

# FILM MAKERS FILM MAKING

The American Film Institute  
Seminars on Motion Pictures and Television

Edited by Joseph McBride

## VOLUME ONE

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Mengers

# Filmmakers On Filmmaking The American Film Institute Seminars On Motion Pictures And Television

**Shyon Baumann**



## **Filmmakers On Filmmaking The American Film Institute Seminars On Motion Pictures And Television:**

**Filmmakers on Filmmaking** American Film Institute,1983 Contains interviews with 24 filmmakers assembled from American Film Institute seminars conducted since 1967 Guided by the attitude that filmmaking is a collaborative process this compilation reflects a trend in recent years to go beyond the preoccupation with directors Includes actors cinematographers production designers composers editors agents producers and screenwriters from Lucille Ball to Richard Zanuck Each interview is preceded by a brief biographical sketch and a selected filmography Filmmakers on Filmmaking American Film Institute,1983 Contains interviews with 24 filmmakers assembled from American Film Institute seminars conducted since 1967 Guided by the attitude that filmmaking is a collaborative process this compilation reflects a trend in recent years to go beyond the preoccupation with directors Includes actors cinematographers production designers composers editors agents producers and screenwriters from Lucille Ball to Richard Zanuck Each interview is preceded by a brief biographical sketch and a selected filmography **The New Historical Dictionary of the American Film Industry** Anthony Slide,2014-02-25 The New Historical Dictionary of the American Film Industry is a completely revised and updated edition of Anthony Slide s The American Film Industry originally published in 1986 and recipient of the American Library Association s Outstanding Reference Book award for that year More than 200 new entries have been added and all original entries have been updated each entry is followed by a short bibliography As its predecessor the new dictionary is unique in that it is not a who s who of the industry but rather a what s what a dictionary of producing and releasing companies technical innovations industry terms studios genres color systems institutions and organizations etc More than 800 entries include everything from Academy of Motion Pictures Arts and Sciences to Zoom Lens from Astoria Studios to Zoetrope Outstanding Reference Source American Library Association *Encyclopedia of the Documentary Film 3-Volume Set* Ian Aitken,2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumi re brothers Workers Leaving the Lumi re Factory 1885 to Michael Moore s Fahrenheit 911 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation George Cukor's People Joseph McBride,2024-12-17 The director of classic films such as Sylvia Scarlett The Philadelphia Story Gaslight Adam s Rib A Star Is Born and My Fair Lady George Cukor is widely admired but often misunderstood Reductively stereotyped in his time as a woman s director a thinly veiled disparaging code for gay he brilliantly directed a wide range of iconic actors and actresses including Cary Grant Greta Garbo Spencer Tracy Joan Crawford Marilyn Monroe and Maggie Smith As Katharine Hepburn the star of ten Cukor films told the director All the people in your pictures are as goddamned good as they can possibly be

and that's your stamp In this groundbreaking lavishly illustrated critical study Joseph McBride provides insightful and revealing essayistic portraits of Cukor's actors in their most memorable roles The queer filmmaker gravitated to socially adventurous subversively rule breaking audacious dreamers who are often sexually transgressive and gender fluid in ways that seem strikingly modern today McBride shows that Cukor's seemingly self-effacing body of work is characterized by a discreet way of channeling his feelings through his actors He expertly cajoled actors usually gently but sometimes with bracing harshness to delve deeply into emotional areas they tended to keep safely hidden Cukor's wry wit his keen sense of psychological and social observation his charm and irony and his toughness and resilience kept him active for more than five decades in Hollywood George Cukor's People gives him the in-depth multifaceted examination his rich achievement deserves

*Filmmakers on Filmmaking* American Film Institute, 1983 Contains interviews with 24 filmmakers assembled from American Film Institute seminars conducted since 1967 Guided by the attitude that filmmaking is a collaborative process this compilation reflects a trend in recent years to go beyond the preoccupation with directors Includes actors cinematographers production designers composers editors agents producers and screenwriters from Lucille Ball to Richard Zanuck Each interview is preceded by a brief biographical sketch and a selected filmography Camera and Action Elaine M.

Bapis, 2014-01-10 This study examines the changes in the American film industry audiences and feature films between 1965 and 1975 With transformations in production codes adjustments in national narratives a rise in independent filmmaking and a new generation of directors and producers addressing controversial issues on the mainstream screen film was a major influence on the social changes that defined these years After a contextual history of film during this era several key films are discussed including *The Graduate* *Alice's Restaurant* *Easy Rider* *Midnight Cowboy* *M A S H* *McCabe and Mrs Miller* *Little Big Man* and *The Godfather* series The author describes how these films represented a generation constructed and deconstructed American culture and made important contributions during ten years of great change in America Instructors considering this book for use in a course may request an examination copy here **Movie Acting, the Film Reader** Pamela Robertson

Wojcik, 2004 Combining classic and recent essays and examining key issues such as Movie Acting the Film Reader explores one of the most central but often overlooked aspects of cinema film acting Directed by Steven Spielberg Warren

Buckland, 2006-05-02 Although the blockbuster is the most popular and commercially successful type of filmmaking it has yet to be studied seriously from a formalist standpoint This is in opposition to classical Hollywood cinema and International Art cinema whose form has been analyzed and deconstructed in great detail Directed By Steven Spielberg fills this gap by examining the distinctive form of the blockbuster The book focuses on Spielberg's blockbusters because he is the most consistent and successful director of this type of film he defines the standard by which other Hollywood blockbusters are judged and compared But how did Spielberg attain this position Film critics and scholars generally agree that Spielberg's blockbusters have a unique look and use visual storytelling techniques to their utmost effectiveness In this book Warren

Buckland examines Spielberg's distinct manipulation of film form and his singular use of stylistic and narrative techniques. The book demonstrates the aesthetic options available to Spielberg and particularly the choices he makes in structuring his blockbusters. Buckland emphasizes the director's activity in making a film, particularly such a powerful director as Spielberg, including visualizing the scene on paper via storyboards, staging and blocking the scene, selecting camera placement and movement, determining the progression or flow of the film from shot to shot, and deciding how to narrate the story to the spectator. Directed By Steven Spielberg combines film studies scholarship with the approach taken by many filmmaking manuals. The unique value of the book lies in its grounding of formal film analysis in filmmaking.

**The Documentary Film Book** Brian Winston, 2019-07-25 Powerfully posing questions of ethics, ideology, authorship, and form, documentary film has never been more popular than it is today. Edited by one of the leading British authorities in the field, *The Documentary Film Book* is an essential guide to current thinking on documentary film. In a series of fascinating essays, key international experts discuss the theory of documentary, outline current understandings of its history from pre-Flaherty to the post-Griersonian world of digital iDocs, survey documentary production from Africa to Europe and from the Americas to Asia, consider documentaries by marginalised minority communities, and assess its contribution to other disciplines and arts. Brought together here in one volume, these scholars offer compelling evidence as to why, over the last few decades, documentary has come to the centre of screen studies.

Hollywood Highbrow Shyon Baumann, 2018-06-05 Today's moviegoers and critics generally consider some Hollywood products, even some blockbusters, to be legitimate works of art. But during the first half century of motion pictures, very few Americans would have thought to call an American movie art. Up through the 1950s, American movies were regarded as a form of popular, even lower class, entertainment. By the 1960s and 1970s, however, viewers were regularly judging Hollywood films by artistic criteria previously applied only to high art forms. In *Hollywood Highbrow*, Shyon Baumann, for the first time, tells how social and cultural forces radically changed the public's perceptions of American movies, just as those forces were radically changing the movies themselves. The development in the United States of an appreciation of film as an art, Baumann shows, is the product of large changes in Hollywood and American society as a whole. With the postwar rise of television, American movie audiences shrank dramatically, and Hollywood responded by appealing to richer and more educated viewers. Around the same time, European ideas about the director as artist, an easing of censorship, and the development of art house cinemas, film festivals, and the academic field of film studies encouraged the idea that some American movies, and not just European ones, deserved to be considered art.

*To Create the American Film Institute as an Independent Agency* United States. Congress. House. Committee on Education and Labor, 1974

Screen Acting Peter Kramer, Alan Lovell, 2014-04-08 While not everyone would agree with Alfred Hitchcock's notorious remark that actors are cattle, there is little understanding of the work film actors do. Yet audience enthusiasm for, or dislike of, actors and their style of performance is a crucial part of the film-going experience. *Screen Acting* discusses the development of film

acting from the stylisation of the silent era through the naturalism of Lee Strasberg's Method to Mike Leigh's use of improvisation. The contributors to this innovative volume explore the philosophies which have influenced acting in the movies and analyse the styles and techniques of individual filmmakers and performers including Bette Davis, James Mason, Susan Sarandon and Morgan Freeman. There are also interviews with working actors. Ian Richardson discusses the relationship between theatre, film and television acting. Claire Rushbrook and Ron Cook discuss their work with Mike Leigh and Helen Shaver discusses her work with the critic Susan Knobloch.

**American Film Institute, 1974, Hearing Before the Special Subcommittee on Arts and Humanities Of..., 93-2, Dec. 11, 1974** United States. Congress. Senate. Committee on Labor and Public Welfare, 1975 *To Create the American Film Institute as an Independent Agency* United States. Congress. House. Committee on Education and Labor. Select Subcommittee on Education, 1974 [American Film Institute, 1974](#) United States. Congress. Senate. Committee on Labor and Public Welfare. Special Subcommittee on Arts and Humanities, 1975

**Congressional Record** United States. Congress, 1976 The Congressional Record is the official record of the proceedings and debates of the United States Congress. It is published daily when Congress is in session. The Congressional Record began publication in 1873. Debates for sessions prior to 1873 are recorded in *The Debates and Proceedings in the Congress of the United States 1789-1824*, the *Register of Debates in Congress 1824-1837* and the *Congressional Globe 1833-1873*.

**Legislative History**, 1976 *Film Study* Frank Manchel, 1990-10 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.

**Foundations in Music Bibliography** Richard D Green, 2012-12-06 As more and more music literature is published each year, librarians, scholars and bibliographers are turning to music bibliography to retain control over the flood of information. Based on the Conference of Music Bibliography, this timely book provides vital information on the most important aspects of the scholarly practice of music bibliography. *Foundations in Music Bibliography* provides librarians with great insight into bibliographic issues they face every day, including bibliographic control of primary and secondary sources, the emergence of enumerative and analytical bibliography, bibliographic instruction and bibliographic lacunae. *Foundations in Music Bibliography* features the perspectives of prominent scholars and music librarians on contemporary issues in music bibliography often encountered by music librarians. It offers practical insights and includes chapters on teaching students how to use microcomputer programs to search music bibliographies, organizing a graduate course in music bibliography and researching film music bibliography. The book also provides a supplement to Steven D. Westcott's *A Comprehensive Bibliography of Music for Film and Television*. This insightful volume demonstrates the many ways that bibliography relates music publications to each other and endows greater meaning to individual scholarly observations. Some of the fascinating

topics covered by Foundations in Music Bibliography include the history of thematic catalogs indexing Gregorian chant manuscripts general principles of bibliographic instruction analyses of Debussy discographies musical ephemera and their importance in various types of musicological research bibliographical lacunae i e lack of access to visual sources failure to control primary sources and lack of communication with the rest of the performing arts Foundations in Music Bibliography shows librarians how bibliography can be used to help music students and researchers find the information they need among the innumerable available sources It is an indispensable asset to the shelves of all music reference libraries that wish to provide their patrons with the latest bibliographic tools

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