advice could not come at a better time his book will be a valuable aid for anyone trying to keep up with marketplace changes in our rapidly evolving world

this collection brings together an exciting group of established and emerging scholars to consider the history of feminist film theory and new developments in the field and in film culture itself opening the field up to urgent questions and covering such topics as new experimental film the digital image consumerism activism and pornography feminisms will be essential reading for scholars of both film and feminism

this book looks at spike jonze s ground breaking work in both features and short forms exploring the impact of his filmmaking across a range of philosophical and cultural discussions

monografie over het werk van de amerikaanse regisseur en scenarioschrijver 1970

as a period of film history the american new wave ordinarily understood as beginning in 1967 and ending in 1980 remains a preoccupation for scholars and audiences alike in traditional accounts it is considered to be bookended by two periods of conservatism and viewed as a brief period of explosive creativity within the hollywood system from bonnie and clyde to heaven s gate it produced films that continue to be watched discussed analysed and poured over it has however also become rigidly defined as a cinema of director auteurs who made a number of aesthetically and politically significant films this has led to marginalization and exclusion of many important artists and filmmakers as well as a temporal rigidity about what and who is considered part of the new wave proper this collection seeks to reinvigorate debate around this area of film history it also looks in part to demonstrate the legacy of aesthetic experimentation and political radicalism after 1980 as part of the legacy of the new wave thanks to important new work that questions received scholarly wisdom reveals previously marginalised filmmakers and the films they made considers new genres personnel and films under the banner of new wave new hollywood and reevaluates the traditional approaches and perspectives on the films that have enjoyed most critical attention new wave new hollywood reassessment recovery legacy looks to

begin a new discussion about hollywood cinema after 1967

from a veteran culture writer and modern movie expert a celebration and analysis of the movies of 1999 a terrifically fun snapshot of american film culture on the brink of the millennium an absolute must for any movie lover or pop culture nut gillian flynn in 1999 hollywood as we know it exploded fight club the matrix office space election the blair witch project the sixth sense being john malkovich star wars the phantom menace american beauty the virgin suicides boys don t cry the best man three kings magnolia those are just some of the landmark titles released in a dizzying movie year one in which a group of daring filmmakers and performers pushed cinema to new limits and took audiences along for the ride freed from the restraints of budget technology or even taste they produced a slew of classics that took on every topic imaginable from sex to violence to the end of the world the result was a highly unruly deeply influential set of films that would not only change filmmaking but also give us our first glimpse of the coming twenty first century it was a watershed moment that also produced the sopranos apple s airport wi fi and netflix s unlimited dvd rentals a spirited celebration of the year s movies kirkus reviews best movie year ever is the story of not just how these movies were made but how they re made our own vision of the world it features more than 130 new and exclusive interviews with such directors and actors as reese witherspoon edward norton steven soderbergh sofia coppola david fincher nia long matthew broderick taye diggs m night shyamalan david o russell james van der beek kirsten dunst the blair witch kids the office space dudes the guy who played jar jar binks and dozens more it s the complete portrait of what it was like to spend a year inside a movie theater at the best possible moment in time chuck klosterman

this book questions the meanings of independence for documentaries made in the post 1990 context a period of unrivalled disruption and creativity in the field based upon a reasoned selection of contributions it is the first collection of in depth case studies cutting across formats media subject matters purposes and national divides writing from a wide range of academic perspectives the contributors shed new light on historical theoretical and empirical issues pertaining to the independent documentary in order to better comprehend the radical transformations of the form over the past twenty five years compared to existing studies this volume focuses on works and practitioners existing at the margins of the traditional media the mainstream film industry and the prevailing economic and socio political systems yet greatly contributing to changing our perception of documentaries and in doing so it addresses an important gap in the global understanding of documentary practices and styles

movies stars auteurs and critics come together in film festivals as quintessential constellations of art business and glamour yet how well do we understand the forces and meanings that these events embody this work offers an overview of the history people films and functions of the festival world

world cinema a critical introduction is a comprehensive yet accessible guide to film industries across the globe from the 1980s onwards new technologies and increased globalization have radically altered the landscape in which films are distributed and exhibited films are made from the large scale industries of india hollywood and asia to the small productions in bhutan and morocco they are seen in multiplexes palatial art cinemas in cannes traveling theatres in rural india and on millions of hand held mobile screens authors deshpane and mazaj have developed a method of charting this new world cinema that makes room for divergent perspectives traditions and positions while also revealing their interconnectedness and relationships of meaning in doing so they bring together a broad range of issues and examples theoretical concepts viewing and production practices film festivals large industries such as nollywood and bollywood and smaller and emerging film cultures into a systemic yet flexible map of world cinema the multi layered approach of this book aims to do justice to the depth dynamism and complexity of the phenomenon of world cinema for students looking to films outside of their immediate context this book offers a blueprint that will enable them to transform a casual encounter with a film into a systematic inquiry into world cinema

refocus the films of spike jonze is the first collection of essays on this important and original contemporary filmmaker it looks at his ground breaking work in both features and short forms exploring the impact of his filmmaking across a range of philosophical and cultural discussions each of jonze s feature films from being john malkovich 1999 to her 2013 is discussed at length focusing on issues of authorship narration genre and adaptation as well as the textual aspects of jonze s feature films the contributors consider his work in music videos and shorts investigating his position as a filmmaker on the blurred boundaries between studio and independent modes of production

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Decoding the F2 Standings: A Comprehensive Guide

Formula 2 (F2) is a prestigious international single-seater motor racing championship, acting as a crucial stepping stone for aspiring Formula 1 drivers. Understanding the F2 standings is key for fans, aspiring drivers, and anyone interested in the intricacies of motorsport. This article delves into the complexities of the F2 standings, answering key questions in a clear and concise manner.

I. What are F2 Standings and Why Do They Matter? The F2 standings represent a ranked list of drivers based on their accumulated points throughout the season. These points are awarded based on finishing positions in each race, with the winner typically receiving 25 points. The standings are crucial because:

- Driver Progression:** They demonstrate a driver's performance and consistency, showcasing their potential for advancement to Formula 1. A high ranking often attracts attention from F1 teams scouting for talent.
- Team Performance:** They reflect the performance of the teams, highlighting the effectiveness of their engineering, strategy, and driver management. A strong team performance leads to better driver results and ultimately, higher standings.
- Championship Race:** The standings are the ultimate determinant of the F2 champion, who receives significant recognition and boosts their career prospects.

II. How are F2 Points Awarded? The points system in F2 is designed to reward consistent strong performances. Typically, the top 10 finishers score points, with the distribution often following this pattern (though minor variations can occur depending on the specific year's regulations): 1st: 25 points 2nd: 18 points 3rd: 15 points 4th: 12 points 5th: 10 points 6th: 8 points 7th: 6 points 8th: 4 points 9th: 2 points 10th: 1 point Additionally, points are awarded for the fastest lap in the race (usually 2 points), provided the driver finishes in the top 10. This incentivizes drivers to push for speed even after securing a good position.

III. Understanding Sprint and Feature Races: The F2 weekend typically features two races: a Sprint Race and a Feature Race. Both races contribute to the overall standings. The starting grid for the Sprint Race is often determined by a qualifying session, while the starting grid for the Feature Race often utilizes a reversed grid based on the results of the Sprint Race, adding a strategic element to the weekend. Points are awarded for both races, summing up to contribute to the driver's overall championship points tally.

IV. Tie-breakers in F2 Standings: In the event of a tie in points between two or more drivers, several tie-breakers are applied in a specific order: 1. Number of race wins: The

driver with more race wins takes precedence. 2. Number of second-place finishes: If wins are equal, the number of second-place finishes is considered. 3. Number of third-place finishes: This continues down the order of finishing positions. 4. Best finishing position in a race: If all the above are equal, the best single race result is considered. 5. If the tie persists, the FIA (Fédération Internationale de l'Automobile) may introduce further criteria. For example, in a hypothetical scenario, if two drivers have the same points total, but one has more wins, that driver would rank higher in the standings. V. Real-world Example: Let's consider a hypothetical scenario. Driver A wins the Feature Race (25 points) and finishes 5th in the Sprint Race (10 points), totaling 35 points. Driver B finishes 2nd in the Feature Race (18 points) and wins the Sprint Race (25 points), also totaling 43 points. Driver B would be ranked higher in the standings despite Driver A having a Feature Race win. VI. How to Access F2 Standings: The official F2 website provides up-to-date standings, driver profiles, and race results. Many motorsport news websites and apps also provide live updates and standings throughout the season. VII. Takeaway: The F2 standings are a dynamic reflection of driver and team performance, crucial for understanding the progress of future F1 stars and the competitiveness within the championship. Understanding the points system, race formats, and tie-breaker rules is vital for appreciating the nuances of the competition and the individual battles for championship glory. FAQs: 1. Can a driver be disqualified from a race and how does it affect the standings? Yes, a driver can be disqualified for breaching sporting regulations. This results in zero points for that race, impacting their overall standing. 2. What happens if a driver misses a race? The driver will receive zero points for that race, putting them at a disadvantage compared to drivers who participate. 3. How does the F2 championship impact a driver's F1 prospects? A strong F2 performance, particularly winning the championship, significantly increases a driver's chances of securing an F1 seat, as it showcases their talent and readiness for the higher level of competition. 4. Are there any penalties beyond disqualification affecting standings? Yes, penalty points may be issued for various infractions, potentially influencing a driver's grid position in subsequent races and indirectly affecting their overall point accumulation. 5. Where can I find historical F2 standings? The official F2 website and various motorsport archives usually maintain historical records of standings from previous seasons.

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