

# **Movie Master**

**Bethany Rooney, Mary Lou Belli**

**Victor Fleming** Michael Sragow, 2013-12-10 Best remembered for the iconic classics *Gone with the Wind* (1939) and *The Wizard of Oz* (1939) to the silver screen, Victor Fleming also counted successful films such as *Red Dust* (1932), *Captains Courageous* (1937), *Test Pilot* (1939), *Dr. Jekyll and Mr. Hyde* (1941), and the groundbreaking *Joan of Arc* (1948) among his more than forty directing credits. One of the most sought-after directors in Hollywood's golden age, Fleming (1889-1949) was renowned for his ability to make films across a wide range of genres. In *Victor Fleming: An American Movie Master*, author Michael Sragow paints a comprehensive portrait of the talented and charismatic man who helped create enduring screen personas for stars such as Clark Gable, Spencer Tracy, and Gary Cooper.

**Masters of the American Cinema** Louis D. Giannetti, 1981

*Kazan on Film* Elia Kazan, Jeff Young, 1999-06-22 In this collection of interviews, renowned Academy Award-winning director Elia Kazan (*On the Waterfront*, *East of Eden*, *Gentleman's Agreement*, *Splendor in the Grass*, *Baby Doll*, *The Last Tycoon*, *A Face in the Crowd*, and others) reveals with brutal honesty the joys and complications of production and his unique insights on acting, directing, and producing. 60 black & white movie stills and posters, Index, Filmography.

*D.W. Griffith: Master of Cinema* Ira H. Gallen, 2015-12-15 Exhaustively researched and accessibly written, *D.W. Griffith: Master of Cinema* is a remarkably comprehensive biography of the legendary director and his days creating his craft at the American Biograph Company between 1908 through 1913. Meticulously detailed, utilizing a wealth of archival documents and photographs, the book effectively details Griffith's place as a film pioneer. Even a casual film fan can see the lines being drawn from the techniques Griffith developed to modern cinematic experience. Ira Gallen's

exploration of Griffith's family and his early life sets the stage for his career, and give great context for who he would become. His intricate details about early stage and film paint such a vivid and evocative picture of the time that you will be truly drawn into another world while reading it.

*Masters of the Soviet Cinema* Herbert Marshall, 2013-12-04 Eisenstein, Pudovkin, Dovzhenko, Vertov: these Soviet film directors are acknowledged to be among the greatest in the history of cinematography. To Eisenstein we owe such films as Battleship Potemkin and October; to Pudovkin Mother and The End of St Petersburg; to Dovzhenko Earth and Zvenigora; and to Vertov The Man With a Movie Camera and The Three Songs of Lenin. Herbert Marshall knew each of them personally, both as artists and as friends, and shared their cinema world when he was a student at the GIK (The Moscow State Institute of Cinematography) in the heady years following the Revolution into the period of the first Five Year Plan. His material is culled from personal recollections, diaries, notes, unpublished and published biographies, letters, press cuttings, articles and books in various languages, but mainly from Soviet sources and the Soviet cinema world. Taking the subjects one by one, this indispensable book discusses their major films including an account of their creation and reception in the USSR and abroad. It shows the tragedy of these four Soviet artists who were lucky enough not to be arrested or deprived of their limited freedom, yet who nevertheless ended up with 'crippled creative biographies'. The author then examines the changed viewpoint in the climate of 1983 when the book was originally published.

**John Grierson, Film Master ,1978**

Directors Tell the Story Bethany Rooney, Mary Lou Belli, 2013-01-17 Move over, movies: the freshest storytelling today is on television, where the multi-episodic format is used for rich character development and innovative story arcs. Directors Tell the Story offers rare insight and advice

straight from two A-list television directors whose credits include Monk, Grey's Anatomy, Desperate Housewives, Weeds, and more. They direct dramas and comedies using the same process that Steven Spielberg (or any other movie director uses)-just with less money and time. Learn what it takes to become a director: master the technical aspects, appreciate aesthetic qualities, and practice leadership, all while exuding that X factor that distinguishes the excellent director from the merely good one. Covering everything from prep, the shoot, and post, the authors emphasize how aspiring directors can develop a creative vision-because without it, they are just technicians. Hands-on and practical, this book lets you not only read about the secrets of directors, it also includes exercises using original scripted material. The companion web site includes scenes from the authors' own TV shows, along with the scripts, shot lists, and other materials that made the scenes possible. Key Features \* Highly experienced Hollywood directors share inside information about what it really takes to be a director, giving the advice that readers covet. \* Covers everything a director needs to know: the creative vision, how to translate script into a visual story, establishing the look and feel, selecting and leading a crew, coaching actors, keeping a complex operation on time and on budget, overseeing the edit, and troubleshooting through the whole shoot. \* Insider Info sections feature interviews, advice, and tips from film and TV luminaries whose productions include Private Practice, Monk, Brothers & Sisters, Desperate Housewives, The Informant, American Beauty, and more! \* Hands-on exercises help you understand and master the craft of directing.

**Outlaw Masters of Japanese Film** Chris D.,2005-05-27 Outlaw Masters of Japanese Film offers an extraordinary close-up of the hitherto overlooked golden age of Japanese cult, action and exploitation cinema from the early 1950s through to the late 1970s, and up to the present day. Having unique access to the top maverick filmmakers and Japanese genre film icons, Chris D. brings

together interviews with, and original writings on, the lives and films of such transgressive directors as Kinji Fukasaku (Battles Without Honour and Humanity), Seijun Suzuki (Branded to Kill) and Koji Wakamatsu (Ecstasy of the Angels) as well as performers like Shinichi 'Sonny' Chiba (The Streetfighter, Kill Bill Vol. 1) and glamorous actress Meiko Kaji (Lady Snowblood). Bringing the story up-to-date with an overview of such Japanese 'enfants terrible' as Takashi Miike (Audition) and Kiyoshi Kurosawa (Cure), this book also provides a compendium of facts and extras including filmographies, related bibliographies on genre fiction including Manga, and a section on female yakuza. Illustrated with fantastic stills and posters from some of Japan's finest cult and action films, this is a veritable bible for fans and newcomers alike.

**The Films of Kiyoshi Kurosawa** Jerry White, 2007 Here is the first book in English about Japan's modern master of fear and horror. The book traces Kiyoshi Kurosawa's humble beginning in the pink film industry through his evolution into yakuza movie director and the celebrated filmmaker of gripping works like Cure and Pulse. Included are essays on twenty-five films, a filmography, and a sit-down interview. An excellent guide to one of Japan's freshest cinematic masters. Jerry White is a regular contributor to Asian Cult Cinema and the writer of several award-winning short films. He lives in Watchung, New Jersey.

**Techniques of the Film Masters** Adrian Robbe, 2008 If student filmmakers want to learn how to direct great films, then they should study great film directors. Studying a director close-up will encourage and motivate students of film and provide a role model for them to follow as they continue to mature their own creative artistic elements in filmmaking. In learning about a film director, it is important to analyze their personality, vision of cinema, directing style, creative artistic elements in film, as well as any other aspect of motion picture production that communicates

their talents. With the goal of serving as a source of encouragement and valuable reference for beginning as well as seasoned film directors, *Techniques of the Film Masters* was written with that aim in mind.

**Master Shots** Christopher Kenworthy, 2012 Enhanced by stills from famous motion pictures and computer-generated images, explains framing, composition, and camera movement for achieving a high-budget look for such actions as building tension, anticipating motion, and developing a character's fear.

**Faith and Spirituality in Masters of World Cinema** Kenneth R. Morefield, 2011-07-13 *Faith and Spirituality in Masters of World Cinema*, Volume II continues the work presented in the first volume of this title, published by Cambridge Scholars Publishing in 2008. It provides informed yet accessible articles that will give readers an introduction to masters of world cinema whose works explore the themes of human spirituality and religious faith. Volume II contains essays dealing with canonical directors notably absent from the first entry of the series (such as Godard and Kurosawa) while also including examinations of contemporary auteurs who are still actively working (for example, Andersson, and von Trier). While retaining a truly international emphasis—it includes essays about directors from the United States, Canada, Iran, Sweden, India, Denmark, Italy, Mexico, Australia, and Japan—Volume II also acts as an important contribution to canon formation, illustrating the complexity and variety in the films of those who are truly the masters of world cinema. Built solidly around close, formal readings of selective films, the essays in Volume II also demonstrate familiarity with film history and bring insight from such varied disciplines as New Testament Studies, Clinical Psychology, Art History, and Medieval History. It also seeks to broaden the understanding of ‘faith’ and ‘spirituality,’ examining how the meaning of such terms changes as

the cultures that produce the art that defines them continues to evolve.

*Moviemakers' Master Class* Laurent Tirard, 2002-10-10 Publisher Description

**Steven Spielberg** Bertram T. Knight, 1999 Traces the life and successful career of the man who has directed and produced both popular and award-winning films.

Master Space Barbara Bowman, 1992-05-12 This is a unique study of the use of cinematic space by four important directors in American cinema from the 1930s to the 1960s: Frank Capra, Ernst Lubitsch, Josef von Sternberg, and William Wyler. Barbara Bowman examines each of their distinctive styles and diverse backgrounds and shows how these unique visual styles complement each other--representing the best in classic American cinema, from *Ninotchka* and *Shanghai Express* to *Best Years of Our Lives* to *It's a Wonderful Life*. These great directors viewed space not as simple emptiness, nor as something to be manipulated pragmatically, but as a frame or palette in which to work. Their arrangements of cinematic space become not just visually recurrent techniques, but aesthetic touchstones that alert spectators to the narrative shape of the film and invite the spectator to have a more self-conscious relation to the film. Bowman explains how Capra's challenge was to take what is spatially familiar, like James Stewart's or Gary Cooper's neighborhood or small town, and defamiliarize it enough so that we see it for the first time. Lubitsch's creation of film space relies on the indirection so apparent in his scripts by Samuel Raphaelson; he depends on what the spectator cannot yet see or only anticipates, relying upon our imaginations, especially our potential lasciviousness. Sternberg's veiled shots of Marlene Dietrich and others convey a very basic skepticism about human capacity for both sight and insight, and Wyler emotionalizes his films' space by having characters like Bette Davis confront each other in triangular groups or by double framing his figures with architectural second frames. Each director approached film space with his

own singular style, but all four techniques shared a common purpose to explain characters or to teach the spectator to see more intensely.

**Faith and Spirituality in Masters of World Cinema, Volume III** Kenneth R.

Morefield, Nicholas S. Olson, 2015-02-05 Faith and Spirituality in Masters of World Cinema, Volume III continues the work presented in the first two volumes of this title, published by Cambridge Scholars Publishing in 2008 and 2011. It provides informed yet accessible articles that will provide readers with an introduction to masters of world cinema whose works explore the themes of human spirituality and religious faith. Volume III contains essays dealing with canonical directors notably absent from the first two entries of the series, such as De Sica and Hitchcock, while also including examinations of contemporary auteurs who are still actively working, like Asghar Farhadi and Apichatpong Weerasethakul. While retaining an international emphasis similar to the first two volumes, it also includes a focused look at a few American auteurs not yet considered in the series. Volume III also acts as an important contribution to canon formation, illustrating the complexity and variety in the films of those who are truly the masters of world cinema. Built solidly around close, formal readings of selective films, the essays in Volume III also demonstrate familiarity with film history and bring insight from varied disciplines. Framed by the question "What makes movies material?", Volume III continues the series' endeavour to have faith and spirituality provide a context for considering what makes cinema significant.

**Masters of Cinema: Martin Scorsese** Thomas Sotinel, 2010-11-10 Martin Scorsese (USA, born 1942) is among the most prolific of American directors, having made more than 25 features in a 40-year career that has seen him garner all the highest honours the film world can bestow. He is admired and respected throughout the world for the tireless work of his Film Foundation in



preserving America's film heritage.

**Making Movies** Sidney Lumet, 2010-09-01 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.

*The Pagemaster Read-along Storybook* Bedrock Press, 1994 The Pagemaster sends a young boy on adventures through different books to teach him to face his own fears.

**Acting in Film** Michael Caine, 2006-06-30 Witty, articulate and always entertaining, Michael Caine takes the nuts and bolts of film acting to pieces and gives away more trade secrets in the process than you thought existed.

Whispering the Techniques of Language: An Emotional Journey through **Movie Master**

In a digitally-driven world where screens reign supreme and quick conversation drowns out the

subtleties of language, the profound secrets and psychological subtleties concealed within words usually go unheard. Yet, nestled within the pages of **Movie Master** a interesting literary treasure pulsing with natural emotions, lies an exceptional quest waiting to be undertaken. Penned by a talented wordsmith, this charming opus invites viewers on an introspective trip, delicately unraveling the veiled truths and profound influence resonating within the very material of every word. Within the emotional depths of the moving evaluation, we shall embark upon a honest exploration of the book is core themes, dissect their interesting writing style, and yield to the effective resonance it evokes serious within the recesses of readers hearts.

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