



# stranger than paradise

**GEOFF ANDREW**  
foreword by Gary Oldman

**Maverick  
film-makers  
in recent  
American  
cinema**

**COEN BROTHERS**

**HALHARTLEY**

**TODD HAYNES**

**JIM JARMUSCH**

**SPIKE LEE**

**DAVID LYNCH**

**JOHN SAYLES**

**STEVEN SODERBERGH**

**QUENTIN TARANTINO**

**WAYNE WANG**

# Stranger Than Paradise Maverick Filmmakers In Recent American Cinema

**Michael Z. Newman**



## **Stranger Than Paradise Maverick Filmmakers In Recent American Cinema:**

*Stranger Than Paradise* Geoff Andrew, 1999 *Limelight* A ground breaking critical survey of the talented audacious and influential directors Hal Hartley Jim Jarmusch Spike Lee John Sayles Quentin Tarantino among others who dominating the independent scene have revitalized American film Illustrated throughout index *Indie* Michael Z. Newman, 2011-04-04 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 Screening the City Tony Fitzmaurice, Mark Shiel, 2003 In this provocative collection of essays a diverse selection of films are examined in terms of the relationship between cinema and the changing urban experience in Europe and the United States since the early 20th century Joel and Ethan Coen R. Barton Palmer, 2022-08-15 With landmark films such as *Fargo* *O Brother Where art Thou* *Blood Simple* and *Raising Arizona* the Coen brothers have achieved both critical and commercial success Proving the existence of a viable market for small films that are also intellectually rewarding their work has exploded generic conventions amid rich webs of transtextual references R Barton Palmer argues that the Coen oeuvre forms a central element in what might be called postmodernist filmmaking Mixing high and low cultural sources and blurring genres like noir and comedy the use of pastiche and anti realist elements in films such as *The Hudsucker Proxy* and *Barton Fink* clearly fit the postmodernist paradigm Palmer argues that for a full understanding of the Coen brothers unique position within film culture it is important to see how they have developed a new type of text within general postmodernist practice that Palmer terms commercial independent Analyzing their substantial body of work from this generic framework is the central focus of this book 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 wood and late indie wood 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 *Reclaiming the Archive* Vicki Callahan, 2010-04-15 Scholars of film history and feminist studies will appreciate the breadth of work in this volume *The Coen Brothers (Text-only Edition)* Adam Nayman, 2018-09-11 Fans of Fargo The Big Lebowski No Country for Old Men and other modern classics will enjoy this definitive history of the Coen brothers oeuvre Indiewire From such cult hits as Raising Arizona 1987 and The Big Lebowski 1998 to major critical darlings Fargo 1996 No Country for Old Men 2007 and Inside Llewyn Davis 2013 Ethan and Joel Coen have cultivated a bleakly comical instantly recognizable voice in modern American cinema In The Coen Brothers This Book Really Ties the Films Together film critic Adam Nayman carefully sifts through their complex cinematic universe in an effort to plot as he puts it some Grand Unified Theory of Coen ness With a combination of biography close analysis and enlightening interviews with key Coen collaborators this book honors the films singular mix of darkness and levity and is the definitive exploration of the Coen brothers oeuvre **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 Indie, Inc. Alisa Perren, 2012-05-15 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

**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 a 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 a maverick white male auteurs such as Quentin Tarantino or Wes Anderson as the face of indie discourse Defying the formulaic myths of the mainstream a chick 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 a difference 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 a in between space in which the narratives they represent and embody can be revealed

**Key Features** Covers American womens independent cinema since the late 1970s Analyses 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 Granik Distinguishes 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 practices

**Contributors** John Alberti Northern Kentucky University Linda Badley Middle Tennessee State University Cynthia Baron Bowling Green State University Shelley Cobb University of Southampton Corinn Columpar University of Toronto Chris Holmlund University of Tennessee Knoxville Geoff King Brunel University London Christina Lane University of Miami James Lyons University of Exeter Kathleen A McHugh UCLA Kent A Ono University of Utah Lydia Papadimitriou Liverpool John Moores University Claudia Costa Pederson Wichita State University Claire Perkins Monash University Sarah Projansky University of Utah Maria San Filippo Goucher College Michele Schreiber Emory University Sarah E S Sinwell University of Utah Yannis Tzioumakis University of Liverpool Patricia White Swarthmore College Patricia R Zimmermann Ithaca College

**Fifty Contemporary Film Directors** Yvonne Tasker, 2010-10-04 This book provides an accessible overview of each director s contribution to cinema incorporating a discussion of their career major works and impact

**Canadian Cinema Since the 1980s** David L. Pike, 2012-12-06 Award winning author David L Pike offers a unique focus on the crucial quarter century in Canadian filmmaking when the industry became a viable force on the international stage Pike provides a lively personal and accessible history of the most influential filmmakers and movements of both Anglo Canadian and Quebecois cinema from popular movies to art film and everything in between Along with in depth studies of key directors

including David Cronenberg Patricia Rozema and Denys Arcand Jean Claude Lauzon Robert Lepage L a Pool Atom Egoyan and Guy Maddin Canadian Cinema since the 1980s reflects on major themes and genres and explores the regional and cultural diversity of the period Pike positions Canadian filmmaking at the frontlines of a profound cinematic transformation in the age of global media and presents fresh perspectives on both its local and international contexts Making a significant advance in the study of the film industry of the period Canadian Cinema since the 1980s is also an ideal text for students researchers and Canadian film enthusiasts     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 Metareferential Turn in Contemporary Arts and Media* Werner Wolf, 2011-01-01 One possible description of the contemporary medial landscape in Western culture is that it has gone meta to an unprecedented extent so that a remarkable meta culture has emerged Indeed metareference i e self reflexive comments on or references to various kinds of media related aspects of a given medial artefact or performance specific media and arts or the media in general is omnipresent and can nowadays be encountered in high art and literature as frequently as in their popular counterparts in the traditional media as well as in new media From the Simpsons pop music children s literature computer games and pornography to the contemporary visual arts feature film postmodern fiction drama and even architecture everywhere one can find metareferential explorations comments on or criticism of representation medial conventions or modes of production and reception and related issues Within individual media and genres notably in research on postmodernist metafiction this outspoken tendency towards metaization is known well enough and various reasons have been given for it Yet never has there been an attempt to account for what one may aptly term the current metareferential turn on a larger transmedial scale This is what *The Metareferential Turn in Contemporary Arts and Media* Forms Functions Attempts at Explanation undertakes to do as a sequel to its predecessor the volume *Metareference across Media* vol 4 in the series *Studies in Intermediality* which was dedicated to theoretical issues and transhistorical case studies Coming from diverse disciplinary and methodological backgrounds the contributors to the present volume propose explanations of impressive subtlety breadth and depth for the current situation in addition to exploring individual forms and functions of metareference which may be linked with particular explanations As expected there is no monocausal reason to be found for the situation under scrutiny yet the proposals made have in their compination a remarkable explanatory power which contributes to a better understanding of an important facet of current media production and reception The essays assembled in the volume which also contains an introduction with a detailed survey over the possibilities of accounting for the metareferential turn will be relevant to students and scholars from a wide variety of fields cultural history at large intermediality and media studies as well as more particularly literary studies music film and art history     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

**Improvising the Score** Gretchen L. Carlson, 2022-06-27 2023 Jazz Journalists Association JJA Jazz Awards for Books of the Year Honorable Mention Recipient On December 4 1957 Miles Davis revolutionized film soundtrack production improvising the score for Louis Malle s *Ascenseur pour l'chafaud* A cinematic harbinger of the French New Wave *Ascenseur* challenged mainstream filmmaking conventions emphasizing experimentation and creative collaboration It was in this environment during the late 1950s to 1960s a brief golden age for jazz in film that many independent filmmakers valued improvisational techniques featuring soundtracks from such seminal figures as John Lewis Thelonious Monk and Duke Ellington But what of jazz in film today *Improvising the Score* Rethinking Modern Film Music through Jazz provides an original vivid investigation of innovative collaborations between renowned contemporary jazz artists and prominent independent filmmakers The book explores how these integrative jazz film productions challenge us to rethink the possibilities of cinematic music production In depth case studies include collaborations between Terence Blanchard and Spike Lee *Malcolm X* When the Levees Broke Dick Hyman and Woody Allen *Hannah and Her Sisters* Antonio S nchez and Alejandro Gonz lez I rritu *Birdman* and Mark Isham and Alan Rudolph *Afterglow* The first book of its kind this study examines jazz artists work in film from a sociological perspective offering rich behind the scenes analyses of their unique collaborative relationships with filmmakers It investigates how jazz artists negotiate their own creative labor examining the tensions between improvisation and the conventionally highly regulated structures hierarchies and expectations of filmmaking Grounded in personal interviews and detailed film production analysis *Improvising the Score* illustrates the dynamic possibilities of integrative artistic collaborations between jazz film and other contemporary media exemplifying its ripeness for shaping and invigorating twenty first century arts media and culture

**The Cinema of Hal Hartley** Sebastian Manley, 2013-07-18 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.

*The Musicality of Narrative Film* D. Kulezic-Wilson, 2015-04-14 *The Musicality of Narrative Film* is the first book to examine in depth the film music analogy. Using comparative analysis, Kulezic-Wilson explores film's musical potential, arguing that film's musicality can be achieved through various cinematic devices with or without music.

*The Big Lebowski* J.M. Tyree, Ben Walters, 2020-05-14 Ethan and Joel Coen's *The Big Lebowski* was released in 1998 to general bafflement. A decade on, it had become a cult classic and remains so over 20 years later, inspiring a thriving circuit of *Lebowski Fests* during which costumed devotees gather at bowling alleys and guzzle White Russians. Beyond its superabundance of deliciously quotable lines, how has the movie inspired such remarkable affection? And why does its critical stock continue to rise? The film's unlikely anchor is Jeff Bridges' career best performance as Jeffrey Lebowski, a fully baked 1960s radical turned Venice Beach drop-out known to his friends as the Dude. Mistaken for an identically named grandee whose young trophy wife is in trouble, the Dude finds himself embroiled in an impossibly convoluted kidnap plot involving pornographers, nihilists and threats to his johnson. Worst of all, it conflicts with his bowling commitments. In part an irreverent pastiche of Raymond Chandler's *The Big Sleep*, as filmed by Howard Hawks, *The Big Lebowski* is also a jukebox of film history, littered with playful references to everything from Hitchcock and Altman to Busby Berkeley. This riot of addled quotations reflects the film's Los Angeles setting, a discombobulated world inhabited by flakes, phonies and poseurs with put-on identities. Like many Coen films, the movie plays havoc with the conventions of the crime genre and the absurdities of classical American heroism. But it's also that rare thing: a comedy that gets richer, funnier and more affecting with each viewing. Beneath its breakneck pacing and foul-mouthed ribaldry, the Dude's story offers disarmingly humane lessons in the value of simple things: friendship, laughter and bowling. In their foreword to this new edition, the authors reflect on *Lebowski*'s cult status and its contemporary resonances as a film about gentle non-conformity and friendship in an increasingly polarized world. The new edition also includes an interview with the Coens revealing the origins of the name Jeffrey Lebowski.

*Post-1990 Documentary: Reconfiguring Independence* Camille Deprez, 2015-06-24 This new book provides graduate students, scholars and professionals with critical and detailed insights into recent yet significant independent documentary makers and their varied works, practices and uses.



Immerse yourself in the artistry of words with Crafted by is expressive creation, Immerse Yourself in **Stranger Than Paradise Maverick Filmmakers In Recent American Cinema** . This ebook, presented in a PDF format ( \*), is a masterpiece that goes beyond conventional storytelling. Indulge your senses in prose, poetry, and knowledge. Download now to let the beauty of literature and artistry envelop your mind in a unique and expressive way.

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