

## Sex Lies And Videotape Streaming

**New York Magazine** 1989-11-13 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

*Fifty Contemporary Filmmakers* Yvonne Tasker 2002-09-11 *Fifty Contemporary Filmmakers* examines the work of some of today's most popular, original and influential cinematic voices. Each entry offers both an overview and critique of its subject's career and works, looking at the genres in which they work and their relationship to other film and filmmakers. It covers figures drawn from diverse cinematic traditions from around the world and includes: \*Luc Besson \*James Cameron \*David Lynch \*John Woo \*Julie Dash \*Spike Lee \*Joel and Ethan Coen \*Martin Scorsese \*Mira Nair \*Wim Wenders With each entry supplemented by a filmography, references and suggestions for further reading, this is an indispensable guide for anyone interested in contemporary film.

**sex, lies and videotape** Steven Soderbergh 2011-06-02 Like Michael Powell's *Peeping Tom*, Steven Soderbergh's *sex, lies and videotape* presents us with a protagonist who can only connect with others through the lens of a camera. Graham is an enigmatic young man who returns to Baton Rouge from a long road trip, mildly irritating his old lawyer friend John and wholly intriguing John's housebound wife Ann. John is conducting a sneaky and entirely sexual affair with Ann's sister

Cynthia. For her part, Ann has lost interest in sex, yet Graham's obscurely charming eccentricity stirs something inside her - until she learns that he is functionally impotent and can manage arousal only with the help of a video camera and an agreeably loose-lipped female. Nevertheless, it's the dragging into the open of Graham's dirty little secret that causes all of these characters to confront their own veiled deceits and hypocrisies. sex, lies and videotape won the Palme d'Or at the 1989 Cannes Film Festival, affirming the arrival of a distinctive new talent and signalling the start of a movement among young independent American film-makers opposed to the values and formats of the Hollywood system. Soderbergh's script is an unerringly elegant, witty and literate study of contemporary perversity.

*New York Magazine* 1989-11-06 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

*Contemporary American Cinema* Williams , Linda Ruth 2006-05-01 This is a comprehensive introduction to post-classical American film. Covering American cinema since 1960, the text looks at both Hollywood and non-mainstream cinema.

**Indie** Michael Z. Newman 2011 By locating the American indie in the historical context of the Sundance-Miramax era, the author considers indie cinema as an alternative American film culture.

Hollywood's New Radicalism Ben Dickenson 2005-11-25 Provides an up-to-date, insightful take on modern American cinema's relations with, and influence on Reagan's, Clinton's and both Bush's

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administrations. George W. Bush, Clinton and Ronald Reagan's relations are revealed with radical celebrities like Sean Penn, Tim Robbins, Susan Sarandon and Warren Beatty. It contains unique 'behind the scenes' stories and exclusive, revealing interviews with Hollywood celebrities. Described by Tony Garnett as 'an ambitious and refreshing book', "Hollywood's New Radicalism" is a timely and contentious account of the last twenty-five years of American cinema. Ben Dickenson tells the story of the corporate take-over of the movies in the 1970s, and the subsequent transformation of Hollywood into the dominant force in the global media industry. Writing from the intersection where politics, society and cinema meet, and using exclusive interviews with Hollywood personalities, he explores the radicalising effect of such changes on liberal filmmakers like Warren Beatty, Michael Moore and Sean Penn in the past decade. He demonstrates how left-wing messages smuggled their way into 1980s movies, found a fuller voice in independent American cinema during the 1990s and flirted with mainstream popularity at the start of the new millennium. Bringing the story up to and through the 2004 Presidential election, he reveals how important Hollywood figures have become key members of a vigorous left - wing opposition to George W. Bush's Presidency.

**New York Magazine** 1989-12-04 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

**The Baseball Filmography, 1915 through 2001, 2d ed.** Hal Erickson 2016-03-23 Since the first baseball movie (Little Sunset) in 1915, Hollywood has had an on-again, off-again affair with the

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sport, releasing more than 100 films through 2001. This is a filmography of those films. Each entry contains full cast and credits, a synopsis, and a critique of the movie. Behind-the-scenes and background information is included, and two sections cover baseball shorts and depictions of the game in non-baseball films. An extensive bibliography completes the work.

**New York Magazine** 1989-10-23 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

**Television by Stream** Christina Adamou 2023-05-29 Online television streaming has radically changed the ways in which programs are produced, disseminated and watched. While the market is largely globalized with some platforms streaming in multiple countries, audiences are fragmented, due to a large number of choices and often solitary viewing. However, streaming gives new life to old series and innovates conventions in genre, narrative and characterization. This edited collection is dedicated to the study of the streaming platforms and the future of television. It includes a plethora of carefully organized and similarly structured chapters in order to provide in-depth yet easily accessible readings of major changes in television. Enriching a growing body of literature on the future of television, essays thoroughly assess the effects new television media have on institutions, audiences and content.

Fifty Contemporary Film Directors Yvonne Tasker 2010-10-04 Fifty Contemporary Film Directors examines the work of some of today's most popular and influential cinematic figures. It provides an

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accessible overview of each director's contribution to cinema, incorporating a discussion of their career, major works and impact. Revised throughout and with twelve new entries, this second edition is an up-to-date introduction to some of the most prominent film makers of the present day. The directors, from differing backgrounds and working across a range of genres, include: Martin Scorsese Steven Spielberg Sofia Coppola Julie Dash Shane Meadow Michael Moore Peter Jackson Guillermo Del Toro Tim Burton Jackie Chan Ang Lee Pedro Almodóvar. With further reading and a filmography accompanying each entry, this comprehensive guide is indispensable to all those studying contemporary film and will appeal to anyone interested in the key individuals behind modern cinema's greatest achievements.

**New York Magazine** 1989-10-16 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Another Steven Soderbergh Experience Mark Gallagher 2013-04-04 How do we determine authorship in film, and what happens when we look in-depth at the creative activity of living filmmakers rather than approach their work through the abstract prism of auteur theory? Mark Gallagher uses Steven Soderbergh's career as a lens through which to re-view screen authorship and offer a new model that acknowledges the fundamentally collaborative nature of authorial work and its circulation. Working in film, television, and digital video, Soderbergh is the most prolific and protean filmmaker in contemporary American cinema. At the same time, his activity typifies

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contemporary screen industry practice, in which production entities, distribution platforms, and creative labor increasingly cross-pollinate. Gallagher investigates Soderbergh's work on such films as *The Limey*, *Erin Brockovich*, *Ocean's Eleven* and its sequels, *Solaris*, *The Good German*, *Che*, and *The Informant!*, as well as on the *K Street* television series. Dispensing with classical auteurist models, he positions Soderbergh and authorship in terms of collaborative production, location filming activity, dealmaking and distribution, textual representation, genre and adaptation work, critical reception, and other industrial and cultural phenomena. Gallagher also addresses Soderbergh's role as standard-bearer for U.S. independent cinema following 1989's *sex, lies and videotape*, as well as his cinephilic dialogues with different forms of U.S. and international cinema from the 1920s through the 1970s. Including an extensive new interview with the filmmaker, *Another Steven Soderbergh Experience* demonstrates how industries and institutions cultivate, recognize, and challenge creative screen artists.

*New York Magazine* 1989-09-11 *New York Magazine* was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

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audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

**Killer Tapes and Shattered Screens** Caetlin Benson-Allott 2013-02-20 Since the mid-1980s, US audiences have watched the majority of movies they see on a video platform, be it VHS, DVD, Blu-ray, Video On Demand, or streaming media. Annual video revenues have exceeded box office returns for over twenty-five years. In short, video has become the structuring discourse of US movie culture. *Killer Tapes and Shattered Screens* examines how prerecorded video reframes the premises and promises of motion picture spectatorship. But instead of offering a history of video technology or reception, Caetlin Benson-Allott analyzes how the movies themselves understand and represent the symbiosis of platform and spectator. Through case studies and close readings that blend industry history with apparatus theory, psychoanalysis with platform studies, and production history with postmodern philosophy, *Killer Tapes and Shattered Screens* unearths a genealogy of post-cinematic spectatorship in horror movies, thrillers, and other exploitation genres. From *Night of the Living Dead* (1968) through *Paranormal Activity* (2009), these movies pursue their spectator from one platform to another, adapting to suit new exhibition norms and cultural concerns in the evolution of the video subject.

*INS Communique* United States. Immigration and Naturalization Service 1997

**Sex, Lies & Dreams** David G Bickler 2018-03-27 *Sex, Lies & Dreams* By: David G Bickler *Sex, Lies & Dreams* opens up the truth about our mixed species planet and was prompted by our current world of chaos. It is author David G Bickler's personal birth mission to unite our world in oneness and openness. This book is a new path to a better world, realism as a function, and the truth as the path. David believes in a world at peace. His goal is to unite our nations. His life is built on loving,

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caring, and sharing. His idea of a government is based on truth, fact, and environment. Transparency is key in our world today.

**Maverick Movies** Daniel Herbert 2023-11-21 A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program. Visit [www.luminoso.org](http://www.luminoso.org) to learn more. Maverick Movies tells the improbable story of New Line Cinema, a company that cut a remarkable path through the American film industry and movie culture. Founded in 1967 as an art film distributor, New Line made a small fortune running John Waters's Pink Flamingos at midnight screenings in the 1970s and found reliable returns with the Nightmare on Elm Street franchise in the 1980s. By 2001, the company competed with the major Hollywood studios and reached global box office success with the Lord of the Rings franchise. Blurring boundaries between high and low culture, between independent film and Hollywood, and between the margins and the mainstream, New Line Cinema epitomizes Hollywood's shift in focus from the mass audience fostered by the classic studios to the multitude of niche audiences sought today.

*New York Magazine* 1989-10-02 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

**Indie Cinema Online** Sarah E.S. Sinwell 2020-08-14 Indie Cinema Online maps out a cultural history of American independent cinema online from 1999 to the present, from Netflix and its use of online streaming to the first feature film released on YouTube to Sundance's creation of digital

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shorts and web series intended for cell phone viewing.

**Killer Cocktail** Sheryl J. Anderson 2006-05-02 Advice columnist Molly Forrester needs a much-needed break from her job at *Zeitgeist*, a Manhattan glossy. The opportunity for some R-n-R arrives when her best friends, Tricia and Cassidy, invite her to the Hamptons for a weekend of hard-earned fun to celebrate Tricia's brother's engagement. But Molly's plans of sipping margaritas by the poolside and working on nothing more than her tan are sidetracked by an unscheduled event—the murder of the bride-to-be... It isn't long before suspicion is cast on Tricia's brother. Was this a case of jealousy or something much deeper? Now Molly must follow a trail of sex, lies, and streaming video back to Manhattan, but her sleuthing efforts are complicated when her ex-boyfriend, NYPD homicide detective Kyle Edwards, interferes with the case—and with Molly's heart...

**Acting Indie** Cynthia Baron 2020-01-29 This book illustrates the many ways that actors contribute to American independent cinema. Analyzing industrial developments, it examines the impact of actors as writers, directors, and producers, and as stars able to attract investment and bring visibility to small-scale productions. Exploring cultural-aesthetic factors, the book identifies the various traditions that shape narrative designs, casting choices, and performance styles. The book offers a genealogy of industrial and aesthetic practices that connects independent filmmaking in the studio era and the 1960s and 1970s to American independent cinema in its independent, indie, indiewood, and late-indiewood forms. Chapters on actors' involvement in the evolution of American independent cinema as a sector alternate with chapters that show how traditions such as naturalism, modernism, postmodernism, and Third Cinema influence films and performances.

[New York Magazine](#) 1989-09-25 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers

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Cinema of Outsiders Emanuel Levy 1999-09 'Cinema of Outsiders' is the first and only comprehensive chronicle of contemporary independent movies from the late 1970s up to the present.

**Independent Filmmaking and Digital Convergence** Vladan Nikolic 2016-12-01 Independent Filmmaking and Digital Convergence: Transmedia and Beyond offers a comprehensive analysis of the technological changes of the past few decades in independent film and media-making, and explores new strategies and practices in media production, exhibition and distribution for independent producers and content creators. The book examines how independent filmmaking concepts have merged with digital and online technologies to create new hybrid multi-platform content creations. It explores key questions like how to reach an audience at a time when media conglomerates and their products dominate the market, and simultaneously, there is an overabundance of content competing for viewer time. The book investigates what kind of stories we

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tell and why; how the audience has changed, and what their expectations are; what the various niche markets are for independent producers and creators in new media; and new models for media financing and distribution. The content found in this book: Bridges the gap between professional media-makers and amateurs by focusing on new and emerging media models and practices. Provides a holistic view of the new media landscape, and practical advice on producing content in the new multi-platform media environment. Demonstrates how to create financially sustainable models for independent producers and creators in a shifting and unstable environment, providing many challenges, but also opportunities for independents. The author's website (<http://www.filmconvergence.com/>) supports this book with case studies, news and updates.

### **American Cinematographer** 1993

*New York Magazine* 1989-10-09 *New York magazine* was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

*New York* 1990

**New York Magazine** 1989-11-20 *New York magazine* was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place

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and an idea.

**Sex and Violence** Tom Pollard 2015-11-17 *Sex and Violence* examines the history and social dynamics of film censorship in the United States. It examines censorship controversies throughout film history, from the beginning of cinema in the 1890s to the present. The book focuses both on formal censorship systems, including state and local censorship boards and industry self-regulation efforts, to unofficial censorship rendered by pressure groups and powerful social movements. It probes beneath the official rhetoric and explanations, revealing sensitive, festering controversies. The book critically examines dozens of Hollywood's most controversial (and interesting) movies, focusing on recurring issues and censorship themes. The book reveals the social and political processes of vetting films and their effect on film form and content. In addition, it examines the use of sexuality and violence in movies and the effects of movie censorship on those issues. Finally, it analyzes and makes recommendations for dramatic changes in motion picture ratings.

**Image Stream** Helen Anne Molesworth 2003 In *The Disciple's Guidebook*, A. Victoria Chance explains Ephesians 6:10-18, which details the armor of God, breaking down each element of that armor in detail and utilizing passages from both the Old and New Testaments to aid her in clear, concise explanations. Chance examines several of Christ's parables for their meaning to His contemporary audience and for followers today. She calls the parables the alphabet of the kingdom of God, without which one cannot fully understand the message/meaning of salvation. Each chapter of the manuscript addresses one piece of the armor of God and its meaning to mankind today. Throughout, the point is emphasized that following God's law can be reduced to two basic steps: Love God and love your neighbor. Chance points out that each of us can live up to our full potential in God by cultivating an environment suitable for the presence of God but cautions that the stronger

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one's faith is, the greater the obstacles one will face. Ultimately, however, the rewards of faith outweigh the costs. The work of the Lord is often difficult and thankless, but an eternity in the presence of the Savior will make all the hardships on Earth worthwhile.

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*Breaking the Mold-Independent Cinema in the Late 80s* Adriana Shannon 2023-07-13 *Breaking the Mold: Independent Cinema in the Late 80s* is a must-read for anyone who is passionate about cinema and wants to know more about the incredible world of independent filmmaking. In this book, you will discover the fascinating history of independent cinema in the late 80s and the impact it has had on the movie industry. You'll learn about the challenges and triumphs of independent filmmakers and the role that film festivals like Sundance played in launching the careers of some of the most talented directors of our time. But *Breaking the Mold* is much more than a history lesson. This book provides a deep dive into the artistry and innovation of independent cinema, with detailed analyses of iconic films like *Do the Right Thing*, *Sex, Lies, and Videotape*, and *My Own Private Idaho*. You'll gain insight into the creative process behind these groundbreaking films and hear from the filmmakers themselves about their experiences and motivations. You'll also get an inside look at the business side of independent filmmaking, with a focus on funding and distribution. From the challenges faced by independent filmmakers to the rise of independent studios within Hollywood,

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this book covers it all. You'll even get to hear directly from the financiers and distributors themselves about their strategies and approaches to making independent films successful. But what really sets *Breaking the Mold* apart is its focus on the future of independent cinema. With the rise of streaming services and new avenues for funding and distribution, independent filmmaking is more exciting and dynamic than ever before. This book offers a thought-provoking analysis of the potential for growth and success in independent cinema, and features interviews with filmmakers who are pushing the boundaries of the medium in new and exciting ways. Whether you're a film student, a cinephile, or simply someone who loves great movies, *Breaking the Mold* is the ultimate guide to the world of independent cinema in the late 80s and beyond. With its engaging prose, insightful analysis, and exclusive interviews, this book is a must-read for anyone who is passionate about the art of filmmaking. So, get your copy today and discover the incredible world of independent cinema for yourself!

*On-Demand Culture* Chuck Tryon 2013-07-18 The movie industry is changing rapidly, due in part to the adoption of digital technologies. Distributors now send films to theaters electronically. Consumers can purchase or rent movies instantly online and then watch them on their high-definition televisions, their laptops, or even their cell phones. Meanwhile, social media technologies allow independent filmmakers to raise money and sell their movies directly to the public. All of these changes contribute to an “on-demand culture,” a shift that is radically altering film culture and contributing to a much more personalized viewing experience. Chuck Tryon offers a compelling introduction to a world in which movies have become digital files. He navigates the complexities of digital delivery to show how new modes of access—online streaming services like YouTube or Netflix, digital downloads at iTunes, the popular Redbox DVD kiosks in grocery stores, and movie

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theaters offering digital projection of such 3-D movies as Avatar—are redefining how audiences obtain and consume motion picture entertainment. Tryon also tracks the reinvention of independent movies and film festivals by enterprising artists who have built their own fundraising and distribution models online. Unique in its focus on the effects of digital technologies on movie distribution, On-Demand Culture offers a corrective to address the rapid changes in the film industry now that movies are available at the click of a button.

**Teaching History with Message Movies** Jennifer Frost 2018-03-12 This book is a resource for teaching US history using social problem films—“message movies”—as illustrations and tools for student engagement. In addition to covering key themes and concepts, this book provides an overview of significant issues, a tutorial for using film in history classes, user guides for thinking about social problems on screen, and sample exercises and assignments for classroom use.

**Inherent Vice** Lucas Hilderbrand 2009-05-07 In an age of digital technology and renewed anxiety about media piracy, Inherent Vice revisits the recent analog past with an eye-opening exploration of the aesthetic and legal innovations of home video. Analog videotape was introduced to consumers as a blank format, essentially as a bootleg technology, for recording television without permission. The studios initially resisted VCRs and began legal action to oppose their marketing. In turn, U.S. courts controversially reinterpreted copyright law to protect users’ right to record, while content owners eventually developed ways to exploit the video market. Lucas Hilderbrand shows how videotape and fair use offer essential lessons relevant to contemporary progressive media policy. Videotape not only radically changed how audiences accessed the content they wanted and loved but also altered how they watched it. Hilderbrand develops an aesthetic theory of analog video, an “aesthetics of access” most boldly embodied by bootleg videos. He contends that the medium specificity of

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videotape becomes most apparent through repeated duplication, wear, and technical failure; video's visible and audible degeneration signals its uses for legal transgressions and illicit pleasures. Bringing formal and cultural analysis into dialogue with industrial history and case law, Hilderbrand examines four decades of often overlooked histories of video recording, including the first network news archive, the underground circulation of *Superstar: The Karen Carpenter Story*, a feminist tape-sharing network, and the phenomenally popular website YouTube. This book reveals the creative uses of videotape that have made essential content more accessible and expanded our understanding of copyright law. It is a politically provocative, unabashedly nostalgic ode to analog.

Indie TV James Lyons 2023-03-27 This edited collection is the first book to offer a wide-ranging examination of the interface between American independent film and a converged television landscape that consists of terrestrial broadcasters, cable networks and streaming providers, in which independent film and television intersect in complex, multifaceted and creative ways. The book covers the long history of continuities and connections between the two sectors, as seen in the activities of PBS, HBO or Sundance. It considers the movement of filmmakers between indie film and TV such as Steven Soderbergh, Rian Johnson, the Duplass brothers, Joe Swanberg, Lynn Shelton and Gregg Araki; details the confluence of aesthetic and thematic elements seen in shows such as *Girls*, *Breaking Bad*, *Master of None*, or *Glow*; points to a shared interest in regional sensibilities evident in shows like *One Mississippi* or *Fargo*; and makes the case for documentaries and web series as significant entities in this domain. Collectively, the book builds a compelling picture of indie TV as a significant feature of US screen entertainment in the 21st Century. This interdisciplinary landmark volume will be a go-to reference for students and scholars of Television Studies, Film Studies and Media Studies.



# Sex Lies And Videotape Streaming

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