

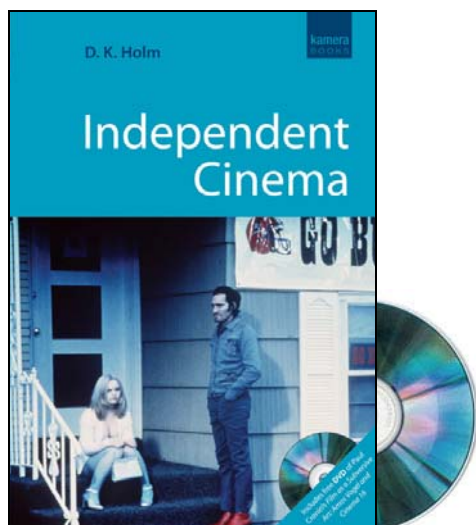
## KAMERA BOOKS ADVANCE INFORMATION

# INDEPENDENT CINEMA

D. K. Holm

new title

with bonus DVD featuring Paul Cronin's 'Film as a Subversive Art: Amos Vogel and Cinema 16'



Publication Date:	24 <sup>th</sup> January 2008
Price:	£9.99
ISBN13:	978-1-904048-70-1
Binding:	Paperback with flaps
Format:	194 X 137mm
Extent:	160pp
Images:	10+ colour
Rights:	World
Market Restrictions:	none
BIC Code:	ATKA
Report Code:	NP



For a review copy, or for further information, please contact: **Chris Burrows PR**  
+44 (0)161 445 6635  
email: [chrisburrows\\_authorpr@btinternet.com](mailto:chrisburrows_authorpr@btinternet.com)

**Publisher: Kamera Books**  
PO Box 394  
Harpenden  
Herts AL5 1XJ  
Tel/Fax: +44 (0)1582 761264

**UK Distribution: Turnaround**  
3 Olympia Trading Estate  
Coburg Rd  
London N22 6TZ  
(0)208 829 3000  
Fax: +44 (0)208 881 5088  
[www.turnaround-psl.com](http://www.turnaround-psl.com)

[www.kamerabooks.co.uk/independentcinema/](http://www.kamerabooks.co.uk/independentcinema/)

### SALES POINTS:

- Detailed assessments and interviews with key independent filmmakers, including Jill Sprecher (*Clockwatchers*), Guy Maddin (*The Saddest Music in the World*) and James Mangold (*Walk the Line*)
- Will appeal to readers of Peter Biskind's *Down and Dirty Pictures*
- Concise introduction to the subject - no comparable work available
- Accompanying DVD features Paul Cronin's *Film as a Subversive Art: Amos Vogel and Cinema 16*, a documentary profile about the founder of the New York Film Festival and America's most important film society.

### MARKET:

film, film criticism, film history

#### Targeted Marketing:

- Independent cinema fans
- Specialist websites
- On-line DVD rental companies

### DESCRIPTION:

Just what is 'independent' cinema? D. K. Holm aims to define a term all too carelessly used both by media commentators and marketers, and distinguish it from categories such as avant-garde, underground, experimental or 'art' films, with which it is often confused.

By contrasting studio-era Hollywood with changes in the business since the 1970s, and the rise of companies such as Miramax and New Line, it shows the birth of a commercial environment in which the new independent cinema can emerge.

Profiles of specific filmmakers suggest how diverse personalities use independent cinema for individual ends; directors such as James Mangold, who found indie cinema to be a stepping stone to more mainstream movies, Jill Sprecher, who uses its flexibility to explore philosophical ideas, and Guy Maddin, one of the few true independent filmmakers, whose films are beholden to his own unique vision rather than financiers or abstract audience markets.

### AUTHOR BIOGRAPHY:

**D. K. Holm** is a weekly columnist for Kevin Smith's website QuickStopEntertainment.com (formerly MoviePoopShoot), and has written previous Pocket Essentials on *Robert Crumb*, *Quentin Tarantino* and *Film Soleil*.