

Myfilms

Norman Gerard

My Life and My Films Jean Renoir,1974 Contains primary source material.

Fizzle Norman Gerard,2009-12-21 Fizzle is a compilation, a journal if you will, of events and snippets from my experience in the film industry for over forty years. There was no place to log the bumpy ride that led to the demise of the American Independent film movement, an industry that once sizzled. You might say this book is about the Fizzle of the Sizzle. It is wishful thinking on my behalf to believe this book will explain how the sharks got away with fleecing filmmakers, and why they will continue to do so. Indie filmmakers, unlike the dinosaurs, will reinvent themselves. The hope is that this journal might save a few schmucks who are as naive as I was when I made my first two films. The nightmare is that it might attract a new generation of scumbags who can learn how to screw filmmakers. Both scenarios will undoubtedly play out. To paraphrase Shaw in my sole disclaimer: I often quote myself, in order to spice things up a bit. Norman Gerard's tome is full of sound and fury. He's got an impassioned viewpoint about why it all went wrong. The time has come for someone to offer a bruising critique, to speak truths about the indie world that the media has largely either chosen to ignore, or missed while they fell in love with the colorful young characters and the so-called spirit of American indie cinema. Gerard would argue that spirit is more like a disease, that the so-called honesty of the American indie film movement masked essential business deceptions that would inevitably lead to the current disastrous landscape... Prepare for a rollicking ride through good times and bad, high art and low-lives, auteurs and con artists. Gerard has them all in the pages of this book. If there were any money left for indie film productions, it might make a great film and it clearly won't be a studio-backed picture. It's got corrosive honesty, hard-hitting political implications, sleazy characters no major star would want to play, all topped off by a downbeat ending. There's one word for the spirit of this tome: It's truly INDEPENDENT. -- Steven Gaydos Variety, Executive Editor

My Sister, Guard Your Veil; My Brother, Guard Your Eyes Lila Azam Zanganeh,2006-04-01 In the first anthology of its kind, Lila Azam Zanganeh argues that although Iran looms large in the American imagination, it is grossly misunderstood—seen either as the third pillar of Bush's infamous axis of evil or as a nation teeming with youths clamoring for revolution. This collection showcases the real scope and complexity of Iran through the work of a stellar group of contributors—including Azar Nafisi and with original art by Marjane Satrapi. Their collective goal is to counter the many existing cultural and political clichés about Iran. Some of the pieces concern feminism, sexuality, or eroticism under the Islamic Republic; others are unorthodox political testimonies or about race and religion. Almost all these contributors have broken artistic and cultural taboos in their work. Journalist Reza Aslan, author of *No God But God*, explains why Iran is not a theocracy but, rather, a mullahcracy. Mehrangiz Kar, a lawyer and human rights activist who was jailed in Iran and is currently a fellow at Harvard's Kennedy School of Government, argues that the Iranian Revolution actually engendered the birth of feminism in Iran. Journalist Azadeh Moaveni reveals the underground parties and sex culture in Tehran, while Gelareh Asayesh, author of *Saffron Sky*, writes poignantly on why Iranians are not considered white in America, even though they think they are. Poet and writer Naghmeh Zarbafian expounds on the surreal experience of reading censored books in Iran, while Roya Hakakian, author of *Journey from the Land of No: A Girlhood Caught in Revolutionary Iran*, recalls the happy days of Iranian Jews. With a sharp, incisive introduction by Lila Azam Zanganeh, this diverse collection will alter what you thought you knew about Iran. *My Sister, Guard Your Veil; My Brother, Guard Your Eyes* aims to corrode fixed ideas and turns cultural and political clichés on their heads . . . Iranians themselves live in a complex and schizophrenic reality, at a surreal crossroads between political Islam and satellite television, massive national oil revenues, and searing social inequalities.--From the Introduction by Lila Azam Zanganeh Contributors include: Azar Nafisi, author of the best-selling *Reading Lolita in Tehran*, Marjane Satrapi, author of *Persepolis*, Shirin Neshat, internationally acclaimed visual artist, Abbas Kiarostami, award-winning filmmaker of *Taste of Cherry*, Shohreh Aghdashloo, Oscar nominee for *House of Sand and Fog*, Azadeh Moaveni, author of *Lipstick Jihad*

Reel Resistance Melissa Thackway,Jean-Marie Teno,2020 Weaving together critical analysis and a filmic conversation, this book journeys through the multiple layers of Cameroonian filmmaker Jean-

Marie Teno's thematically and aesthetically challenging body of work, framed here as a form of decolonial cinematic resistance.

Pedro Almodóvar Pedro Almodóvar, 2004 A collection of interviews that documents the 22-year long cinematic career of the most internationally celebrated Spanish art-film director since Luís Buñuel

Eric Rohmer Fiona Handyside, 2013-01-17 The 1969 film *Ma Nuit chez Maud* catapulted its shy academic film director Eric Rohmer (1920–2010) into the limelight, selling over a million tickets in France and earning a nomination for an Academy Award. *Ma Nuit chez Maud* remains his most famous film, the highlight of an impressive range of films examining the sexual, romantic, and artistic mores of contemporary France, the temptations of desire, the small joys of everyday life, and sometimes, the vicissitudes of history and politics. Yet Rohmer was almost fifty years old when *Maud* was released and had already had a career as the editor of *Cahiers du Cinéma*, a position he lost in a political takeover in 1963. The interviews in this book offer a range of insights into the theoretical, critical, and practical circumstances of Rohmer's remarkably coherent body of films, but also allow Rohmer to act as his own critic, providing us with an array of readings concerning his interest in setting, season, color, and narrative. Alongside the application of a theoretical rigor to his own films, Rohmer's interviews also discuss directors as varied as Godard, Carné, Renoir, and Hitchcock, and the relations of film to painting, architecture, and music. This book reproduces little-known interviews, such as a debate Rohmer undertakes with *Women and Film* concerning feminism, alongside detailed discussions from *Cahiers* and *Positif*, many produced in English here for the first time.

Tough Guys Do Dance David Winters, 2018-06-12 David Winters has produced and directed over 80 feature films and over 200 television shows and TV movies, and is recognized as nothing short of an icon in the entertainment industry. In *Tough Guys Do Dance*, David shares many fascinating and, at times, jaw-dropping behind-the-scenes stories regarding his associations with some of the biggest names in show business—names like Frank Sinatra, Elvis Presley, Barbra Streisand, and Michael Jackson, to name a few. It is filled with personal stories of David's life that at times may seem hard to imagine and is told with David's personal voice and real-life humility in a way that only he could tell. David's work in the legendary Broadway show and film *West Side Story* inspired millions of boys and men alike to embrace the art of dance and truly showed them that "tough guys do dance"! Whether you are a student of dancing or an aspiring actor or producer, this book will prove to be one of the most entertaining reads you will ever experience.

Independently Animated Bill Plympton, David B. Levy, 2011 Presents the life of the independent cartoonist and animator, including his childhood influences, experiences as an Oscar nominee, and reaction to an offer to work for Disney.--

Where Histories Reside Priya Jaikumar, 2019-10-31 In *Where Histories Reside* Priya Jaikumar examines eight decades of films shot on location in India to show how attending to filmed space reveals alternative timelines and histories of cinema. In this bold "spatial" film historiography, Jaikumar outlines factors that shape India's filmed space, from state bureaucracies and commercial infrastructures to aesthetic styles and neoliberal policies. Whether discussing how educational shorts from Britain and India transform natural landscapes into instructional lessons or how Jean Renoir's *The River* (1951) presents a universal human condition through the particularities of place, Jaikumar demonstrates that the history of filming a location has always been a history of competing assumptions, experiences, practices, and representational regimes. In so doing, she reveals that addressing the persistent question of "what is cinema?" must account for an aesthetics and politics of space.

Make Toons that Sell Bill Plympton, 2012 *Cartoons and Comics*.

India Retold Rajesh James, Sathyaraj Venkatesan, 2021-07-01 *India Retold: Dialogues with Independent Documentary Filmmakers in India* is an attempt to situate and historicize the engagement of independent documentary filmmakers with the postcolonial India and its discourses with a focus on their independent documentary practices. Structured as an interview collection, the book examines how these documentary filmmakers, though not a homogeneous category, practice

their independence through their ideology, their filmmaking praxis, their engagement with the everyday and their formal experiments. As a sparsely studied filmmakers, the book through meticulously tracing a wide ranging historical transitions (often marked by communal conflicts and the forces of globalization) not only details the ways in which independent filmmakers in India address the questions of postcolonial nation and its modernist projects but also explores their idiosyncratic views of these filmmakers which are characterized by a definitive departure from the logic of commercial films or state-sponsored documentary films. More important in many ways, these documentary filmmakers expose incongruences in national institutions and programs, embrace the voice of the underrepresented, and thus, imagine an alternative vision of the nation. During the last three years of the execution of the project, thirty Indian documentary filmmakers are interviewed in this book. Given the dearth of quality interviews and little theoretical engagement with documentary as a genre, this book would not only fill in the gap in scholarship but also would serve as an authentic guide for interested readers and for documentary filmmakers alike.

Contesting British Chinese Culture Ashley Thorpe, Diana Yeh, 2018-09-18 This is the first text to address British Chinese culture. It explores British Chinese cultural politics in terms of national and international debates on the Chinese diaspora, race, multicultural, identity and belonging, and transnational 'Chineseness'. Collectively, the essays look at how notions of 'British Chinese culture' have been constructed and challenged in the visual arts, theatre and performance, and film, since the mid-1980s. They contest British Chinese invisibility, showing how practice is not only heterogeneous, but is forged through shifting historical and political contexts; continued racialization, the currency of Orientalist stereotypes and the possibility of their subversion; the policies of institutions and their funding strategies; and dynamic relationships with transnationalisms. The book brings a fresh perspective that makes both an empirical and theoretical contribution to the study of race and cultural production, whilst critically interrogating the very notion of British Chineseness.

North of Everything William Beard, Jerry White, 2002-06 This is the first book to comprehensively examine the development of English-Canadian cinema since 1980; previous books in English have dealt either with specific films or filmmakers, with policy, or with specific genres (avant-garde film, documentary, films by women, etc.). It deals with regional and institutional questions, with the new authors that are defining contemporary cinema in English Canada, with avant-garde work and work by Aboriginal people. Bringing together a wide variety of contributors, the book deals with an enormous amount of cinema that has helped transform North American culture of the last two decades.

Framer Framed Thi Minh-Ha Trinh, 1992 First Published in 1992. Routledge is an imprint of Taylor & Francis, an informa company.

Jafar Panahi Drew Todd, 2019-05-20 Iranian filmmaker Jafar Panahi (b. 1960) is as famous for his remarkable films as for his courageous defiance of Iran's state censorship. Panahi achieved international recognition with his feature film debut, *The White Balloon*, the first Iranian film to receive an award at the Cannes Film Festival. His subsequent films—*The Mirror*, *The Circle*, and *Offside*—continue to receive acclaim throughout the world, yet they remain largely unseen in his own country due to years of conflict with the Iranian government. In spite of multiple arrests, a brief imprisonment, and a ban on making movies and giving interviews, Panahi speaks openly and passionately in this unique, invaluable collection of twenty-five interviews, open letters, and his own court statement, in which he makes a compelling case for artistic freedom and humanism. Many of these documents have been translated from Persian and appear in English for the first time, including an interview done exclusively for this volume. In sparkling, lively interviews, Panahi reveals his influences, politics, and filmmaking practices. He explains the challenges he faces while working within (and often around) Iran's heavily restricted film industry, providing the reader a unique vantage point from which to consider Iranian cinema and society.

The Media, Animal Conservation and Environmental Education John Blewitt, 2013-10-31 Natural History filmmaking has a long history but the generic boundaries between it and environmental and conservation filmmaking are blurred. Nature, environment and animal imagery has been a mainstay of television, campaigning organisations and conservation bodies from

Greenpeace to the Sierra Club, with vibrant images being used effectively on posters, leaflets and postcards, and in coffee table books, media releases, short films and viral emails to educate and inform the general public. However, critics suggest that wildlife film and photography frequently convey a false image of the state of the world's flora and fauna. The environmental educator David Orr once remarked that all education is environmental education, and it is possible to see all image-based communication in the same way. The Media, Animal Conservation and Environmental Education has contributions from filmmakers, photographers, researchers and academics from across the globe. It explores the various ways in which film, television and video are, and can be, used by conservationists and educators to encourage both a greater awareness of environmental and conservation issues, and practical action designed to help endangered species. This book is based on a special issue of the journal *Environmental Education Research*.

Wong Kar-wai Silver Wai-ming Lee, Micky Lee, 2017-08-07 Fans and critics alike perceive Wong Kar-wai (b. 1958) as an enigma. His dark glasses, his nonlinear narrations, and his high expectations for actors all contribute to an assumption that he only makes art for a few high-brow critics. However, Wong's interviews show this Hong Kong auteur is candid about the art of filmmaking, even surprising his interlocutors by suggesting his films are commercial and made for a popular audience. Wong's achievements nevertheless feel like art-house cinema. His third film, *Chungking Express*, introduced him to a global audience captivated by the quick and quirky editing style. His Cannes award-winning films *Happy Together* and *In the Mood for Love* confirmed an audience beyond the greater Chinese market. His latest film, *The Grandmaster*, depicts the life of a kung fu master by breaking away from the martial arts genre. In each of these films, Wong Kar-wai's signature style--experimental, emotive, character-driven, and timeless--remains apparent throughout. This volume includes interviews that appear in English for the first time, including some that appeared in Hong Kong magazines now out of print. The interviews cover every feature film from Wong's debut *As Tears Go By* to his 2013 *The Grandmaster*.

Healthcare Writing Michael A. Arntfield, James W. Johnston, 2016-08-15 Notable for its use of real document examples drawn from actual healthcare settings, in addition to its central section's extended focus on narrative medicine and new media writing, *Healthcare Writing: A Practical Guide to Professional Success* provides a wide-ranging, much-needed contemporary perspective on the modes and contexts of writing most pertinent to today's healthcare professionals. Aimed at students enrolled in university- or college-level healthcare programs, healthcare communication specialists, as well as at current clinical practitioners seeking a portable reference and guide, this book combines a detailed discussion of approaches to key healthcare document types—both professional and academic—with a thorough but accessible overview of essential points of grammar, punctuation, and style.

African Cinema: Manifesto and Practice for Cultural Decolonization Michael T. Martin, Gaston Jean-Marie Kaboré, 2023-08-08 Challenging established views and assumptions about traditions and practices of filmmaking in the African diaspora, this three-volume set offers readers a researched critique on black film. Volume Two of this landmark series on African cinema is devoted to the decolonizing mediation of the Pan African Film & Television Festival of Ouagadougou (FESPACO), the most important, inclusive, and consequential cinematic convocation of its kind in the world. Since its creation in 1969, FESPACO's mission is, in principle, remarkably unchanged: to unapologetically recover, chronicle, affirm, and reconstitute the representation of the African continent and its global diasporas of people, thereby enunciating in the cinematic, all manner of Pan-African identity, experience, and the futurity of the Black World. This volume features historically significant and commissioned essays, commentaries, conversations, dossiers, and programmatic statements and manifestos that mark and elaborate the key moments in the evolution of FESPACO over the span of the past five decades.

How I Made 52 Films in 3 Years Blake Ridder, 2023-04-15 Dive into the captivating world of indie filmmaking with Blake Ridder's *How I Made 52 Films in 3 Years* - a candid, humorous, and insightful look at the highs and lows of a relentless creative journey. Discover how Blake transformed wild ideas into 50 short films and 2 feature films, all within the span of three years. In this riveting book, Blake

shares his personal experiences, offering a behind-the-scenes tour of his unique filmmaking odyssey. This isn't your typical guide to filmmaking techniques; instead, you'll find a collection of stories and insights gleaned from bringing each of the 52 films to life. From the importance of collaboration to overcoming obstacles, learn how Blake honed his craft and shaped his career in the unpredictable world of indie filmmaking. As you follow along with Blake's engaging narrative, you'll discover: The power of perseverance and how to overcome setbacks The importance of building a team and collaborating with talented individuals Strategies for financing your films and navigating the world of crowdfunding Tips on casting, storytelling, and directing to bring your vision to life The role of mental health and work-life balance in sustaining a creative career How I Made 52 Films in 3 Years is the perfect read for aspiring filmmakers, creative individuals, and film enthusiasts seeking an inspiring, behind-the-scenes look at the world of indie filmmaking. Get ready to embark on a journey that will leave you inspired, enlightened, and ready to tackle your own creative projects.

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