

Sex Lies And Videotape Poster

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.

The Philosophy of Steven Soderbergh R. Barton Palmer

2011-01-28 "Provocative, insightful, and instructive analysis of the cinematic and philosophical significance of Steven Soderbergh's work." —Jason Holt, editor of The Daily Show and Philosophy: Moments of Zen in the Art of Fake News Widely regarded as a turning point in American independent cinema, Steven Soderbergh's sex, lies, and videotape launched the career of its twenty-six-year-old director, whose debut film was nominated for an Academy Award and went on to win the Cannes Film Festival's top award, the Palme d'Or. The Philosophy of Steven Soderbergh breaks new ground by investigating salient philosophical themes through the unique story lines and innovative approaches to filmmaking that distinguish this celebrated artist. Editors R. Barton Palmer and Steven M. Sanders have brought together leading scholars in philosophy and film studies for the first systematic analysis of Soderbergh's entire body of work, offering the first in-depth exploration of the philosophical ideas that form the basis of the work of one of the most commercially successful and consistently inventive filmmakers of our time.

Screen Ages John Alberti 2014-11-27 Screen Ages is a valuable guide for students exploring the complex and vibrant history of US cinema and showing how this film culture has grown, changed and developed. Covering key periods from across American cinema history, John Alberti explores the social, technological and political forces that have shaped cinematic output and the varied impacts cinema of on US society. Each chapter has a series of illuminating key features, including: 'Now Playing', focusing on

films as cinematic events, from *The Birth of a Nation* to *Gone with the Wind* to *Titanic*, to place the reader in the social context of those viewing the films for the first time 'In Development', exploring changing genres, from the melodrama to the contemporary super hero movies, 'The Names Above and Below the Title', portraying the impact and legacy of central figures, including Florence Lawrence, Orson Welles and Wes Anderson Case studies, analyzing key elements of films in more depth Glossary terms featured throughout the text, to aid non-specialist students and expand the readers understanding of changing screen cultures. Screen Ages illustrates how the history of US cinema has always been and continues to be one of multiple screens, audiences, venues, and markets. It is an essential text for all those wanting to understand of power of American cinema throughout history and the challenges for its future. The book is also supported by a companion website, featuring additional case studies, an interactive blog, a quiz bank for each chapter and an online chapter, 'Screen Ages Today' that will be updated to discuss the latest developments in American cinema.

Raindance Producers' Lab Lo-To-No Budget Filmmaking Elliot Grove 2012-11-12 "Discover vital insider tips on producing movies with a micro budget! Covering both tried and true filmmaking techniques as well as insight on marketing, selling, and distributing your film, Raindance Producers' Lab, Second Edition is the ultimate independent filmmaker's guide to producing movies. This edition has been updated to include: fresh features on low-budget, high quality video cameras, including new digital camera options such as DSLRAn extensive selection of new case studies and interviews with industry talents such as Ewan McGregor, Ate de Jong, James Youngs, Joe Pavlo, Martin Myers, Rolin Heap, and more; essential advice on how to make the web work for you and promote your films through Twitter, Facebook and other social media platformsAll new postproduction workflows. A companion website

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(www.lotonobudgetfilmmaking.com) providing all the contracts and material you need to run a production company and make successful low budget movies. The verdict is in: if you're looking for a clear-cut, no-nonsense approach to micro-budget filmmaking and producing, Elliot Grove's wealth of teaching and filmmaking experience combined with winning formulas for marketing and promotion make this book a must-have one-stop shop for filmmakers! "--

The Golden Boys Cameron Stauth 1992 Includes material on Charles Barkley, Larry Bird, Clyde Drexler, Patrick Ewing, Magic Johnson, Michael Jordan, Christian Laettner, Karl Malone, Chris Mullin, Scottie Pippen, David Robinson, and John Stockton.

Thelma & Louise Live! Bernie Cook 2010-01-01 When they floored their Thunderbird off a cliff rather than surrender to the law, Thelma and Louise became icons of female rebellion, provoking strong reactions from viewers who felt either empowered or outraged by the duo's transgressions of women's traditional roles. The 1991 film quickly became—and continues to be—a potent cultural reference point, even inspiring a bumper sticker that declares, "Thelma & Louise Live!" In this insightful study of Thelma & Louise, six noted film scholars investigate the initial reception and ongoing impact of this landmark film. The writers consider Thelma & Louise from a variety of perspectives, turning attention to the film's promotion and audience response over time; to theories of comedy and the role of laughter in the film; to the film's soundtrack and score; to the performances of stars Susan Sarandon and Geena Davis; to the emergence of Brad Pitt as a star and male sex object; and to the film's place in the history of road and crime film genres. Complementing the scholarly analysis is an in-depth interview of screenwriter Callie Khouri by editor Bernie Cook, as well as reviews of Thelma & Louise that appeared in U.S. News & World Report and Time. Offering myriad new ways of understanding the complex interrelations of gender, identity, and violence, Thelma & Louise

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Live! attests to the ongoing life and still-evolving meanings of this now-classic film.

Identity and Play in Interactive Digital Media Sara M. Cole

2017-03-16 Recent shifts in new literacy studies have expanded definitions of text, reading/viewing, and literacy itself. The inclusion of non-traditional media forms is essential, as texts beyond written words, images, or movement across a screen are becoming ever more prominent in media studies. Included in such non-print texts are interactive media forms like computer or video games that can be understood in similar, though distinct, terms as texts that are read by their users. This book examines how people are socially, culturally, and personally changing as a result of their reading of, or interaction with, these texts. This work explores the concept of ergodic ontogeny: the mental development resulting from interactive digital media play experiences causing change in personal identity.

The Cinema of Steven Soderbergh Andrew deWaard 2013-05-07

The industry's only director-cinematographer-screenwriter-producer-actor-editor, Steven Soderbergh is contemporary Hollywood's most innovative and prolific filmmaker. A Palme d'or and Academy Award-winner, Soderbergh has directed nearly thirty films, including political provocations, digital experiments, esoteric documentaries, global blockbusters, and a series of atypical genre films. This volume considers its slippery subject from several perspectives, analyzing Soderbergh as an expressive auteur of art cinema and genre fare, as a politically-motivated guerrilla filmmaker, and as a Hollywood insider. Combining a detective's approach to investigating the truth with a criminal's alternative value system, Soderbergh's films tackle social justice in a corporate world, embodying dozens of cinematic trends and forms advanced in the past twenty-five years. His career demonstrates the richness of contemporary American cinema, and this study gives his complex oeuvre the in-depth analysis it deserves.

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.

Focus On: 100 Most Popular English-language Film Directors
Wikipedia contributors

The Producers

Roger Ebert's Four-Star Reviews 1967-2007 Roger Ebert
2008-02-01 Pick your next movie to watch with this collection of four decades of 4-star reviews from the Pulitzer Prize-winning film critic. Spanning the length of Roger Ebert's career as the leading American movie critic, this book contains all of his four-star reviews written during that time from About Last Night . . . to You Can Count on Me. A great guide for movie watching.

Not Hollywood Sherry B. Ortner 2013-02-27 The pioneering anthropologist Sherry B. Ortner explores the culture and practices of independent filmmaking in the U.S., arguing that during the past three decades, independent cinema has provided vital cultural critique.

The Cambridge Encyclopedia of the English Language David Crystal 2003-08-25 Rarely has a book so packed with accurate and well researched factual information been so widely read and popularly acclaimed. This Second Edition of The Cambridge Encyclopedia of the English Language has been fully revised for a new generation of language-lovers. The book is longer and

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includes extensive new material on world English and Internet English, in addition to completely updated statistics, further reading suggestions and other references. First Edition Hb (1995): 0-521-40179-8 First Edition Pb (1997): 0-521-59655-6 David Crystal is a leading authority on language, and author of many books, including most recently Shakespeare's Words (Penguin, 2002), Language and the Internet (Cambridge, 2001) and Language Death (Cambridge, 2000). An internationally renowned writer, journal editor, lecturer and broadcaster, he received an Order of the British Empire in 1995 for his services to the English language.

The Business of Entertainment [3 volumes] Robert C. Sickels 2008-11-30 We love to be entertained. And today's technology makes that easier than ever. Listen to tunes while working out? No problem. Watch a movie on your cell phone? Can do. Get 450 channels of digital entertainment bounced off a satellite and into your vehicle—even while traveling through empty wastelands? Simple. But behind these experiences is a complex industry, dominated by a handful of global media conglomerates whose executives exert considerable influence over the artists and projects they bankroll, the processes by which products are developed, and the methods they use to promote and distribute entertainment. As this set shows, the industries in which commerce, art, and technology intersect are among the most fascinating in all of business. Entertainment is a high-stakes industry where stars are born and flame out in the blink of an eye, where multimillion dollar deals are made on a daily basis, and where cultural mores, for better or worse, are shaped and reinforced. The Business of Entertainment lifts the curtain to show the machinery (and sleight of hand) behind the films, TV shows, music, and radio programs we can't live without. The Business of Entertainment comprises three volumes, covering movies popular music, and television. But it's not all about stars and glitter—it's as much about the nuts and bolts of daily life in

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the industry, including the challenges of digitizing content, globalization, promoting stars and shows, protecting intellectual property, developing talent, employing the latest technology, and getting projects done on time and within budget. Challenges don't end there. There's also advertising and product placement, the power of reviews and reviewers, the cancerous spread of piracy, the battles between cable and satellite operators (and the threat to both from telephone companies), the backlash to promoting gangsta lifestyles, and more. Each chapter is written by an authority in the field, from noted scholars to entertainment industry professionals to critics to screenwriters to lawyers. The result is a fascinating mosaic, with each chapter a gem that provides insight into the industry that—hands down—generates more conversations on a daily basis than any other.

The Cinema of Generation X Peter Hanson 2010-06-28 When Steven Soderbergh exploded onto movie screens with sex, lies, and videotape in 1989, it represented more than the arrival of an important new director—it heralded the arrival of an entire generation of important new directors. Quentin Tarantino (Pulp Fiction), Kevin Smith (Dogma), David Fincher (Fight Club), M. Night Shyamalan (The Sixth Sense), Ben Stiller (Reality Bites), Michael Bay (Pearl Harbor), and dozens of others are all members of Generation X, the much talked about but much misunderstood successors to baby boomers. This book is a critical study of the films directed by Gen Xers and how those directors have been influenced by their generational identity. While Generation X as a whole sometimes seems to lack direction, its filmmakers have devoted their careers to making powerful statements about contemporary society and their generation's role in it. Each section of the book deals with an aspect of Gen X filmmaking, including the influence of popular culture, postmodern narrative devices, "slackerdom" and the lack of direction, disenfranchisement and nihilism, the ever-evolving role of technology, gender issues and sexuality, the question of race, the

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influence of older filmmakers, and visions of the future.

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.

The Definitive Guide to Entertainment Marketing Al Lieberman 2013-07-02 Entertainment Marketing NOW: Every Platform, Technology, and Opportunity Covers film, cable, broadcast, music, sports, publishing, social media, gaming, and more Reflects powerful trends ranging from smartphones to globalization Demonstrates breakthrough strategies integrating advertising, promotion, PR, and online content distribution By industry insiders with decades of experience as leaders and consultants Entertainment spending is soaring worldwide, driven by new technologies, new platforms, new business models, and unrelenting demand amongst seven billion consumers. That means entertainment marketing opportunities are soaring, too. But this business is more complex and competitive than ever-and it's changing at breakneck speed. Now, two leading practitioners show how to transform content into profits today and tomorrow...any content, on any platform, in any market, worldwide. You'll master innovative new ways to grab consumers'

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attention and wallets fast...make your experiences wannasee, haftasee, mustsee...drive more value through social platforms, mobile technologies, and integrated marketing strategies...overcome challenges ranging from bad buzz to piracy...fully leverage licensing, merchandising, and sponsorships...and successfully market all forms of entertainment.

Come as You Are Alexandra Schwartz 2015-01-02 "Come as You Are: Art of the 1990s is the largest and most ambitious contemporary art exhibition ever to be mounted by the Montclair Art Museum. The exhibition and book spotlight a pivotal moment in the recent history of art. Chronicling the "long" 1990s between 1989 and 2001-from the fall of the Berlin Wall to 9/11-"Come As You Are" examines how the art of this period both reflected and helped shape the dramatic societal events of the era, when the combined forces of new technologies and globalization gave rise to the accelerated international art world that we know today"--

Roger Ebert's Movie Yearbook 2009 Roger Ebert 2009-06-15 Nobody has been more important in telling Americans why we should love film than Roger Ebert. --Michael Shamberg, Editor and Publisher Pulitzer Prize-winning film critic Roger Ebert presents more than 650 full-length critical movie reviews, along with interviews, essays, tributes, film festival reports, and Q and As from Questions for the Movie Answer Man. Roger Ebert's Movie Yearbook 2009 collects more than two years' worth of his engaging film critiques. From Bee Movie to Darfur Now to No Country for Old Men, and from Juno to Persepolis to La Vie en Rose, Roger Ebert's Movie Yearbook 2009 includes every review Ebert has written from January 2006 to June 2008. Also included in the Yearbook, which boasts 65 percent new content, are: * Interviews with newsmakers, such as Juno director Jason Reitman and Jerry Seinfeld, a touching tribute to Deborah Kerr, and an emotional letter of appreciation to Werner Herzog. * Essays on film issues, and tributes to actors and directors who died during the year. * Daily film festival reports from Cannes, Toronto,

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Sundance, and Telluride. * All-new questions and answers from his Questions for the Movie Answer Man columns.

Directing Virginia Wright Wexman 2018-01-10 When a film is acclaimed, the director usually gets the lion's share of the credit. Yet the movie director's job—especially the collaborations and compromises it involves—remains little understood. The latest volume in the Behind the Silver Screen series, this collection provides the first comprehensive overview of how directing, as both an art and profession, has evolved in tandem with changing film industry practices. Each chapter is written by an expert on a different period of Hollywood, from the silent film era to today's digital filmmaking, providing in-depth examinations of key trends like the emergence of independent production after World War II and the rise of auteurism in the 1970s. Challenging the myth of the lone director, these studies demonstrate how directors work with a multitude of other talented creative professionals, including actors, writers, producers, editors, and cinematographers. Directing examines a diverse range of classic and contemporary directors, including Orson Welles, Tim Burton, Cecil B. DeMille, Steven Soderbergh, Spike Lee, and Ida Lupino, offering a rich composite picture of how they have negotiated industry constraints, utilized new technologies, and harnessed the creative contributions of their many collaborators throughout a century of Hollywood filmmaking.

Selling the Movie Ian Haydn Smith 2018-09-06 "Selling the Movie takes us on a stunning visual journey through almost 150 years of movie history." - Daily Mail "An incredible illustrated history of the movie poster." - Hey U Guys Showcasing the best movie posters by the top designers in the field, this rich visual history of the film poster charts the evolution from the earliest days to the present, explaining how they were used to sell both films and the stars, and how they lured audiences to cinemas across the globe to make an industry. Understand how posters enhance the brand of a movie or a star, and how they represent

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the crossover between creatives with this stylish art book. With insights on movie genres, influential designers, Hollywood politics and the impact of typography, this visually stunning book reveals how a powerful advertising medium became an artform itself and changed the face of graphic design.

The Terministic Screen David Blakesley 2007-09-28 *The Terministic Screen: Rhetorical Perspectives on Film* examines the importance of rhetoric in the study of film and film theory.

Rhetorical approaches to film studies have been widely practiced, but rarely discussed until now. Taking on such issues as Hollywood blacklisting, fascistic aesthetics, and postmodern dialogics, editor David Blakesley presents fifteen critical essays that examine rhetoric's role in such popular films as *The Fifth Element*, *The Last Temptation of Christ*, *The Usual Suspects*, *Deliverance*, *The English Patient*, *Pulp Fiction*, *The Music Man*, *Copycat*, *Hoop Dreams*, and *A Time to Kill*. Aided by sixteen illustrations, these insightful essays consider films rhetorically, as ways of seeing and not seeing, as acts that dramatize how people use language and images to tell stories and foster identification. Contributors include David Blakesley, Alan Nadel, Ann Chisholm, Martin J. Medhurst, Byron Hawk, Ekaterina V. Haskins, James Roberts, Thomas W. Benson, Philip L. Simpson, Davis W. Houck, Caroline J.S. Picart, Friedemann Weidauer, Bruce Krajewski, Harriet Malinowitz, Granetta L. Richardson, and Kelly Ritter.

[Nationalism and the Cinema in France](#) Hugo Frey 2014-07-30 It is often taken for granted that French cinema is intimately connected to the nation's sense of identity and self-confidence. But what do we really know about that relationship? What are the nuances, insider codes, and hidden history of the alignment between cinema and nationalism? Hugo Frey suggests that the concepts of the 'political myth' and 'the film event' are the essential theoretical reference points for unlocking film history. *Nationalism and the Cinema in France* offers new arguments regarding those connections in the French case, examining

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national elitism, neo-colonialism, and other exclusionary discourses, as well as discussing for the first time the subculture of cinema around the extreme right Front National. Key works from directors such as Michel Audiard, Jean-Luc Godard, Jean-Pierre Melville, Marcel Pagnol, Jean Renoir, Jacques Tati, François Truffaut, and others provide a rich body of evidence.

Robert Redford Michael Feeney Callan 2011-06-09 A national symbol of romance since the 1970s, Redford's stardom has often eclipsed the life and trials of the man himself. In this biography -- written with Redford's personal papers, journals, script notes, correspondence, and hundreds of hours of taped interviews -- Michael Feeney Callan strips away the Hollywood façade, exposing the complicated, surprising man beneath. The life of Robert Redford is a series of contradictions: descended from impoverished East Coast barbers on his father's side and once-wealthy Texans on his mother's side, the young Redford suffered from aimlessness and semi-poverty, dropping out of college and briefly spending time in jail before launching a career in theatre. Redford has contributed more -- and more widely -- to entertainment than most stars of his calibre. As an actor, he's appeared on Broadway and film, with an Oscar-nominated performance in 1973's *The Sting*. As a director, he's earned Oscar nominations for Best Picture and Best Director and has received three Golden Globe nominations for Best Director. He won the Academy Award for Best Director in 1980 for *Ordinary People*. And as a producer of independent films -- including the patronage of his Sundance Institute -- he's worked on films including *All the President's Men* and 2004's *The Motorcycle Diaries*. This is a fascinating exploration of one of our most celebrated and least understood public figures, and an essential read for anyone interested in the rocky road to Hollywood.

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,

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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.

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.

Theater Week 1994

SPIN 1996-06 From the concert stage to the dressing room, from the recording studio to the digital realm, *SPIN* surveys the modern musical landscape and the culture around it with authoritative reporting, provocative interviews, and a discerning critical ear. With dynamic photography, bold graphic design, and informed irreverence, the pages of *SPIN* pulsate with the energy of today's most innovative sounds. Whether covering what's new or what's next, *SPIN* is your monthly VIP pass to all that rocks.

Sex and Film B. Forshaw 2015-02-27 *Sex and Film* is a frank, comprehensive analysis of the cinema's love affair with the erotic. Forshaw's lively study moves from the sexual abandon of the 1930s to filmmakers' circumvention of censorship, the demolition of taboos by arthouse directors and pornographic films, and an examination of how explicit imagery invaded modern mainstream cinema.

Contemporary US Cinema Michael Allen 2014-09-25

Contemporary U.S. Cinema is a forceful exploration of the tumultuous changes that have dominated the shifting landscape of American film-making over the past three decades. From the explosive release of *Easy Rider* to the excesses of *Heaven's Gate* and the comic book figures of *Spider-Man*, its aim is to examine the economic, social and cultural contexts of mainstream and independent American films. The book divides into nine provocative chapters with material on: the most significant individual film-makers, such as Scorsese, Coppola and Lucas, as well as independent film-makers like Jarmusch and Anders the careers of leading actors of the last thirty years, such as Jack Nicholson, Robert Redford and Julia Roberts, whilst exploring the powerful position of the film star in the modern American film-making process the economics of *Contemporary U.S. Cinema* with particular reference to the tortuous journey from production, distribution and exhibition of *Waterworld* and *Titanic* the artistic influence of foreign film-makers, such as François Truffaut and

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Jean-Luc Godard, and explores Hollywood's increasing dominance and reliance on the global market genres, sequels and the recent developments in computer-based technologies, using examples from The Godfather I - III, The Matrix, the Star Wars saga and remakes from Shaft to Ocean's Eleven The book is illustrated with stills throughout and includes a bibliography and annotated further reading list.

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 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

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Soderbergh Experience demonstrates how industries and institutions cultivate, recognize, and challenge creative screen artists.

The Naked Truth Kevin Sandler 2007-08-22 From parents and teachers to politicians and policymakers, there is a din of voices participating in the debate over how young people are affected by violence, strong language, and explicit sexual activity in films. The Motion Picture Association of America (MPAA) responded to this concern in 1968 when it introduced a classification and rating system based on the now well-known labels: "G", "PG", "PG-13", "R", and "X". For some, these simple tags are an efficient way to protect children from viewing undesirable content. But do the MPAA ratings actually protect children? In *The Naked Truth*, Kevin S Sandler argues that the rating system does not protect children but instead protects the Hollywood film industry. One prime indicator of this is the collective abandonment of the NC-17 rating in 1990 by the major distributors of the MPAA and the main exhibitors of the National Association of Theatre Owners. By categorizing all films released by Hollywood and destined for mainstream theaters into R ratings (or lower), the industry ensures that its products are perceived as "responsible entertainment" to all audiences and "incontestable" to politicians and moral reformers. By embracing a no-NC-17 rule, the industry collapses mature subject matter with pornography, creating a national cinema where certain representations of sex and nudity are taboo.

Hollywood Thomas Schatz 2004 'Hollywood' as a concept applies variously to a particular film style, a factory-based mode of film production, a cartel of powerful media institutions and a national (and increasingly global) 'way of seeing'. It is a complex social, cultural and industrial phenomenon and is arguably the single most important site of cultural production over the past century. This collection brings together journal articles, published essays, book chapters and excerpts which explore Hollywood as a

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social, economic, industrial, aesthetic and political force, and as a complex historical entity.

Adweek 1993 Vols. for 1981- include four special directory issues. Hollywood's Indies Yannis Tzioumakis 2013-08-12 Hollywood's Indies offers an in depth examination of the phenomenon of the classics divisions by tracing its history since the establishment of the first specialty label in 1980.

Cinema of Outsiders Emanuel Levy 1999-09-01 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 Tarentino (*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

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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."

The Independent Movie Poster Book Spencer Drate 2004 From David Lynch's cult classic "Eraserhead" to Sofia Coppola's recent sensation "Lost in Translation," this visually stunning volume is devoted exclusively to independent films, showcasing some of the most provocative and original movie posters ever created.

Roger Ebert's Movie Yearbook 2007 Roger Ebert 2013-02-05 The most-trusted film critic in America." --USA Today Roger Ebert actually likes movies. It's a refreshing trait in a critic, and not as prevalent as you'd expect." --Mick LaSalle, San Francisco Chronicle America's favorite movie critic assesses the year's films from Brokeback Mountain to Wallace and Gromit: The Curse of the Were-Rabbit. Roger Ebert's Movie Yearbook 2007 is perfect for film aficionados the world over. Roger Ebert's Movie Yearbook 2007 includes every review by Ebert written in the 30 months from January 2004 through June 2006-about 650 in all. Also included in the Yearbook, which is about 65 percent new every year, are: * Interviews with newsmakers such as Philip Seymour Hoffman, Terrence Howard, Stephen Spielberg, Ang Lee, and Heath Ledger, Nicolas Cage, and more. * All the new questions and answers from his Questions for the Movie Answer Man columns. * Daily film festival coverage from Cannes, Toronto, Sundance, and Telluride. *Essays on film issues and tributes to actors and directors who died during the year.

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