

Edward Furlong In American History X



Edward Furlong in American History X: A Deeper Dive into Danny Vinyard's Impact

American History X, a film that etched itself into cinematic history, isn't just remembered for its brutal honesty and unflinching portrayal of neo-Nazi ideology. It's also remembered for Edward Furlong's powerful performance as Danny Vinyard, the younger brother grappling with the devastating legacy of his older sibling's white supremacist past. This post delves deep into Furlong's portrayal, exploring its impact on the film's success and its lasting resonance with audiences. We'll analyze his character's arc, the nuances of his performance, and how it contributes to the film's

overall message. Prepare to revisit a performance that continues to fascinate and disturb, even decades later.

Furlong's Danny: A Mirror to Derek's Extremism

Edward Furlong's Danny Vinyard isn't just a supporting character; he's a crucial element in understanding the destructive cycle of hate perpetuated by Derek (Edward Norton). Danny, impressionable and vulnerable, mirrors Derek's initial descent into neo-Nazism. His fascination with his brother's strength and perceived invincibility tragically leads him down a similar path. Furlong's portrayal perfectly captures this naive yet dangerous admiration.

The Power of a Vulnerable Performance

Furlong's performance isn't defined by explosive outbursts or violent acts. Instead, his power lies in his subtle portrayal of vulnerability, fear, and confusion. He masterfully conveys Danny's internal conflict, showcasing the internal struggle between his brother's influence and his own nascent sense of empathy. This vulnerability makes Danny a far more compelling and ultimately tragic character. We see a young man desperately seeking a sense of belonging, easily swayed by the promises of power and community offered by the hate group.

A Catalyst for Change and Reflection

Danny's character arc, expertly portrayed by Furlong, serves as a catalyst for reflection on the film's broader themes. His transformation, while not always smooth or linear, highlights the potential for redemption even within a system of ingrained hatred. His journey underscores the urgent need to intervene and prevent the further spread of extremist ideologies, especially among vulnerable youth. Furlong's nuanced performance allows us to witness this transformative process with raw emotional impact.

Beyond the Performance: Furlong's Career and the Film's Legacy

Edward Furlong's performance in *American History X* cemented his place in cinematic history. While his subsequent career trajectory has been complex, his portrayal of Danny Vinyard remains a defining moment. The character's lasting impact is inseparable from Furlong's commitment to the role. His ability to convey the character's internal struggles made Danny a memorable and emotionally resonant figure that continues to spark discussion and analysis even today.

The Enduring Relevance of American History X

The film's enduring relevance is partly due to Furlong's authentic and impactful portrayal of Danny. The themes of hate, violence, and the struggle for redemption remain unfortunately timely. Furlong's contribution, through his nuanced performance, helps to solidify the film's message: that the cycle of hatred can be broken, but only through conscious effort and intervention. His performance encourages viewers to confront these complex issues, even decades after the film's release.

Conclusion: A Performance That Stays With You

Edward Furlong's performance as Danny Vinyard in American History X is more than just a memorable acting moment; it's a powerful testament to the film's lasting impact. His nuanced portrayal captures the complexities of a young man caught in the crosshairs of hate and the struggle for self-discovery. Furlong's vulnerability and emotional range contribute significantly to the film's enduring power, making it a must-see for anyone interested in exploring the devastating consequences of extremism and the importance of empathy and understanding. His performance resonates long after the credits roll, serving as a stark reminder of the fragility of human life and the enduring need for tolerance and acceptance.

Frequently Asked Questions (FAQs)

Q1: Did Edward Furlong's personal life impact his portrayal of Danny Vinyard?

A1: While Furlong's personal struggles are well-documented, there's no direct evidence to suggest they directly influenced his portrayal of Danny. However, his own experiences with life's challenges likely contributed to his ability to understand and convey the character's vulnerability and emotional turmoil.

Q2: How did Furlong's performance contribute to the film's success?

A2: Furlong's performance was crucial to the film's success. His portrayal of Danny humanized the consequences of hate, making the film's message far more impactful and emotionally resonant for audiences. His chemistry with Edward Norton was also vital to the film's emotional core.

Q3: Is Danny Vinyard a sympathetic character?

A3: Danny is a complex character. While his actions are influenced by his brother's destructive ideology, his vulnerability and eventual attempts at redemption elicit sympathy. He is a victim of circumstance, but also a participant in a dangerous cycle of violence.

Q4: How does Furlong's portrayal of Danny compare to other performances in the film?

A4: While Edward Norton's performance as Derek is rightfully lauded, Furlong's performance provides a vital counterpoint, illustrating the impact of Derek's actions on a younger, more impressionable individual. The contrast between their performances enhances the film's overall impact.

Q5: Has Edward Furlong discussed his role in American History X in interviews?

A5: While details may be scarce, Furlong has likely discussed the role in interviews throughout his career. His perspective on the experience and the character's lasting impact would undoubtedly provide further insight into the film's creation and legacy. Searching for interviews featuring Furlong discussing American History X could provide more direct answers to this question.

edward furlong in american history x: Reel Views 2 James Berardinelli, 2005 Thoroughly revised and updated for 2005! Includes a new chapter on the best special edition DVDs and a new chapter on finding hidden easter egg features.

edward furlong in american history x: "American History X". Overcoming Racism in Prison Sarah Gahler, 2016-08-09 Seminar paper from the year 2015 in the subject English Language and Literature Studies - Culture and Applied Geography, grade: 1,7, University of Rostock (Institut für Anglistik/ Amerikanistik), course: Prisoners and Prisons in the U.S., language: English, abstract: The theme of racism outside and inside a prison and how to personally overcome this racism as a victim as well as a perpetrator are major themes of the anti-racist movie American History X. The life of incarcerated people and how it influenced them is often portrayed in TV series or films which are mostly made to entertain the populace rather than to educate or raise awareness about the problems that arise within the displayed topics, and for that stereotypes and juxtapositions are used as well as certain methods and means of film making. This paper looks at exemplary scenes of American History X with emphasis on how some means of film making are used to display the life-changing experiences that main protagonist Derek Vinyard encounters while being incarcerated. Today more than two million people of the United States of America are incarcerated in prisons; serving a sentence for a crime they have committed. The experience each inmate makes individually can have an immense impact on their behaviour and mind-set in and outside prison walls. Prisons in general function as public institutions which should, at the very best, try to help the inmates to "find a lawful, economically stable place" in a community and in society after their time spent in prison (Fleisher and Decker 1-2). Incarcerated people not only have to deal with the limitations of their freedom and privacy, often they also encounter racism and racial segregation by officers and other inmates. According to Philip Goodman, it is the interaction between the inmate and officer in which categorization is born, and that makes racial categorization and segregation possible (762).

edward furlong in american history x: American history X Heike Hebbelmann, 2007

edward furlong in american history x: Criminology, Deviance, and the Silver Screen J. Frauley, 2011-01-19 This text argues for the usefulness of fictional realities for criminological theorizing and analysis. It illustrates that a creative and critical social scientific practice requires craft norms rather than commercial norms that threaten to completely colonize higher education.

edward furlong in american history x: Movies of the '90s Riley Webster, 2023-11-01 The 1990s was an amazing decade for movies, witnessing the release of dozens of incredible films, including The Matrix, The Shawshank Redemption, Pulp Fiction, Goodfellas, Fargo, Jurassic Park, and so many more. Despite this embarrassment of riches, author Riley Webster believes this decade has never received as much praise or as many kudos as it deserves—until now. Whether you're a serious cinephile, a casual viewer, or merely seeking a heavy dose of 1990s nostalgia, this is the book for you.

edward furlong in american history x: Subverting Masculinity , 2021-08-04 Contemporary Western societies are currently witness to a "crisis of masculinity" but also to an intriguing

diversification of images of masculinity. Once relatively stable regimes of masculine gender representation appear to have been replaced by a wider spectrum of varieties of masculine “lifestyles” taken up by the media and the market, to produce new and immensely flexible forms consumerised gender hegemony. The essays in *Subverting Masculinity* concentrate on contemporary film, literature and diverse forms of popular culture. The essays show that the subversion of traditional images of masculinity is both a source of gender contestation, but may equally be susceptible to assimilation by new hegemonic configurations of masculinity. *Subverting Masculinity* maps out the ongoing relevance of gender politics in contemporary culture, but also raises the question of increasingly unclear distinctions between hegemonic and subversive versions of masculinity in contemporary cultural production. *Subverting Masculinity* will be of interest to students and teachers of gender, cultural, film and literary studies.

edward furlong in american history x: *A Not So Foreign Affair* Andrea Slane, 2001-05-22 In *A Not So Foreign Affair* Andrea Slane investigates the influence of images of Nazism on debates about sexuality that are central to contemporary American political rhetoric. By analyzing an array of films, journalism, scholarly theories, melodrama, video, and propaganda literature, Slane describes a common rhetoric that emerged during the 1930s and 1940s as a means of distinguishing “democratic sexuality” from that ascribed to Nazi Germany. World War II marked a turning point in the cultural rhetoric of democracy, Slane claims, because it intensified a preoccupation with the political role of private life and pushed sexuality to the center of democratic discourse. Having created tremendous anxiety—and fascination—in American culture, Nazism became associated with promiscuity, sexual perversion and the destruction of the family. Slane reveals how this particular imprint of fascism is used in progressive as well as conservative imagery and language to further their domestic agendas and shows how our cultural engagement with Nazism reflects the inherent tension in democracy between the value of diversity, individual freedoms national identity, and notions of the common good. Finally, she applies her analysis of wartime narratives to contemporary texts, examining anti-abortion, anti-gay, and anti-federal rhetoric, as well as the psychic life of skinheads, censorship debates, and the contemporary fascination with incest. An invaluable resource for understanding the language we use—both visual and narrative—to describe and debate democracy in the United States today, *A Not So Foreign Affair* will appeal to those interested in cultural studies, film and video studies, American studies, twentieth century history, German studies, rhetoric, and sexuality studies.

edward furlong in american history x: *The Edge of the Gulf* Hadley Hury, 2011-05-27 Laurel Beach is one of the last old-fashioned villages in the West Florida panhandle, one that has, so far, escaped commercial over-development. It presents both a haven and opportunity, and, this summer, it plays host to a varied cast. Grief has nearly destroyed Hudson DeForest. He’s barely been going through the motions, teaching in a Memphis girls school, writing about film, talking to the dog. He’s hanging on by a thread. It’s been two years since Kate died, two years of grappling with profound loss, with the impact of the marriage of a lifetime cut short. Hudson’s friend Charlie Brompton, the successful developer and restaurateur, is facing a different loss. He’s growing old. It’s time for him to let go of his most beloved enterprise, the mecca of fine dining known as the 26-A after the panhandle highway where it sits. And of its funky adjunct, The Blue Bar. With no immediate family as heirs, Charlie’s considering his choice of successors. And what he should do for his godson, Chaz? He also wonders if Hudson will return to Laurel Beach, to the cottage he occupied with Kate. Will Hudson ever forgive him? Meanwhile Chaz has met Sydney, a former actress. They’re living well in Atlanta, thinking about marriage. Thinking, too, that perhaps they should go to Laurel Beach, touch base with Charlie.... As Hudson settles in and doggedly takes up his summer project—he has a book contract for a collection of his film reviews—the undying past and a present struggling to be born exert their fierce, and sometimes indistinguishable, claims. So it is for Charlie, and for Sydney and Chaz. Gradually a bizarre maelstrom of deceit, betrayal, and murder evolves in Laurel Beach, ensnaring the wealthy and the beautiful, the misguided and the desperate. Will its force fill Hudson with newfound determination to celebrate life—or will it destroy those he still holds dear?

edward furlong in american history x: Fascism and Millennial American Cinema Leighton Grist, 2018-05-31 This book examines a spate of American films released around the turn of the millennium that differently address the actuality or possibility of domestic fascism within the USA. The films discussed span a diversity of forms, genres and production practices, and encompass low- and medium-budget studio and independent releases (such as *American History X*, *Stir of Echoes* and *The Believer*), star and/or auteur vehicles (such as *The Siege*, *Fight Club* and *American Beauty*), and high-budget, high-concept science-fiction films and franchises (such as *Starship Troopers*, *Minority Report*, the *Matrix* and *X-Men* trilogies and the *Star Wars* prequels). Central to the book is the detailed analysis of the films, which is contextualized historically in relation to a period that saw the significant rise of the far Right. The book concordantly affords a wider insight into fascism and its various manifestations and how such have been, and continue to be, registered within American cinema.

edward furlong in american history x: *TLA Film, Video, and DVD Guide 2002-2003* David Bleiler, 2014-04-08 The *TLA Film, Video & DVD Guide 2002-2003* is the absolutely indispensable guide for the true lover of cinema. By focusing on independent and international films, and avoiding much of the made-for-TV/made-for-cable/made-for-video dreck, this guide offers more comprehensive coverage of the films the reader may actually want to rent and see. The guide includes: * Reviews of more than 10,000 films * Four detailed indexes - by star, director, theme, genre, and country of origin * More than 450 photos throughout * A listing of all the major film awards, TLA Bests and recommended films * A comprehensive selection of cinema from over 50 countries From one of the finest names in video retailing and a growing rental chain comes the latest edition of one of the most respected film, video, and DVD guides. The *TLA Film, Video & DVD Guide* is perfect for anyone whose tastes range from *All About My Mother* to *Fight Club*; from *This Is Spinal Tap* to *Ma Vie en Rose*.

edward furlong in american history x: *The Columbia Companion to American History on Film* Peter C. Rollins, 2004-03-24 American history has always been an irresistible source of inspiration for filmmakers, and today, for good or ill, most Americans' sense of the past likely comes more from Hollywood than from the works of historians. In important films such as *The Birth of a Nation* (1915), *Roots* (1977), *Apocalypse Now* (1979), and *Saving Private Ryan* (1998), how much is entertainment and how much is rooted in historical fact? In *The Columbia Companion to American History on Film*, more than seventy scholars consider the gap between history and Hollywood. They examine how filmmakers have presented and interpreted the most important events, topics, eras, and figures in the American past, often comparing the film versions of events with the interpretations of the best historians who have explored the topic. Divided into eight broad categories—Eras; Wars and Other Major Events; Notable People; Groups; Institutions and Movements; Places; Themes and Topics; and Myths and Heroes—the volume features extensive cross-references, a filmography (of discussed and relevant films), notes, and a bibliography of selected historical works on each subject. *The Columbia Companion to American History on Film* is also an important resource for teachers, with extensive information for research or for course development appropriate for both high school and college students. Though each essay reflects the unique body of film and print works covering the subject at hand, every essay addresses several fundamental questions: What are the key films on this topic? What sources did the filmmaker use, and how did the film deviate (or remain true to) its sources? How have film interpretations of a particular historical topic changed, and what sorts of factors—technological, social, political, historiographical—have affected their evolution? Have filmmakers altered the historical record with a view to enhancing drama or to enhance the truth of their putative message?

edward furlong in american history x: *The Encyclopedia of Racism in American Films* Salvador Jiménez Murguía, 2018-04-12 Winner, RUSA 2019 Outstanding References Source Winner and named a Library Journal Best Reference Book of the Year 2018 From D.W. Griffith's *Birth of a Nation* in 1915 to the recent *Get Out*, audiences and critics alike have responded to racism in motion pictures for more than a century. Whether subtle or blatant, racially biased images and narratives

erase minorities, perpetuate stereotypes, and keep alive practices of discrimination and marginalization. Even in the 21st century, the American film industry is not “color blind,” evidenced by films such as *Babel* (2006), *A Better Life* (2011), and *12 Years a Slave* (2013). The *Encyclopedia of Racism in American Film* documents one facet of racism in the film industry, wherein historically underrepresented peoples are misrepresented—through a lack of roles for actors of color, stereotyping, negative associations, and an absence of rich, nuanced characters. Offering insights and analysis from over seventy scholars, critics, and activists, the volume highlights issues such as: Hollywood’s diversity crisis White Savior films Magic Negro tropes The disconnect between screen images and lived realities of African Americans, Latinos, Native Americans, and Asians A companion to the ever-growing field of race studies, this volume opens up a critical dialogue on an always timely issue. The *Encyclopedia of Racism in American Film* will appeal to scholars of cinema, race and ethnicity studies, and cultural history.

edward furlong in american history x: *TLA Film and Video Guide 2000-2001* David Bleiler, 2013-12-03 The *TLA Film & Video Guide* is the absolutely indispensable guide for the true lover of cinema. By focusing on independent and international films, and avoiding much of the made-for-TV/made-for-cable/made-for-video dreck, this guide offers more comprehensive coverage of the films the reader may actually want to see. It also features: * Over 9,500 films reviewed * Five comprehensive indexes -- by star, director, theme, genre, and country of origin * Over 450 photos * A listing of all the major film awards * A comprehensive selection of International Cinema from over 50 countries From one of the finest names in video retailing and a growing rental chain comes the latest edition of the film & video guide - now expanded to include titles available on DVD - that's perfect for everyone whose taste ranges from *Pulp Fiction* to *Pink Flamingos*, from *Life is Beautiful* to *Valley of the Dolls*.

edward furlong in american history x: *Beyond Hate* C. Richard King, David J. Leonard, 2016-04-15 *Beyond Hate* offers a critical ethnography of the virtual communities established and discursive networks activated through the online engagements of white separatists, white nationalists, and white supremacists with various popular cultural texts, including movies, music, television, sport, video games, and kitsch. Outlining the ways in which advocates of white power interpret popular cultural forms, and probing the emergent spaces of white power popular culture, it examines the paradoxical relationship that advocates of white supremacy have with popular culture, as they finding it to be an irresistible and repugnant reflection of social decay rooted in multiculturalism. Drawing on a range of new media sources, including websites, chat rooms, blogs and forums, this book explores the concerns expressed by advocates of white power, with regard to racial hierarchy and social order, the crisis of traditional American values, the perpetuation of liberal, feminist, elitist ideas, the degradation of the family and the fetishization of black men. What emerges is an understanding of the instruments of power in white supremacist discourses, in which a series of connections are drawn between popular culture, multiculturalism, sexual politics and state functions, all of which are seen to be working against white men. A richly illustrated study of the intersections of white power and popular culture in the contemporary U.S., and the use of use cyberspace by white supremacists as an imagined site of resistance, *Beyond Hate* will appeal to scholars of sociology and cultural studies with interests in race and ethnicity, popular culture and the discourses of the extreme right.

edward furlong in american history x: *Film Posters of the 90s* Tony Nourmand, Graham Marsh, 2005 Whatever your taste in movies, the filmmakers of the 1990s had it covered. On the one hand, the big studios took advantage of the ever increasing sophistication of computer generated imagery to produce spectacular, mega-budget 'event' movies like *Titanic*, *The Matrix* and *Mission: Impossible*. On the other hand, a new generation of independents like Tarantino and the Coen brothers was winning its spurs with low-tech and often low budget productions such as *Reservoir Dogs* and *The Big Lebowski*. Hollywood may have become besotted by all things digital, but print on paper, in the form of the poster, remained one of the most important means of promoting movies of all kinds, and the poster artists of the 90s proved they could still produce striking and alluring

images. This book reproduces the pick of the decade.

edward furlong in american history x: Criminology, Deviance, and the Silver Screen J. Frauley, 2010-12-20 This text argues for the usefulness of fictional realities for criminological theorizing and analysis. It illustrates that a creative and critical social scientific practice requires craft norms rather than commercial norms that threaten to completely colonize higher education.

edward furlong in american history x: Plato and Popcorn William G. Smith, 2015-09-18 Many believe there is nothing like seeing a good movie, one that is enjoyable both in itself and for the thought processes it stimulates. From *The Usual Suspects* and *When Harry Met Sally* to *Gandhi* and *The Color Purple*, this handbook functions as a guide to watching and reflecting upon 75 great films. The author, a philosophy instructor, presents a text designed to lead readers through a series of intellectual gymnastics; to help strengthen critical thinking abilities and to inspire exciting and philosophical thoughts and discussions. Civil Disobedience, Death, Fate and Determinism, War, Sexism and Women's Issues, Gay Rights, The Greatest Happiness Principle, Anxiety and Inauthenticity and The Holocaust are examples of the 18 different categories into which the films are divided. Each chapter includes the author's introductory comments to be read prior to watching movies along with a section of Questions to Ponder to be considered afterward. Photographs of many movie scenes are included throughout the text. Instructors considering this book for use in a course may request an examination copy [here](#).

edward furlong in american history x: Movie Lists Paul Simpson, 2011-05-26 Action, African greats, alcohol, Robert Aldrich, aliens, Woody Allen, Pedro Almodovar, Robert Altman, animated, anime, apocalypses, Argentina, art, Asia minor, avant garde... And that's just A for you. A taste of this fabulously quirky and enjoyable book which is both a celebration of movies - and movie trivia - and a handy, entertaining guide to films that we know you will enjoy. It is fantastically functional. The lists are well conceived and easy to understand - mostly assembled by genre, actor, director, theme or country of origin - and the reviews are witty and informative. Oddly enough, most movie guides are not full of recommendations. But *Movie Lists* is, in spades, leaving readers in no doubt that the films reviewed are the business. Oh - and you don't have to watch them all before you die. There is no premise of death in this book. You just need to get down to the local Blockbusters or flick your remote to Movies on Demand. Only the popcorn is not supplied.

edward furlong in american history x: Strange Love Robin Truth Goodman, Kenneth J. Saltman, 2002 Seeks to answer the question of how varied cultural forms--in this case, curricula, multicultural literature, and popular films--educate the public ideologically. Interrogates the relationship between the political economy of globalization and the new human rights imperialism and the cultural politics that educate the public into complicity with it through such narratives as family, war, politics, privatization, and innocence. [Introduction].

edward furlong in american history x: Tattoos and Popular Culture Lee Barron, 2020-10-26 The rise of tattoos into the mainstream has been a defining aspect of 21st century western culture. *Tattoos and Popular Culture* showcases how tattoos have been catapulted from 'deviant' and 'alternative' subculture, into a popular culture, becoming a potent signifier of 'difference' for the millennial generation.

edward furlong in american history x: On the Track Fred Karlin, Rayburn Wright, 2013-07-04 Offers a comprehensive guide to scoring for film and television. Covering all styles and genres, the authors cover everything from timing, cuing, and recording through balancing the composer's vision with the needs of the film.

edward furlong in american history x: Torturous Etiquettes Daniel Varndell, 2023-07-01 Etiquette, as noted toastmaster Herbert V. Prochnow once pointed out, is knowing how to yawn with your mouth closed—that is, to spare the feelings of the other person, one must stifle one's own. To be polite, therefore, is to perform. Onscreen, closeups often reveal the effort that goes into maintaining that performance: with a fleeting frown or a slight scowl, an actor reveals the torture of mannered behavior. In *Torturous Etiquettes*, Daniel Varndell examines such gestures to reveal the difficulties of the social encounter. Drawing on the history of etiquette, the book deconstructs an

array of examples from classical and contemporary Hollywood and European cinema, taking a close look at onscreen representations of rudeness, ridiculing, racist and sexist etiquettes, hospitality, table manners, and more. In doing so, it reveals etiquette to be a persistent theme in cinema and questions the role it plays in either upholding or denying the basic humanity of others.

edward furlong in american history x: The Phantom of the Movies' Videoscope Phantom of the Movies, 2000 The Phantom of the Movies, aka Joe Kane, has been avidly watching B movies since the 1960s and chronicling their mainstreaming over the past decade. His new book contains 3,000 reviews of thrillers and action flicks, horror, camp and comedy classics, sexploitation, sci-fi, and westerns, and incorporates exclusive celebrity interviews with genre heavyweights Gary Oldham, Jackie Chan, and Pamela Grier, and directors John Waters and Wes Craven. 100 illustrations.

edward furlong in american history x: America First Mandy Merck, 2012-11-12 At a time when the expanded projection of US political, military, economic and cultural power draws intensified global concern, understanding how that country understands itself seems more important than ever. This collection of new critical essays tackles this old problem in a new way, by examining some of the hundreds of US films that announce themselves as titularly 'American'. From early travelogues to contemporary comedies, national nomination has been an abiding characteristic of American motion pictures, heading the work of Porter, Guy-Blaché, DeMille, Capra, Sternberg, Vidor, Minnelli and Mankiewicz. More recently, George Lucas, Paul Schrader, John Landis and Edward James Olmos have made their own contributions to Hollywood's Americana. What does this national branding signify? Which versions of Americanism are valorized, and which marginalized or excluded? Out of which social and historical contexts do they emerge, and for and by whom are they constructed? Edited by Mandy Merck, the collection contains detailed analyses of such films as *The Vanishing American*, *American Madness*, *An American in Paris*, *American Graffiti*, *American Gigolo*, *American Pie* and many more.

edward furlong in american history x: Cinema of Outsiders Emanuel Levy, 1999-09-01 A deep dive into the emergence and success of independent filmmaking in America 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.

edward furlong in american history x: Doug Pratt's DVD Douglas Pratt, 2004 The ultimate

guide to DVD by the world's leading authority on the medium.

edward furlong in american history x: *The United States Constitution in Film* Eric T. Kasper, Quentin D. Vieregge, 2018-10-15 The U.S. Constitution is often depicted in popular films, teaching lessons about what this founding document means and what it requires. *Mr. Smith Goes to Washington* educates how a bill becomes a law. *12 Angry Men* informs us about the rights of the accused. *Selma* explores the importance of civil rights, voting rights, and the freedom of speech. *Lincoln* shows us how to amend the Constitution. Not only have films like these been used to teach viewers about the Constitution; they also express the political beliefs of directors, producers, and actors, and they have been a reflection of what the public thinks generally, true or not, about the meaning of the Constitution. From the indictment of Warren Court rulings in *Dirty Harry* to the defense of the freedom of the press in *All the President's Men* and *The Post*, filmmakers are often putting their stamp on what they believe the Constitution should mean and protect. These films can serve as a catalyst for nationwide conversations about the Constitution and as a way of either reinforcing or undermining the constitutional orthodoxies of their time. Put another way, these films are both symbols and products of the political tug of war over the interpretation of our nation's blueprint for government and politics. To the contemporary student and the casual reader, popular films serve as an understandable way to explain the Constitution. This book examines several different areas of the Constitution to illuminate how films in each area have tried to engage the document and teach the viewer something about it. We expose myths where they exist in film, draw conclusions about how Hollywood's constitutional lessons have changed over time, and ultimately compare these films to what the Constitution says and how the U.S. Supreme Court has interpreted it. Given the ever-present discussion of the Constitution in American politics and its importance to the structure of the U.S. government and citizens' rights, there is no question that the popular perceptions of the document and how people acquire these perceptions are important and timely.

edward furlong in american history x: *Reel Character Education* William B. Russell, Stewart Waters, 2010-10-01 Values, attitudes, and beliefs have been depicted in movies since the beginning of the film industry. Educators will find this book to be a valuable resource for helping explore character education with film. This book includes an overview of the history of character education, a discussion of how to effectively teach with film, and a discussion about analyzing film for educational value. This book offers educators an effective and relevant method for exploring character education with today's digital and media savvy students. This book details how film can be utilized to explore character education and discusses relevant legal issues surrounding the use of film in the classroom. Included in this book is a filmography of two hundred films pertaining to character education. The filmography is divided into four chapters. Each chapter details fifty films for a specific educational level (elementary, middle, high school, and postsecondary). Complete bibliographic information, summary, and applicable character lesson topics are detailed for each film. This book is clearly organized and expertly written for educators and scholars at the elementary, middle, high school, and postsecondary levels.

edward furlong in american history x: *Youth Spirit 2* Cheryl Perry, 2002 Need a few bright ideas for your next youth group meeting? No need to panic! *Youth Spirit 2* is filled with great suggestions you can use to create meaningful programs and build community. Just like the first volume *Youth Spirit* (1551452472), this book was created with you in mind. Start with the themes you will find here, then tailor-make your program to suit your group. New leaders will find helpful information to get started; experienced leaders will find the flexible program ideas inspiring. *Youth Spirit 2* will quickly become an indispensable part of your youth ministry resource library.

edward furlong in american history x: *Performing Whiteness* Gwendolyn Audrey Foster, 2003-01-30 Explores how whiteness is culturally constructed in American films.

edward furlong in american history x: *A Comprehensive Encyclopedia of Film Noir* John Grant, 2023-09-21 Featuring rumpled PIs, shyster lawyers, corrupt politicians, double-crossers, femmes fatales, and, of course, losers who find themselves down on their luck yet again, film noir is a perennially popular cinematic genre. This extensive encyclopedia describes movies from noir's

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