

# DOWNLOAD PDF INTERVIEW WITH STEVEN SODERBERGH : SEX, LIES, AND VIDEOTAPE MICHEL CIMENT AND HUBERT NIOGRET

## Chapter 1 : KING OF THE HILL - Blu-ray review - Movie Metropolis

*Interview with Steven Soderbergh: sex, lies, and videotape Michel Ciment and Hubert Niogret / An Exploration of the Work Kafka.*

The film was a boxoffice flop in its American release back in the day but over the decades it has become regarded as a genuine classic and one of the best movies of its era. Kirk Douglas, in one of the truly great performances of his career, is cast as Chuck Tatum, a once-lauded reporter for a major New York newspaper, who finds his career on the skids. His cynical nature, overbearing personality and weakness for liquor has resulted in him being displaced to New Mexico, where- out of desperation- he convinces the editor of an Albuquerque paper to give him a job. Within hours, Tatum is bored by the sleepy atmosphere and passive nature of his co-workers, most of whom have no ambition beyond reporting minor stories of local interest. Things change radically when Tatum stumbles onto a crisis in the desert that could make for a compelling story. Leo Minosa Richard Benedict is the owner of a cafe located on a remote road who finds himself trapped in a cave after venturing inside to look for ancient Indian artifacts. Tatum sees that rescue plans for the man are rather poorly staged by the local deputy sheriff Gene Evans. He enters the cave at great danger to himself and makes a connection with Leo, whose legs and midsection are buried under debris. Tatum is able to communicate with him from a small opening in a dirt mound and he assures Leo that he will get food, water and cigars while he organizes a rescue team. Grateful, Leo looks upon Tatum as his guardian angel. However, it becomes clear that Tatum is using his relationship with Leo for his own selfish purposes. He sees the potential as one of those "child stuck in a well" scenarios that tends to galvanize the entire nation. By personally taking charge of the rescue effort, Tatum makes himself a national hero overnight, as hundreds of people stream to the remote location and erect a tent city in order to be on the scene when Leo is eventually saved. Tatum has some disturbing factors to contend with, however. While Tatum becomes obsessed with manipulating the crisis, he also finds that his dispatches from the scene and his exclusive access to Leo have put him back in demand as a writer. He bypasses his own employer to sell updates to his ex-boss in New York at extortionist rates. Tatum gets some disturbing news when he learns that the rescue team can use an expedited method to rescue Leo. Not wanting to kill the goose who laid the golden egg, Tatum manipulates the corrupt local sheriff Roy Teal into ordering a more labored method of rescue, even though it will result in a delay of days before reaching the victim. The decision has startling consequences for all involved. To say any more would negate the surprising turn of events depicted in the film. Suffice it to say, the intensity of the story continues to build throughout, making "Ace in the Hole" a truly mesmerizing cinematic experience. The package is loaded with fascinating extras including a rare extended interview with Billy Wilder at the American Film Institute in In it, Wilder talks about "Ace in the Hole" and other aspects of his career. By his own admission, "Ace in the Hole" was a major source of frustration for him. The movie was ignored by American critics and audiences and even re-titled "The Big Carnival". In fact, the "hero" of the film is a cad, the leading lady is a self-obsessed phony and the local law officials are corrupt. Except for a few minor characters, there is no one in the film with a truly moral center. Wilder says he took heart from the fact that the movie was quite successful in its European release. The set also contains a interview with Kirk Douglas, who discusses the film and his respect for Wilder in a very informative segment. We see him at home and at the office with long-time collaborator, I. Diamond as they laze around trying to come up with ideas for future projects. Almost from the beginning he was a hot property and would remain a revered director, producer and writer throughout his entire career. The set also includes a vintage audio interview with another Wilder collaborator, screenwriter Walter Newman and an insightful and creatively designed "newspaper" with essays by critic Molly Haskell and filmmaker Guy Maddin. Director Spike Lee provides a brief video "afterword" in which he extols the virtues of the film and also shows off a cool original lobby card that he treasures because it is signed by both Wilder and Douglas. Even if you consider audio commentaries to be dry and academic, I do

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urge you to give this one a listen. In summary, this is a first rate presentation of one of the most unfairly neglected American film classics; one that in recent years is finally getting the acclaim that it should have received on its initial release. Criterion has surpassed even its usual high standards.

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### Chapter 2 : Screen International Cannes Day 5 by Media Business Insight - Issuu

*When Steven Soderbergh's groundbreaking feature film debut sex, lies, and videotape conquered Cannes in , grabbing three of its top prizesâ€”Best Film, Best Actor and the international critics' prize, it sent an impulse that echoed throughout Hollywood and the independent filmmaking scene.*

Supplementary music equipment Steven Soderbergh: Motion picture producers and directorsâ€” United Statesâ€”Interviews. Why Was He Right? Having just finished the difficult, but regenerative task of shooting Schizopolis and not sure where to turn next, Soderbergh echoes the same sentiments that were only hinted at during the Positif interview, but with more chilling detail. Although Soderbergh admits he felt better than ever after the creative outburst that was Schizopolis, Collins paints him in a far more ominous light: The article ends with Soderbergh imagining his own early death in a plane crash. In the Schizopolis interviews that appear here, however, there is little of the gloom and doom that appeared in the L. In the interviews post-Schizopolis, a reinvigorated Soderbergh comes forward, echoing the humor and lack of pretension in his first sex, lies conversations. In an interview published in January following its publication, Michael Sragow speaks with Soderbergh extensively about his renewal, reflecting on the career pitfalls that plagued him and what efforts he took to combat his lack of enthusiasm for filmmaking after making The Underneath. With Traffic and Erin Brockovich, an even more confident director emergesâ€”one who seems to have hit his stride making sophisticated Hollywood movies. Speaking to me at the end of , the director discusses a newfound knack for making more mainstream fare. After Traffic, he also assumes the role of cinematographer on most of his films under the pseudonym Peter Andrews and also as editor, on many productions, under the alias Mary Ann Bernard. In his next projects, Soderbergh continues to defy the cinematic norms of the day. On The Good German, a literal evocation of Hollywoodstyle film noirs, set in the crumbling environs of postwar Berlin, he aims to evoke old-school Hollywood and also subvert it. A constant struggle between beauty and decay, between outside and inside. What interested me most was the process and the physical difficulty. In the case of Cuba, these people slept outside for two years. Just being out there made you appreciate the mental and physical stamina it took to do what they did. During this busy time, Soderbergh strives for a more economical and efficient cinema, movies that, in many ways, represent the pinnacle of his technical prowess. At this final stage in his feature filmmaking career, Soderbergh also begins reflecting not just on the movies themselves, but also on the changing nature of audiences and the industry. Wondering about why people go to the movies and what they want to see is something filmmakers continually need to do. In a lengthy interview with Ignatiy Vishnevetsky pegged to the release of Side Effects, the director also opines on the relationship between his movies and audiences. And yet, it is possible to find through-lines and continuities when looking over this collection of interviews. I am not trying to impose my style. Other threads also become apparent. Most pronounced is the Soderbergh protagonist: Whether it is the sullen voyeur of sex, lies, the disenfranchised gambler of The Underneath, the fish-out-of-water Limey in Los Angeles, a mother of two in the class action courts in Erin Brockovich, a Latin American revolutionary fighting a fateful battle in Che, or a father struggling to survive an epidemic in Contagion, Soderbergh returns to his lonerprotagonist again and again. In the sex, lies interviews, Soderbergh conveys information about his personal life and how it relates to the characters. But later, the direct link between him and his estranged protagonists increasingly becomes more obscure. Even when discussing Schizopolisâ€”which features himself, his own ex-wife and daughter as actorsâ€”Soderbergh remains elusive about personal stakes, preferring to let the film speak for itself. In the later films, many of which he did not write himself, Soderbergh is even less clearly visible in his characters, and his interest in their stories becomes more symbolic. One paramount technical interest for Soderbergh is editing. I had been dreaming of making a film where there would be no end to the dialogue, where the last sentence in a scene would lead to the first sentence of the next scene. It would have been like one uninterrupted conversation that would cut across the three temporal levels, a verbal flow analogous to the

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interior monologue. Continually, he strives to find ways to loosen himself up, free himself from inhibitions, abandoning rehearsals and rigid structures for more spontaneous results. For *The Good German*, he limits himself to the kinds of camera set-ups that were used in the era of Classic Hollywood in which the film is set. For *Che*, he restricts his use of close-ups. On the epidemic thriller *Contagion*, he never shoots handheld and only uses available light. And on *Side Effects*, he has strict guidelines about when to move the camera. Soderbergh was discovered at the U. Film Festival, a small event for domestic independent filmmakers to showcase their work. Now, of course, the festival has been renamed Sundance, where multi-million-dollar deals go down each year and thousands of journalists converge on its Park City locale to catch the next big thing. Soderbergh credits his move to Hollywood as much to his own personal interests as to the general evolution of the film industry. In his embrace of such new technologies, Soderbergh foresaw what would be a seismic shift in the consumption of indie films. Though repetition is bound to occur from interview to interview, plentiful nuances emerge from one to the next. I have tried in this introduction to contextualize the many themes that run through the interviews included here, but by no means is this examination exhaustive.

**Chronology** Born on January 14, , in Atlanta, Georgia. His father is Peter Soderbergh, an education professor died February ; his mother is a former parapsychologist. He is the fifth of six children. In April, the family moves to Austin, Texas. Family moves to Pittsburgh, Pennsylvania. Family moves to Charlottesville, Virginia. Frustrated with the animation process, he uses the equipment to make Super-8 live-action films, often collaborating with friends on their films as well. Makes *Passages*, a short film about dreams starring his younger brother and brother-in-law. Makes the short *Skoal*, a black and white film about his impressions of high school. Writes untitled spec screenplay about high school. After the show is canceled, Soderbergh works in Los Angeles in varying capacities, ranging from a cue-card holder, a gameshow scorekeeper, and a freelance editor. Moves back to Baton Rouge and works at a video arcade, giving out tokens, and makes *Rapid Eye Movement*, a short film about his time spent in Los Angeles. Writes spec screenplay *Gumshoe* comedy. Gets a job at a video production house, shooting and editing industrial videos. Writes spec screenplay *Putting on Airs* comedy. Introduced to the musical group, Yes. He is hired to direct a xix.

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### Chapter 3 : [www.nxgvision.com](http://www.nxgvision.com): King of the Hill Blu-ray Review

*"The long and prolific career of Steven Soderbergh (b. ) defies easy categorization. From his breakout beginnings in with sex, lies, and videotape to , when he retired from big-screen movie-making to focus on other pursuits including television, the director's output resembles nothing less than an elaborate experiment.*

Box Austin, TX www. Includes bibliographical references and index. ISBN cloth alk. Boozer, jack, " pN  
Their devotion to the task and sustained goodwill have made the com- Remake pletion of this book a  
challenging and pleasurable campaign. Eckstein, Martha Nochimson, and Kelly Hankin. This chapter does not  
include the final three sections of the original article. All rights Notes on Contributors reserved. The British  
television miniseries Traffik scrutinizes the global drug trade through narratives set in Europe and Asia, while  
North American settings provide the backdrop for its adaptation, the Hollywood film Traffic. The  
transformation of the sprawling television serial Traffik into the lengthy but contained feature Traf-  
fic involved condensation, reemphasis, and, arguably, misrepresentation. The British Traffik, by contrast, explic-  
itly represents the Third World of Pakistan and Afghanistan in its charac- ters, narratives, and settings. The  
British serial, produced by the Channel Four network and directed by Alistair Reid, has a Eurocentric focus  
that dilutes the cultural specificity of its Asian plot. Still, the miniseries remark- ably implicates the West in a  
global system of economic and social exploita- tion, a connection the U. Film adaptations of television  
miniseries almost never occur. More com- mon is the opposite trajectory, with popular films providing the  
basis for television series or miniseries. Adaptations of British television series to U. A staged Wash-  
ington, D. This scene mixes fact and fiction in intriguing ways: Its programming is thus subject to market dictates,  
discussions of Traffic during its theatrical run: The interactions, and the condensed adaptation is more  
economical still, relying released film is largely a remake of its predecessor"most plotlines, charac-  
on many brief scenes that begin in medias res, gesturing toward complexities ters, scenes, and dialogue appear in both  
texts, with some material altered not fully on view. In the mid-1990s, U. Bickford claims to have seen  
maneuvering, and the effects of these activities on privileged yet vulnerable the initial broadcast of the Traffik  
miniseries while living in London and teens. In years fol- developing the film. Soderbergh claims to have  
become interested in the lowing, she says, she compiled news articles about the drug trade. First, the series  
offers the story of a and Herskovitz. Third, the series presents the story of a films have evinced remarkable  
directorial autonomy, particularly in light of British cabinet minister whose daughter is a heroin addict. The  
series shifts their modest box-office performances. Long after the success of sex, lies, between personal and  
political registers, consistently engaging the political and videotape, Soderbergh secured major-studio funding  
and A-list casts for consequences of personal choices and vice versa. In comparison, the U. Traffic offers  
multiple cern principally to a small group of Americans and one Mexican, played by protagonists, strong  
narrative ambiguity, and an overall semidocumentary the Puerto Rico"born Benicio Del Toro. In addition to  
transforming a six- aesthetic combined with antirealist color. The original Traffik devotes substantial time of  
prominent U. Like many contemporary filmmakers, Soderbergh has directed field of opium poppies, and later,  
when he becomes a driver and assistant to films adapted from previous texts made both within and outside the  
Holly, trafficker Tariq Butt Talat Hussain , Fazal and viewers watch as another wood system. Yet even amid  
the U. Other Soderbergh films adapt other media facturer and with would-be trafficker Helen Rosshalde  
Lindsay Duncan. He of Spalding Gray monologues. Overall, through the most significant directors of popular  
U. An intelligence briefing attributes limitless resources to played by Cuban-born Steven Bauer ; his  
unscrupulous white lawyer Den- traffickers, but the film identifies only the two cartels, so their demise prom-  
nis Quaid ; a white patriarchal hero, incoming drug czar Robert Wakefield; ises some sort of victory and  
narrative closure. The total absence of Colombia and two DEA agents of color played by African-American  
Don Cheadle and from the film"the country is never mentioned"facilitates this closure. In its Mexico plot,  
the film depicts for Mexico, Traffic includes one diplomatic interaction, a meeting between characters as

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almost universally corrupt, with the exception of the incom- U. Del Toro delivers most of his Salazar. Because of this preexisting persona, though, his role anchors the Mex- the narrow view of screenwriter Gaghan whose script "Habit" concerned ico scenes with a recognizably American that is, U. The film thus deploys ethnic and cultural signifiers in and the influence of story consultant Tim Golden. The two matings of gender, race relations, and political-economic ties among nations nonwhite DEA agents, Gordon Cheadle and Castro Guzman , provide the in the British miniseries and the U. Other comic moments come from figures either playing or read offers a conservative notion of a white, patriarch-led family as the solution to as people of color: Whereas comedy offers a range of expression for performers figured occurs. Ruiz offers some lucid rhetoric This ideological entrenchment suggests further directions for criticism of about the futility of U. Only the British Traffik depicts male criminality as a lethal threat and frustration. One of these packages leaks, Notably absent from both the U. Traffic and the British Traffik are represen- causing her death and leaving her two young children temporarily parent- tations of romantic relationships or of sex, except to the extent that such rela- less. The choice of a Third World woman as the penultimate victim of the tionships lead to drug abuse and victimization. In historical reality, white European in the U. In both she turns to prostitution, and in the U. Nevertheless, the construction of the Third World woman procures narcotics, a scene that melodramatically embodies anxieties about as hapless victim rather than agent of her own destiny reiterates longstand- miscegenation and white female purity. In both texts, sex appears only as a ing tropes of paternalistic or imperialistic Western discourse, as well as the consequence of drug use, and the U. As in many other texts, Topher Grace plying her with drugs, then encouraging her to have sex. Rather than appearing as a sex. Despite, or because of, the rhetoric of family circulating in both texts complex agent of historical forces, Sabira functions as an emotional punctua- most explicitly in the U. In the diabolical male privilege. Consequently, the narcotics rejecting the protection of patriarchal figures. Since no male drug users turn trade poses a physical threat to the families of suppliers as well as users. In this respect, both band; in the U. Amid its cast U. DEA tems, disproportionately renders women vulnerable to abuse and exploita- agents Castro and Gordon, and Mexican policemen Rodriguez and his part- tion. Traffic reserves its greatest outrage for victimized women of ner Manolo Sanchez Jacob Vargas. In a configuration that is typical of U. They are key nar- rative agents yet are wholly removed from the family economy. Since drugs appear only to harm families, viewers can only imagine that abstracted pro- social interests motivate the men; they have virtually no self-interest. Overall, in reconceiving drug trafficking and abuse as threats principally to white family cohesion, the film egregiously misapprehends pressing criminal and public health crises. Following don are stock figures out of political dramas and cop films. Com- veil a substantial contradiction: In fact, they investigate or arrest only Latinos. By the end of Traffic, viewers are left with a veritable pile of Latino her prep school boyfriend Seth; they embrace or kiss, then the film cuts to other scenes not involving her father. Similarly, the film shows the deaths of bodies: An out-of-focus close-up, a gunshot the Mexican army general Salazar. Meanwhile, with dominant interests the U. At the same time, removed from family, they are afforded parks for children and says "kids can play" while children do play innocently few stakes in the overall battle. In seeking to punish affluent "white people," behind him. Both want to protect children contrasting, for example, the Mexican ally different set of affluent white people. The scene calls up equivalent in the original Traffik, a white German policeman. Thus, narrative or thematic ball field, a romantic gift that the film implies will later cost him his life. The film gives viewers no reason U. Traffic offers the family as a universal locus to believe that Javier will elude such a fate himself but suggests rather that of viewer sympathy, but the white, upper-middle-class nuclear family stands the hard-won baseball field represents his sole legacy to future generations. Dispensing with subjects of politics or halde George Kukura and his English wife, Helen. In this second family, the drug trade, the scene returns the region south of the U. In the British series as in the U. Traffic, duty to family that circulates in both U. Meeting with own invasive strip-search by German customs agents, leaving her physically two American DEA agents in San Diego, Javier insists on exchanging infor- compromised but unharmed. After one agent asks him, "Where do her death just after landing. This parallel

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underscores the legal and economic you want to go, Javier? Traffic curtails swimming pool. With their serious expressions and unrelaxed stances, the the potency of its invocation of the family. Meanwhile, Javier The U. Traffic lacks a range of Third World figures because it focuses on appears relaxed; he stands comfortably and speaks authoritatively, but with the shipment of cocaine across the U. Shots and Afghani opium farming and heroin processing to Germany as a Euro- of the agents show behind them the sun-dappled water and adults in pool- pean transit pointâ€”the "k" in the title Traffik represents Germanyâ€”and side lounge chairs. Meanwhile, groups of white children, many blond, play then to sale and consumption in England. He ends his brief speech by swimming personal view of drug abuse as a U. In both cases, viewers hear his voice as asynchronous fucking and trade, and use and abuse by both affluent and poor Westerners. The first occurs near the start of the second episode as he leads Despite its title, then, the U.

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### Chapter 4 : Barton Fink - Infogalactic: the planetary knowledge core

*The first two interviews that focus on sex, lies, and videotape, for instance, tackle Soderbergh's splash onto the film scene from surprisingly different angles, from the irreverent, near tabloid-style exposé of Rolling Stone after the film's Park City premiere, to the serious interrogations of Michel Ciment and Hubert Niogret at the film.*

Much bigger than his debut film, *Kafka* was also much less coherent stylistically and thematically and ended up looking like the uneven work of a highly promiscuous film school graduate. Given that these two films made Soderbergh difficult to pin down, it seems surprising that he was then signed on by a major studio Universal to make a couple of projects which on the surface looked more obviously commercial. *Out of Sight* combines fine commercial instincts with a self-assured, non-linear style of storytelling, qualities which have marked the best of his subsequent output, whether small or large scale, mainstream or independent. But then, an artist is often not the best judge of his own work. Adapted from a memoir by A. Hotchner about his experiences as a year-old boy in St Louis in the summer of , *King of the Hill* is a rich and satisfying evocation of childhood and the traumatic process of growing up. To tell it with a gritty style, emphasizing the harshness of life in the early years of the Depression, would be merely to underline the obvious, and border on cliché. Knowing how precarious his position is, Aaron is prone to invent stories about himself and his family to stave off the intrusive interest of adults he instinctively knows are a threat even if a well-meaning one to him. He runs out of food; the man across the hall Spalding Gray , who has in an odd way befriended him, commits suicide; and Aaron slips into an hallucinatory state driven by hunger. When he emerges from this fugue state, he has changed – all his expectations and beliefs about family, security and his place in a structured social world have been smashed. You can sense his directorial intelligence and commitment in every image, in every nuance of character and the cast is exceptionally good , and in the precise yet unforced evocation of period in the production design. The most notorious manifestation of this is the bizarre dinner scene early in the movie at which Michael Chambers Peter Gallagher is visually trapped by the family he has just returned to after fleeing town years earlier because of gambling debts. Soderbergh shoots the entire scene in increasingly bizarre compositions which feature Michael in enormous close-up crowding one side of the frame, while a second character is thanks to a split diopter in perfect focus in the background at the other side of the frame. The scene becomes extremely funny, not because of the dramatic content which is all about various layers and lines of tension , but because the bored director keeps calling attention to his own boredom and his attempt to amuse himself. Soderbergh in retrospect offers a kind of apology for abandoning them. He has refined his skills over the years, but his filmography displays an on-going need for him to amuse himself as often as he has something serious to say. The 2K transfers of both features are flawless, their colours and both films have richly considered colour schemes breathtaking. The soundtracks are equally flawless. The most generous extra, of course, is the second feature, *The Underneath*, which helps to put *King of the Hill* in a larger context. Hotchner seems to have a more favourable opinion of the adaptation of his own memoir than the director himself; Hotchner sees the work not as an objective account, but rather as an exploration and evocation of memory, a position which supports the visual choices which Soderbergh now discounts. A visual essay by::

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### Chapter 5 : Project MUSE - Jane Campion

*Steven Soderbergh was the same age when his initial directorial effort, sex, lies, and videotape, for which he also wrote the script, received, among other accolades, the coveted Palme d'Or at.*

Cinephiles guessing where he would go with his third feature missed the mark wildly when the indie trailblazer took the unconventional route by going shockingly conventional. The film opens in with thirteen-year-old Aaron the A in A. The family has been forced to move to a run-down hotel where the manager eagerly awaits any excuse to evict his tenants. A crummy room in a crummy hotel would be just fine by Aaron, but the problems arrive when the family inside begins to crumble as well. The first shock to the system is when his little brother Sullivan Cameron Boyd is sent to live with an uncle so the family can save a dollar per week; Aaron gamely offers to earn the extra money in his spare time, but his entrepreneurial spirit is dismissed by the adults. Bad goes to worse when mom Lisa Eichhorn begins to cough, a sign any movie buff should recognize as an ominous one. And just as soon as Aaron gets used to his new equilibrium, worse turns worst when his father scampers off on the only traveling sales gig he can scrounge up. The deck is almost implausibly stacked against Aaron whose cosmically awful luck far exceeds being left to fend for himself with about a dollar to his name: The Job-like trials bring out the very best in Aaron who draws on a seemingly bottomless well of resolve, not to mention creativity. Pulp fiction authors of the era writing for a penny a word learned how to be prolific on demand because they wanted to eat. Likewise, Aaron frequently ad libs his way through elaborate stories needed to placate classmates, teachers, and other authority figures, all probing for signs of weakness. Cinematographer Elliot Davis creates a Depression-era St. Louis that may be short on jobs but is long on amber-hued beauty; even the shanty-towns and the dirty playgrounds where the boys shoot marbles have an evocative luster to them. Clearly the older Aaron, now looking back, has continued to refine that skill. It all seemed like an oddly straightforward, even borderline-clichéd choice for Soderbergh at the time, but he has proven since then that his lateral range is almost immeasurable. The film is presented in its original 2. The p transfer is close to immaculate with rich detail and a soft-grain structure evident throughout. The film is shot heavily in amber and earth-tones and this high-def transfer captures them quite vividly. No artifacting, no damage visible anywhere. This is a dual-format release, meaning the package includes two DVDs one with the film, one with extras as well as a single Blu-ray disc. The DVDs have not been reviewed here. The film uses period music as well as an original score by Cliff Martinez, all of which sounds great here. Optional English subtitles support the English audio. It also comes with a rather unusual feature for Criterion or any DVD, an interview , 22 min. We also get an interview with now 93 year-old author A. Hotchner , 21 min. The disc also includes six Deleted Scenes 9 min. It was largely ignored in theaters, but with Soderbergh now well-established if in a temporary state of retirement as one of the most influential American filmmakers of the past few decades there should be plenty of interest in his third feature.

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### Chapter 6 : Roger Huston | Revolvly

*The interviews for Kafka and King of the Hill with Michel Ciment and Hubert Niogret for France's Positif magazine are interesting in that they show just how into each project Soderbergh was at the.*

Hernn Cullar ; guin: Jorge Luis Gmez, Hernn Cullar]. Programa de Mitjans udio-visuals, DL Oficina de Publicaciones Oficiales de las Comunidades Europeas, []. Universitat Politcnica de Catalunya. Abelles -- Problemes, exercicis, etc. Humanitats- 1a planta Carme Albaladejo ; idea original i gui: Edicions de la Universitat Politcnica de Catalunya, cop. British Tourist Authority, cop. Angls -- Ensenyament 2. TV3 Televisi de Catalunya ; cap de producci: Eugeni Margall ; realitzaci: Albert Estival i els equips tcnic de producci de TV3 ; direcci: Josep del Hoyo Calduch. Programa de Mitjans udio-visuals, Primers auxiliis ; 2. Primers auxiliis ; 1. Primers auxiliis ; 3. Nuestro cine ; AV. Ways of Knowing [etc. Arquitectura i Estat -- Atenes Grcia 2. Gherard Schmidt ; traduccin: Mnica Montosa Alba ; edicin y montaje versin espaola: Junta de Andaluca, cop. Matrogimnasia ; Natacin ; Gimnasia 1. Nataci per a infants 2. Educaci fsica -- Ensenyament infantil 3. Miquel Martnez, Manel Balaguer. Barkley ; art director Lee Dawkins, producer writer Kevin Dawkins. Imagen 35, DL Burbank Films, DL Amrica Llatina -- Histria -- Fins al 2. Medi ambient -- frica 2. Daniel Carrillo ; coordinacin: Natalia Bernabeu ; realizacin: Jess Liante ; autores [del material didctico]: Ministerio de Educacin y Cultura. Centro de Desarrollo Curricular, cop. Recursos ; 2 1. Audisivi San Paolo, Alfonso Arteseros ; guin: Instituto de la Mujer, cop. Agricultura -- Comunidad Econmica Europea, Pasos de la 2. Diputacin de Granada [etc. Fundaci Serveis de Cultura Popular, cop. Marc Bartol, Albert Estival i Ma. Departament de Medi Ambient, cop. Top Line Video, [? The Adventures of Alice in Wonderland and through the looking glass. The Walt Disney Company, [? Buena Vista Home Video [distribudor]. TV3 Televisi de Catalunya ; realitzaci: Embars -- Aspectes nutritius 2. Infants -- Nutrici 3. Dieta per a malalts 4. Aliments Humanitats- 3a planta Medi V. Joan Pros ; realitzaci: Nutrici Humanitats- 3a planta Medi V. Dieta Humanitats- 3a planta Medi V. Aliments -- Composici 3. Aliments -- Anlisi Humanitats- 3a planta Medi V. Departament de Cultura ; gui i locuci: Lloren Torrad ; realitzaci: Programa de Difusi udio-visual, RM Arts ; regie: Alte Pinakothek Munich 2. El estilo de Hollywood. La estrella ; Vol. Cine negro ; Vol. El cine blico ; Vol. El sistema de los estudios. El cine en la era de la TV ; Vol. Al filo de Hollywood 1. Edward Countryman ; editor: Neil Roberts ; director: University of Warwick, Colin Chant, William T. Hogan, David Demarest ; film editor: The Open University, Richard LaGravenese ; producida por: Barbra Streisand y Arnon Milchan. Jordi Moral ; gui i producci: Ramon Sala ; realitzaci: Programa de Mitjans udio-Visuals, Tripictures, ; Madrid: Before the rain ; written and directed by Milcho Manchevski. Museo Nacional de Antropologa Mxic -- Guies 2. Indis de Mxic -- Art 3. Joan Sim ; editatge: Xavier Roca ; realitzaci: Video Play Serveis [distribudor], DL Seriaci, ordenaci, aparellament - Intensitat - Accions relacionades. Matemtica -- Ensenyament infantil 2. Grec -- Ensenyament audiovisual 2. Grcia -- Civilitzaci Humanitats- 3a planta Medi E. Llat -- Ensenyament audiovisual 2. Archaialogikon Mouseion Herakleiou 2. Palau de Cnossos Grcia 3.

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### Chapter 7 : The Apprenticeship of Steven Soderbergh: King of the Hill () | Cagey Films

*SYNOPSIS.* For his first Hollywood studio production, Steven Soderbergh (whose independent debut, *sex, lies, and videotape*, had won the *Palme d'Or* at the Cannes Film Festival a few years earlier) crafted this small jewel of a growing-up story.

A Brief Portrait of the Artists 1. Barton Fink and Raising Arizona 6. The Coen Brothers Interviewed Filmography Selected Bibliography Index Acknowledgments This project would have been neither conceived nor completed without the advice and support of the series editor, James Naremore of Indiana University. I am grateful to him and also to Matthew Bernstein of Emory University for their careful reading of my initial draft. Incorporating their many wise and pertinent suggestions for revision has removed many an embarrassing error and oversight from the final version. My graduate assistant, Jennifer Lightweis, helped me identify numerous infelicities of form and style. Carol Betts of the University of Illinois Press read the manuscript with great care and saved me from many errors. The Academy of Motion Picture Arts and Sciences library and film stills collection contributed film stills and photographs; I am grateful to Barbara Hall and the many others on the Margaret Herrick Library staff for their kindness and assistance. The Calhoun Lemon endowment and the Psaras Fund contributed money for travel and other incidental expenses. I thank them for their generosity. Carla Palmer lent her enthusiasm for and interest in Hollywood film to this enterprise and graciously tolerated her husband's preoccupation with the necessary research and writing. I have learned much over the years from our conversations about the movies. Joel and Ethan Coen Introduction: A Brief Portrait of the Artists Any book proposing as its subject the oeuvre of a contemporary film director must confront the somewhat uncomfortable fact that such an approach is rather out of fashion, at least in the academic discipline of cinema studies. For the last twenty years and more, film scholars have in various ways challenged the so-called "auteur theory," which is the view that the personality, interests, and vision of the director can be considered, in significant and substantial ways, as shaping his or her films as a unique body of work. In contrast, contemporary film theorists of a postmodern bent have increasingly echoed the cultural critic Roland Barthes theory of "the death of the author," proclaiming a historically conditioned fiction any notion that texts, literary or cinematic, exclusively owe their form or meaning to some "originating" individual. Within cinema studies, the standard view has now become that the principal usefulness of the film "author" becomes its ascription of the inevitable complexity and diversity of an industrial product to the creative urges of one person. The auteur theory, then, is not imagined as speaking uncomplicated truth; rather it may be conceded a certain utility within the context of cinema culture, where authorship functions as a shorthand method for explaining how films come to be what they are and come to say what they seem to say. As a result of the postmodern challenge, the auteur theory does not have the academic respectability it once had. Today film history is no longer organized, except in small part, by the concept of the great director. They have exercised nearly complete control over the ten "small" Hollywood films they have released through At the very least, considering the Coens as their author sharing creative responsibilities, Joel and Ethan can be considered for critical purposes to be an "individual" offers a revealing perspective on a body of work that has made a considerable impact on the contemporary scene. The productions of the Coens bear an obvious imprint that is personal, at least in the sense that it may be traced across their various films and made the proper object of a critical analysis. And yet, even though the films themselves strongly announce their authorship, the Coens have chosen to occupy a kind of anti-authorial position within the industry. This strange fact bears some further comment. It is an interesting paradox that as the place of the director within academic criticism has become less prominent, directors have become increasingly important figures within film culture in the broadest sense. Many directors Steven Spielberg and Martin Scorsese are notable examples as well known to the general public as anyone in the industry has ever been, except perhaps for major stars such as John Wayne and Tom Cruise. More important, perhaps, is the emergence within the Hollywood cinema of the last two decades of a

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new role for the director, which has become, in Timodiy Corrigan's words, "a commercial strategy for organizing audience reception. What role does this new class of stars play within the contemporary industry? This is not to say, of course, that at other times during the history of the American cinema some directors have not attained a genuine stardom. Griffith, Frank Capra, and Alfred Hitchcock just to choose the most obvious examples were relentless self-promoters and managed, often in the face of considerable institutional pressure, to attain a celebrity diat rivaled that of star performers. What is new today is that, in this post-auteurist age, it is much more common and sanctioned for directors to cultivate a public prominence. Indeed, star directors now find dieir greatest importance in the promotion and marketing of the films they help manufacture. The moral and professional danger of such a development is, perhaps, obvious: The films of auteur-stars 2 I Introduction can, in short, become more or less dispensable with regard to their celebrated position within contemporary American culture. For most viewers, the cult status of Steven Spielberg, for example, makes irrelevant any substantial consideration of the problematic relationship between his more "personal" projects such as Schindlers List and those undertaken more strictly for commercial reasons such as the Jurassic Park "franchise". All the films signed by Spielberg contribute to his celebrityâ€”and his "bankability" within the industry. Though surrounded by the many luminaries among the ranks of contemporary directors who eagerly cultivate their public images, Joel and Ethan Coen have refused to become auteur-stars in anyway In fact, opposing the trend identified by Corrigan, the Coens have done their best not to be well-known "personalities. In other words, their small-scale productions which they write, cast, direct, and often edit reflect deeply their shaping influence, yet make no reference to some media-crafted image of their makersâ€”for the Coens have allowed no such image to take shape. No doubt, the Coen brothers have emerged to celebrity of a sort if only as "names" to be reckoned with in an American independent cinema movement that has flourished spectacularly since the s. No enthusiast of the contemporary Hollywood cinema is unacquainted with their signed work, whose virtues and originality have been recognized by critics, their peers, and those who love independent films. And yet no better indication of their ambiguous place in contemporary filmmaking is the fact that Fargo, while winning numerous awards from the Academy and other juries, is one of their smallest, most idiosyncratic and personal productions. It is a film without stars that lacks any connection to a "pre-sold" property and affords nothing in the way of merchandising possibilities. Yet who would be foolish enough to affirm that this film is typical of its time? The Coens have resisted the pressure that inevitably comes from such success to create something like a bankable "brand name" by work introduction 1 3 ing mostly within the confines of two recognizable genres, film noir and comedy. Furthermore, they have shown little interest in graduating from small-budget work to better-funded productions of greater scope and wider commercial appeal. Both projects, however, remain otherwise quite limited in scale. Such dispersal invites interpretation as a deliberate refusal of the position of the classical auteur, who is generally understood as a unifying force imposing a personal and singular design on a variety of materials. What matters most about the Coen brothers is that they have made some of the most provocative and engaged films to appear in the New Hollywood era. And yet their work has not been much taken up by diose within academe. In part, one suspects, this is because they have not played at being "authors" as other contemporary independent directors have, notably perhaps David Lynch and Quentin Tarantino. My hope is that the discussion to follow will demonstrate that their films demand and repay serious study. This book emphasizes the engagement of the Coens with postmodernism, broadly considered, as the second chapter explains in more detail. This book, then, is not mostly about them for which they will undoubtedly be grateful. Readers who are interested in more biographical details, production history, and star gossip than will be found here are directed to the six fan-oriented books that have thus far appeared details can be found in the bibliography. They dislike appearing on talk shows, being "seen" at industry-sponsored events, or even granting interviews which they often refuse, as they did when I requested one to appear in this book. It is significant, I think, that the Coens offer the fullest and most forthcoming accounts of their work to French journalists for the film journal Posi4 I Introduction tif, which obviously has a limited circulation in the United States. A selection of these interviews, which I have

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translated into English, appears as the final section of this book. As their responses show, when questioned about their work, the Coens often seem to feign ignorance or a lack of interest, particularly with regard to questions about their engagement with classic films, literary texts, aesthetic movements notably postmodernism, and even the philosophical concepts that seem prominently displayed in their films. Thus, although the Coens are undoubtedly notables on the contemporary scene, their "celebrity" as a writing-directing duo could never "exceed" the movies themselves. Though witty, flashy, and filled with inventive visual jokes, their films are Barton Fink excepted more accessible than arty, inviting the viewers engagement on a number of levels. The first chapter of this study explores how the Coens developed their approach to filmmaking while completing their debut effort, Blood Simple, whose astounding success on the film festival circuit launched them on their commercial career in the early s. The second chapter defines their engagement with the complex movement within the arts called postmodernism, while the remaining four offer critical analyses of the six other Coen films that, to date, have made the most impact on the American scene: But first a brief overview of their career is in order. Born Joel in , Ethan in and raised in the St. Louis Park suburb of Minneapolis, Minnesota, the brothers are the children of academics. Their father, Edward, was an economics professor at the University of Minnesota, while their mother, Rena, taught fine arts at St. The brothers, they have often confessed, found growing up in the American heartland boring. They spent much of their time watching television, particularly old movies, which became something of a passion, inspiring them to produce their own "remakes" with a neighbor who shared the expense of buying a used camera. Uninspired by what public education in Minnesota had to offer, Joel and, later, Ethan, persuaded their parents to send them to Simon s Rock, a school in Massachusetts. In an environment that encouraged independent study, they thrived. After graduation Joel spent four unhappy years in the New York University undergraduate film program, taking away little from the experience. Ethan found his college years at Princeton studying philosophy more rewarding. After graduation Ethan joined Joel in New York City, where he had broken into the film industry as an editor working on low-budget horrorfilms. Their big opportunity came when they met Sam Raimi, a young man determined like themselves to break into the industry, which he soon did with The Evil Dead, which was made on a shoestring budget but, after a Cannes screening that drew the approval of the novelist Stephen King, won a commercial release. Raimi showed Joel and Ethan that they could break into writing and directing if they had the right land of project a genre piece with assured commercial appeal and if they could arrange sufficient financing. The brothers decided to do a kind of contemporary film noir, based less on their viewing of classicfilmsthan on their reading of crime fiction, particularly the novels of James M. Joel and Etlian wrote the script for what would become Blood Simple, working side by side, during the weekends of Unlike Raimi, who was happy to use unknown ac6 I Introduction tors in the featured roles, the Coens managed to assemble an impressive cast of mostly young professionals, including the character actor M. Emmet Walsh in the role of the crooked detective, who is also the film s philosophizing narrator. Interesting performances were turned in by the supporting players, including John Getz, Frances McDormand who would marry Joel not long afterward, and Dan Hedaya. They raised just enough to cover the costs of production. In order to make the most of their limited budget, they spent many hours on preproduction tasks, including the design of elaborate storyboards. The twentysomething Coens supervised the shooting, which was done in and around Austin, Texas. Out of money, they handled postproduction duties themselves including the film s spectacularly successful editing and even some reshoots. Their next production, featuring two rising Hollywood stars, Nicolas Cage and Holly Hunter, offered a complete change of pace. Raising Arizona is a wacky comedy about a career criminal who marries or imagines he marriesâ€”die whole film is perhaps a dream a prison guard and attempts to go straight. Hi Cage, ironically enough, finds that the demands of marriage, in parintroduction l 7 ticular the imperative to procreate and start a nuclear family, lead him back into crime, this time abetted by his wife, Ed Hunter. Because the couple proves infertile, Ed urges Hi to kidnap a baby, one of a celebrated set of quintuplets. Like Blood Simple, it is a highly stylized film, but with a very different regime. As far as art-house patrons and studio executives were concerned, Raising

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Arizona did nothing but solidify the reputation of the writing-directing team. In making *Millers Crossing*, the Coens were thus able to dispose of an even higher budget, which was still small, however, by Hollywood standards of that time: In choosing the classic gangster film as their generic base, the Coens once again found themselves as part of a Hollywood trend of sorts. The end of the s saw the successful release of two widely acclaimed entries in the gangster genre: Their film is at times self-consciously ironic, even dismissive toward its conventions. As Terence Rafferty, writing for the *New Yorker*, put it, "This is not so much a gangster movie as an extended, elaborate allusion to one. The resulting twists and turns of a narrative that hinges on loyalty and betrayal are thus very hard to follow. *Millers Crossing* is a smart, witty, and often engaging film, but in the end it proved too confusing and remote even for art-house audiences. Though the main character, played by Gabriel Byrne, is a good bad guy in the mold of Humphrey Bogart's roles in the classic noir films *The Maltese Falcon* and *The Big Sleep*, his motives are never explained clearly enough to make him the emotional center of the narrative.

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### Chapter 8 : Steven Soderbergh: Interviews | [www.nxgvision.com](http://www.nxgvision.com)

*King of the Hill* (). In his comments on the *King of the Hill* () disk, Soderbergh mentions that it's one of his films which is mentioned most often by people who approach him to talk about his work, yet he himself refers to it as a failure.

In both cases the soundtracks offer a decent mix. Most dialogue and effects remain in the fronts, with a few instances of activity occurring in the rear speakers. The DTS-HD track is the better one, sounding crisper with some subtle nuances coming through and better range, but both tracks are clean and free of distortion. After the disappointing performance of *King of the Hill* and his experience with *The Underneath* his first two studio pictures he reexamined his career and decided for a change. The first supplement is an interview with director Steven Soderbergh. The film overall was a learning experience, and one he is glad he had. He says the experience of his first studio film was actually very good. The studio gave him the freedom he desired and they were very supportive. I was actually surprised by this since Soderbergh is so critical of the studio system now, but at the time it sounds as though they bent over backwards to help him make his film. The film proved to be a box office failure, though, and it never found its audience, at least in theaters. It runs about minutes. Following this is a minute interview with author A. Looking pretty good at 93 years of age, Hotchner talks about writing the book, which had a couple of rough starts. He originally started writing it as an adult looking back but he scrapped it and then wrote it from the first person perspective. He talks about his father, his mother, and his experience of staying in that hotel room by himself. He explains how it was during that time, during and after the depression, and how there was no point in getting angry at the situations that came up, you just had to deal with it. Despite this absence the interview is a great one. *Against Tyranny* is a visual essay by filmmaker:: The disc then includes six deleted scenes running about 9-minutes. The scenes are fine and probably would have worked. An interview in the included booklet mentions the original cut was minutes. Unfortunately this material is nowhere to be seen. He tries to make amends but quickly gets pulled into the clutches of a local crime boss played by William Fichtner. It also introduces what would become a trademark for Soderbergh, colour tinting scenes, and the non-linear narrative is rather interesting. The introduction by Soderbergh that comes with it features the director talking about why he dislikes the film, which is a mix of many things. Creatively he finds the film bankrupt, other than maybe one or two scenes, and his divorce at the time was weighing too much on him. The studio was actually still really good to him and let him do his thing, but he felt he needed them to come in and guide him apparently they were too busy trying to deal with the PR mess that was *Waterworld* at the time to care what Soderbergh was doing. Criterion also includes the trailer for the film. As to the presentation of *The Underneath*, it does receive a fairly decent high-def presentation, but the master looks a little dated. Colours look fine, black levels are good, and the print is in excellent condition. It also comes with a Dolby Digital 5. The transfer may disappoint some, but considering that the previous DVD was a subpar non-anamorphic release, this presentation will be a godsend for fans. Criterion then includes a booklet with some excellent material. First is a nice essay by Peter Tonguette, offering a decent analysis of the film and comparing it to his other work. This interview works as a great counterpoint to his current interview, as the director does seem happier with the film. Excellent job by Criterion. This release comes with a very high recommendation.

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### Chapter 9 : The Coen Brothers Interviewed - [www.nxgvision.com](http://www.nxgvision.com)

*Another Steven Soderbergh Experience* Gallagher, Mark Published by University of Texas Press Gallagher, Mark.  
*Another Steven Soderbergh Experience: Authorship and Contemporary Hollywood.*

First-class service Laurence Sargent of Sargent Disc tells how digitisation, service and convenience drives change in production payroll and accounts. With a year legacy of work on award-winning film and TV projects, from *Dangerous Liaisons* and *Braveheart* to *The Danish Girl* and the *Harry Potter* movies, payroll and accounts software provider Sargent Disc has become something of an industry stalwart. Owner Dr Laurence Sargent reveals the keys to its success. What has driven this change? We looked at doing it predominantly from a workflow perspective, so the tools need to be intuitive and easy to use. As well as increasing efficiency, digital is also far more sustainable. We have done some calculations around DPOs in particular – a normal five-sheet carbonated PO would generate about 49 grams of carbon and be shipped around the world. DPOs stop the need to have things signed physically and shipped, which increases productivity and sustainability. We want to be knowledge leaders. The relationships you have with your clients drive every aspect of your business. Would you say they are also the secret to your success? However good our tools are, it would be difficult to be successful without the service behind them. As an independent business, we can respond to client needs. For example, we set up the Production Card, in association with Barclaycard, to remove the need for cash. We really live and breathe what we do, as a family and as a business. Our priority has to be sustaining this success. It runs from Impressive proof that London remains a go-to destination for huge international productions. Made in Dagenham With the influx of productions coming into London, studio and shooting space remains at a premium. While existing facilities such as Pinewood, Twickenham and Three Mills prove to be perennially popular, the development of new and alternative facilities is an ongoing process. In December, Barking and Dagenham Council bought the former Sanofi site in east Dagenham, to secure the land for the proposed studio. Film London is at the forefront of the drive to ensure this worldbeating pool is nurtured, supported and replenished, with an evolving roster of initiatives and schemes. The city has a rich history of cinematic talent, and there is a continual stream of London-born names making an impact on the international stage, from stars such as Daniel Kaluuya *Get Out*, John Boyega *Star Wars: These training and production schemes enable the talent to learn, practise and discover their voice before they deliver their Film London productions, and provide vital steps for creatives to take in finding an audience for their work. From the slate of 12 eclectic and exciting projects, two have been chosen to be taken into production: Anorexia drama Sick er and crime morality tale Looted, both from the slate, and chase thriller Zero formerly Kill Her Witch and psychological horror The Visitor, from the slate, are all at various stages of development. The city has long been an enclave of leading visual-effects houses, and has become something of a post powerhouse used by productions for effects big and small. Fox asserts that a combination of studios, crews and financial incentives have been key to attracting both talent and productions. MPC London was in charge of creating all digital assets, models and look development. They were then digitally scanned and used as the base for CG assets. Working with Dayton Taylor, the inventor of the Timetrack for producing virtual camera movement with camera arrays, the team built a dome of 80 cameras shooting 24fps at 2. Film London is on hand to offer free, bespoke advice to productions already in the capital, and those that are considering it as a location. Alongside this practical support, Film London is also heavily involved in the business of the industry through a number of key initiatives. For applications to PFM, visit [www.8www.com](http://www.8www.com).*