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

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When Leno Went Early and Television Went Crazy

The Sky Is Falling

The Big Picture

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Hip: The History

How Vampires, Zombies, Androids, and Superheroes Made America Great for Extremism

Not Hollywood

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A History of American Independent Film Making

How the Mavericks Took Back Hollywood

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A Filmmakers' Oral History of a Vanished Era

Robert Redford

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Or How a 23-Year-Old Filmmaker With \$7,000 Became a Hollywood Player

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FREDERICK ZAYNE

Blockbuster Bloomsbury Publishing

Adobe Photoshop for Mac and Windows, featuring graphics and graphics design, photo editing, and digital techniques.

When Leno Went Early and Television Went Crazy Little, Brown

Hip: The History is the story of how American pop culture has evolved throughout the twentieth century to its current position as world cultural touchstone. How did hip become such an obsession? From sex and music to fashion and commerce, John Leland tracks the arc of ideas as they move from subterranean Bohemia to Madison Avenue and back again. Hip: The History examines how hip has helped shape -- and continues to influence -- America's view of itself, and provides an incisive account of hip's quest for authenticity. This P.S. edition features an extra 16 pages of insights into the book, including author interviews, recommended reading, and more.

The Sky Is Falling Bloomsbury Publishing

The pioneering anthropologist Sherry B. Ortner explores the culture and practices of independent filmmaking in the U.S., arguing that during the past three decades, independent cinema has provided vital cultural critique.

The Big Picture Bloomsbury Paperbacks

The 1990s saw a shock wave of dynamic new directing talent that took the Hollywood studio system by storm. At the forefront of that movement were six innovative and daring directors whose films pushed the boundaries of moviemaking and announced to the world that something exciting was happening in Hollywood. Sharon Waxman, editor and chief of The Wrap.com and for Hollywood reporter for the New York Times spent the decade covering these young filmmakers, and in *Rebels on the Backlot* she weaves together the lives and careers of Quentin Tarantino, *Pulp Fiction*; Steven Soderbergh, *Traffic*; David Fincher, *Fight Club*; Paul Thomas Anderson, *Boogie Nights*; David O. Russell, *Three Kings*; and Spike Jonze, *Being John Malkovich*.

Rebels on the Backlot Harper Collins

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.

Hip: The History Vintage

The explosive new book from the author of *Easy Riders, Raging Bulls*

How Vampires, Zombies, Androids, and Superheroes Made America Great for Extremism

Lennox

"This is a Borzoi book"--Copyright page.

Not Hollywood Phoenix Books, Inc.

Just as Jack Kerouac captured the beat of the '50s, his daughter captured the rhythm of the generation that followed. With a graceful, often disturbing detachment and a spellbinding gift for descriptive imagery, Jan Kerouac explores the tortured, freewheeling soul of a woman on her own road. From an adolescence of LSD, detention homes, probation, pregnancy, and a stillbirth in the Mexican tropics at age 15; to the peace movement in Haight-Ashbury and Washington state; to traveling by bus through Central America with a madman for a lover, *Baby Driver* moves with the force of a tropical storm.

Miramax, Sundance and the Rise of Independent Film Chicago Review Press

A critical analysis of the rise of independent filmmakers examines the growth of Robert Redford's Sundance Film Festival, the rise to power of the Weinstein brothers and their company Miramax, and the successful careers of Steven Soderbergh, Quentin Tarantino, and other independent filmmakers whose work has transformed Hollywood and the film industry. Reprint. 100,000 first printing.

Miramax, Sundance and the Rise of Independent Film University of Texas Press

Roger Ebert wrote the first film review that director Martin Scorsese ever received - for 1967's *I Call First*, later renamed *Who's That Knocking at My Door* - creating a lasting bond that made him one of Scorsese's most appreciative and perceptive commentators. Scorsese by Ebert offers the first record of America's most respected film critic's en...

Indie, Inc. Knopf

Psychiatrist Andrew Marlow, devoted to his profession and the painting hobby he loves, has a solitary but ordered life. When renowned painter Robert Oliver attacks a canvas in the National Gallery of Art and becomes his patient, Marlow finds that order destroyed. Desperate to understand the secret that torments the genius, he embarks on a journey that leads him into the lives of the women closest to Oliver and a tragedy at the heart of French Impressionism. Kostova's masterful new novel travels from American cities to the coast of Normandy, from the late 19th century to the late 20th, from young love to last love. *The Swan Theives* is a story of obsession, history's losses, and the power of art to preserve human hope.

Down and Dirty Pictures Bloomsbury Publishing

From the cult favorite *Buffy the Vampire Slayer*, which netted four million viewers per episode, to the summer blockbuster *The Avengers*, which amassed a box office of \$1.5 billion, Joss Whedon has made a name for himself in Hollywood for his penchant for telling meaningful, personal tales about love, death, and redemption even against the most dramatic and larger-than-life backdrops. This biography follows his development from a creative child and teenager who spent years away from

his family at an elite English public school, through his early successes—which often turned into frustrating heartbreak in both television (Roseanne) and film (Buffy the Vampire Slayer)—to his breakout turn as the creator, writer, and director of the Buffy television series. Extensive, original interviews with Whedon's family, friends, collaborators, and stars—and with the man himself—offer candid, behind-the-scenes accounts of the making of groundbreaking series such as Buffy, Angel, Firefly, and Dollhouse, as well as new stories about his work with Pixar writers and animators during the creation of Toy Story. Most importantly, however, these conversations present an intimate and revealing portrait of a man whose creativity and storytelling ability have manifested themselves in comics, online media, television, and film.

Joss Whedon Simon and Schuster

This title provides an expose of the men who changed independent cinema for ever in the 1990s.

Star ReadHowYouWant.com

The explosive new book from the author of *Easy Riders, Raging Bulls*

Spike, Mike, Slackers & Dykes The New Press

Bill Carter, executive producer of CNN's docuseries *The Story of Late Night* and host of the *Behind the Desk: Story of Late Night* podcast, details the chaotic transition of *The Tonight Show* from host Jay Leno to Conan O'Brien—and back again. In 2010, NBC's CEO Jeff Zucker, had it all worked out when he moved Jay Leno from behind the desk at *The Tonight Show*, and handed the reins over to Conan O'Brien. But his decision was a spectacular failure. Ratings plummeted, affiliates were enraged—and when Zucker tried to put everything back the way it was, that plan backfired as well. No one is more uniquely suited to document the story of a late-night travesty than veteran media reporter and bestselling author, Bill Carter. In candid detail, he charts the vortex that sucked in not just Leno and O'Brien—but also Letterman, Stewart, Fallon, Kimmel, and Ferguson—as frantic agents and network executives tried to manage a tectonic shift in television's most beloved institution.

The Fight for the Future of Movies Penguin

This behind-the-scenes glimpse of the prestigious Sundance Film Festival is written by one of the co-founders of the festival. *Party in a Box* includes insights and comments from some of the most innovative filmmakers of the past 20 years.

Baby Driver Penguin

A *Sunday Times* (London), Best Book of 2018 “A thoughtful, entertaining, and occasionally profound critical study of the texts that entertain, move and, sometimes, shape us.” —*The Spectator* (London) “A bold, witty, and brilliantly argued analysis of the role pop culture has played in the rise of American extremism.” —Ruth Reichl “You’ll never look at your favorite movies and TV shows the same way again. And you shouldn’t.” —Steven Soderbergh A bestselling cultural journalist shows how pop culture prepared Americans to embrace extreme politics Almost everything has been invoked to account for Trump's victory and the rise of the alt-right, from job loss to racism to demography—everything, that is, except popular culture. In *The Sky Is Falling* bestselling cultural journalist Peter Biskind dives headlong into two decades of popular culture—from superhero franchises such as the *Dark Knight*, *X-Men*, and the *Avengers* and series like *The Walking Dead* and *Game of Thrones* to thrillers like *Homeland* and *24*—and emerges to argue that these shows are

saturated with the values that are currently animating our extreme politics. Where once centrist institutions and their agents—cops and docs, soldiers and scientists, as well as educators, politicians, and “experts” of every stripe—were glorified by mainstream Hollywood, the heroes of today's movies and TV, whether far right or far left, have overthrown this quaint ideological consensus. Many of our shows dramatize extreme circumstances—an apocalypse of one sort or another—that require extreme behavior to deal with, behavior such as revenge, torture, lying, and even the vigilante violence traditionally discouraged in mainstream entertainment. In this bold, provocative, and witty investigation, Biskind shows how extreme culture now calls the shots. It has become, in effect, the new mainstream.

I Lost It at the Video Store [Expanded Edition] Simon and Schuster

Quentin Tarantino's long-awaited first work of fiction—at once hilarious, delicious and brutal—is the always surprising, sometimes shocking, novelization of his Academy Award winning film. **RICK DALTON**—Once he had his own TV series, but now Rick's a washed-up villain-of-the-week drowning his sorrows in whiskey sours. Will a phone call from Rome save his fate or seal it? **CLIFF BOOTH**—Rick's stunt double, and the most infamous man on any movie set because he's the only one there who might have got away with murder. . . . **SHARON TATE**—She left Texas to chase a movie-star dream, and found it. Sharon's salad days are now spent on Cielo Drive, high in the Hollywood Hills. **CHARLES MANSON**—The ex-con's got a bunch of zonked-out hippies thinking he's their spiritual leader, but he'd trade it all to be a rock 'n' roll star.

A Novel Createspace Independent Publishing Platform

Focusing on writers and directors who made their debuts in the '90s, Mottram takes a close look at how these mavericks have impacted the cinematic landscape. He explores the current state of the Hollywood studios; what it can mean now to be “independent;” and the particular influence of uncompromising artists like Steven Soderbergh and Quentin Tarantino.

How the Sex-Drugs-And Rock 'N Roll Generation Save University of Texas Press

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.

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