

Sex Lies And Videotape Opening Scene

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.

Wild Earth, Wild Soul - Bill Pfeiffer 2013-06-28

Humankind has the capacity and know-how to create Earth-honoring cultures in a new way for new times. Through tapping into ancestral memories, taking what's best from the human potential movement, and collaborating with present day indigenous peoples we can find our way home. Practicing the key ingredients of a lasting culture is an ecstatic way to live. This book shows you how.

New York - 2003

Sex, Lies, and Videotape - National Taxpayers Union 1990

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.

Steven Soderbergh - Steven Soderbergh 2002-01-01

Steven Soderbergh's cinema-making star has blazed with sex, lies, and videotape, sputtered with *The Underneath*, and flared again with the acclaimed movie *Traffic*. Steven Soderbergh: Interviews charts the rise and fall and rise of the writer-director-producer's surprising career from 1989 to 2001. From his "flavor of the month" status with his debut film sex, lies, and videotape to his Academy Award-winning feature *Traffic*, Soderbergh's road to success is fraught with ups and downs. On each and every film, the book details such experiences as his creative crisis surrounding his fourth film, *The Underneath*, and his rejuvenation with the ultra-low budget free-style *Schizopolis*, and the mainstream achievements that followed with *Erin Brockovich* and *Traffic*. Spanning twelve years, these conversations reveal Soderbergh (b. 1963) to be as self-effacing and lighthearted in his later more established years as he was when just starting out. He comes across as a man undaunted by the glitz and power of Hollywood, remaining, above all, a truly independent filmmaker unafraid to get his hands dirty and pick up the camera himself. Not only do the interviews provide a glimpse into the

filmmaker's aesthetics, but they also offer a history of the U.S. independent film movement in the late 1980s and 1990s--the explosion of "independent films," studios and film festivals, and the Hollywood co-optation of such talents, Soderbergh included. The collection also reveals the increasingly blurred boundaries between independent and mainstream and Soderbergh's commitment to revitalizing cinema from inside the system. Anthony Kaufman is the former senior editor of indieWIRE.com and is currently a Contributing Writer to indieWIRE.com, and is an instructor of film and media journalism at New York University. He has been published in numerous periodicals such as the Village Voice, Cineaste, Time Out New York, and the Independent Film & Video Monthly.

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.

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.

Down and Dirty Pictures - Peter Biskind 2016-06-16

In the late 1980s a generation of filmmakers began to flower outside the Hollywood studio system and in the following decade, the independent film movement bloomed. Dozens of lesser-known filmmakers such as Steven Soderbergh and Quentin Tarantino began walking away with coveted prizes at Cannes and eventually the Academy Awards. Many of these directors were discovered at Robert Redford's Sundance Film Festival and then scooped up by Harvey and Bob Weinstein, whose company Miramax laid waste to the competition. In Down and Dirty Pictures, Peter Biskind tells the incredible story of these filmmakers, the growth of Sundance into the premier showcase of independent film, and the meteoric rise of the controversial Weinstein brothers who left a trail of carnage in their wake yet created an Oscar factory that is the envy of the studios.

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Hollywood Sound Design and Moviesound Newsletter - David Stone 2020-07-29

As film students and younger fans experience "Big Hollywood Sound" in Imax presentations and digital theaters, many are also discovering action and adventure movies made well before they were born. There is a legacy to be enjoyed in the sound of these films: Blockbuster movies of the '80's, and '90's are notable for the extraordinarily dramatic impact of their sound mixing, and the way in which it could immerse audiences in a surrounding space. During this period, a small group of sound professionals in Hollywood wrote and published a critical journal about the craftsmanship, new technology, and changing aesthetics that excited conversation in their community. Their work has been edited and compiled here for the first time. David Stone is a sound editor, a veteran of roughly 100 Hollywood feature films, such as Gremlins, Top Gun, Die Hard, Speed, and Ocean's 11. He was a Supervising Sound Editor for projects as varied as Predator, Edward Scissorhands, Beauty and the Beast, Batman Returns, City Slickers 2, and Dolores Claiborne. He has collected Golden Reel awards for Best Sound Editing five times, and won the 1992 Academy Award® for best Sound Effects Editing, for his supervising work on Bram Stoker's Dracula. In 2015, he received a Lifetime Achievement Award from the San Luis Obispo Jewish Film Festival in California. Stone is now a Professor and former Chair of Sound Design at Savannah College of Art and Design. Between 1989 and 1994, he was the editor of Moviesound Newsletter, which was published by Vanessa Ament. Dr. Vanessa Theme Ament is the author of The Foley Grail, and a contributor to Sound: Dialogue, Music, and Effects (the Silver Screen Series). She is on the steering committee for Cinesonika, an international film festival and conference. A veteran Foley artist, sound editor, and voice actor from Los Angeles, she also writes and sings jazz, and is a member of the American Federation of Musicians, SAG-AFTRA, Actors Equity, and the Editors Guild. She worked on Die Hard, sex, lies, and videotape, Platoon, Predator, Edward Scissorhands, Beauty and the Beast, Noises Off, and A Goofy Movie, and many other films. Dr. Ament received her Ph.D. in Communication, in the area of Moving Image Studies, from Georgia State University in

Atlanta, and is presently the Edmund F. and Virginia B. Ball Endowed Chair Professor of Telecommunications, at Ball State University in Muncie, Indiana.

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.

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.

New York Magazine - 1989-08-07

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 Philosophy of Steven Soderbergh - R. Barton Palmer 2011-01-28

Widely regarded as a turning point in American independent cinema, Steven Soderbergh's sex, lies, and videotape (1989) 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.

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.

Sex, Lies and Videotape (video). - 1994

Getting Away With It - Steven Soderbergh
2011-06-02

Steven Soderbergh and Richard Lester are a generation apart, but they share a sense of humour and a passion for cinema. Soderbergh's freshman film, *sex, lies and videotape*, inaugurated a movement in US independent cinema. Lester's freewheeling work in the '60s and '70s (*Help!*, *A Hard Day's Night*, *The Knack*, *How I Won the War*, *Petulia*) helped create a 'new wave' of British film-making. Here, the two cineastes discuss their mutual passion for the medium in a frank, funny and free-ranging series of interviews. Also included is Soderbergh's

diary of an extraordinary twelve months in which he ventured into 'guerilla film-making' with offbeat projects *Schizopolis* and *Gray's Anatomy*, before returning to the Hollywood fray with the George Clooney hit *Out of Sight*.

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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 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 influence of older filmmakers, and visions of the future.

Psychoanalysis and Ecology at the Edge of Chaos - Joseph Dodds 2012-03-12

This book argues that psychoanalysis has a unique role to play in the climate change debate

through its placing emphasis on the unconscious dimensions of our mental and social lives. Exploring contributions from Freudian, Kleinian, Object Relations, Self Psychology, Jungian, and Lacanian traditions, the book discusses how psychoanalysis can help to unmask the anxieties, deficits, conflicts, phantasies and defences crucial in understanding the human dimension of the ecological crisis. Yet despite being essential to studying environmentalism and its discontents, psychoanalysis still remains largely a 'psychology without ecology.' The philosophy of Deleuze and Guattari, combined with new developments in the sciences of complexity, help us to build upon the best of these perspectives, providing a framework able to integrate Guattari's 'three ecologies' of mind, nature and society. This book thus constitutes a timely attempt to contribute towards a critical dialogue

between psychoanalysis and ecology. Further topics of discussion include: ecopsychology and the greening of psychotherapy our ambivalent relationship to nature and the non-human complexity theory in psychoanalysis and ecology defence mechanisms against eco-anxiety and eco-grief Deleuze|Guattari and the three ecologies becoming-animal in horror and eco-apocalypse in science fiction films nonlinear ecopsychanalysis. In our era of anxiety, denial, paranoia, apathy, guilt, hope, and despair in the face of climate change, this book offers a fresh and insightful psychoanalytic perspective on the ecological crisis. As such this book will be of great interest to all those in the fields of psychoanalysis, psychology, philosophy, and ecology, as well as all who are concerned with the global environmental challenges affecting our planet's future.

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