
Making Movies Sidney Lumet

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DANIEL SIDNEY

Thinking Like a Filmmaker Kensington Publishing Corp.

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.

The Godfather Notebook Simon and Schuster

The prominent European screenwriter examines the nuances of filmmaking, considering such topics as camera angles, lighting, and choice of actors

In the Blink of an Eye Macmillan
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

Moonlight MacMillan Publishing Company

This is a moving, star-filled account of one of Hollywood's true golden ages as told by a man in the middle of it all. Walter Mirisch's company has produced some of the most entertaining and enduring classics in film history, including *West Side Story*, *Some Like It Hot*, *In the Heat of the Night*, and *The Magnificent Seven*. His work has led to 87 Academy Award nominations and 28 Oscars. Richly illustrated with rare photographs from his personal collection, *I Thought We Were Making Movies, Not History* reveals Mirisch's own experience of Hollywood and tells the stories of the stars—emerging and established—who appeared in his films, including Natalie Wood, John Wayne, Peter Sellers, Sidney Poitier, Steve McQueen, Marilyn Monroe, and many others. With hard-won insight and gentle humor, Mirisch recounts how he witnessed the end of the studio system, the

development of independent production, and the rise and fall of some of Hollywood's most gifted (and notorious) cultural icons. A producer with a passion for creative excellence, he offers insights into his innovative filmmaking process, revealing a rare ingenuity for placating the demands of auteur directors, weak-kneed studio executives, and troubled screen sirens. From his early start as a movie theater usher to the presentation of such masterpieces as *The Apartment*, *Fiddler on the Roof*, and *The Great Escape*, Mirisch tells the inspiring life story of his climb to the highest echelon of the American film industry. This book assures Mirisch's legacy—as Elmore Leonard puts it—as “one of the good guys.” Best Books for Special Interests, selected by the American Association of School Librarians, and Best Books for General Audiences, selected by the Public Library Association

Easy Riders Raging Bulls Univ of Wisconsin Press

Whether you're planning a short for friends or for school, or a major career as a director, “The Film Director” should go at the top of your list - even before you buy your first roll of film. It's the first step-by-

step practical handbook by a pro's pro - a student filmmaker (USC) turned professional - who has been an award-winning TV and movie director for two decades. Bare takes the beginner all the way from fundamentals of camera angle, sound synch, lighting and setting to what a beginning director's salary scale is and what he can expect to make on reruns of his films.

A Life John Wiley & Sons

Features interviews with twenty of the world's top film directors to reveal techniques, approaches, and visions, in a volume that includes discussions with such filmmakers as Martin Scorsese, Lars Von Trier, Bernardo Bertolucci, Laurent Tirard, Woody Allen, Tim Burton, and John Woo.

A Comprehensive Guide for the Digital Age: Fifth Edition New York Review of Books

On motion picture and television sets today the director spends 90% of his time directing the camera. Professional actors come to set prepared to direct themselves. In spite of this recent change, 90% of all books on directing do not teach specifically how to direct the camera. Gil

Bettman's new book, *Directing the Camera*, fills that void by teaching the elements of craft that contemporary directors use to give their films the visually dynamic look preferred by audiences today. The first half of this book is devoted to teaching a systemised approach that can be used to design the very best moving shot for any dialogue scene, no matter how complex or long. Bettman's "Five Task" approach enables the aspiring director to quickly grasp this difficult element of directorial craft. In the second half the reader is taught how to shoot action sequences using moving and static cameras and the gamut of lenses to achieve the magic trick essential to shooting action -- making stunts that are highly controlled and neither violent nor dangerous look completely mind-blowing. [A Perspective on Film Editing](#) Viking Adult

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."

Warner Bros Pantheon

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.

Sidney Lumet A&C Black

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.

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

Comprises a revised second edition of film editor Walter Murch's thought-provoking essay on the art and process of film editing. Originally published in 1992, revisions take new technologies such as digital editing into account. c. Book News Inc.

Film Directing: Shot by Shot - 25th Anniversary Edition Vintage

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.

Digital Film-making Weidenfeld & Nicolson

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 directing 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*, *Deadpool*, and *Moonrise Kingdom*. Also introduced is the concept of A, I, and L patterns as a way to simplify the hundreds of staging choices facing a director in every scene. *Shot by Shot* uniquely blends story analysis with compositional strategies, citing examples

then illustrated with the storyboards used for the actual films. Throughout the book, various visual approaches to short scenes are shown, exposing the directing processes of our most celebrated auteurs -- including a meticulous, lavishly illustrated analysis of Steven Spielberg's scene design for *Empire of the Sun*.
Making Movies Random House Trade
 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, William Holden, 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.

The Films of John Frankenheimer Laurence King Publishing

Anyone can make a short film, right? Just grab some friends and your handheld and you can do it in a weekend or two before being accepted to a slew of film festivals, right? Wrong. Roberta Munroe screened short film submissions at Sundance for five

years, and is an award-winning short filmmaker in her own right. So she knows a thing or two about how not to make a short film. From the first draft of your script to casting, production, editing, and distribution, this is your one-stop primer for breaking into the business. Featuring interviews with many of today's most talented writers, producers, and directors, as well as revealing stories (e.g., what to do when the skinhead crack addict next door begins screaming obscenities as soon as you call "action") from the sets of her own short films, *Roberta* walks you through the minefield of mistakes that an aspiring filmmaker can make--so that you don't have to make them yourself.

Kazan on Directing McFarland

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.

Walt Disney Penguin
THE PUBLISHING SENSATION OF THE YEAR

FOR EVERY FILM FAN The never-before-published edition of Francis Ford Coppola's notes and annotations on The Godfather novel by Mario Puzo reveals the story behind one of the world's most iconic films. The most important unpublished work on one of the greatest films of all time, The Godfather, written before filming, by the man who wrote and directed it—Francis Ford Coppola, then only thirty-two years old—reveals the intense creative process that went into making this seminal film. With his meticulous notes and impressions of Mario Puzo's novel, the notebook was referred to by Coppola daily on set while he directed the movie. The Godfather Notebook pulls back the curtain on the legendary filmmaker and the film that launched his illustrious career. Complete with an introduction by Francis Ford Coppola and exclusive photographs from on and off the set, this is a unique, beautiful, and faithful reproduction of Coppola's original notebook. This publication will change the way the world views the iconic film—and the process of filmmaking at large. A must-have book of the season. Nothing like it has ever been published before

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

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. *Turner Classic Movies: Christmas in the Movies* Hachette Books

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 filmmaking, 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 the guts of the filmmaking process--from 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.

New York and the Movies Penguin
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.