

Film Forum Thirty Five Top Filmmakers Discuss Their Craft

Staging and style -- Feuillade, or, Storytelling -- Mizoguchi, or, Modulation -- Angelopoulos, or, Melancholy -- Hou, or, Constraints -- Staging and stylistics.

A collection of 21 interviews with well-known filmmakers, including Michael Cimino and the late Francois Truffaut, on the craft of motion picture directing. Topics include choosing and preparing a screenplay, working with actors and crew, dealing with distributors and advice to young filmmakers.

From Mean Streets (1973) to Cape Fear (1992), these chapter-length analyses of Martin Scorsese's features focus on his style as a director. There is an examination of the plot, with descriptions of the major characters and a thematic interpretation. Stylistic analysis focuses on the movie's major technical elements, including camera work, script, music, humor and acting. A filmography traces his career in television, short student films, and musicals.

Michael Powell and Emeric Pressburger successfully collaborated on 16 films over a period of 15 years, most often with their identities united as the Archers. To their credit are such classics as Black Narcissus, The Life and Death of Colonel Blimp, The Red Shoes, and The Tales of Hoffman.

Translating Film Subtitles into Chinese

On Cinematic Staging

Sam Shepard

Film – An International Bibliography

The Handbook of Visual Analysis

Hollywood Producer Joan Harrison, the Forgotten Woman Behind Hitchcock
Freedom and Entertainment

The four volumes of Film Study include a fresh approach to each of the basic categories in the original edition. Volume one examines the film as film; volume two focuses on the thematic approach to film; volume three draws on the history of film; and volume four contains extensive appendices listing film distributors, sources, and historical information as well as an index of authors, titles, and film personalities.

Emile de Antonio (1919 – 1989) was the most important political filmmaker in the United States during the Cold War. Director of such controversial films as Point of Order (1963), In the Year of the Pig (1969), Millhouse: A White Comedy (1971), and Mr. Hoover and I (1989), de Antonio lived a remarkable life in dissent. De Antonio was a womanizing raconteur, upper-class Marxist, Harvard classmate of John F. Kennedy, World War II bomber pilot, and failed English professor, who lived a colorful life even before he stumbled headfirst into the New York art world of the 1950s. "Everything I learned about painting, I learned from De," Andy Warhol said about his friend, who famously drank himself unconscious in Warhol ' s film Drink. De Antonio also was important to the

early careers of Jasper Johns, Robert Rauschenburg, and John Cage. Then, in 1959, de Antonio took on the chance to distribute the Beat film, *Pull My Daisy*, and discovered filmmaking. In the first book on de Antonio's life and work, Randolph Lewis traces the turbulent development of the filmmaker's career. Lewis follows de Antonio's struggle to make films about Joseph McCarthy, Richard Nixon, and J. Edgar Hoover (under whose direction the FBI compiled a 10,000-page file on de Antonio) and to work with such political allies as Mark Lane, Martin Sheen, Bertrand Russell, Daniel Berrigan, and members of the Weather Underground, whose activities he documented in the film *Underground*. Blending biography with critical insights about art, literature, and film, Lewis offers de Antonio as a lens to focus on the complex terrain of post-World War II America.

Sam Shepard is one of America's most prolific dramatists, as well as a screenplay writer, memoirist, and successful film actor. His irreverent, satirical, and nostalgic treatment of American popular culture has attracted a cult following as well as the re

With a career spanning more than forty years, Barbara Kopple (b. 1946) long ago established herself as one of the most prolific and award-

winning American filmmakers of her generation. Her projects have ranged from labor union documentaries to fictional feature films to an educational series for kids on the Disney Channel. Through it all, Kopple has generously made herself available for a great many print and broadcast interviews. The most revealing and illuminating of these are brought together in this collection. Here, Kopple explains her near-constant struggles to raise money (usually while her films are already in production) and the hardships arising from throwing her own money into such projects. She makes clear the tensions between biases, objectivity, and fairness in her films. Her interviewers raise fundamental questions. What is the relationship between real people in documentaries and characters in fictional films? Why does she embrace a *cinéma vérité* style in some films but not others? Why does she seem to support gun ownership in Harlan County, U.S.A., only to take a decidedly more neutral view of the issue in her film *Gun Fight*? Kopple's concern for people facing crises is undeniable. So is the affection she has for her more famous subjects--Woody Allen playing a series of European jazz concerts, Gregory Peck on tour, and the Dixie Chicks losing a fan base but making a fresh start.

Emile de Antonio

The Art and Craft of Motion Pictures

The Fifty-Year Friendship of Henry Fonda and James Stewart

The Cinema Makers

A Reader

The Discourse of Italian Cinema and Beyond

Figures Traced in Light

Innovative documentary filmmaker; friend of Andy Warhol, John Cage, Jasper Johns, Robert Rauschenberg, and other leading figures of the New York art world; radical leftist critic of the Establishment; and legendary bon vivant: Emile de Antonio (1919-1989) was a larger-than-life personality and a key figure in the development of post-war American cinema. The films de Antonio made between 1963 and 1989 -- including *Point of Order*, *Rush to Judgment*, *In the Year of the Pig*, *Painters Painting*, and *Millhouse: A White Comedy* -- revolutionized the documentary format and inspired a generation of artists and filmmakers. A decade after his death, his cinematic legacy -- ranging from the brilliantly edited compilation of the 1954 Army-McCarthy hearings that helped construct Senator Joseph McCarthy's reputation as a rogue demagogue (*Point of Order*) to a meditative juxtaposition of documents about F.B.I. director J. Edgar Hoover and intimate footage drawn from the filmmaker's own life (*Mr. Hoover and I*) -- remains unparalleled in American documentary film. *Emile de Antonio: A Reader* is the first full-length volume devoted to this major American filmmaker. It collects interviews with and writings by de Antonio; reviews and other critical material that detail the genesis, production history, and reception of his films; a comprehensive filmography; and an in-depth

biographical essay. Offering a long overdue assessment of de Antonio's career, this indispensable book also makes a significant contribution to our understanding of American independent cinema at its most politically engaged.

In *Cinema Today*, Elena Oumano has ingeniously crafted a conversation from her personal and individual interviews with a distinguished group of international cinema legends. She follows a lively symposium-in-print format, with the filmmakers' words and thoughts grouped together under various key cinema topics. Collectively these artists reflect on and explore issues and concerns of modern filmmaking, from the practical to the aesthetic, including the process, cinematic rhythm and structure, and the many aspects of the media: business, the viewer, and cinema's place in society.

Roberta Piazza's book is a linguistic investigation of the dialogue of Italian cinema covering a selection of films from the 1950s to the present day. It looks at how speech is dealt with in studies of the cinema and tackles the lack of engagement with dialogue in film studies. It explores the representation of discourse in cinema -- the way particular manifestations of verbal interaction are reproduced in film. Whereas 'representation' generally refers to the language used in texts to assign meaning to a group and its social practices, here discourse representation more directly refers to the relationship between real-life and cinematic discourse. Piazza analyses how fictional dialogue reinterprets authentic interaction in order to construe particular meanings. Beginning by exploring the relationship between discourse and genre, the second half of the book takes a topic-based approach and reflects on the themes of narrative and identity. The analysis carried out takes on board the multi-semiotic and multimodal components of film discourse. The book also uses concepts and methodologies from pragmatics, conversation analysis and discourse analysis.

The *Handbook of Visual Analysis* is a rich methodological resource for students, academics, researchers

and professionals interested in investigating the visual representation of socially significant issues. The Handbook: Offers a wide-range of methods for visual analysis: content analysis, historical analysis, structuralist analysis, iconography, psychoanalysis, social semiotic analysis, film analysis and ethnomethodology Shows how each method can be applied for the purposes of specific research projects Exemplifies each approach through detailed analyses of a variety of data, including, newspaper images, family photos, drawings, art works and cartoons Includes examples from the authors' own research and professional practice The Handbook of Visual Analysis, which demonstrates the importance of visual data within the social sciences offers an essential guide to those working in a range of disciplines including: media and communication studies, sociology, anthropology, education, psychoanalysis, and health studies.

A Biography

The Film Fetish

Barbara Kopple

Lost Illusions

A Philosophical Aesthetics of Cinema

Social Impacts of Sydney 2000

The Films of Michael Powell and the Archers

In this comprehensive guide, some of the world's leading scholars consider the issues, films, and filmmakers that have given Italian cinema its enduring appeal. Readers will explore the work of such directors as Federico Fellini, Michelangelo Antonioni, and Roberto Rossellini as well as a host of subjects including the Italian silent screen, the political influence of Fascism on the

movies, lesser known genres such as the giallo (horror film) and Spaghetti Western, and the role of women in the Italian film industry. Italian Cinema from the Silent Screen to the Digital Image explores recent developments in cinema studies such as digital performance, the role of media and the Internet, neuroscience in film criticism, and the increased role that immigrants are playing in the nation's cinema.

Martin Scorsese's current position in the international film community is unrivaled, and his name has become synonymous with the highest standards of filmmaking excellence. He is widely considered America's best living film director, and his *Taxi Driver* and *Raging Bull* appear frequently on worldwide surveys of the best films of all time. Here, in the first biographical account of this artist's life, Vincent LoBrutto traces Scorsese's Italian-American heritage, his strict Catholic upbringing, the continuing role of religion in his life and art, his obsessive love of cinema history, and the powerful impact that the streets of New York City had on his personal life and his professional career. Meanwhile, the filmmaker's humble, soft-spoken public persona tells only part of the story, and LoBrutto will delve into the other side of a complex and often tortured personality. Scorsese's intense passion, his private relationships, his stormy marriages, and his battles with drugs and depression are all chronicled here, and, in many cases, for the first time. In addition, the book includes an interview with the director, as well as filmographies cataloging his work as a director, producer, actor, and presenter. As his Best Director award at the 2007 Oscars clearly demonstrated, Scorsese has become something like Hollywood royalty in recent years, finally enjoying the insider status and favor that eluded him

for most of his career. But these recent developments aside, Scorsese is also notable as a distinctly American type of artist, one whose work-created in a medium largely controlled by commercialism and marketing-has always been unmistakably his own, and who thus remains a touchstone of artistic integrity in American cinema. In *Martin Scorsese: A Biography*, readers can examine not only the work of one of the form's genuine artists, but also the forces that have propelled the man behind it.

A collection of essays from New York Times columnist Reggie Nadelson, profiling and celebrating the (largely family-owned) institutions—restaurants, bookstores, museums—that make up the heart and soul of New York City.

The T&T Clark Handbook of Jesus and Film introduces postgraduate readers to the critical field of Jesus and/on film. The bulk of biblical films feature Jesus, as protagonist, in cameo, or as a looming background presence or pattern. The handbook assesses the field in light of the work of important biblical film critics including chapters from the leading voices in the field and showcasing the diversity of work done by scholars in the field. Movies discussed include *The Passion of the Christ*, *The King of Kings*, *Jesus of Nazareth*, *Monty Python's Life of Brian*, *Son of Man*, and *Mary Magdalene*. The chapters range across two broad areas: 1) Jesus films, understood broadly as filmed passion plays, other relocations of Jesus, historical Jesus treatments, and Jesus adjacent cinema (privileging invented characters or “minor” gospel characters); and 2) other cinematic Jesuses, including followers who imitate Jesus devotionally or aesthetically, (Christian) Christ figures, antichrists, yet other messiahs, and competing Jesuses

in a pluralist world. As one leaves the confines of Christian theology, the question of what a film or interpreter is doing with Jesus or Christ becomes something to be determined, not necessarily something traditional.

Acting in the Cinema

Film Study

Filmmakers Discuss Their Works with the Los Angeles Film Critics Association

Marvelous Manhattan

Martin Scorsese: A Biography

Italian Cinema from the Silent Screen to the Digital Image

Radical Filmmaker in Cold War America

The Cinema Makers investigates how cinema spectators in southeastern and central European cities became cinema makers through such practices as squatting in existing cinema spaces, organizing cinema "events," writing about film, and making films themselves. Drawing on a corpus of interviews with cinema activists in Germany, Austria, and the former Yugoslavia, Anna Schober compares the activities and artistic productions they staged in cities such as Vienna, Cologne, Munich, Berlin, Hamburg, Ljubljana,

Belgrade, Novi Sad, Subotica, Zagreb, and Sarajevo. The resulting study illuminates the differences and similarities in the development of political culture—and cinema's role in that development—in European countries with pluralist-democratic, one-party socialist, and post-socialist traditions.

Some of the films discussed in this book include: Five Easy Pieces Chinatown Carnal Knowledge Straw Dogs A Clockwork Orange Mean Streets The Conversation Nashville Shampoo Taxi Driver Apocalypse Now

From Critic's Choice evenings sponsored by the UCLA Film and Television Archive and the Los Angeles Film Critic's Association, directors, screenwriters and cast are interviewed here following screenings of some of their most important films. Those interviewed include Oliver Stone, Joe Dante, Richard Rush, Russ Meyer, Edy Williams, Robert Culp, William Friedkin, Roy Scheider and Slobodan Sijan.

By analysing the work of seven classic film stars including Cary Grant and Marlene Dietrich, the author explores the

techniques and theory of acting for the big screen.

Rating the Movies in an Age of New Media

Movie Talk from the Front Lines

A Conversation with Thirty-nine Filmmakers from Around the World

American Cinema in the Shadow of Watergate and Vietnam, 1970-1979

A Personal Account of Free Radio

Film Directors on Directing

Playing in the FM Band

This is a story that Jack Valenti has long tried to keep secret. Freedom and Entertainment is the first book to offer a behind-the-scenes account of the motion picture rating system and the Motion Picture Association of America under Valenti's leadership. The book is based on the private papers and oral history of Richard D. Heffner, who headed the Classification and Rating Administration for two decades, from 1974 to 1994, and who was once called 'the least-known most powerful person in Hollywood.' The story chronicles the often tense working relationship between Heffner and Valenti, and the sometimes bruising encounters Heffner had with such Hollywood

heavyweights as Clint Eastwood, Oliver Stone, Michael Douglas, George C. Scott, Lew Wasserman, Arthur Krim, Jerry Weintraub, and many others.

From *The Passion of the Christ* to *Life of Brian*, and from *The Ten Commandments* to *Last Temptation of Christ*, filmmakers have been adapting the stories of the Bible for over 120 years, from first time the Höritz Passion Play was filmed in the Czech Republic back in 1897. Ever since, these stories have inspired musicals, comedies, sci-fi, surrealist visions and the avant garde not to mention spawning their own genre, the biblical epic. Filmmakers across six continents and from all kinds of religious perspectives (or none at all), have adapted the greatest stories ever told, delighting some and infuriating others. *100 Bible Films* is the indispensable guide to this wide and varied output, providing an authoritative but accessible history of biblical adaptations through one hundred of the most interesting and significant biblical films. Richly illustrated with film stills, this book depicts how such films have undertaken a complex negotiation between art, commerce, entertainment and religion. Matthew Page traces the screen history of the biblical stories from the very earliest silent passion plays, via the golden ages of the biblical epic, through to more innovative and controversial later films as well as covering significant TV adaptations. He discusses

films made not only by some of our greatest filmmakers, artists such as Martin Scorsese, Jean Luc Godard, Alice Guy, Roberto Rossellini, Pier Paolo Pasolini, Lotte Reiniger, Carl Dreyer and Luis Buñuel, but also those looking to explore their faith or share it with lovers of cinema the world over.

Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

"[A] remarkably absorbing, supremely entertaining joint biography" (The New York Times) from bestselling author Scott Eyman about the remarkable friendship of Henry Fonda and James Stewart, two Hollywood legends who maintained a close relationship that endured all of life's twists and turns. Henry Fonda and James Stewart were two of the biggest stars in Hollywood for forty years, but they became friends when they were unknown. They roomed together as stage actors in New York, and when they began making films in Hollywood, they were roommates again. Between them they made such classic films as *The Grapes of Wrath*, *Mister Roberts*, *Twelve Angry Men*, and *On Golden Pond*; and *Mr. Smith Goes to Washington*, *The Philadelphia Story*, *It's a Wonderful Life*, *Vertigo*, and *Rear Window*. They got along famously,

with a shared interest in elaborate practical jokes and model airplanes, among other things. But their friendship also endured despite their differences: Fonda was a liberal Democrat, Stewart a conservative Republican. Fonda was a ladies' man who was married five times; Stewart remained married to the same woman for forty-five years. Both men volunteered during World War II and were decorated for their service. When Stewart returned home, still unmarried, he once again moved in with Fonda, his wife, and his two children, Jane and Peter, who knew him as Uncle Jimmy. For his "breezy, entertaining" (Publishers Weekly) Hank and Jim, biographer and film historian Scott Eyman spoke with Fonda's widow and children as well as three of Stewart's children, plus actors and directors who had worked with the men—in addition to doing extensive archival research to get the full details of their time together. This is not just another Hollywood story, but "a fascinating...richly documented biography" (Kirkus Reviews, starred review) of an extraordinary friendship that lasted through war, marriages, children, careers, and everything else.

Film Actors Discuss Their Craft

Journal of Film and Video

Film Production Theory

A Multimodal Study

Martin Scorsese

Moving Images: Making Movies, Understanding Media (Book Only)

Bibliographic Guide to Theatre Arts

Film Worlds unpacks the significance of the "worlds" that narrative films create, offering an innovative perspective on cinema as art. Drawing on aesthetics and the philosophy of art in both the continental and analytic traditions, as well as classical and contemporary film theory, it weaves together multiple strands of thought and analysis to provide new understandings of filmic representation, fictionality, expression, self-reflexivity, style, and the full range of cinema's affective and symbolic dimensions. Always more than "fictional worlds" and "storyworlds" on account of cinema's perceptual, cognitive, and affective nature, film worlds are theorized as immersive and transformative artistic realities. As such, they are capable of fostering novel ways of seeing, feeling, and understanding experience. Engaging with the writings of Jean Mitry, Pier Paolo Pasolini, Christian Metz, David Bordwell, Gilles Deleuze, and Hans-Georg Gadamer, among other thinkers, Film Worlds extends

Nelson Goodman's analytic account of symbolic and artistic "worldmaking" to cinema, expands on French philosopher Mikel Dufrenne's phenomenology of aesthetic experience in relation to films and their worlds, and addresses the hermeneutic dimensions of cinematic art. It emphasizes what both celluloid and digital filmmaking and viewing share with the creation and experience of all art, while at the same time recognizing what is unique to the moving image in aesthetic terms. The resulting framework reconciles central aspects of realist and formalist/neo-formalist positions in film theory while also moving beyond them and seeks to open new avenues of exploration in film studies and the philosophy of film. This book examines three metafunction meanings in subtitle translation with three research foci, i.e., the main types of cross-modal interrelation, the primary function of semiotic interplay, and the key linguistic components influencing the subtitles. It goes beyond traditional textual analysis in translation studies; approaches subtitle translation from a multimodality standpoint; and breaks

through the linguistic restraints on subtitling research by underscoring the role of semiotic interplay. In the field of multimodality, this book bridges subtitling and multimodality by investigating the interweaving relationships between different semiotic modes, and their corresponding impacts on subtitle translation.

The first book to examine the work of this radical, influential filmmaker. Dusan Makavejev is a filmmaker, teacher, and intellectual whose films intersect with major historical and political upheavals in Eastern Europe--World War II, the unification and breakup of Yugoslavia, and the fall of communism. Subversive and moving, his films remain touchstones for transcultural and political cinema. Matching the intensity of the films, Lorraine Mortimer takes a radically interdisciplinary approach in this first book-length critical analysis of Makavejev's work.

Though movies have remained our foremost cultural pastime for over 100 years, many of us still know very little about the tools used to create them. In this groundbreaking new

book, Vincent LoBrutto provides an enjoyable and accessible education in the art of cinema: using 50 landmark films spanning the history of the medium, LoBrutto illustrates such important concepts as editing, production design, cinematography, sound, screen acting, narrative structure, and various genres, nationalities, and film eras. Each concept is illustrated by the selection of a film that epitomizes its use, so that readers will learn about film authorship in *Citizen Kane*, multiplot narrative in *Nashville*, widescreen filmmaking in *Rebel without a Cause*, and screen violence in *The Wild Bunch*. Explaining the various tricks of the moviemaking trade, *Becoming Film Literate* offers a crash course in cinema, one designed to give even the novice reader a solid introduction to this complex and multifaceted medium. Though movies have remained our foremost cultural pastime for over 100 years, many of us still know very little about the tools used to create them. In this groundbreaking new book, Vincent LoBrutto provides an enjoyable and accessible education in the art of cinema:

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Cinema Today

T&T Clark Handbook of Jesus and Film

An Analysis of His Feature Films, with a Filmography of His Entire Directorial Career

Stories of the Restaurants, Bars, and Shops That Make This

City Special

Public Life and the Exhibition of Difference in South-Eastern and Central Europe Since the 1960s

Hank and Jim

Phantom Lady

Winner of the Mystery Writers of America's 2021 Edgar Allan Poe Award for Best Critical/Biographical In 1933, Joan Harrison was a twenty-six-year-old former salesgirl with a dream of escaping both her stodgy London suburb and the dreadful prospect of settling down with one of the local boys. A few short years later, she was Alfred Hitchcock's confidante and one of the Oscar-nominated screenwriters of his first American film, *Rebecca*. Harrison had quickly grown from being the worst secretary Hitchcock ever had to one of his closest collaborators, critically shaping his brand as the "Master of Suspense." Harrison went on to produce numerous Hollywood features before becoming a television pioneer as the producer of *Alfred Hitchcock Presents*. A respected powerhouse, she acquired a singular reputation for

running amazingly smooth productions— and defying anyone who posed an obstacle. She built most of her films and series from the ground up. She waged rough-and-tumble battles against executives and censors, and even helped to break the Hollywood blacklist. She teamed up with many of the most respected, well-known directors, writers, and actors of the twentieth century. And she did it all on her own terms. Author Christina Lane shows how this stylish, stunning woman became Hollywood's most powerful female writer-producer—one whom history has since overlooked.

Integrates contemporary film theory into the teaching of film production, presenting alternatives to the standard Hollywood model of filmmaking.

This study discusses definitions of fetishism as they apply to film theory, using psychological concepts from Freud and Lacan, and Western Marxist concepts. The author attempts to extend feminist film theory on the subject of fetishism by going beyond gender to spectatorial responses to specific presentations. Fetishism is linked to the affective power of

film and is located in its time-stopping effect. The book examines empathic identification and also considers racism and the erotic as commodified in film. Films discussed include "Casablanca," Sirk's "Magnificent Obsession, The Harder They Come," and "Fort Apache."

Michael Cimino, Ulu Grosbard, Ted Kotcheff, Adrian Lyne, John Milius, Alan Parker, Mark Rydell, Susan Seidelman, Joan Micklin Silver, James Toback, Francois Truffaut, and Wim Wenders discuss their approach to film

100 Bible Films

The Films of Dušan Makavejev

Film Worlds

Let Cinema Speak

Cumulative Indexes, 1982-1986

Becoming Film Literate: The Art and Craft of Motion Pictures

Films in Review

Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Offers articles and interviews with movie actors from the silents to the present that discuss the art of film acting, including the difference between stage and screen, and British, Soviet, and Western European as well as American techniques

Playing to the Camera
Public Library Catalog
Interviews
An Analytical Bibliography
Terror and Joy
Magill's Cinema Annual