

Making Movies By Sidney Lumet For Free

A frank, personal story of the joys and pitfalls of making movies by a world famous film-maker.

THE STORY: As The New York Times describes, The play tells of a woman storekeeper and a handsome, guileless youth who comes in off the highway. A guitar-player, he is a rural Orpheus who descends to rescue his love--not in Hades, precisely,

Describes the basic principles of film making, argues that directing is an extension of screenwriting, and explains how films tell stories

In Her Voice is the first book that takes the words and experiences of a diverse group of celebrated women film directors and puts their voices front and center. This unique volume of interviews presents more than 40 feature and documentary directors from around the world, including Debra Granik (Winter’s Bone), Courtney Hunt (Frozen River), Callie Khouri (Mad Money), Sally Potter (Rage), Lone Scherfig (An Education) and Lynn Shelton (Humpday). In Her Voice is a call to arms and a reminder to movie lovers, students and the entertainment industry about the significance of women directors and their growing, integral position in the world of filmmaking. It is also a message for women directors to not give up?—your voice counts. Your vision matters.

Scenes from the City

Malle on Malle

Film Directing: Shot by Shot - 25th Anniversary Edition

The Making of an American Movie Studio

Nicholas Ray on Making Movies

How the Sex-Drugs-And Rock 'N Roll Generation Save

Shooting to Kill

Complete with behind-the-scenes diary entries from the set of Vachon's best-known films, Shooting to Kill offers all the satisfaction of an intimate memoir from the frontlines of independent filmmakins, from one of its most successful agent provocateurs -- and survivors. Hailed by the New York Times as the "godmother to the politically committed film" and by Interview as a true "auteur producer," Christine Vachon has made her name with such bold, controversial, and commercially successful films as "Poison," "Swoon," "Kids," "Safe," "I Shot Andy Warhol," and "Velvet Goldmine."Over the last decade, she has become a driving force behind the most daring and strikingly original independent filmmakers- from Todd Haynes to Tom Kalin and Mary Harron-and helped put them on the map. So what do producers do? "What don't they do?" she responds. In this savagely witty and straight-shooting guide, Vachon reveals trheguts of the filmmaking process--rom developing a script, nurturing a director's vision, getting financed, and drafting talent to holding hands, stoking egos, stretching every resource to the limit and pushing that limit. Along the way, she offers shrewd practical insights and troubleshooting tips on handling everything from hysterical actors and disgruntled teamsters to obtuse marketing executives. Complete with behind-the-scenes diary entries from the sets of Vachon's best-known films, Shooting To Kill offers all the satisfactions of an intimate memoir from the frontlines of independent filmmaking, from one of its most successful agent provocateurs-and survivors.

This traditional auteurist survey closely examines the films of director John Frankenheimer, assessing the thematic and stylistic elements of such films as The Iceman Cometh, The Manchurian Candidate, and Bird Man of Alcatraz. It begins with a complete overview of Frankenheimer's life and career. A chronology lists production history details for each of his films, and a comprehensive biography draws attention to Frankenheimer's early artistic development. Subsequent chapters categorize his films by genre and theme, examining each film through analytical critiques and plot synopses. Multiple appendices include an analysis of Frankenheimer's short films Maniac at Large and Ambush, a complete filmography, and a suggested reading list.

*Making Movies*Vintage

For over three decades, director Ken Kwapis has charted a career full of exceptional movies and television, from seminal shows like The Office to beloved films like He’s Just Not That Into You. He is among the most respected directors in show business, but getting there wasn’t easy. He struggled just like everyone else. With each triumph came the occasional faceplant. Using his background and inside knowledge, But What I Really Want To Do is Direct tackles Hollywood myths through Ken’s highly entertaining experiences. It’s a rollercoaster ride fueled by brawls with the top brass, clashes over budgets, and the passion that makes it all worthwhile. This humorous and refreshingly personal memoir is filled with inspiring instruction, behind-the-scenes hilarity, and unabashed joy. It’s a celebration of the director’s craft, and what it takes to succeed in show business on your own terms. "Ken Kwapis always brought out the best in the actors on The Office. Whenever Ken was directing, I always felt safe to go out on a limb and take chances, knowing he had my back. Every aspiring director should read this book. (I can think of several 'professional' directors that should read it too!)" -Jenna Fischer "A vital, magnificent manifesto on the art and craft of directing, written with emotional, instinctual and intellectual depth by one of America's most beloved film and television directors" -Amber Tamblyn "In the years that I was fortunate to work with Ken on Malcolm in the Middle, he had an uncanny ability to guide actors right to the heart of a scene and reveal its truths. He admits that he doesn't have all the answers, he'll make mistakes, and at times he'll struggle, but as he says in the book, 'It's the struggle to get it right that makes us human.'" -Bryan Cranston "Good luck finding a more kind, passionate, and talented director alive than Ken. Seriously, good luck." -Tig Notaro "‘Action!’ is what most directors bark out to begin a scene. But Ken Kwapis starts by gently intoning the words ‘Go ahead….’ That simple suggestion assures everyone they’re in smart, capable, humble hands. That’s how you’ll feel reading this book. And so, if you’re anxious to discover how a top director always brings humor, honesty, and humanity to his work, all I can tell you is…Go ahead." -Larry Wilmore

Summary of Sidney Lumet's Making Movies

Digital Film-making

A Filmmaking Mindset: The New Path of Today's Filmmaker

How to Make Your Breakthrough Movie

First-time Filmmaker F# Ups*

Pictures About Extremes

Kazan on Directing

This book teaches first-time directors how to make the most of their first opportunity using straightforward, results-orientated instructions.

Welcome to The Three Captains. A charming bijou guesthouse on the Maine coast which is a haven of calm for guests and owners alike. When Lolly summons home her nieces, Isabel and June - one recovering from a broken heart, the other struggling to bring up her young son singlehandedly - they assume she's going to sell The 3 Cs, the place they called home after they lost their parents in a car accident. But the truth is much more heartbreaking than that. Along with Lolly's daughter Kat - also at a crossroads in her life - the women spend their first summer together in years and home truths and long-buried secrets begin to emerge. Then movie buff Lolly invites her three offspring to attend her legendary movie nights and what at first seems like a few hours of distraction from their tumultuous lives becomes so much more. What they discover shakes them to the core, brings them together after years of discord, and provides them with the inspiration that they need to truly connect with each other and find happiness.

Why does a director choose a particular script? What must they do in order to keep actors fresh and truthful through take after take of a single scene? How do you stage a shootout involving more than one hundred extras and three colliding taxis in the heart of New York’s diamond district? What does it take to keep the studio honchos happy? From the first rehearsal to the final screening, Making Movies is a master’s take, delivered with clarity, candor, and a wealth of anecdote. For in this book, Sidney Lumet, one of our most consistently acclaimed directors, gives us both a professional memoir and a definitive guide to the art, craft, and business of the motion picture. Drawing on forty years of experience on movies that range from Long Day’s Journey into Night to Network and The Verdict and with such stars as Katharine Hepburn, Paul Newman, Marlon Brando, and Al Pacino Lumet explains how painstaking labor and inspired split-second decisions can result in two hours of screen magic.

FIFTH EDITION, UPDATED FOR 2020. The authoritative guide to producing, directing, shooting, editing, and distributing your video or film. Whether you aspire to be a great filmmaker yourself or are looking for movie gifts, this comprehensive guide to filmmaking is the first step in turning a hobby into a career. Widely acknowledged as the bible of video and film production, and used in courses around the world, The Filmmaker’s Handbook is now updated with the latest advances in HD and digital formats. For students and teachers, professionals and novices, this indispensable handbook covers all aspects of movie making.
• Techniques for making dramatic features, documentaries, corporate, broadcast, and experimental videos and films
• Shooting with DSLRs, video, film, and digital cinema cameras
• In-depth coverage of lenses, lighting, sound recording, editing, and mixing
• Understanding HDR, RAW, Log, 4K, UHD, and other formats
• The business aspects of funding and producing your project
• Getting your movie shown in theaters, on television, streaming services, and online

The Next Generation

Elvis and Ginger

On Film-Making

Walt Disney

Surviving Production

A George Smiley Novel

Navigating the Pitfalls to Making a Great Movie

“[Not] the typical celebrity memoir . . . as much an account of her decades-long spiritual journey as it is a look back at her TV and movie career.” —Spiritual Pop Culture
“Mary is a whole lot more than Erin on The Waltons. This book shows how she’s handled all the highs and lows with grace.” —George Clooney
For nine seasons, Mary McDonough was part of one of the most beloved families in television history. Just ten years old when she was cast as the pretty, wholesome middle child Erin, Mary grew up on the set of The Waltons, alternately embracing and rebelling against her good-girl onscreen persona. Now, as the first cast member to write about her experiences on the classic series, she candidly recounts the joys and challenges of growing up Walton—from her overnight transformation from a normal kid in a working class, Irish Catholic family, to a Hollywood child star, to the personal challenges that led her to take on a new role as an activist for women’s body image issues. Touching, funny, sometimes heartbreaking, and always illuminating, Lessons from the Mountain is the story of everything Mary McDonough learned on her journey over—and beyond—that famous mountain. Includes Never Before Published Bonus Chapter!
“A fascinating look at what it’s like to grow up in front of and beyond the cameras.” —Eve Plumb
“For someone who started out as a sweet little girl afraid to speak up, it certainly is a pleasure to hear her shout from the top of the mountain now!” —Alison Arngim, New York Times bestselling author
“[A] poignant memoir . . . the actress shares intimate, behind-the-scenes memories.” —Smashing Interviews Magazine

The award-winning director journeys inside the world of film to illuminate the arduous process of creating movies, discussing the art and craft of directing, writers and actors, the camera, art direction, editing, sound tracks, distribution and marketing, and the studio role. Reprint. 35,000 first printing.

Norman Jewison directed some of the most iconic and beloved films of an era, from In the Heat of the Night and The Thomas Crown Affair to Jesus Christ Superstar and Moonstruck. But despite being what his friend William Goldman called “a giant of the industry,” Jewison could also walk the streets of any city in the world and go unrecognized. Jewison was a man of contradictions: he cared more about telling great stories than gaining fame and fortune by showcasing movie stars, but generations of Hollywood’s marquee actors - Judy Garland, Sidney Poitier, Faye Dunaway, Al Pacino, Jane Fonda, Burt Reynolds, Goldie Hawn, Bruce Willis, Denzel Washington - trusted him at crucial moments in their careers. Yet, for all his talent and the passionate support of his actors, Jewison suffered heartbreaking rejection from the executives who refused to believe in his dreams. Norman Jewison: A Director’s Life is a story of artistic survival and reinvention, and about the fate of original cinematic ideas in an industry increasingly captive to corporate greed. Drawing upon exhaustive archival research and dozens of interviews, Ira Wells provides a soulful portrait of an idealist who had to fight for every frame of his legacy. Here are Norman’s legendary collaborators—Hal Ashby, William Rose, Steve McQueen, and more—brought to vivid life in original letters, telegrams, and revealing, unpublished interviews. A clear-eyed reassessment of Hollywood’s final golden age, Norman Jewison: A Director’s Life is both the intimate portrait of an artist and a rallying cry for anyone who has had to fight for their creative vision.

Shot by Shot is the world’s go-to directing book, now newly updated for a special 25th Anniversary edition! The first edition sold over 250,000 copies, making it one of the bestselling books on film di-recting of all time. Aspiring directors, cinematographers, editors, and producers, many of whom are now working professionals, learned the craft of visual storytelling from Shot by Shot, the most complete source for preplanning the look of a movie. The book contains over 800 photos and illustrations, and is by far the most comprehensive look at shot design in print, containing storyboards from movies such as Citizen Kane, Blade Runner, Dead-pool, and Moonrise Kingdom. Also introduced is the concept of A, I, and L patterns as a way to sim-plify the hundreds of staging choices facing a director in every scene. Shot by Shot uniquely blends story analysis with compositional strategies, citing examples then il-lustrated with the storyboards used for the actual films. Throughout the book, various visual ap-proaches to short scenes are shown, exposing the directing processes of our most celebrated au-teurs - including a meticulous, lavishly illustrated analysis of Steven Spielberg’s scene design for Empire of the Sun.

Norman Jewison

The Filmmaker's Handbook

Making Movies Work

Gus Van Sant

The Meryl Streep Movie Club

Making Movies

Thinking Like a Filmmaker

THE NEW YORK TIMES BESTSELLER
Elvis Presley’s fiancée and last love tells her story and sets the record straight in this deeply personal memoir that reveals what really happened in the final years of the King of Rock n' Roll.
Elvis Presley and Graceland were fixtures in Ginger Alden’s life; after all, she was born and raised in Memphis, Tennessee. But she had no idea that she would play a part in that enduring legacy. For more than three decades Ginger has held the truth of their relationship close to her heart. Now she shares her unique story... In her own words, Ginger details their whirlwind romance—from first kiss to his stunning proposal of marriage. And for the very first time, she talks about the devastating end of it all and the fifty thousand mourners and reporters who descended on Graceland in 1977, exposing Ginger to the reality of living in the spotlight of a short yet immortal life. Above it all, Ginger rescues Elvis from the hearsay, rumors, and tabloid speculations of his final year by shedding a frank yet personal light on a very public legend. From a unique and intimate perspective, she reveals the man—complicated, romantic, fallible, and human—behind the myth, a superstar worshipped by millions and loved by Ginger Alden.
INCLUDES PHOTOS

A portrait of the private life and public career of Walt Disney ranges from his deprived youth, to his contributions to the art of animation, to his visionary creation of the first synergistic entertainment empire, to his reclusive and lonely private world.

The first of his peerless novels of Cold War espionage and international intrigue, Call for the Dead is also the debut of John le Carré’s masterful creation George Smiley. "Go back to Whitehall and look for more spies on your drawing boards." George Smiley is no one's idea of a spy—which is perhaps why he's such a natural. But Smiley apparently made a mistake. After a routine security interview, he concluded that the affable Samuel Fennan had nothing to hide. Why, then, did the man from the Foreign Office shoot himself in the head only hours later? Or did he? The heart-stopping tale of intrigue that launched both novelist and spy, Call for the Dead is an essential introduction to le Carré's chillingly amoral universe.

From Drugstore Cowboy to Elephant, Milk and Good Will Hunting, Gus Van Sant's films have captured the imagination of more than one generation. Alongside his filmmaking, however, Van Sant is also an artist, photographer and writer. Based on a series of completely new and exclusive interviews, this book provides a personal insight into how Van Sant successfully approaches these different and very varied artforms, providing an inspirational look into the working life of one of America's most pivotal cultural and creative practitioners.

Lessons from a Life Behind the Camera

Robert Wise on His Films

New York and the Movies

From Editing Room to Director's Chair

A Director's Life

The Art of Making Movies

The Making of Network and the Fateful Vision of the Angriest Man in Movies

Malle discusses his career and development as an artist, reflected in his direction of films and production of many documentaries. He talks about the recurrent themes of his work and the people he has worked with.

Machine generated contents note: Chapter 1: GETTING STARTED Chapter 2: GETTING THE MONEY Chapter 3: PRE-PRODUCTION Chapter 4: SCHEDULING Chapter 5: BUDGETTING Chapter 6: ACTING Chapter 7: CREW Chapter 8: LIFE ON SET Chapter 9: EDITTING Chapter 10: POST-PRODUCTION Chapter 11: LIFE AFTER POST-PRODUCTION.

Elia Kazan was the twentieth century's most celebrated director of both stage and screen, and this monumental, revelatory book shows us the master at work. Kazan's list of Broadway and Hollywood successes—A Streetcar Named Desire, Death of a Salesman, On the Waterfront, to name a few—is a testament to his profound impact on the art of directing. This remarkable book, drawn from his notebooks, letters, interviews, and autobiography, reveals Kazan's method: how he uncovered the "spine," or core, of each script; how he analyzed each piece in terms of his own experience; and how he determined the specifics of his production. And in the final section, "The Pleasures of Directing"—written during Kazan's final years—he becomes a wise old pro offering advice and insight for budding artists, writers, actors, and directors.

A tale of two cities, both called 'New York'. The first is a real city, an urban agglomeration of millions. The second is a mythic city, so rich in memory and association and sense of place that to people everywhere it has come to seem real: the New York of films such as 42nd Street, Rear Window, King Kong, Dead End, The Naked City, Ghostbusters, Annie Hall, Taxi Driver, and Do the Right Thing. The dream city of the

movies - created by more than a century of films, since the very dawn of the medium itself - may hold the secret to the glamour of its real counterpart. Here are the cocktail parties and power lunches, the subway chases and opening nights, the playground rumbles and observation-deck romances. Here is an invented Gotham, a place designed specifically for action, drama, and adventure, a city of bright avenues and mysterious sidestreets, of soaring towers and intimate corners, where remarkable people do exciting, amusing, romantic, scary things. Sanders takes the reader from the tenement to the penthouse, from New York to Hollywood and back again, from 1896 to the present, all the while showing how the real and mythic cities reflected, changed, and taught each other.

Conversations at the American Film Institute with the Great Moviemakers

A Comprehensive Guide for the Digital Age: Fifth Edition

Filmmaking in New York. Revised and Expanded

Celluloid Skyline

Bresson on Bresson: Interviews, 1943-1983

Or How a 23-Year-Old Filmmaker With \$7,000 Became a Hollywood Player

Please note: This is a companion version & not the original book. Sample Book Insights: #1 The mixing room is where the sound tracks are assembled to make the final sound track of the movie. It is a job that can be left to sound technicians, but that has its dangers. For example, mixers can raise the audio level of a quiet scene or moment and lower the audio level of a loud scene or moment. #2 The process of looping is when an actor recreates a performance, and it can be done by some actors who are good at it. Scenes of violence, car crashes, and battles can use all sixty-four tracks on the board or even more. #3 The Dolby process simply took all the tapes and suppressed them so that the tape hiss was lost in the upper frequencies. Soon, in movies, because of the equalization problems between Dolby-recorded music and non-Dolby sound recordings, we had to start using Dolby on dialogue. #4 The one pleasure in a mix comes when the music is added. The tedious effort seems worth it. The music pumps life back into the picture.

Collects American Film Institute conversations with filmmakers from the 1950s to today, including Steven Spielberg, Nora Ephron, and George Lucas.

MAKING MOVIES WORK is a fascinating and accessible guide for both filmmakers and serious film fans. It is about how filmmakers think about film. "Through thoughtful examination of the filmmaker's art, Jon Boorstin enhances our sense of enjoyment and appreciation of the results.--Robert Redford.

In this indispensable guide to digital film-making, leading film-maker, Mike Figgis, offers the reader a step-by-step tutorial in how to use digital technology so as to get the best from it.He outlines the equipment and its uses, and provides an authoritative guide to the shooting process - from working with actors to lighting, framing, and camera movement.He further dispenses wisdom on the editing process and the use of sound and music, all the while establishing a sound aesthetic basis for the digital format.This handbook is essential whether your goal is to make no-budget movies, or simply to put your video camera to more use than just holidays and weddings.

A Life

Elvis Presley's Fiancée and Last Love Finally Tells Her Story

Easy Riders Raging Bulls

Lessons from the Mountain

The Total Film-maker

Warner Bros

The Triumph of the American Imagination

The first-ever biography of the seminal American director whose remarkable life traces a line through American entertainment history Acclaimed as the ultimate New York movie director, Sidney Lumet began his astonishing five-decades-long directing career with the now classic 12 Angry Men, followed by such landmark films as Serpico, Dog Day Afternoon, and Network. His remarkably varied output included award-winning adaptations of plays by Anton Chekhov, Arthur Miller, Tennessee Williams, and Eugene O' Neill, whose Long Day 's Journey into Night featured Katharine Hepburn and Ralph Richardson in their most devastating performances. Renowned as an "actor 's director," Lumet attracted an unmatched roster of stars, among them: Henry Fonda, Sophia Loren, Marlon Brando, Anna Magnani, Sean Connery, Ingrid Bergman, Paul Newman, Al Pacino, Ethan Hawke, and Philip-Seymour Hoffman, accruing eighteen Oscar nods for his actors along the way. With the help of exclusive interviews with family, colleagues, and friends, author Maura Spiegel provides a vibrant portrait of the life and work of this extraordinary director whose influence is felt through generations, and takes us inside the Federal Theater, the Group Theatre, the Actors Studio, and the early "golden age" of television. From his surprising personal life, with four marriages to remarkable women—all of whom opened their living rooms to Lumet 's world of artists and performers like Marilyn Monroe and Michael Jackson—to the world of Yiddish theater and Broadway spectacles, Sidney Lumet: A Life is a book that anyone interested in American film of the twentieth century will not want to miss.

Robert Bresson, the director of such cinematic master-pieces as Pickpocket, A Man Escaped Mouchette, and L ' Argent, was one of the most influential directors in the history of French film, as well as one of the most stubbornly individual: He insisted on the use of nonprofessional actors; he shunned the "advances" of Cinerama and Cinema-Scope (and the work of most of his predecessors and peers); and he minced no words about the damaging influence of capitalism and the studio system on the still-developing—in his view—art of film. Bresson on Bresson collects the most significant interviews that Bresson gave (carefully editing them before they were released) over the course of his forty-year career to reveal both the internal consistency and the consistently exploratory character of his body of work. Successive chapters are dedicated to each of his fourteen films, as well as to the question of literary adaptation, the nature of the sound track, and to Bresson 's one book, the great aphoristic treatise Notes on the Cinematograph. Throughout, his close and careful consideration of his own films and of the art of film is punctuated by such telling mantras as "Sound...invented silence in cinema." "It 's the film that...gives life to the characters—not the characters that give life to the film," and (echoing the Bible) "Every idle word shall be counted." Bresson 's integrity and originality earned him the admiration of younger directors from Jean-Luc Godard and Jacques Rivette to Olivier Assayas. And though Bresson 's movies are marked everywhere by an air of intense deliberation, these interviews show that they were no less inspired by a near-religious belief in the value of intuition, not only that of the creator but that of the audience, which he claims to deeply respect: "It 's always ready to feel before it understands. And that 's how it should be.

The behind-the-scenes story of the making of the iconic movie Network, which transformed the way we think about television and the way television thinks about us "I'm mad as hell, and I'm not going to take this anymore!" Those words, spoken by an unhinged anchorman named Howard Beale, "the mad prophet of the airwaves," took America by storm in 1976, when Network became a sensation. With a superb cast (including Faye Dunaway, Peter Finch, and Robert Duvall) directed by Sidney Lumet, the film won four Academy Awards and indelibly shaped how we think about corporate and media power. In Mad As Hell, Dave Itzkoff of The New York Times recounts the surprising and dramatic story of how Network made it to the screen. Such a movie rarely gets made any more—one man's vision of the world, independent of studio testing or market research. And that man was Paddy Chayefsky, the tough, driven, Oscar-winning screenwriter whose vision—outlandish for its time—is all too real today. Itzkoff uses interviews with the cast and crew, as well as Chayefsky's notes, letters, and drafts to re-create the action in front of and behind the camera at a time of swirling cultural turmoil. The result is a riveting account that enriches our appreciation of this prophetic and still-startling film. Itzkoff also speaks with today's leading broadcasters and filmmakers to assess Network's lasting impact on television and popular culture. They testify to the enduring genius of Paddy Chayefsky, who foresaw the future and whose life offers an unforgettable lesson about the true cost of self-expression.

Famed independent screenwriter and director Robert Rodriguez (Sin City, Once Upon a Time in Mexico, Spy Kids, Machete) discloses all the unique strategies and original techniques he used to make his remarkable debut film El Mariachi on a shoestring budget. This is both one man's remarkable story and an essential guide for anyone who has a celluloid story to tell and the dreams and determination to see it through. Part production diary, part how-to manual, Rodriguez unveils how he was able to make his influential first film on only a \$7,000 budget. Also included is the appendix, "The Ten Minute Film Course," a tell-all on how to save thousands of dollars on film school and teach yourself the ropes of film production, directing, and screenwriting. A perfect gift for the aspiring filmmaker.

An Innovative Approach to Developing Your Filmmaking Skills

The Films of John Frankenheimer

Visualizing from Concept to Screen

On Directing Film

In Her Voice

The Art of Production Management for Film and Television

First Time Director

Scenes from the City: Filmmaking in New York is a celebration of the rise of New York-shot films, particularly after the Mayor's Office of Film, Theatre and Broadcasting was formed in 1966. This revised and expanded edition, edited by James Sanders, includes a new decade of filmmaking in NYC,

a section on women filmmakers and rare, behind-the-scenes shots directly from studio archives. It also explores the recent growth of the City's television industry with more episodic series being produced in New York City now than ever before. Today's the City's entertainment industry employs 130,000 New Yorkers and contributes more than \$7 billion to the local economy each year.

"Now, at last, we have a book by and about Nicholas Ray (along with a moving and very beautiful introduction by Susan Ray). If you have any interest in this man, his life and work, filmmaking, or movies and art in general, read I Was Interrupted."—Jim Jarmusch

In 1969, a low-budget biker movie, Easy Rider, shocked Hollywood with its stunning success. An unabashed celebration of sex, drugs, and rock 'n' roll (onscreen and off), Easy Rider heralded a heady decade in which a rebellious wave of talented young filmmakers invigorated the movie industry.

In Easy Riders, Raging Bulls, Peter Biskind takes us on the wild ride that was Hollywood in the '70s, an era that produced such modern classics as The Godfather, Chinatown, Shampoo, Nashville, Taxi Driver, and Jaws. Easy Riders, Raging Bulls vividly chronicles the exuberance and excess of the times: the startling success of Easy Rider and the equally alarming circumstances under which it was made, with drugs, booze, and violent rivalry between costars Dennis Hopper and Peter Fonda dominating the set; how a small production company named BBS became the guiding spirit of the youth rebellion in Hollywood and how, along the way, some of its executives helped smuggle Huey Newton out of the country; how director Hal Ashby was busted for drugs and thrown in jail in Toronto; why Martin Scorsese attended the Academy Awards with an FBI escort when Taxi Driver was nominated; how George Lucas, gripped by anxiety, compulsively cut off his own hair while writing Star Wars, how a modest house on Nicholas Beach occupied by actresses Margot Kidder and Jennifer Salt became the unofficial headquarters for the New Hollywood; how Billy Friedkin tried to humiliate Paramount boss Barry Diller; and how screenwriter/director Paul Schrader played Russian roulette in his hot tub. It was a time when an "anything goes" experimentation prevailed both on the screen and off. After the success of Easy Rider, young film-school graduates suddenly found themselves in demand, and directors such as Francis Coppola, Peter Bogdanovich, George Lucas, and Martin Scorsese became powerful figures. Even the new generation of film stars -- Nicholson, De Niro, Hoffman, Pacino, and Dunaway -- seemed a breed apart from the traditional Hollywood actors. Ironically, the renaissance would come to an end with Jaws and Star Wars, hugely successful films that would create a blockbuster mentality and crush innovation. Based on hundreds of interviews with the directors themselves, producers, stars, agents, writers, studio executives, spouses, and ex-spouses, this is the full, candid story of Hollywood's last golden age. Never before have so many celebrities talked so frankly about one another and about the drugs, sex, and money that made so many of them crash and burn. By turns hilarious and shocking, Easy Riders, Raging Bulls is the ultimate behind-the-scenes account of Hollywood at work and play.

Behind the scenes at the legendary Warner Brothers film studio, where four immigrant brothers transformed themselves into the moguls and masters of American fantasy Warner Bros charts the rise of an unpromising film studio from its shaky beginnings in the early twentieth century through its ascent to the pinnacle of Hollywood influence and popularity. The Warner Brothers—Harry, Albert, Sam, and Jack—arrived in America as unschooled Jewish immigrants, yet they founded a studio that became the smartest, toughest, and most radical in all of Hollywood. David Thomson provides fascinating and original interpretations of Warner Brothers pictures from the pioneering talkie The Jazz Singer through black-and-white musicals, gangster movies, and such dramatic romances as Casablanca, East of Eden, and Bonnie and Clyde. He recounts the storied exploits of the studio's larger-than-life stars, among them Al Jolson, James Cagney, Bette Davis, Errol Flynn, Humphrey Bogart, James Dean, Doris Day, and Bugs Bunny. The Warner brothers' cultural impact was so profound, Thomson writes, that their studio became "one of the enterprises that helped us see there might be an American dream out there."

Sidney Lumet

I Was Interrupted

Orpheus Descending

But What I Really Want to Do Is Direct

The Director's Six Senses

Women Directors Talk Directing

A Play in Three Acts

Each of the thirty-nine films that Wise has directed is presented here in photographs, a complete cast and credits listing, a story synopsis, and, most importantly, Robert Wise's own comments. Robert Wise on His Films is illustrated with 270 photographs and includes a short biographical portrait of Wise that draws heavily on his own words and Forewords by director Arthur Hiller and screenwriter Nelson Gidding.

A priceless examination of the filmmaker's craft, from the renowned director of "Sweet Smell of Success" After more than twenty years in the film industry as a screenwriter, storyboard editor, and director of memorable films such as "The Ladykillers," Alexander Mackendrick turned his back on Hollywood and began a new career as the Dean of one of the country's most demanding and influential film schools. His absolute devotion to the craft of filmmaking served as a powerful impetus to students at the California Institute for the Arts for almost twenty five years, with a teaching style that included prodigious notes, neatly crafted storyboards, and handouts containing excerpts of works by Kierkegaard, Aristotle, and others. At the core of Mackendrick's lessons lay a deceptively simple goal: to teach aspiring filmmakers how to structure and write the stories they want to tell, while using the devices particular to the medium of film to tell their stories effectively. In this impressive volume, edited by Paul Cronin, the myriad materials that made Mackendrick's reputation as an instructor are collected for the first time, offering a chance for professionals as well as students to discover a methodology of filmmaking that is challenging yet refreshing in its clarity. Meticulously illustrated and drawing on examples from such classic films as "North by Northwest," " Citizen Kane," and "Touch of Evil, " Mackendrick's elegant lessons are sure to provide inspiration for a new generation of filmmakers.

The Director's Six Senses is an innovative, unique, and engaging approach to the development of the skills that every visual storyteller must have. It's based on the premise that a director is a storyteller 24/7 and must be aware of the "truth" that he or she experiences in life in order to be able to reproduce it on the big screen. Through a series of hands-on exercises and practical experiences, the reader develops the "directorial senses" in order to be able to tell a story in the most effective way.

Mad as Hell

Call for the Dead

Rebel without a Crew