

# Sound On Film Interviews With Creators Of Film Sound

Let the Credits Roll Sound-On-Film François Truffaut Conversations with  
Classic Film Stars Selected Film Essays and Interviews The Cinema of Tony  
Richardson Jonas Mekas Jean-Luc Godard A Critical Cinema Documentary  
Explorations Fritz Lang A Critical Cinema 4 Quentin Tarantino John  
Cassavetes How to Read a Film Conversations with Directors Quentin  
Tarantino Claude Chabrol Principal Photography William Friedkin Barbara  
Baker Vincent LoBrutto François Truffaut James Bawden Bruce F. Kawin  
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what exactly is a best boy or a grip as the credits roll at the end of every film listing the names of all the individuals who contributed to its making many viewers have no idea what these people do this book reveals the mystery behind the job titles as crew members tell their stories explaining what their jobs are how they came to have a career in filmmaking and their many experiences both serious and comic the author has conducted interviews with 33 accredited members of film production crews from many different american and british films each interview includes a brief introduction to the person as well as their filmography examples of individuals interviewed include an assistant director a best boy a boom operator a foley artist a grip a set decorator a storyboard artist and a wrangler

contains interviews with film sound professionals

interviews with the film critic and director who was a key figure in the french new wave

james bawden seeing the way people behave when they re around you is it still fun being cary grant cary grant i don t like to disappoint people because he s a completely made up character and i m playing a part it s a part i ve been playing a long time but no way am i really cary grant a friend told me once i always wanted to be cary grant and i said so did i from the book in conversations with classic film stars retired journalists james bawden and ron miller present an astonishing collection of rare interviews with the greatest celebrities of hollywood s golden age conducted over the course of more than fifty years they recount intimate conversations with some of the most famous leading men and women of the era including douglas fairbanks jr joseph cotten cary grant gloria swanson joan fontaine loretta young kirk douglas and many more each interview takes readers behind the scenes with some of cinema s most iconic stars the actors convey unforgettable stories from maureen o hara discussing charles laughton s request that she change her last name to bob hope candidly commenting on the presidential honors bestowed upon him humorous enlightening and poignant conversations with classic film stars is essential reading for anyone who loves classic movies

this engaging collection of bruce f kawin s most important film essays 1977 2011 is accompanied by his interviews with lillian gish 1978 and howard hawks 1976 the hawks interview is particularly concerned with his work with william faulkner and their friendship the gish interview emphasizes her role as a producer in the 1920s the essays focus on such topics as violence and sexual politics in film the relations between horror and science fiction the growth of video and digital cinema and their effects on both film and film scholarship the politics of film theory narration in film and the relations between film and literature among the most significant articles reprinted here are me tarzan you junk the montage element in faulkner s fiction the mummy s pool the whole world is watching and late show on the telescreen film studies and the bottom line the book includes close readings of films from la jet e to the wizard of oz

critically surveys the films of tony richardson one of britain s most inventive directors of stage and screen

a refugee from post world war ii europe who immigrated to the us in 1949 jonas mekas 1922 2019 became one of america s foremost champions of independent cinema and one of its most innovative filmmakers an admired poet in his native lithuania mekas began recording his life on film shortly after his arrival in new york through his work as the author of the village voice s movie journal column editor of film culture magazine and founder of

anthology film archives and the film makers cooperative mekas played a vital role in the promotion of avant garde and independent films his early films guns of the trees and the brig challenged the structure of traditional narrative filmmaking he is best known for his diary films including walden diaries notes and sketches reminiscences of a journey to lithuania and as i was moving ahead occasionally i saw brief glimpses of beauty his films writings and the institutions he built have influenced generations of filmmakers poets artists musicians critics and scholars in jonas mekas interviews volume editor gregory r smulewicz zucker collects eighteen interviews covering almost sixty years of the filmmaker s career mekas discusses his remarkable life as a refugee from nazi and soviet occupied lithuania his role as one of the major figures in the development of the american avant garde and his thoughts about his own work in conversation with scholars journalists and other prominent artists mekas speaks of his passion for artistic expression and uncompromising vision for a liberated cinema these interviews preserve mekas s voice so that it might speak to future generations of artists and intellectuals

collected interviews with the french director of breathless and hail mary

it is widely understood that writing can discuss writing but we rarely consider that film can be used as a means of analyzing conventions of the commercial film industry or of theorizing about cinema in general over the past few decades however independent cinema has produced a body of fascinating films that provide intensive critiques of nearly every element of the cinematic apparatus the experience of these films simultaneously depends on and redefines our relationship to the movies critical cinema provides a collection of in depth interviews with some of the most accomplished critical filmmakers these interviews demonstrate the sophistication of their thinking about film and a wide range of other concerns and serve as an accessible introduction to this important area of independent cinema each interview is preceded by a general introduction to the filmmaker s work detailed filmographies and bibliographies are included critical cinema will be a valuable resource for all those involved in the formal study of film and will be essential reading for film lovers interested in keeping abreast of recent developments in north american cinema interviewees hollis frampton larry gottheim robert huot taka iimura carolee schneeman tom chomont j j murphy beth b and scott b john waters vivienne dick bruce conner robert nelson babette mangolte george kuchar diana barrie manuel delanda morgan fisher

a collection of conversations about the filmmaker whose life and work spanned six decades of film history

a critical cinema 4 is the fourth volume in scott macdonald s critical cinema

series the most extensive in depth exploration of independent cinema available in english in this new set of interviews macdonald once again engages filmmakers in detailed discussions of their films and of the personal experiences and political and theoretical currents that have shaped their work the interviews are arranged to express the remarkable diversity of modern independent cinema and the network of interconnections within the community of filmmakers a critical cinema 4 includes the most extensive interview with the late stan brakhage yet published a conversation with p adams sitney about his arrival on the new york independent film scene a detailed discussion with peter kubelka about the experience of making our african journey a conversation with jill godmilow and harun farocki on modern political documentary jim mcbride s first extended published conversation in thirty years a discussion with abigail child about her evolution from television documentarian to master editor and the first extended interview with chuck workman this volume also contains discussions with chantal akerman about her place trilogy lawrence brose on his examination of oscar wilde s career hungarian peter forgács about his transformation of european home movies into video operas iranian born shirin neshat on working between two cultures and ellen spiro about exploring america with her video camera and her dog each interview is supplemented by an introductory overview of the filmmaker s contributions a detailed filmography and a selected bibliography complete the volume

not since martin scorsese in the mid 1970s has a young american filmmaker made such an instant impact on international cinema as quentin tarantino whose pulp fiction won the cannes film festival s grand prix award a manic talker tarantino obsesses about american pop culture and his favorite movies and movie makers

american filmmaker john cassavetes 1929 1989 made only nine independent films during a quarter century but those films affected the cinema culture of the 1960s to the 1980s in unprecedented ways with a close nucleus of actors and crew members on his team including his wife gena rowlands peter falk and ben gazzara cassavetes created films that explored the gritty side of human relationships he staunchly advocated the right of actors and filmmakers to full artistic freedom over their work attracting both fervent admirers and harsh critics cassavetes s films have garnered prestigious awards in the us and europe and continue to evoke strong reactions starting in new york with his first film shadows 1959 cassavetes moved on to the west coast with faces 1968 husbands 1970 minnie and moskowitz 1971 a woman under the influence 1974 the killing of a chinese bookie 1976 opening night 1977 gloria 1980 and love streams 1984 he also directed several studio films which often rankled his independent streak that rebelled against a loss of artistic freedom

cassavetes's work in the theater and his performances in numerous television programs and films including *The Dirty Dozen* 1967 and *Rosemary's Baby* 1968 made him as a director fiercely protective of his actors right to self-expression. cassavetes's contributions to film as actor, writer, director, producer, and cinematographer at a time of radical changes in cinema history continue to inspire independent filmmakers to challenge creative restrictions and celebrate actors' artistic contributions. John Cassavetes interviews captures this maverick streak of an intensely personal filmmaker who was passionate about his art.

Ultimately, conversations with directors will prove to be an invaluable resource to both scholars and film fans who are eager to gain further insight into these directors and their work. **book jacket**

here in his own colorful, slangy words is the true American dream saga of a self-proclaimed film geek with five intense years working in a video store who became one of the most popular, recognizable, and imitated of all filmmakers. His dazzling movie-informed work makes Quentin Tarantino's reputation from his breakout film *Reservoir Dogs* 1992 through *Kill Bill* vol. 1 2003 and *Kill Bill* vol. 2 2004 his enchanted homages to Asian action cinema to his rousing tribute to guys on a mission, *World War II* movie *Inglourious Basterds* 2009. For those who prefer a more mature, contemplative cinema, Tarantino provided the tender, very touching *Jackie Brown* 1997, a masterpiece pulp fiction 1994, a delightful mash of unabashed exploitation and felt social consciousness, his latest opus *Django Unchained* 2012. From the beginning, Tarantino, b. 1963, affable, open, and enthusiastic about sharing his adoration of movies, has been a journalist's dream. Quentin Tarantino interviews, revised and updated with twelve new interviews, is a joy to read, cover to cover, because its subject has so much interesting and provocative to say about his own movies and about cinema in general, and also about his unusual life. He is frank and revealing about growing up in Los Angeles with a single, half-Cherokee mother and dropping out of ninth grade to take acting classes. Lost and confused, he still managed a gutsy ambition. Young Quentin decided he would be a filmmaker. Tarantino has conceded that Ordell Samuel Jackson, the homicidal African American con man in *Jackie Brown*, is an autobiographical portrait. If I hadn't wanted to make movies, I would have ended up as Ordell. Tarantino has explained, I wouldn't have been a postman or worked at the phone company. I would have gone to jail.

Claude Chabrol 1930-2010 was a founding member of the French New Wave, the group of filmmakers that revolutionized French filmmaking in the late 1950s and early 1960s. One of the most prolific directors of his generation, Chabrol averaged more than one film per year from 1958 until his death in 2010. Among his most influential films, *Le beau Serge*, *Les Cousins*, and *Les Bonnes Femmes* established his central place within the New Wave canon in

contrast to other filmmakers of the new wave such as Jean-Luc Godard and Eric Rohmer, Chabrol exhibited simultaneously a desire to create films as works of art and an impulse to produce work that would be commercially successful and accessible to a popular audience. The seventeen interviews in this volume, most of which have been translated into English for the first time, offer new insights into Chabrol's remarkably wide-ranging filmography, providing a sense of his attitudes and ideas about a number of subjects. Chabrol shares anecdotes about his work with such actors as Isabelle Huppert, Gérard Depardieu, and Jean Yanne, and offers fresh perspectives on other directors including Jean-Luc Godard, Fritz Lang, and Alfred Hitchcock. His mistrust of conventional wisdom often leads him to make pronouncements intended as much to shock as to elucidate, and he frequently questions established ideas and normative attitudes toward moral, ethical, and social behaviors. Chabrol's intelligence is far-reaching, moving freely between philosophy, politics, psychology, literature, and history, and his iconoclastic spirit combined with his blend of sarcasm and self-deprecating humor gives his interviews a tone that hovers between a high moral seriousness and a cynical sense of hilarity in the face of the world's complexities.

By using photography as a storytelling medium, the cinematographer plays a key role in translating a screenplay into images and capturing the director's vision of a film. This volume presents in-depth interviews with 13 prominent cinematographers who discuss their careers and the art and craft of feature film cinematography. The interviewees, who represent the spectrum of big-budget Hollywood and low-budget independent filmmaking from the sixties through the nineties, talk about their responsibilities, including lighting, camera movement, equipment, cinematic grammar, lenses, film stocks, interpreting the script, the budget, and schedule, and the psychological effect of images. Each interview is preceded by a short biography and a selected filmography, which provide the background for a detailed analysis of the photographic style and technique of many highly acclaimed and seminal films.

Academy Award-winning director William Friedkin (b. 1935) is best known for his critically and commercially successful films *The French Connection* and *The Exorcist*. Unlike other film-school-educated filmmakers of the directors' era, Friedkin got his start as a mailroom clerk at a local TV station and worked his way up to becoming a full-blown Hollywood filmmaker by his thirties. His rapid rise behind the camera from television director to Oscar winner came with self-confidence and unorthodox methods. Known for his gritty and auteurist style, Friedkin's films tell the story of a changing America upended by crime, hypocrisy, the occult, and amorality. Although his subsequent films achieved varying levels of success, his cultural impact is undeniable. *William Friedkin: Interviews* collects fifteen articles, interviews, and seminars spanning Friedkin's career. He discusses early influences, early

successes awards and current projects the volume provides coverage of his directorial process beliefs and anecdotes from his time serving as the creative force of some of the biggest films of the 1970s and beyond from his early days in Chicago to his run ins with Alfred Hitchcock to firing guns on set and witnessing an actual exorcism in Italy through previously unpublished and obscure interviews and seminars the story of William Friedkin's work and life is woven together into a candid and concise impression for cinephiles horror junkies and aspiring filmmakers alike readers will gain insight into Friedkin's genius from his own perspectives and discover the thoughts and processes of a true maverick of American cinema

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