

# How Does Sex Lies And Videotape End

**New York Magazine** - 1989-07-17

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.

*Why Not Say What Happened?* - Ivana Lowell 2011-09-05

Beautiful, intelligent and wealthy, Ivana Lowell seemed to have it all. Part of the Guinness dynasty, her family were glamorous and well-connected. Her charismatic but spoilt grandmother Maureen had made an excellent marriage with the Lord of Dufferin and Avon and was a leader of the fashionable set in her youth. Her mother, the writer Caroline Blackwood, socialised with the most glitteringly bohemian and high-profile figures of New York and London. Caroline had intense love affairs and was married to the painter Lucian Freud and the talented composer Israel Citkowitz before finally settling down with the poet Robert Lowell. However, being born into the Guinness inheritance was not the blessing that it appeared to be. Ivana's life of glamour and high-living has been marked by tragedy and loss. Like her brilliant but troubled mother, she has been plagued by an addiction to alcohol which took root when she was still a self-conscious schoolgirl. Having survived a childhood accident which left her physically scarred and the instability of a frenetic home life, she is also faced with the discovery of a secret which threatens to undermine her entire past. This frank and witty memoir is both vibrant and sad. It is laced with anecdotes and familiar names from the 1940s to the present, but it is ultimately an account of

the relationship between mother and daughter, the story of two women whose deep affection for each other withstands everything that life has to throw at them.

*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, indie-wood, and late-indie-wood 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.

**Constructing the Eighties** - Walter Grünzweig 1992

*Writing the Character-Centered Screenplay, Updated and Expanded edition* - Andrew Horton 2000-02-23

"We need good screenwriters who understand character." Everywhere Andrew Horton traveled in researching this book—from Hollywood to Hungary—he heard the same refrain. Yet most of the standard how-to books on screenwriting follow the film industry's earlier lead in focusing almost exclusively on plot and formulaic structures. With this book, Horton, a film scholar and successful screenwriter, provides the definitive work on the character-based screenplay. Exceptionally wide-

ranging—covering American, international, mainstream, and "off-Hollywood" films, as well as television—the book offers creative strategies and essential practical information. Horton begins by placing screenwriting in the context of the storytelling tradition, arguing through literary and cultural analysis that all great stories revolve around a strong central character. He then suggests specific techniques and concepts to help any writer—whether new or experienced—build more vivid characters and screenplays. Centering his discussion around four film examples—including *Thelma & Louise* and *The Silence of the Lambs*—and the television series, *Northern Exposure*, he takes the reader step-by-step through the screenwriting process, starting with the development of multi-dimensional characters and continuing through to rewrite. Finally, he includes a wealth of information about contests, fellowships, and film festivals. Espousing a new, character-based approach to screenwriting, this engaging, insightful work will prove an essential guide to all of those involved in the writing and development of film scripts.

**The End** - Richard John Neupert 1995

Given the importance that spectators grant to the final moments of a motion picture, it is surprising to find so little written on how films end and how audiences interpret those closing moments. This study investigates endings in film and the lively role they play in how and why viewers make sense of movies. Relying upon contemporary literary criticism and film theory, the author analyses narrative strategies in films ranging from the classical Hollywood motion picture to the more modern European art cinema. To assist readers in understanding the various functions of endings, the films are divided into four critical categories: the "Closed Text" film, typical of classical works; the "Open Story" films; the "Open Discourse" film; and the "Open Text" film which struggles to defy story resolution. Detailed textual analysis of sample films reveal how all of the devices of filmic narration - from "mise-en-scene" to soundtracks - direct a viewer's perception, comprehension and interpretation of closure in films. Among the sample films that are featured as test cases for studying endings are "The Quiet Man" (Ford,

1950), "The 400 Blows" (Truffaut, 1959), "Weekend" (Godard, 1967), "Tout va bien" (Godard, 1972), and "Earth" (Dovzhenko, 1930). To round out his informative study of endings in films, Neupert also examines a host of diverse titles, including "Do the Right Thing" (Lee, 1989), "Open City" (Rossellini, 1945) and "The Graduate" (Nichols, 1967).

**Indie, Inc.** - Alisa Perren 2012-05-15

During the 1990s, films such as *sex, lies, and videotape*, *The Crying Game*, *Pulp Fiction*, *Good Will Hunting*, and *Shakespeare in Love* earned substantial sums at the box office along with extensive critical acclaim. A disproportionate number of these hits came from one company: Miramax. *Indie, Inc.* surveys Miramax's evolution from independent producer-distributor to studio subsidiary, chronicling how one company transformed not just the independent film world but the film and media industries more broadly. As Alisa Perren illustrates, Miramax's activities had an impact on everything from film festival practices to marketing strategies, talent development to awards campaigning. Case studies of key films, including *The Piano*, *Kids*, *Scream*, *The English Patient*, and *Life Is Beautiful*, reveal how Miramax went beyond influencing Hollywood business practices and motion picture aesthetics to shaping popular and critical discourses about cinema during the 1990s. *Indie, Inc.* does what other books about contemporary low-budget cinema have not—it transcends discussions of "American indies" to look at the range of Miramax-released genre films, foreign-language films, and English-language imports released over the course of the decade. The book illustrates that what both the press and scholars have typically represented as the "rise of the American independent" was in fact part of a larger reconfiguration of the media industries toward niche-oriented products.

*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 deceptions 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.

**Almost Shakespeare** - James R. Keller 2014-11-04

In the past two decades, *Othello* has tried out for the basketball team, *Macbeth* has taken over a fast food joint and *King Lear* has moved to an Iowa farm--Shakespeare is everywhere in popular culture. This collection of essays addresses the use of Shakespearean narratives, themes, imagery and characterizations in non-Shakespearean cinema. The essays explore how Shakespeare and his work are manipulated within the popular media and explore topics such as racism, jealousy, misogyny and nationality. The submissions concentrate on film and television programs that are adaptations of Shakespearean plays, including *My Own Private Idaho*, *CSI-Miami*, *A Thousand Acres*, *Prospero's Books*, *O*, *10 Things I Hate About You*, *Withnail and I*, *Get Over It*, and *The West Wing*. Each chapter includes notes and a list of works cited. A full bibliography completes the work; it is divided into bibliographies and filmographies, general studies and essays, derivatives based on a single play, derivatives based on several, and derivatives based on Shakespeare as a character. Instructors considering this book for use in a course may request an examination copy here.

**The Solaris Effect** - Steven Dillon 2010-01-01

What do contemporary American movies and directors have to say about the relationship between nature and art? How do science fiction films

like Steven Spielberg's *A.I.* and Darren Aronofsky's  $\pi$  represent the apparent oppositions between nature and culture, wild and tame? Steven Dillon's intriguing new volume surveys American cinema from 1990 to 2002 with substantial descriptions of sixty films, emphasizing small-budget independent American film. Directors studied include Steven Soderbergh, Darren Aronofsky, Todd Haynes, Harmony Korine, and Gus Van Sant, as well as more canonical figures like Martin Scorsese, Robert Altman, David Lynch, and Steven Spielberg. The book takes its title and inspiration from Andrei Tarkovsky's 1972 film *Solaris*, a science fiction ghost story that relentlessly explores the relationship between the powers of nature and art. The author argues that American film has the best chance of aesthetic success when it acknowledges that a film is actually a film. The best American movies tell an endless ghost story, as they perform the agonizing nearness and distance of the cinematic image. This groundbreaking commentary examines the rarely seen bridge between select American film directors and their typically more adventurous European counterparts. Filmmakers such as Lynch and Soderbergh are cross-cut together with Tarkovsky and the great French director, Jean-Luc Godard, in order to test the limits and possibilities of American film. Both enthusiastically cinephilic and fiercely critical, this book puts a decade of U.S. film in its global place, as part of an ongoing conversation on nature and art.

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**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.

Alternative Scriptwriting - Ken Dancyger 2013

Alternative Scriptwriting 4E is an insightful and inspiring book on screenwriting concerned with challenging you to take creative risks with genre, tone, character, and structure. Concerned with exploring alternative approaches beyond the traditional three-act structure, Alternative Scriptwriting first defines conventional approach, suggests alternatives, then provides case studies. These contemporary examples and case studies demonstrate what works, what doesn't, and why. Because the film industry as well as the public demand greater and greater creativity, one must go beyond the traditional three-act restorative and predictable plot to test your limits and break new creative ground. Rather than teaching writing in a tired formulaic manner, this book elevates the subject and provides inspiration to reach

new creative heights. Alternative Scriptwriting 4E covers: \* The melodrama and the thriller \* Adaptations from contemporary literature \* Writing non-fictional narratives for the feature documentary \* An in-depth exploration of point-of-view and perspective as expressive of the film writer's voice \* Voice-oriented genres--docudrama, the fable and experimental narrative \* Non-linear storytelling-the narrative strategies that are necessary to make an open-architecture story work \* Considerations for writing for DV that speak to the flexibility and improvisation this medium allows

**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.

Spike, Mike, Slackers & Dykes - John Pierson 2014-04-15

The legendary figure who launched the careers of Spike Lee, Michael Moore, and Richard Linklater offers a no-holds-barred look at the deals and details that propel an indie film from a dream to distribution.

*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.

**Steven Soderbergh** - Aaron Baker 2011-03-31

Steven Soderbergh's feature films present a diverse range of subject matter and formal styles: from the self-absorption of his breakthrough hit *Sex, Lies, and Videotape* to populist social problem films such as *Erin Brockovich*, and from the modernist discontinuity of *Full Frontal* and filmed performance art of *Gray's Anatomy* to a glossy, star-studded action blockbuster such as *Ocean's Eleven*. Using a combination of realism and expressive stylization of character subjectivity, Soderbergh's films diverge from the contemporary Hollywood mainstream through the statements they offer on issues including political repression, illegal drugs, violence, environmental degradation, the empowering and controlling potential of digital technology, and economic inequality. Arguing that Soderbergh practices an eclectic type of moviemaking indebted both to the European art cinema and the Hollywood genre film, Aaron Baker charts the common thematic and formal patterns present across Soderbergh's oeuvre. Almost every movie centers on an alienated main character, and Soderbergh has repeatedly emphasized place as a

major factor in his narratives. Formally, he represents the unconventional thinking of his outsider protagonists through a discontinuous editing style. Including detailed analyses of major films as well as two interviews with the director, this volume illustrates Soderbergh's hybrid flexibility in bringing an independent aesthetic to wide audiences.

**Genders 21** - Carol Siegel 1995-07

*Forming and Reforming Identity* exposes the historical sites of identity formation and seeks to define the mechanisms of modern-day gender ideologies. Illuminating the power of the family and state in shaping gender identities, the book also examines the constitution of these identities. Each chapter reveals the complexities and contradictions that inevitably accompany the formation of any new category of identity, whether they are deliberately restrictive or intended as a reformation of the old. The volume moves, as gender construction does, across a field of different media: novels, plays, teleplays, films, official documents, political theory, and advertisements. Four sections—*REMOLDING WOMAN*; *REBELLING MAN*; *HOMEMADE IDENTITIES*; and *FEMINISMS THAT MAKE (A) DIFFERENCE*—address such subjects as the representation of American women in the 1950s; nationalism and respectable sexuality in India; women, Hollywood cinema, and World War II; compulsory heterophobia; and the televising of AIDS.

**New Australian Cinema** - Brian McFarlane 1992-06-26

The institutions and products of the Australian film industry have been extensively surveyed, yet few analyses consider the sources of the film revival that took place in the 1970s and 1980s. This book represents a body of thinking about Australian cinema that asks where the origins of films lie. The book begins by tracing the indebtedness of Australian cinema to the classical narrative style of Hollywood film-making, with its firm grasp of melodrama. It continues by comparing the problems faced by the 'high' British cinema of the 1940s and 1950s with those faced by Australia in the 1970s and 1980s in the attempts by both countries to establish national film industries. *New Australian Cinema* will increase the scope of the discussion about the revival of Australian cinema and

help us to make cultural sense of the films themselves.

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



## How Does Sex Lies And Videotape End:

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