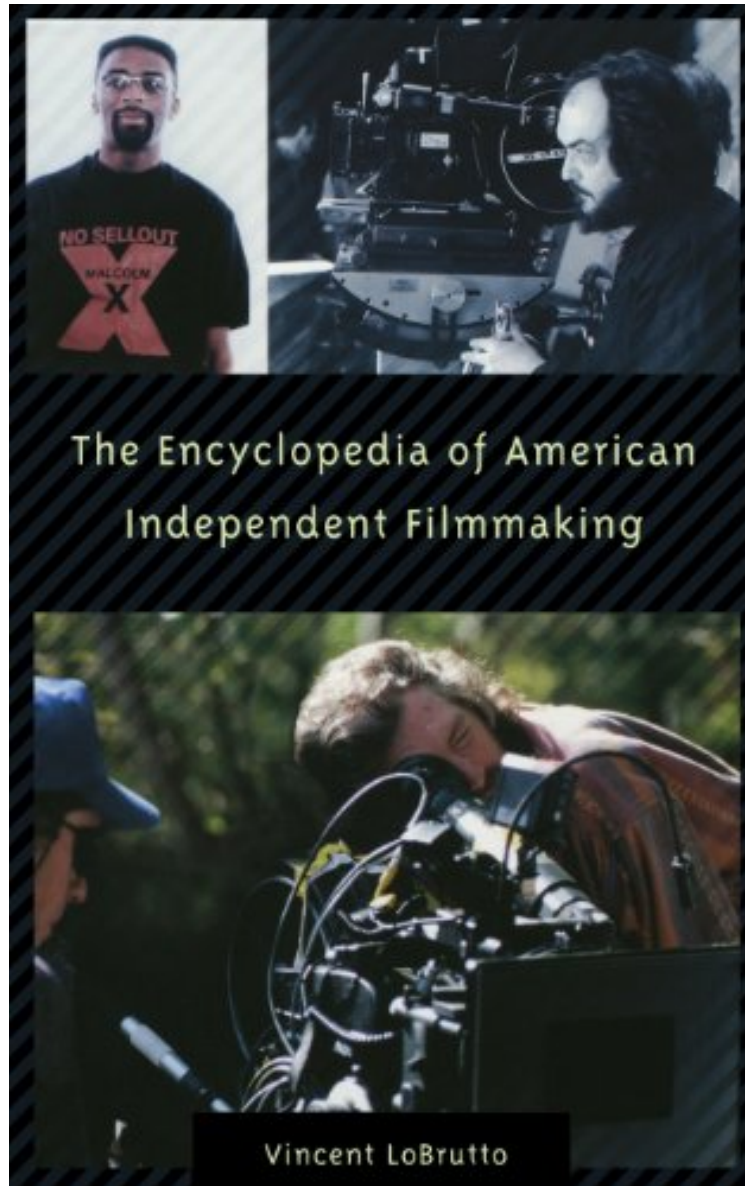


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Vincent LoBrutto : The Encyclopedia of American Independent Filmmaking: before purchasing it in order to gage whether or not it would be worth my time, and all praised The Encyclopedia of American Independent Filmmaking::

0 of 0 people found the following review helpful. A definitive professional reference
By Midwest Book Review
Compiled, organized and edited by Vincent LoBrutto (School of Visual Arts), *The Encyclopedia Of American Independent Filmmaking* consists of alphabetical entries covering everything from respected independent filmmakers, to notable independent films, and showcases critical views, basic information about the industry, various working methods, and more. Extensively researched and with an index for easy cross-referencing, *The Encyclopedia Of American Independent Filmmaking* is an excellent scholarly resource and a definitive professional reference recommended for anyone interested in making independent films as a career, or simply viewing them as a personal hobby.

Independent filmmaking is often regarded as a relatively recent phenomenon, yet the so-called movement has actually existed as long as movies themselves. In this indispensable single-volume reference work, LoBrutto surveys the subject from cinema's inception through the 21st century. Written in an accessible style and including biographical, critical, factual, and bibliographical information, this remarkable source encompasses films and filmmakers operating independently from the studio system in concept, financing, production, and distribution. Such a broad interpretation of independent filmmaking separates it from that of commercial Hollywood, a conglomerate existing to create product rather than support personal artistic vision. Many of the entries' subjects have rarely been investigated and studied yet knowledge of independent filmmaking is vital to any understanding the cinematic medium, making this an essential book for any library's film shelves.

From Booklist
Independent films have long held a certain cachet. This volume concentrates on the directors of U.S. films and the New York independent film scene as perceived by a film instructor. Entries cover a few definitions (e.g., Bolex camera, Deferred payments, Sexploitation films); many directors (about 90 percent of the book's content); and a few film titles treated separately from their directors (e.g., *Pull My Daisy*, *Stand and Deliver*). Most entries are one to two pages long, with a few directors, such as Brian De Palma and George A. Romero, given four pages. The length of the article does not always correlate with the achievements of the director; for instance, the entry for Norman Mailer is almost as long as the one for David Lynch. Brief bibliographies follow a few of the entries. A few black-and-white photos supplement the text. Three appendixes complete the volume: "100 Significant Independent Films" (for which there are no criteria); winners of the Sundance and Independent Spirit Awards; and independent film distributor names (no address or other contact information). A bibliography and index follow. Women and directors of color are underrepresented; the longest entry relative to women is *Women in prison* films. On the other hand, B movies (especially gore and porn) are overrepresented, while animation, documentaries, and children's films are barely mentioned or have outdated information. Actors and producers are rarely noted, and despite the book's title there is very little on the filmmaking process. Sundance and Slumdance festivals are covered, but other regional film festivals such as the Mill Valley festival are overlooked; indeed, an entry for film festivals would have been welcome. Better editing would have prevented misuse of the word *nadir* in the entry *Merchant-Ivory Productions*. The work is valuable for coverage of obscure directors. However, it is not an exhaustive or evenhanded volume on the topic. Recommended to supplement collections with heavy film content. RBBCopyright American Library Association. All rights reserved
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-Journal of American Studies
About the Author
VINCENT LoBRUTTO is an editing, production design, and cinema studies instructor for the

School of Visual Arts. He is the author of *Stanley Kubrick: A Biography*, as well as *Selected Takes: Film Editors on Editing* (Praeger, 1991), *By Design: Interviews with Film Production Designers* (Praeger, 1992), *Sound-On-Film: Interviews with Creators of Film Sound* (Praeger, 1994), and *Principal Photography: Interviews with Feature Film Cinematographers* (Praeger, 1999). He is also a contributing author for *American Cinematography*, *Films in*, and *Cinemaeditor*, a publication of the American Cinema Editors, of which he is a special member.