Making Movies

HOBBS FREY

Making Movies Without Losing Money Stone Bridge Press, Inc.
Insisting that moviemaking is collaborative, Lumet often notes his determination to find styles that serve the many different kinds of stories he has told, such as the social drama The Pawnbroker, the crime films Prince of the City and Serpico, the intimate family piece Garbo Talks, the play adaptation Long Day's Journey into Night, and the television series 100 Centre Street. Book jacket.

I Thought We Were Making Movies, Not History Vintage
This is the second volume of Thomas Cripps's definitive history of African-Americans in Hollywood, covering the period from World War II through the civil rights movement of the 1960s. Examining this period through the prism of popular culture, Making Movies Black shows how movies anticipated America's changing ideas about race. Delving into previously inaccessible records of major Hollywood studios, as well as federal records of the Office of WarInformation, the N.A.A.C.P., and interviews with survivors of the era, Cripps reveals the struggle of black actors like Sidney Poitier, leading the way in liberal racial casting as cops and judges, fishermen, and wounded veterans, yet marginalized behind the scenes within the racial ferment of cultural politics.

Conscientization through Visual Storytelling Univ. Press of Mississippi
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 Inside Guide to Independent Movie Production McFarland
Fully revised and updated practical and inspirational guide for students and independent film-makers, describing and explaining the whole process - from creating an original or adapted script, through producing, directing and editing, to finance and distribution.

The Filmmaker's Book of the Dead Random House Childrens Books
Making MoviesVintage
TIME For Kids Nonfiction Readers: Challenging Plus BearManor Media
The backstudio picture, or the movie about movie-making, is a staple of Hollywood film production harking back to the silent era and extending to the present day. What gives backstudios their coherence as a distinctive genre, Steven Cohan argues in Hollywood by Hollywood, is their fascination with the mystique of Hollywood as a geographic place, a self-contained industry, and a fantasy of fame, leisure, sexual freedom, and modernity. Yet by the same token, if backstudio pictures have rarely achieved blockbuster box-office success, what accounts for the film industry's interest in continuing to produce them? The backstudio picture has been an enduring genre because, aside from offering a director or writer a chance to settle old scores, in branding filmmaking with the Hollywood mystique, the genre solicits consumers' strong investment in the movies. Whether inspiring the "movie crazy" fan girls of the early teens and twenties or the wannabe filmmakers of this century heading to the West Coast after their college graduations, backstudios have given emotional weight and cultural heft to filmmaking as the quintessential American success story. But more than that, a backstudio picture is concerned with shaping perceptions of how the film industry works, with masking how its product depends upon an industrial labor force, including stardom, and with determining how that work's value accrues from the Hollywood brand stamped onto the product. Cohan supports his well theorized and well researched claims with nuanced discussions of over fifty backstudios, some canonical and well-known, and others obscure and rarely seen. Covering the hundred-year timespan of feature length film production, Hollywood by Hollywood offers an illuminating perspective for considering anew the history of American movies.

Thinking Like a Filmmaker Oxford University Press, USA
Action! With this entertaining nonfiction book, readers are taken behind the scenes to find out what is needed to make a film. From the director to the actor, the director of photography to the costume designer, children will be fascinated to learn about the various aspects of motion pictures. With its vivid images, informational text, and impressive facts, this nonfiction title will have readers engaged through the entire book as they discover amazing facts about all kinds of movies--whether it's comedy, drama, action, or horror. This book also includes text features such as a table of contents, glossary, and index, as well as resources such as a bibliography and a list of useful websites for learning more. This high-interest book will engage readers from cover to cover.

The Hollywood Message Movie from World War II to the Civil Rights Era Columbia University Press
Integrate technology into four content areas (language arts, science, social studies, and math) with the help of this invaluable resource featuring 36 content-based lessons organized around key technology skills. This resource also includes a concise overview of effective use of the latest technology in today's classroom, an introduction into software applications, and a Teacher Resource CD including data collection grids, graphic organizers, sample projects, and rubric templates. Movie Making in Your Classroom is correlated to the Common Core State Standards and supports core concepts of STEM instruction.

An Insider's Account of Making Movies in the Animal Kingdom Univ of Wisconsin Press
Longtime producer Palmer provides an in-depth look at wild animals on film, covering the history of wildlife documentaries, safety issues, and the never-ending pressure to obtain the money shot. Marlin Perkins, Jacques Cousteau, Steve Irwin, Timothy Treadwell, and many other familiar names are discussed along with their work, accidents, and in some cases, untimely deaths. Palmer is highly critical of Irwin, and offers fascinating revelations about game farms used by exploitative filmmakers and photographers looking for easy shots and willing to use caged animals to obtain them. He also considers the subliminal messages of many wildlife films, considering everything from Shark Week to Happy Feet and how they manipulate audiences toward preset conclusions about animal behavior. In all this is an engaging and exceedingly timely look at a form of entertainment the public has long taken for granted and which, as Palmer points out, really needs a fresh and careful reconsideration.

A Mortal's Guide to Making Horror Movies Candlewick Press (MA)
Presents a guide with detailed information on making films, covering such topics as equipment, preproduction, location, camera shots, sound, and editing, and discussing such film types as comedies, travelogues, horror, wildlife, sports, and animation.

The Complete Guide from Script to Screen Teacher Created Materials
"Chronicling the making of his debut feature film, the author describes the practical steps needed take a project from early concept to the first day of photography--details most filmmaking guides don't include. A scene-by-scene breakdown describes the lessons learned during the production and postproduction phases. Options for what to do after completion are also covered"--

Making Movies in Technicolor Teacher Created Materials
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The Making of Network and the Fateful Vision of the Angriest Man in Movies Making Movies
This book is about the practical realities of the film market today and how to make a film while minimizing financial risk. Film is a risky investment and securing that investment is a huge challenge. The best way to get investors is to do everything possible to make the film without losing money. Featuring interviews with film industry veterans - sales agents, producers, distributors, directors, film investors, film authors and accountants - Daniel Harlow explores some of the biggest obstacles to making a commercially successful film and offers best practice advice on making a good film, that will also be a commercial success. The book explores key topics such as smart financing, casting to add value, understanding the film supply chain, the importance of genre, picking the right producer, negotiating pre-sales and much more. By learning how to break even, this book provides invaluable insight into the film industry that will help filmmakers build a real, continuing career. A vital resource for filmmakers serious about sustaining a career in the 21st century film industry.

Making Movies on Your Own Teacher Created Materials
From Drugstore Cowboy to Elephant, Milk and Good Will Hunting, Gus Van Sant's films have captured the imagination of more than one generation. Alongside his filmaking, however, Van Sant is also an artist, photographer and writer. Based on a series of completely new and exclusive interviews, this book provides a personal insight into how Van Sant successfully approaches these different and very varied artforms, providing an inspirational look into the working life of one of America's most pivotal cultural and creative practitioners.

Making Movies Oxford University Press on Demand
"This is a cool idea for a book." — Quentin Tarantino My Best Friend's Birthday: The Making of a Quentin Tarantino Film is the story of a group of friends who set out to make their own movie in 1983, financing it with Tarantino's minimum wage earnings from his job at a video store. In most biographies and Tarantino histories, this unfinished $5,000 film is mentioned only in passing and is looked upon as little more than a curiosity. But with this oral history, author/editor Andrew J. Rausch details how each of the friends came together, other early film projects they worked on, and how they ended up making (or trying to make) a black-and-white screwball comedy. He also makes the argument that My Best Friend's Birthday is something far more meaningful than a curiosity. Not only did it mark the screenwriting and directorial debut of Quentin Tarantino, one of the greatest filmmakers in history, but it also launched the careers of two other professional filmmakers, Craig Hamann and Roger Avary. My Best Friend's Birthday: The Making of a Quentin Tarantino Film provides an in-depth look at the film from its conception to its eventual demise and proves that even at the young age of 20, Tarantino already possessed the talent (in a still rough, unpolished form) that would lead him to make classic films such as Reservoir Dogs, Pulp Fiction, Kill Bill, Django Unchained, and Once Upon a Time in Hollywood. The film and screenplay for My Best Friend's Birthday, rough as they may be, provide us a glimpse of an artist on the verge of real success, still trying to find and hone his voice.

Making Movies Crown Books For Young Readers
Horror films divide opinion. It wasn't until 1973 that a horror film (The Exorcist) was nominated for an Oscar for Best Picture and many respected critics still regard them with amused condescension. The public's view is also sharply divided. Some cinema goers revel in the thought of being made very, very afraid, while some just don't like horror films because they don't want to be frightened. This guide, which is for both the fan and the more faint-hearted, steers an illuminating path through a genre that has, since the early days of cinema, split off into many sub-divisions - folk horror, slasher movies, Hammer, sci-fi horror, psychological thrillers, zombie movies, among others. Times change but movie-makers can always find a way to tap into what we fear and dread, whether it's

blood-sucking vampires or radioactive mutations, evil children or the living dead. This book also gives concise biographies of the many actors and directors who saw their careers – for better or worse – defined by their association with horror movies, and who created a genre that is instantly recognisable in all its forms and continues to find new and ingenious ways of scaring us in the dark.

Making Movies White Owl
Stand-up comedian and Hollywood box-office hit Kevin Hart keeps the laughs coming in an illustrated middle-grade novel about a boy who has big dreams of making a blockbuster superhero film.

Action! Making Movies ReadHowYouWant.com
It's hard to imagine the film The Wizard of Oz without the "yellow" brick road or the "ruby" slippers. The memorable and distinctive use of color was made possible by a new technology called Technicolor. The vibrant colors showed that Oz was a very different place from Dorothy's home in Kansas. Learn the technology behind Technicolor along with the history of film with this high-interest informational text! Created in collaboration with the Smithsonian Institution, this Smithsonian Informational Text builds reading skills while engaging students' curiosity about STEAM topics through real-world examples. Packed with factoids and informative sidebars, it features a hands-on STEAM challenge that is perfect for use in a makerspace and teaches students every step of the engineering design process. Make STEAM career connections with career advice from actual Smithsonian employees working in STEAM fields. Discover engineering innovations that solve real-world problems with content that touches on all aspects of STEAM: Science, Technology, Engineering, the Arts, and Math!

Movie Maker ABC-CLIO
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Making Movies with Akira Kurosawa Scarecrow Press
Focusing on early cinema's relationship with the pictorial arts, this pioneering study explores how cinema's emergence was grounded in theories of picture composition, craft and arts education – from magic lantern experiments in 1890s New York through to early Hollywood feature films in the 1920s. Challenging received notions that the advent of cinema was a celebration of mechanisation and a radical rejection of nineteenth-century traditions of representation, Kaveh Askari instead emphasises the overlap between craft traditions and modernity in early film. Opening up valuable new perspectives on the history of film as art, Askari links American silent cinema with the practice of teaching the public how to appreciate fine art; charts its entrance into arts education via art schools and university film courses; shows how concepts of artistic production entered films through a material interest in the studio; and examines the way in which Maurice Tourneur and Rex Ingram made early art films by shaping an image of the film director around the idea of the fine artist.

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