

Thelma And Louise Something To Talk About Screenplays

To break into the screenwriting game, you need a screenplay that is not just good, but great. Superlative. Stellar. In *Writing Movies* you'll find everything you need to know to reach this level. And, like the very best teachers, *Writing Movies* is always practical, accessible, and entertaining. The book provides a comprehensive look at screenwriting, covering all the fundamentals (plot, character, scenes, dialogue, etc.) and such crucial-but seldom discussed-topics as description, voice, tone, and theme. These concepts are illustrated through analysis of five brilliant screenplays—*Die Hard*, *Thelma & Louise*, *Tootsie*, *Sideways*, and *The Shawshank Redemption*. Also included are writing assignments and step-by-step tasks that take writers from rough idea to polished screenplay. Written by Gotham Writers' Workshop expert instructors, *Writing Movies* offers the same winning style and clarity of presentation that have made a success of Gotham's previous book *Writing Fiction*, which is now in its 7th printing. Named the "best class for screenwriters" in New York City by *MovieMaker Magazine*, Gotham Writers' Workshop is America's leading private creative writing school, offering classes in Manhattan and on the Web at www.WritingClasses.com. The school's interactive online classes, selected as "Best of the Web" by *Forbes*, have attracted thousands of aspiring writers from across the United States and more than sixty countries.

Recognizing that the final stage of their lives is upon them, John and Ella Robina, the former an Alzheimer's patient, the latter succumbing to cancer, sneak away from their over-protective children and doctors to embark on an RV vacation along Route 66. (General Fiction)

Includes two screenplays and an introductory interview with the author

A witty, honest, bold manifesto that tears away the veil separating fiction from reality and privacy from self-expressions.

Trouble Girls

The National Road

Conversations with the World's Most Creative People

The Shooting Script

The Bad Girl's Guide to the Open Road

Foreword by Roxane Gay "Debbie Millman brings her *Design Matters* podcast, 'about how the most creative people in the world create their lives,' to the page with this excellent interview anthology. Sharpened by Millman's penetrating commentary, the candid musings teem with insight and empathy. This sparkling collection is one to be savored slowly."—*Publisher's Weekly* The author, educator, brand consultant, and host of the widely successful and award-winning podcast *Design Matters* showcases dozens of her most exciting interviews, bringing together insights and reflections from today's leading creative minds from across diverse fields. "Debbie Millman has become a singular voice in the world of intimate, enlightening conversations. She has demonstrated time, and again, why design matters."—Roxane Gay, from the foreword Over the course of her popular podcast's fifteen-year reign, Debbie Millman has interviewed more than 400 creative minds. In those conversations, she has not only explored what it means to design a creative life, but has, as Millman's wife, Roxane Gay, assesses in her foreword, "created a gloriously interesting and ongoing conversation about what it means to live well, overcome trauma, face rejection, learn to love and be loved, and thrive both personally and professional." In this illustrated, curated anthology, Millman includes approximately 80 of her best interviews with visionaries from across diverse fields. Grouped by category—Legends, Truth Tellers, Culture Makers, Trendsetters, and Visionaries—these eye-opening, entertaining, and enlightening conversations—offer insights into new ways of being and living. Accompanying each entry is a brief biography, a portrait photographed by Millman, and a pull quote written in Millman's artistic hand. *Why Design Matters* features 100 images and includes interviews with: Marina Abramovic, Cey Adams, Elizabeth Alexander, Laurie Anderson, Lynda Barry, Allison Bechdel, Michael Bierut, Brené Brown, Alain de Botton, Eve Ensler, Shepard Fairey, Tim Ferriss, Louise Fili, Kenny Fries, Anand Girhidardas, Cindy Gallop, Malcolm Gladwell, Milton Glaser, Ira Glass, Seth Godin, Thelma Golden, Gabrielle Hamilton, Steven Heller, Jessica Hische, Michael R. Jackson, Oliver Jeffers, Saeed Jones, Thomas Kail, Maira Kalman, Chip Kidd, Anne Lamott, Elle Luna, Carmen Maria Machado, Thomas Page McBee, Erin McKeown, Chanel Miller, Mike Mills, Marilyn Minter, Isaac Mizrahi, Nico Muhly, Eileen Myles, Emily Oberman, Amanda Palmer, Priya Parker, Esther Perel, Maria Popova, Edel Rodriguez, Paula Scher, Amy Sberald, Simon Sinek, Pete Souza, Aminatou Sow, Brandon Stanton, Cheryl Strayed, Amber Tamblyn, Christina Tosi, Tea Uglow, Chris Ware, and Albert Watson.

Thelma & Louise *And, Something to Talk about* : Screenplays Grove Press

Suggests ideas for trips for women who love to drive, including unusual festivals and museums, things to do in a small town, and the best songs to listen to in the car

Here is the official screenplay book tie-in to the uproarious American family road comedy. Brazenly satirical yet deeply human, *Little Miss Sunshine* introduces audiences to one of the most endearingly fractured families in recent cinema history. Meet the Hoovers, a motley six-member family who treks from Albuquerque to Redondo Beach, California, to fulfill the deepest wish of seven-year-old Olive, an ordinary little girl with big dreams. Starring Greg Kinnear, Toni Collette, Steve Carell, Abigail Breslin, Paul Dano, and Alan Arkin, the film strikes a nerve with everyone who's ever been awestruck by how their muddled families seem to make it after all. On the way the family must deal with crushed dreams, heartbreak, and a broken-down VW bus, leading up to the surreal *Little Miss Sunshine* competition itself. On their travels through this bizarrely funny landscape, the Hoovers learn to trust and support each other along the path of life, no matter what the challenge.

Screenplay

Beyond Betty, Veronica, Thelma, and Louise

Why Design Matters

The Evolution and Triumph of Modern Female Friendship

Hello Girls

NATIONAL BESTSELLER □ In a powerful debut about modern-day motherhood, immigration, and identity, a pregnant Chinese woman stakes

a claim to the American dream in California. "Utterly absorbing." Celeste Ng "A marvel of a first novel." O: The Oprah Magazine "The most eye-opening literary adventure of the year." Entertainment Weekly NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The Washington Post "NPR" Real Simple Holed up with other mothers-to-be in a secret maternity home in Los Angeles, Scarlett Chen is far from her native China, where she worked in a factory and fell in love with the married owner, Boss Yeung. Now she's carrying his baby. To ensure that his child—his first son—has every advantage, Boss Yeung has shipped Scarlett off to give birth on American soil. As Scarlett awaits the baby's arrival, she spars with her imperious housemates. The only one who fits in even less is Daisy, a spirited, pregnant teenager who is being kept apart from her American boyfriend. Then a new sonogram of Scarlett's baby reveals the unexpected. Panicked, she goes on the run by hijacking a van—only to discover that she has a stowaway: Daisy, who intends to track down the father of her child. The two flee to San Francisco's bustling Chinatown, where Scarlett will join countless immigrants desperately trying to seize their piece of the American dream. What Scarlett doesn't know is that her baby's father is not far behind her. *A River of Stars* is a vivid examination of home and belonging and a moving portrayal of a woman determined to build her own future. Praise for *A River of Stars* "Vanessa Hua's story spins with wild fervor, with charming protagonists fiercely motivated by maternal and survival instincts." USA Today "A River of Stars is the best of all worlds: part buddy cop adventure, part coming-of-age story and part ode to female friendship." NPR "Hua's epic *A River of Stars* follows a pair of pregnant Chinese immigrant women—two of the more vibrant characters I've come across in a while—on the lam from Los Angeles to San Francisco's Chinatown." R. O. Kwon, author of *The Incendiaries*, in *Esquire* "A delightful novel of motherhood and Chinese immigration . . . Without wading into policy debates, Ms Hua dramatises the stories and contributions of immigrants who believe in grand ideals and strive to live up to them." *The Economist*

It's out of the frying pan and into the fire for Thelma and Louisa in this new farm to fun cozy mystery series! Polish chicken breeder Louisa Eggers and her beloved hen, Thelma, are enjoying life sunny side up in their earthy cottagecore community of Meadowbrook. Friends and neighbors can't get enough of Louisa's special breakfast recipes, and she has high hopes of feathering her nest with income from the budding egg enterprise. But when a local naysayer, seemingly determined to bring bad press to Louisa's community, lifestyle, and café is found dead with a belly full of her quiche, and the coroner crowns murder, all eyes turn to Louisa for an explanation. To save their business and reputation, Thelma and Louisa lay a plan to find the killer. Can they crack this case before it's too late? Or will they find themselves in a heaping helping of trouble?

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

Best friends Thelma Dickinson and Louise Sawyer set out for a weekend vacation at a fishing cabin in the mountains to take a break from their dreary lives in Arkansas. Thelma, a ditzy housewife, is married to a disrespectful and controlling carpet salesman, Darryl, while sharp-tongued Louise works as a waitress in a diner and is on/off dating an easygoing musician, Jimmy, who spends most of his time on the road. On the way, they stop for a drink at a roadhouse bar, where Thelma meets and dances with a flirtatious stranger, Harlan. When he takes her outside to the parking lot to get some fresh air, he starts kissing her and taking her clothes off without her consent. Thelma resists, but Harlan becomes violent and then attempts to rape her. Louise finds them and threatens to shoot Harlan with the gun that Thelma brought with her. Harlan stops, but, as the women walk away, he yells that he should have raped her, telling them "I should have gone ahead and fucked her", before insulting Louise when she turns around. In a fit of rage, Louise responds by shooting Harlan in the chest, killing him instantly. A horrified Thelma ushers Louise to the car and the pair flee the scene. At a motel, they discuss how to handle the situation. Thelma wants to go to the police, but Louise fears that no one will believe Thelma's claim of attempted rape since Thelma was drinking and dancing with Harlan, and they will be subsequently charged for murder. They decide to go on the run, but Louise insists that they travel from Oklahoma to Mexico without going through Texas. Something happened to Louise in Texas several years earlier, and Thelma suspects it was something similar to what had happened with Harlan but Louise vehemently says she will not talk about it. Heading west, the women come across an attractive young drifter, J.D., who Thelma quickly falls for, and Thelma convinces Louise to let him hitch a ride with them. Louise contacts Jimmy and asks him to wire transfer her life savings to her. When she goes to pick up the money, she finds that Jimmy has come to deliver the money in person, and the two spend the night together. Jimmy proposes to Louise, but she refuses. Meanwhile, Thelma invites J.D. to her room, and they sleep together. She then learns he is a thief who has broken parole.

Four Screenplays

The Leisure Seeker LP

Studies in the American Screenplay: *Thelma & Louise*, *Terminator 2*, *The Silence of the Lambs*, and *Dances with Wolves*

Fun with Thelma and Louise

The Cultural Afterlife of an American Film

Seminar paper from the year 1995 in the subject American Studies - Culture and Applied Geography, grade: 1, University of Tübingen (Department of American Studies, Faculty of English Philology), course: Hauptseminar "American West", 24 entries in the bibliography, language: English, abstract: University of Tübingen, Department for American Studies, HS: The American West Western Myth with gender change: *Thelma & Louise* (1990) von: Sebastian Hoos Abstract The scientific community widely agrees that no region on earth shaped as many contemporary myths as the American West. The number of definitions of what is meant by „the West“ is close to the number of references made to it - in numerous fields. Only by looking at individual examples of western myth at work can we find ways to approach the myth itself and its consequences. In this paper I want to illuminate the intellectual and cultural web that is worked into and created around the Hollywood-made motion picture „*Thelma & Louise*“. Following a rather broad attempt I want to give a comprehensive overview over all the printed reactions and reviews of this piece of discourse beginning with a few „traditional Westerns“ and a piece of generic criticism by a young female American film critic. Following that, the story of the movie will be recaptured, analyzed, and thereby, finally, interpreted. This paper is a revised and extended version of an earlier one presented to

Prof. Jeff Bass at Baylor University, Texas, USA. Thanks to the excellent facilities and up to date media access of Moody Memorial Library on Baylor University campus I am apt to say that all relevant publications about this movie have been elaborated in my work. New insight about the recipient and interpretation of the western myth made me rewrite this paper specifically for a course on the American West. Directory of content p. 3 Introduction p. 4 Chapter I : Recent Western Film Reviews p. 5 Chapter II : Generic Criticism p. 8 Chapter II : The Echo of „Thelma and Louise“ in Contemporary American Press and Film Literature p.13 Chapter III : The Story of „Thelma and Louise“ p.15 Chapter IV : Analysis and Interpretation p.19 Chapter V : Conclusion p.21 Index of Utilized Literature

An enchanting, heartwarming anthology of sixteen short stories about family, friendship, and love features contributions from such popular Irish women authors as Maeve Binchy, Marian Keyes, Cathy Kelly, Colette Caddle, Morag Prunty, Julie Parsons, Joan O'Neill, Gemma O'Connor, Catherine Dunne, and Martina Devlin. Original.

“On Story is film school in a box, a lifetime’s worth of filmmaking knowledge squeezed into half-hour packages.” —Kenneth Turan, film critic for the Los Angeles Times

Austin Film Festival (AFF) is the first organization focused on the writer’s creative contribution to film. Its annual Film Festival and Conference offers screenings, panels, workshops, and roundtable discussions that help new writers and filmmakers connect with mentors and gain advice and insight from masters, as well as refreshing veterans with new ideas. To extend the festival’s reach, AFF produces *On Story*, a television series currently airing on PBS-affiliated stations and streaming online that presents footage of high-caliber artists talking candidly and provocatively about the art and craft of screenwriting and filmmaking, often using examples from their own films. *On Story—Screenwriters and Filmmakers on Their Iconic Films* presents renowned, award-winning screenwriters and filmmakers discussing their careers and the stories behind the production of their iconic films such as *L.A. Confidential*, *Thelma & Louise*, *Groundhog Day*, *Guardians of the Galaxy*, *The Silence of the Lambs*, *In the Name of the Father*, *Apollo 13*, and more. In their own lively words transcribed from interviews and panel discussions, Ron Howard, Callie Khouri, Jonathan Demme, Ted Tally, Jenny Lumet, Harold Ramis, and others talk about creating stories that resonate with one’s life experiences or topical social issues, as well as how to create appealing characters and bring them to life. Their insights, production tales, and fresh, practical, and proven advice make this book ideal for film lovers, screenwriting students, and filmmakers and screenwriters seeking inspiration.

Directed by action master Ridley Scott (*Hannibal*, *Gladiator*, *Black Hawk Down*) from an Oscar(r)-winning* screenplay by Callie Khouri, *Thelma & Louise* is an "exhilarating" (*The Washington Post*), full-throttle adventure hailed as one of the best road movies of all time! Susan Sarandon and Geena Davis star as accidental outlaws on a desperate flight across the Southwest after a tragic incident at a roadside bar. With a determined detective (Harvey Keitel) on their trail, a sweet-talking hitchhiker (Brad Pitt) in their path and a string of crimes in their wake, their journey alternates between hilarious, high-speed thrill ride and empowering personal odyssey even as the law closes in. *1991: Original Screenplay.

Five Ages of Film Feminism

Women's Best Friendships

How the Making of *Thelma & Louise* Drove Hollywood to the Edge

Thelma & Louise (1990): Western Myth with gender change

Yes, you can write a great screenplay. Let Syd Field show you how. “I based *Like Water for Chocolate* on what I learned in Syd's books. Before, I always felt structure imprisoned me, but what I learned was structure really freed me to focus on the story.”—Laura Esquivel

Technology is transforming the art and craft of screenwriting. How does the writer find new ways to tell a story with pictures, to create a truly outstanding film? Syd Field shows what works, why, and how in four extraordinary films: *Thelma & Louise*, *Terminator 2: Judgement Day*, *The Silence of the Lambs*, and *Dances with Wolves*. Learn how: Callie Khouri, in her first movie script, *Thelma & Louise*, rewrote the rules for good road movies and played against type to create a new American classic. James Cameron, writer/director of *Terminator 2: Judgement Day*, created a sequel integrating spectacular special effects and a story line that transformed the Terminator, the quintessential killing machine, into a sympathetic character. This is how an action film is written. Ted Tally adapted Thomas Harris's chilling 350-page novel, *The Silence of the Lambs*, into a riveting 120-page script—a lesson in the art and craft of adapting novels into film. Michael Blake, author of *Dances with Wolves*, achieved every writer's dream as he translated his novel into an uncompromising film. Learn how he used transformation as a spiritual dynamic in this work of mythic sweep. Informative and utterly engrossing, *Four Screenplays* belongs in every writer's library, next to Syd Field's highly acclaimed companion volumes, *Screenplay*, *The Screenwriter's Workbook*, and *Selling a Screenplay*. “If I were writing screenplays . . . I would carry Syd Field around in my back pocket wherever I went.”—Steven Bochco, writer/producer/director, *L.A. Law*, *Hill Street Blues*

This collection of "eloquent essays that examine the relationship between the American landscape and the national character" serves to remind us that despite our differences we all belong to the same land (*Publishers Weekly*). “How was it possible, I wondered, that all of this American land—in every direction—could be fastened together into a whole?” What does it mean when a nation accustomed to moving begins to settle down, when political discord threatens unity, and when technology disrupts traditional ways of building communities? Is a shared soil enough to reinvigorate a national spirit? From the embattled newsrooms of small town newspapers to the pornography film sets of the Los Angeles basin, from the check-out lanes of Dollar General to the holy sites of Mormonism, from the nation’s highest peaks to the razed remains of a cherished home, like a latter-day Woody Guthrie, Tom Zoellner takes to the highways and byways of a vast land in search of the soul of its people. By turns nostalgic and probing, incisive and enraged, Zoellner’s reflections reveal a nation divided by faith, politics, and shifting economies, but—more importantly—one united by a shared sense of ownership in the common land.

From the Pulitzer Prize-winning author of *The Looming Tower*, and the pandemic novel *The End of October*: an unprecedented, momentous account of Covid-19—its origins, its wide-ranging repercussions, and the ongoing global fight to contain it "A book of panoramic breadth ... managing to surprise us about even those episodes we ... thought we knew well ... [With] lively exchanges about spike proteins and nonpharmaceutical interventions and disease waves, Wright’s

storytelling dexterity makes all this come alive.” —The New York Times Book Review From the fateful first moments of the outbreak in China to the storming of the U.S. Capitol to the extraordinary vaccine rollout, Lawrence Wright’s *The Plague Year* tells the story of Covid-19 in authoritative, galvanizing detail and with the full drama of events on both a global and intimate scale, illuminating the medical, economic, political, and social ramifications of the pandemic. Wright takes us inside the CDC, where a first round of faulty test kits lost America precious time . . . inside the halls of the White House, where Deputy National Security Adviser Matthew Pottinger’s early alarm about the virus was met with confounding and drastically costly skepticism . . . into a Covid ward in a Charlottesville hospital, with an idealistic young woman doctor from the town of Little Africa, South Carolina . . . into the precincts of prediction specialists at Goldman Sachs . . . into Broadway’s darkened theaters and Austin’s struggling music venues . . . inside the human body, diving deep into the science of how the virus and vaccines function—with an eye-opening detour into the history of vaccination and of the modern anti-vaccination movement. And in this full accounting, Wright makes clear that the medical professionals around the country who’ve risked their lives to fight the virus reveal and embody an America in all its vulnerability, courage, and potential. In turns steely-eyed, sympathetic, infuriated, unexpectedly comical, and always precise, Lawrence Wright is a formidable guide, slicing through the dense fog of misinformation to give us a 360-degree portrait of the catastrophe we thought we knew.

Explore the distinct relationships of close female friends! *Women’s Best Friendships: Beyond Betty, Veronica, Thelma, and Louise* gives new and comprehensive insight into the complex world of women’s closest friendships. Recent studies have shown that women place enormous value on best friendships and consider them to be woven tightly into the fabric of their lives. Using in-depth interviews, along with close readings of relevant literature and theory, this book focuses on the many facets of these relationships. With heartfelt first-person accounts and insightful commentary from the author, this book examines three intertwining themes: feelings of competition, issues of dependence and independence, and knowing/understanding. This book sheds light on areas of tension among women, especially difficulties in communication, frustration about not being entirely let into a friend’s life and thought processes, and the feeling that one friend may value the friendship more than the other. It also discusses women’s struggles to maintain closeness over increased distances and the realization that one’s friends are flawed, even as friends. This informative book, grounded in established research and theory, presents stories of real friendships--told by the people who live them. These women talk candidly about what makes a best friend, about navigating the choppy waters of friendship, and much more: “Somehow, when we started living farther apart there were ways in which we were being insensitive. We recognized that there was a really strong bond, but we were taking it for granted. So we talked about how close we feel to one another and perhaps how that leads to some arguments or hurt feelings.” --Liz, on how distance has affected her relationship with her best friend Susan “Em and I don’t fight at all. I don’t know if that’s good or bad. I don’t think I do well with fights. I think that’s probably a lot of conflict avoidance on my part. And I think it does lead to some distance, even though it’s a best friendship. I think I’m uncomfortable asserting myself. And so it’s easier not to have to do that. So maybe my inability to deal with the problems keeps the friendship at a distance, where it’s safe and comfortable for me, in that one respect.” --Linda, about her desire to avoid any confrontation with Emily, her best friend *Women’s Best Friendships: Beyond Betty, Veronica, Thelma, and Louise* is a fresh and exciting look at the inner workings of relationships between women. Drawing upon a multitude of issues and insights, this book is a must-have for women’s studies classes.

Writing Movies

The Plague Year

No Farm No Fowl

Unforgiven

A Fine Romance--

In this work, Edward Buscombe explores the ways in which 'Unforgiven', sticking surprisingly close to the original script by David Webb Peoples, moves between the requirements of the traditional Western, with its generic conventions of revenge and male bravado, and more modern sensitivities.

When Trixie picks up her best friend Lux for their weekend getaway, she's looking to escape for a little while, to forget the despair of being trapped in their dead-end Rust Belt town and the daunting responsibility of caring for her ailing mother. The girls are packing light: a supply of Diet Coke for Lux and her '89 Canon to help her frame the world in a sunnier light; half a pack of cigarettes for Trixie that she doesn't really smoke, and a knife--one she's hanging on to for a friend--that she's never used before. But a single night of violence derails their trip and will forever change the course of the girls' lives, as they go from ordinary high schoolers to wanted fugitives. Trying to stay ahead of the cops and a hellscape of media attention, the girls grapple with an unforgiving landscape, rapidly diminishing supplies, and disastrous decisions at every turn. As they are transformed by the media into the face of a #MeToo movement they didn't ask to lead and the road before them begins to run out, Trixie and Lux realize that they can only rely on each other, and that the love they find together is the one thing that truly makes them free. In rushing, powerful prose Julia Lynn Rubin takes readers on "a blistering, unapologetic thrill ride" (Emma Berquis) that will leave them haunted and reeling. *Trouble Girls* is "a powerful, beautifully-written gut punch" (Sophie Gonzales).

***Thelma & Louise*, directed by Ridley Scott and written by Callie Khouri, sparked a remarkable public discussion about feminism, violence, and the representation of women in cinema on its release in 1991. Subject to media vilification for its apparent justification of armed robbery and manslaughter, it was a huge hit with audiences composed largely but not exclusively of women who cheered the fugitive central characters played by Susan Sarandon and Geena Davis. Marita Sturken examines *Thelma & Louise* as one of those rare films that encapsulates the politics of its time. She discusses the film's reworking of the outlaw genre, its reversal of gender roles, and its engagement with the complex relationship of women, guns and the law. The insights of director Scott, screenwriter Khouri as well as Davis and Sarandon are deployed in an analysis of**

Thelma & Louise and the controversies it sparked. This is a compelling study of a landmark in 1990s American cinema. In her foreword to this new edition, Sturken looks back on the film's reception at the time of its release, and considers its continuing resonances and topicality in the age of #MeToo.

"Thelma and Louise made film history with a female screenwriter and director, two female leads and a controversial, female-empowered storyline. This book examines the cultural impact of Thelma and Louise, not only upon its release in 1991 but throughout t

Text Me when You Get Home

America in the Time of Covid

Thelma & Louise Live!

I Love Dick

Thelma & Louise and Women in Hollywood

"Feminist film theory will soon be a quarter of a century old. It has known the euphoria of the 1970s, experienced the contradictions of the 1980s, and glimpsed the reversals and political gains, which include women of color, of the 1990s." But, Patricia Mellencamp asks, what is the next move? In this challenging look at twenty years of feminist film theory, Mellencamp elaborates on its rich history, drawing on her personal academic life, and offering inventive readings of a remarkable variety of films: recent Hollywood releases like *Forest Gump*, *Pulp Fiction*, *Thelma and Louise*, *Basic Instinct*, and *Silence of the Lambs*, and features and independent films made by women, such as *The Piano*, *Angie*, *Orlando*, *Bedevil*, *Daughters of the Dust*, *Privilege*, and *Forbidden Love*. With a clever sense of irony and wit, Mellencamp poses a question from which her analysis takes off: What did Rapunzel, Cinderella and Snow White forget to tell Thelma and Louise? According to Mellencamp, they forgot what comes after "the end," after the wedding to the prince. So many women's stories, often by choice, stop after the prince whisks the princess away to live happily ever after. This book asks, what does "happily" mean for women? And what does "ever after" cost women? This creative call to shift film feminism's infamous "gaze" from sex and bodies to money and work ascertains where film feminism has been and what it needs to progress. Rather than recycling and regaining the same ground, Mellencamp urges film feminism to explore and claim new territory. Author note: Patricia Mellencamp is Professor of Film and Cultural Theory, Department of Art History, the University of Wisconsin at Milwaukee. She has published several books, including *High Anxiety: Catastrophe, Scandal, Age and Indiscretions: Avant-garde Film, Video, and Feminism*.

Thelma and Louise gets remade in this powerful, darkly funny teen novel from acclaimed authors Brittany Cavallaro and Emily Henry. Two teenage girls who have had enough of the controlling men in their lives take their rage on the road to make a new life for themselves. Winona has been starving for life in the seemingly perfect home that she shares with her seemingly perfect father, celebrity weatherman Stormy Olsen. No one knows that he locks the pantry door to control her eating and leaves bruises where no one can see them. Lucille has been suffocating beneath the needs of her mother and her drug-dealing brother, wondering if there's more out there for her than disappearing waitress tips and a lifetime of barely getting by. One harrowing night, Winona and Lucille realize they can't wait until graduation to start their new lives. They need out. Now. One hour later, they're armed with a plan that will take them from their small Michigan town to Chicago. All they need is three grand, fast. And really, a stolen convertible can't hurt. Chased by the oppression, toxicity, and powerlessness that has held them down, Winona and Lucille must reclaim their strength if they are going to make their daring escape—and get away with it.

Discover the fascinating and secretive process of audience testing of Hollywood movies through these first-hand stories from famous filmmakers, studio heads, and stars. Audience-ology takes you to one of the most unknown places in Hollywood—a place where famous directors are reduced to tears and multi-millionaire actors to fits of rage. A place where dreams are made and fortunes are lost. This book is the chronicle of how real people have written and rewritten America's cinematic masterpieces by showing up, watching a rough cut of a new film, and giving their unfettered opinions so that directors and studios can salvage their blunders, or better yet, turn their movies into all-time classics. Each chapter informs an aspect or two of the test-screening process and then, through behind-the-scenes stories, illustrates how that particular aspect was carried out. Nicknamed "the doctor of audience-ology," Kevin Goetz shares how he helped filmmakers and movie execs confront the misses and how he recommended ways to fix the blockbusters, as well as first-hand accounts from Ron Howard, Cameron Crowe, Ed Zwick, Renny Harlin, Jason Blum, and other Hollywood luminaries who brought you such films as *La La Land*, *Chicago*, *Titanic*, *Wedding Crashers*, *Jaws*, and *Forrest Gump*. Audience-ology explores one of the most important (and most underrated) steps in the filmmaking process with enough humor, drama, and surprise to entertain those with only a spectator's interest in film, offering us a new look at movie history.

A lively and revealing behind-the-scenes look at the making of one of history's most controversial and influential movies, drawing on exclusive interviews with the cast and crew. "You've always been crazy," says Louise to Thelma, shortly after she locks a police officer in the trunk of his car. "This is just the first chance you've had to express yourself." In 1991, *Thelma & Louise*, the story of two outlaw women on the run from their disenchanting lives, was a revelation. Suddenly, a film in which women were, in every sense, behind the wheel. It turned the tables on Hollywood, instantly becoming a classic, and continues to electrify audiences as a cultural statement of defiance. But if the film's place in history now seems certain, at the time its creation was a long shot. Only through sheer hard work and more than a little good luck did the script end up in the hands of the brilliant English filmmaker Ridley Scott, who saw its huge potential. With Scott on board, a team willing to challenge the odds came together—including the stars Geena Davis and Susan Sarandon and a fresh-faced up-and-coming actor named Brad Pitt, as well as legends like actor Harvey Keitel, composer Hans Zimmer, and old-school studio chief Alan Ladd Jr.—to create one of the most controversial movies of all time. But before icons like Davis and Sarandon got involved, *Thelma & Louise* was just an idea in the head of Callie Khouri, a thirty-year-old music video production manager, who was fed up with working behind the scenes on sleazy sets. At four a.m. one night, sitting in her car outside the ramshackle bungalow in Santa Monica that she shared with two friends, she had a vision: two women on a crime spree, fleeing their dull and tedious lives—lives like hers—in search of a freedom they had never before been able to realize. But in the late 1980s, Hollywood was dominated by men, both on the screen and behind the scenes. The likelihood of a script by an unheard-of screenwriter starring two women in lead roles actually getting made was remote. But Khouri had one thing going for her—she was so inexperienced she didn't really know she would be attempting the nigh impossible. In *Off the Cliff*, Becky Aikman tells the full extraordinary story behind this feminist sensation, which crashed through barricades and upended convention. Drawing on 130 exclusive interviews with the key players from this remarkable cast of actors, writers, and filmmakers, Aikman tells an inspiring and important underdog story about creativity, the magic of cinema, and the unjust obstacles that women in Hollywood continue to face to this day.

Studies in the American Screenplay

Audience-ology

Loop Group

Dispatches From a Changing America

On Story—Screenwriters and Filmmakers on Their Iconic Films

A debut YA novel-in-verse by Amber McBride, *Me (Moth)* is about a teen girl who is grieving the deaths of her family, and a teen boy who follows her path. Moth has lost her family in an accident. Though she lives with her aunt, she feels alone and uprooted. Until she meets Sani, a boy also searching for his roots. If he knows more about where he comes from, maybe he'll be able to understand his ongoing depression. *A*

can help him feel grounded, then perhaps she too will discover the history she carries in her bones. Moth and Sani take a road trip that is as much about chasing ghosts and searching for ancestors. The way each moves forward is surprising, powerful, and unforgettable. Here is an exquisite and uplifting novel about identity, first love, and the ways that our memories and our roots steer us through the universe.

Loop Group is Larry McMurtry at his contemporary best, a novel that can best be described as Thelma and Louise meets Terms of Endearment, in which two aging ladies set out on a road trip that will take them from Hollywood to Texas, with many adventures on the way. In perhaps the finest contemporary novel since Terms of Endearment, Larry McMurtry, with his miraculously sure touch at creating instantly recognizable women characters and his equally miraculous sharp eye for the absurdities of everyday life in the modern West, writes about two women friends, who set off on an adventure—with unpredictable and sometimes hilarious results. As Loop Group opens, we meet Maggie, whose grown-up daughters have arrived at her Hollywood home to try and make her see sense about her busy life, a life that intersects with a cast of interesting—all right, bizarre—people. Her daughters push her into having a few second thoughts about it, and these are reinforced when her friend, Connie, seeks an escape from her own world of complex and difficult relationships with men. Maggie conceives the idea of driving to her Aunt Cooney's ranch near Electric City, Texas, and the two women prepare for the trip by buying a .38 Special revolver (which leads to unexpected trouble along the way). This road trip will end by changing their lives. Alternately hilariously funny and profoundly sad—even tragic—Loop Group is a major Larry McMurtry novel and a joy to read.

'Text me when you get home.' After joyful nights out together, female friends say this to one another as a way of cementing their love and safety but, more than that, it's about solidarity. A validation of female friendship unlike any that's ever existed before, Text Me When You Get Home is a mix of historical research, the author's own personal experience, and conversations about friendships with women across the globe. Everything Schaefer uncovers reveals that these ties are making us, both as individuals and as society as a whole, stronger than ever before. Celebrate 50 of the most empowering and unforgettable female characters ever to grace the screen, as well as the artists who brought them to vibrant life! From Scarlett O'Hara to Thelma and Louise to Wonder Woman, strong women have not only lit up the screen, they've inspired and fired our imaginations. Some dynamic women are naughty and some are nice, but all of them buck the narrow confines of their expected role -- whether by taking small steps or revolutionary strides. Through engaging profiles and more than 100 photographs, Dynamic Damsels celebrates at fifty of the most inspiring female roles in film from the 1920s to today. The characters are discussed along with the exciting off-screen personalities and achievements of the actresses and, on occasion, female writers and directors, who brought them to life. Among the stars in their most revolutionary roles are Bette Davis, Mae West, Barbara Stanwyck, Josephine Baker, Greta Garbo, Audrey Hepburn, Natalie Wood, Barbra Streisand, Julia Roberts, Meryl Streep, Joan Crawford, Vivien Leigh, Elizabeth Taylor, Dorothy Dandridge, Katharine Hepburn, Pam Grier, Jane Fonda, Gal Gadot, Emma Watson, Zhang Ziyi, Uma Thurman, Jennifer Lawrence, and many more.

50 Leading Ladies Who Made History

Irish Girls About Town

The Practical Guide to Creating Stellar Screenplays

And, Something to Talk about : Screenplays

Thelma and Louise