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The motels suddenly last summer

1983 One by Motels Suddenly Last SummerOne By Motels from the album Little Thieves SideSome Things Never ChangedAugust 1983Recorded1983GenreNew Wave Length 3:42LabelCapitolSongwriter (s) Martha Davis Ronald CzCz Producer JayZkowski (s) Val GaraiThe Motels Singles Chryslars Forever Mine (1982) Suddenly last summer (1983) Remember The Nights (1984) Suddenly last summer is a hit song by the band Wave New Motels. One lead off from their fourth ARIAA album was certified Little Thieves Gold. One Hot 100 entered the #60 on September 3, 1983 and peaked at #9 on November 19, 1983. [1] The only Side B-7 was some things never changed, the song was guaranteed the 1990 collection album, No Vacancy. Good of the Motels. Martha Davis has said in various interviews that the song touches on topics such as the loss of virginity and innocence. [2] I have also mentioned how inspiration came from knowing that ... Summer ends when you hear the ice cream truck pass for the last time and you know it won't come back for a while. In an interview with Davis, Linda Tuccio Kunz (2019) expanded on the song's themes of periodic loss and new beginnings: [3] Suddenly last summer' penetrated for years. The song, written after the death of her parents - her mother by suicide and her father from illness - is a reflection of those moments in life when things change, like when it is a beautiful sunny day and the cold wind blows and you know that the end of summer is coming. Although sharing the same name, there are no relationships with Tennessee Williams' same named 1958 off-Broadway one-act play. [4] The writer had died in February 1983 - the same month that motels returned to the studio to record little thieves. According to Davis, the writer's death and the release of the song were pure coincidence. She had never read Williams' work or looked at the 1959 film version of the suddenly last summer until long after the song was released. [5] Also, suddenly late summerwas chosen because Davis liked the alite voice of the title. [6] A music video was directed by one producer Val Garai with cinematography by John Alonzo. [2] The video depicts Davis dreaming of a romantic encounter on the beach as an ice cream truck passes throughthe neighborhood. [7] The sleep video may have been inspired by Davis's songwriting process, as she woke up at 3 am with the inspiration to write suddenly last summer. [5] The video also features one of Davis' children playing teen character (presumably eldest daughter Maria, who was 17 at the time) and actor Robert Carradine as Davis' love interest. The band members also appear and re-enact loose lyces positions on the cover of The Little Thieves album at the end of the video. [2] [8] Weekly Charts Charts Charts (1983) Australia (Kent Music Report)[9] 34 US Adult Contemporary (Billboard) [10] [10] 18[11] US Mainstream Rock (Billboard) [12] [13] In popular culture has made two bootleg dance versions of the song, one with dance beats like techno and another with subtropical beat. The song has appeared on the soundtrack of the TV show Breaking Bad. [14] Also on American Horror Story: 1984. See also the list number one hits mainstream rock (US) references ^ Whitburn, Joel (1991). Billboard Hot 100 Charts: Eighties. Minomoney Falls, Wisconsin: Research Record, ISBN 0-89820-079-2. ^ AP And Motels' Martha Davis talks about the release of their lost album Apocalypse, David Fincher, and Love Scenes with Nerds. The golden age of music and video. 2011-08-12. See 2019-04-29. ^ Tocio-Kunz, Linda (2019-04-02). Martha Davis and Motels play Darryl House Club in Pawling, New York. Connecticut Post. See it on 2019-04-29. ^ Ryan, Kyle. Dead Leaves and Dirty Earth: 25 sad songs to change the seasons. Music. See it on 2019-04-29. ^ A B.B. Beveglia, C (2018-11-15). Play Back 80s: Hold unstoppable hits. Roman and Littlefield, ISBN 978153816401. ^ Swinging Modern Sounds #38: Dinner at Martha's House - Rumpus.net. therumpus.net. See 2019-04-29. ^ Total, John Dolan, Joe (2013-07-01). The best summer songs of all time. Rolling Stone. See it on 2019-04-29. ^ Martha Davis. Imdb. See it on 2019-04-29. ^ Kent, David (1993). Australian Chart Book 1970-1992. Australian Chart Book. Redmak 0-646-11917-6. ^ Motels History Chart (Adult Contemporary). Panel. Accessed November 25, 2017. ^ Whitburn, Joel (2002). Top Contemporary: 1961-2001. Research record. P. 175. ^ retrieval from motels suddenly last summer this video haunted me for decades. She played heavily on MTV that blissful summer of 1983 when she first downloaded our cable mTV. I had plenty of time to watch music videos since school and was too young to get a job. I remember seeing this video over and over again. Then, it was gone, faded from the rotation to make room for new videos, never to return, not even on Beavis and Paththead in the early 1990s. It certainly wasn't the favorite video of that first MTV summer - it was very kiss, soft, strange and symbolic for me to get very excited about when I was ten. But after several years, for some reason, I noticed her absence from MTV. I noticed that I hadn't seen it in a very long time. I stayed in my memory, but something really made me want to see this video again. Unconsciously, I I realized that there was some connection between the secret of this video and my sex life. Suddenly last summer is not a gay video in any specific way, but this is the kind of gay man video you might find attractive, at least typically. It's a very feminine, women's video, with a female audience in mind. Gay men have historically been attracted to such cultural texts. Gay male culture adores female movie stars from the 1930s or 1940s, and indeed, this video evokes classic Hollywood in its stylized portrayal of passionate romance overcome by shame, regret and guilt. The video drenched in white hood soft-focus camera action, promoting the excessive romantic fantasy of a secret beach connection with a male lover honey straight from the cover of a romantic paperback novel. Pulp fantasy romance, perhaps the most female-oriented of all literary genres, provides basic visual material and narrative source for this video. The video lacks any sarcastic or canny tones. It's dangerous in addition to the female orientation of the video, the title of the song refers to homosexuality by sharing its name with a popular single play by Tennessee Williams, who was probably the most famous (and least closed) American playwright in the mid-20th century. Most of Williams' plays take advantage of the sweaty, repressed, disturbing mood of post-World War II America. Homosexuality gave him extraordinary insights into the nature of hiding and hiding, paint, sexual frustration, and aging. These ideas made him the most famous playwright of the 1950s and well-meaning celebrities. However, Williams lost his edge when America became less sexually repressed in the 1960s. He did not succeed in adapting his plays to an era in which homosexuality was expressed more explicitly and no longer merely a hint, suggestion, allusion or implicit. Suddenly last summer he did not have his most famous toys but is often considered his most shocking, not only for his allusions to gay characters and attitudes, but also for the prominent role of cannibalism in the story. The film adaptation (written by Gore Vidal) is a trouble campfest starring Katherine Hepburn, Liz Taylor, and Montgomery Clift (after accident and reconstructive surgery) all whispering about him like crazy. I can't guess how much mtv audience has made any connection between Williams' play and this video, or was familiar with the themes of the play. Older viewers, perhaps. I certainly wasn't aware of that in 1983. But over the years, as I gradually learned about Tennessee Williams as part of my process exit, the mystery and appeal of this video deepened. However, they are still inaccessible. At some point in the 1990s, the song got on cheap used vinyl and was at least able to listen to it. It's a beautiful song, but with strange dark tones. The main musical chords hung the second main chords. That alludes to the open spaces (literally, the gap in the middle of the chord), places valleys, large valleys, blue sky and oceans, the latter two are prominently known in the video. Two of these ropes (Asus2 and Gsus2) react gently, starting with A, dipping down a step, and then rising again. The warm synth soundscape fills the spaces between a quiet guitar riff and a rhythmic ping of drum machine. The drum machine was an anomaly, but it couldnot have had anything motels usually used real drums. The song is lush and atmospheric with a gently urgent pulse. The chorus of the song, however, emphasizes a prominent secondary chord, which feels like a cold wind. Whenever I listened to this dreamy song in the 1990s I would get a little memory flashes from the video: beach, couple kissing, a row of glow faces on the side of the bed. I couldn't remember how the pictures fit together, or exactly what it looked like, just impressions. Some groups and artists, such as Madonna or REM or David Bowie, had video sets spot on VHS for 20 or 30 bucks, and I had a small collection of such tapes. I don't specifically mention video compilation motels; If there was one, it would certainly have been out of print by the 1990s. When my husband and I moved together around 2002, we upgraded our cable and had my VH1 Classic for the first time. Suddenly, there were all the old videos again. The best of them, i learned quickly, played during the hour of channel request. I started recording videos, eventually filling up about 7 bars worth in 6 hours each (about 1000 videos) to ensure that at least these particular videos will never be lost again. A few years later, however, YouTube made these high-heeled tapes obsolete and suddenly 99% of videos from the MTV Golden Age became instantly accessible on demand - with public comments and display number, no less. There are thousands of comments for suddenly last summer on YouTube, on average about one per day. The video has about a million hits, fairly modest compared to other popular songs on YouTube, but not shabby either. The comments are typical of 1980s music and video on YouTube. There is controversy over whether the song is cheesy or not. There is a random hater who hates the song and gets scolded and condemned by other commentators. Some people comment on the memories that the song evokes - summer holidays, people and specific places. Tone is usually sad and sincere. There's spam. Inevitably, there is a lively debate about whether all the music sucks today and was much better back in the day or not (most usually agree that all the music sucks today with an opposing minority). I remember the video coming on the VH1 Classic and watching it for the first time in 20 years. It's been a long wait. It came on suddenly and undeclared, an epic desire kindly fulfilled, secrets and subtexts waiting Find out. I had a similar emotional reaction when i saw many other videos for the first time in decades, but they weren't quite as strong as these. The video didn't disappoint. It is a Freudian journey deep in the soul, revealing the earliest arousal of passion and desire in its most raw and pristine forms. The video depicts teenagers eager to release sex and sexual experience, adding a heavy dose of shame and confusion that often accompanies the sexual awakenings of teenagers. The video tells a mysterious story, mostly in the sequence of dreams. Many videos have used the dream logo in these years. It's a convenient way to justify bending reality in order to promote the weirdness or surrealism of the video. By occupying the space of dreams, video makers feel less constrained by traditional reality and can portray the imagination more imaginatively. In this case, the fantasy is romantic, specifically the variety offered by the novel Cheap Romance Paper early in the video. The video actually begins and ends but most of the action happens in the dream, like the Wizard of Oz. There is no musical performance of any kind in the video, not even lip sync. The main female singer works, and male band members lurk dreadfully in the background of the video. The video is primarily interested in telling a story and creating dreamy visual landscapes to enhance the mood and atmosphere of the song. The empty beach complements outstanding, open-sounding ropes. The movie adjustments match the rhythms of the song. The mood is never broken by the mandatory performance sector. The video is full of symbolic images alluding to the subject of the lost innocence. In stark contrast to the triumphant tone of sexual conquest found in raw male videos (Loverboy or Motley Crowe, for example), the loss of complex and painful virginity in the feminine space of this video. There is bliss to be sure, but also loss of reputation, community rejection, personal shame and guilt. The standard is double standards. The presentation of this video of sexuality is more accurate and complex compared to most videos of this era. The first image of the video is of a pair of headlights moving slowly towards us at night. The film is black and white, alluding to the past, recalling memory. As the car approaches, the camera tracks back reveal the mysterious figures of several men breaking into a car; They scatter away in the dark night. No music yet, just the sound of an ice cream truck as it pushes past (the source of the headlights). Ice cream truck is a powerful symbol of innocence, youth, and days of insatiable summer, sprinklers, playing outside, and free from life restrictions. After seeing him on a black night pitch is a disturbing, dark shadow stifling a pleasant memory, creating an ominous mood. It seems that the setting is a typical small town or suburb; Houses, sidewalks, trees and other symbols of innocence are as stereotypical in American pop culture. Adding to the ominous is a shot taken from inside a house looking from the entrance as an ice cream truck passes from the outside; The screen door suddenly slams in a ragged, slow motion accompanied by a loud drenched in hesitation and echo. The door of youth and innocence closes, forever. Some of the things that have been done cannot be undone. Suddenly the music begins. See the cover of a romantic paperback novel, called Passion Building by Jane Boyce. It's an actual romantic novel from 1983 - you can buy it on eBay. The cover features a typical illustration of an eccentric man and a young woman embracing, about to be accepted. Black and white turn color, and we see a young woman rest her head sleepily on her pillow as she reads the book in bed. She puts the book and closes her eyes. It's very intimate, close to her face. She was dominated by small flowers and wearing a patterned pajamas. When you start singing, the camera melts back into the cover of the book, then pulls back to reveal an elderly woman (lead singer) with a much heavier make-up position on the same pillow. The dream began, and the little girl imagines that she is in the romantic novel, imagining that she is someone else, someone older and more experienced. Now completely in the dream, an elderly woman rises from a pillow, and we see her walking down a sandy path towards a breezy beach - the first person to see the fire makes us acquaint editing with women, see her view of the world. She wears a yellow shirt and a blue dress down to her knees. It's going barefoot you can almost feel the sand between your toes, reminding you of your past summer, perhaps spending on the beach, perhaps craving a romance or a sexual encounter. As the chorus builds, we see her look off in the distance eagerly and earnestly, as if waiting for an important person to arrive. It's a large deserted beach on a beautiful sunny day, blue focus and soft sky enhances nostalgia, Edenic mood. The ocean waves are nice. Birds trot along the water's edge in a small herd, looking for food. The camera scans above the beach, emphasizing its quiet images as the second verse begins. We see a shadow on the sand that looks like two people instead of one, and then a couple of feet on the sand - both barefoot - in a hug, a woman's foot in the air. See her eyes happily closed as she strokes his hair, and white foamwater lapping on their feet. Here the video simulates a paperback. They end up kissing and part; the ocean rolling between them. They walk along the beach holding their hands, and they pull it forward. He wears comfortable looking faded jeans and a black tank top. They bend together, an overwhelming misty white light of fire, then see his hand moving slowly up her thigh. his nicely handsome face video then Brings us back to the young woman sleeping in bed, reminding us that this is her dream, and this is her imagination. She stirs gently. Back on dream beach, the video depicts the actual moment of the lost innocence by suggesting a sexual encounter: It's evidence (or choke?) his hand in a rough slow motion shot (a slow motion highlighting the importance of narrative and often enhances sexual images) and then, beneath it, we get two shots from her face, one cotal in which her face smiles provocatively, and after intercourse in a happy stupe. Then return to the cover of the book, which begins to spin around astoundingly. Here the video gets weird. After filming the book of vortex, we hear a basic break in the song that consists of a series of falling chords, which means a loss of balance, or perhaps a loss of foot. Coming right after the shooting of the sexual encounter, the music alludes to the remorse or confusion that has followed. As the chords descend (mostly in the keyboards, which have a quality like a bell), we see a tight close up from the singer's confused and slightly frightened face, in stark contrast to her earlier bliss. Then we see male band members, one at a time in the rhythm of the song, turn their heads 90 degrees and give them a strict, serious look. All 6 of them, lined in a fine row from left to right, all glaring at her with facial expressions that allude to disappointment or vague threat, or perhaps a sexual interest - now that they have crossed the line, men look at them differently, expect nothing from them. This strange sequence of head shift and incogety seems to indicate that her world has changed. Halfway through, the ice cream truck is moving in the background, reminding us of its lost innocence. The singer suddenly looked straight at the camera at us, with a look of bewilderment, almost frightened. The shot melts back to the young woman in bed, who wakes up now. She looks up, and in the most haunting, bizarre, memorable shooting video, we see the first person shot by a row of people standing in her bed, looking at her pretty much the same way the band members were looking at an older woman in the dream - frowning, rejecting, mysterious threat, men and women of all different ages, everyone frozen and carefully put up like a painting. The background behind them is the black pitch. For about 8 seconds, the camera pans across this row of strange people, wondering who they are, why they are here in bed a young woman, why they are staring at her (and us) like this. They seem to expose it, not for sexual activity itself but just the fantasy of it, desire, and the dream of sexual pleasure. Cyndi Lauper Shi Pop explores a similar subject of female sexual shame, albeit in a more ridiculous and more scoff-to-man way.) After a shot of glare, people's disappointment, the camera returns to us to the face of a young woman, wearing Expression. She gets out of bed and exits the door of the house the white mist swells out of it, evoking the ocean and the nearby beach. She looks down the street as we see an ice cream truck against a beautiful orange sky glowing from sunrise or sunset. The last shot of the video takes about 30 seconds. As the truck sways down the street, we see both male band members walking down the street and then freezing to watch the truck drive toward the horizon. They are carefully placed. The color fades, and the video ends in black and white as it began. The song repeats the ominous descending chords riff again, and the ice cream truck pushes out of sight. The end. The video is a neat and tidy visual package, simple in a narrative arc with enough mystery and mystery to make you want to watch it again. It conveys a deep sense of nostalgia in his portrayal of romance that is exhilarating, secretive, and shameful all at the same time. I think one of the main reasons I felt compelled to see this video again was the understandable and haunting way in which the first pain of sexual shame is depicted: the one that stares, the indignation, and the glow of a stone-faced society. How can you? Seemed to stare. How dare you? Shame on you naked was not the video that has been chasing me for years as much as it was just those raging faces. Because I wanted men rather than women, and because this was happening in the mid-1980s, I lived with a constant sense of social disapproval - that my dreams and fantasies were shameful and bad. That somewhere, somehow, this was a reaction I might face if anyone found out what really happened in my head. In this video, I see young women dreaming and missing, but socially I am ashamed of those dreams. Anyone who is gay can relate to what she was going through, and every gay person has seen or at least imagined those staring threatening. I didn't know it at the time, but this video has haunted me for many years because it gave me a vivid visualization of my worst fears. But at the moment I really needed this video to know all this, it had long gone from MTV rotation. All I had is a blurry and mysterious memory watching this video after 30 years is a bit like restoring pent-down memory, an unconscious echo of the past trauma that, for years, has been inaccessible. A lot of music videos work like that: little repressed memories. Access to them opens flood gates of emotions, associations and feelings. could overwhelm. Overwhelm.