

1. Record Nr.	UNINA9910821225103321
Autore	Tzioumakis Yannis
Titolo	The Spanish prisoner // Yannis Tzioumakis
Pubbl/distr/stampa	Edinburgh, : Edinburgh University Press, c2009
ISBN	0-7486-7123-4 1-282-13649-6 9786612136498 0-7486-3370-7
Edizione	[1st ed.]
Descrizione fisica	1 online resource (xi, 154 pages) : digital, PDF file(s)
Collana	American indies
Disciplina	791.43/72
Soggetti	Independent films - United States - History and criticism Independent filmmakers - United States
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 02 Oct 2015).
Nota di bibliografia	Includes bibliographical references (p. [140]-146) and index. Includes filmography (p. [126]-127).
Nota di contenuto	Introduction : "You don't know who anyone is" -- From independent to "indie" cinema -- David Mamet and "indie" cinema -- "Indie" film at work : producing and distributing The Spanish prisoner -- "That's what you just think you saw!" : narrative and film style in The Spanish prisoner -- Playing with cinema : the master of the con game film -- Conclusion -- Filmography : David Mamet in American cinema and television.
Sommario/riassunto	Despite more than a passing nod to such crowdpleasing classics as Hitchcock's <i>North by Northwest</i> , playwright-turned-independent filmmaker David Mamet's <i>The Spanish Prisoner</i> is a particularly idiosyncratic film that betrays its origin outside the Hollywood mainstream. Featuring a convoluted narrative, an excessive, often anti-classical, visual style, and belonging to the generic category of the 'con game film' which often challenges the spectator's cognitive skills, <i>The Spanish Prisoner</i> is a film that bridges genre filmmaking with personal visual style, independent film production with niche distribution, and mainstream subject matter with unconventional filmic techniques. This book discusses <i>The Spanish Prisoner</i> as an example of contemporary American independent cinema while also using the film as a vehicle to

explore several key ideas in film studies, especially in terms of aesthetics, narrative, style, spectatorship, genre and industry. Key Features

- oDistinguishes between independent and 'indie' cinema through an examination of the 'classics divisions,' especially Sony Pictures Classics
- oAssesses the position of David Mamet within American cinema
- oIntroduces the genre categories of the 'con artist' and the 'con game' film and discusses *The Spanish Prisoner* as a key example of the latter
- oExamines the ways in which narrative, narration and visual style deviate from the mainstream/classical aesthetic
