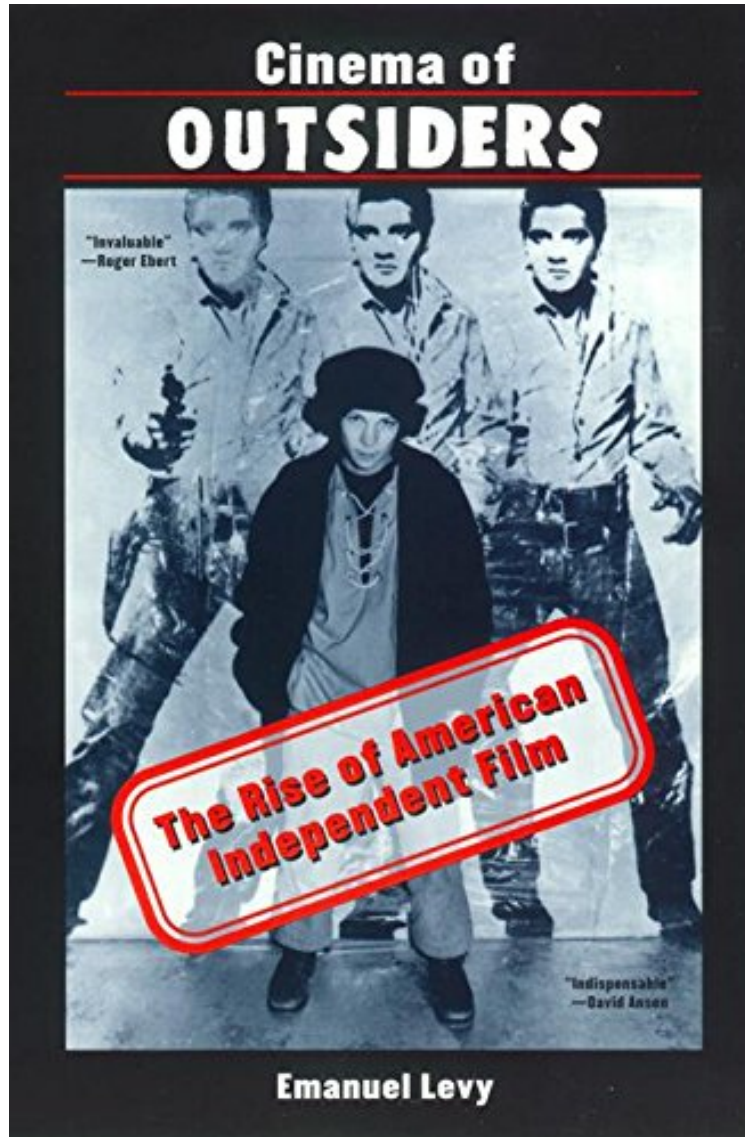


# Cinema of Outsiders: The Rise of American Independent Film

*Emanuel Levy*

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**Emanuel Levy : Cinema of Outsiders: The Rise of American Independent Film** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Cinema of Outsiders: The Rise of American Independent Film:

0 of 0 people found the following review helpful. Five Stars By Holly.JeanHated my independent film class, loved this book! 1 of 1 people found the following review helpful. Very comprehensive, maybe too much? By Brian J. Cipperly This book is quite comprehensive, and appears to be one of the better ones in its genre. It covers a lot of

directors and explains the contexts in which they worked quite adequately. The index/timeline features in the back are a nice touch for people doing research. The only thing I really disliked about this book was the author's tendency to go on and on about a director's particular film--just when you think he's said enough about the movie, a few more paragraphs follow, which after a while one ends up wanting to skip over. I can see where this might be a useful feature, but for me it tended to break up the continuity of the text. 0 of 0 people found the following review helpful. Five Stars By Thomas DeRoberto Excellent product and service!

A Los Angeles Times Bestseller The most important development in American culture of the last two decades is the emergence of independent cinema as a viable alternative to Hollywood. Indeed, while Hollywood's studios devote much of their time and energy to churning out big-budget, star-studded event movies, a renegade independent cinema that challenges mainstream fare continues to flourish with strong critical support and loyal audiences. *Cinema of Outsiders* is the first and only comprehensive chronicle of contemporary independent movies from the late 1970s up to the present. From the hip, audacious early works of maverick David Lynch, Jim Jarmusch, and Spike Lee, to the contemporary Oscar-winning success of indie dynamos, such as the Coen brothers (*Fargo*), Quentin Tarantino (*Pulp Fiction*), and Billy Bob Thornton (*Sling Blade*), Levy describes in a lucid and accessible manner the innovation and diversity of American indies in theme, sensibility, and style. Documenting the socio-economic, political and artistic forces that led to the rise of American independent film, *Cinema of Outsiders* depicts the pivotal role of indie guru Robert Redford and his Sundance Film Festival in creating a showcase for indies, the function of film schools in supplying talent, and the continuous tension between indies and Hollywood as two distinct industries with their own structure, finance, talent and audience. Levy describes the major cycles in the indie film movement: regional cinema, the New York school of film, African-American, Asian American, gay and lesbian, and movies made by women. Based on exhaustive research of over 1,000 movies made between 1977 and 1999, Levy evaluates some 200 quintessential indies, including *Choose Me*, *Stranger Than Paradise*, *Blood Simple*, *Blue Velvet*, *Desperately Seeking Susan*, *Slacker*, *Poison*, *Reservoir Dogs*, *Gas Food Lodging*, *Menace II Society*, *Clerks*, *In the Company of Men*, *Chasing Amy*, *The Apostle*, *The Opposite of Sex*, and *Happiness*. *Cinema of Outsiders* reveals the artistic and political impact of bold and provocative independent movies in displaying the cinema of "outsiders"-the cinema of the "other America."

From Library Journal As most contemporary moviegoers are aware, the indies (independent films) have been booming recently, with many like *Pulp Fiction*, *Metropolitan*, and *Boogie Nights* becoming major critical and box office hits. Levy (film and sociology, Arizona State Univ. West), a film critic for *Variety* magazine, first tries to define exactly what distinguishes the indie from a major American studio production and then examines the specific circumstances that have favored the indie boom. But the bulk of the book is a look at the directors or creators of these films and their work, both good and bad, and a survey of the various types of indie films being made. As the author hopes, this engaging look at the indies of the last 22 years will appeal to "educated people who go to the movies and are interested in knowing more about them." Highly recommended for public libraries and subject collections. AMarianne Cawley, Charleston Cty. Lib., SC Copyright 1999 Reed Business Information, Inc. "Levy gives us a comprehensive examination of the American independent film movement, with a level-headed, in-depth assessment of the movies it has produced. This is an indispensable text for anyone who wants to understand the independent world."-David Ansen, Newsweek "Thoughtful and substantial."-Stuart Klawans, The Nation "The time is ripe for an intelligent, informed, well-organized book on the world of independent cinema and Emanuel Levy has given us just that."-Leonard Maltin "At a time when independent American films are more visible and important than ever before, this is an invaluable study. Emanuel Levy's writing is wise, passionate, and amazingly well-informed."-Roger Ebert "The most detailed and up-to-date book on independent cinema, an invaluable reference work."-Molly Haskell, The Washington Post About the Author A senior film critic of *Variety* magazine, Emanuel Levy is a two-time president of the Los Angeles Film Critics Association, Professor of Film and Sociology at Arizona State University West, and the author of seven books, including the acclaimed biography, *George Cukor: Master of Elegance*.