Conversations With Filmmakers

Quentin Tarantino

John Huston John Huston, 2001 Over thirty years of interviews with the American director of such classic films as The Maltese Falcon, Key Largo, The African Queen, and The Night of the Iguana

Conversations with Filmmakers Jonas Mekas, 2018-04 A selection of 400 black-and-white photographs taken by Tina Bara between 1983 and 1989 in East Berlin, the old GDR and other travels comprises this artists book. Documentary photographs on a clandestine trip to Russia, forbidden scenes from the VEB Buna chemical plant, and observations of punks and other young rebels are interwoven with intense full-body and portrait photographs of her friends as well as a photographic love story. Combined with texts in the form of subtitles, this poignant body of work captures a cinematic-like quality. Bara also shares her search for feminine identity within the subversive, melancholy rebellion against East Germanys dictatorial system. Her photographs convey the collective need to break out of a monotonous system repressive of individuality and self-will that no longer exist. This visual diary captures a moment right before the collapse of an entire political and ideological system.

John Sayles John Sayles, 1999 Part of the Conversations with Filmmakers series, these interviews span Sayles's 20-year career as a writer, director, and sometimes actor. Photos. Filmography.

Kathryn Bigelow Kathryn Bigelow, 2013-07-29 Interviews with the Oscar-winning director of The Hurt Locker and many other films

Francis Ford Coppola Francis Ford Coppola, 2004 These interviews show how the director of The Godfather and The Godfather: Part II evolved from hotshot film maverick to elder statesman of American cinema.

Ingmar Bergman Ingmar Bergman, 2007 Interviews with the famed director of Wild Strawberries, Scenes from a Marriage, The Seventh Seal, Saraband, and other films

Fifty Filmmakers Andrew J. Rausch, 2015-03-21 This book is an extensive collection of original interviews with 50 noted filmmakers. Conducted over a seven-year period expressly for this project, the interviews cover various aspects of film production, biographical information, and the interviewees' favorite or most influential films. Filmmakers interviewed include highly respected auteurs (Richard Linklater, Wim Wenders), B-movie greats (Roger Corman, Lloyd Kaufman), and well-renowned documentary directors (D.A. Pennebaker, Albert Maysles). Each entry includes a brief biography and filmography, while dozens of personal photographs, promotional materials, and film stills appear throughout the work.
James Cameron, 2012 Interviews with the acclaimed director of such films as The Terminator, Aliens, The Abyss, Titanic, and Avatar

Orson Welles, 2002 It is only in the editing studio that he possesses absolute control. With scholarly erudition, Welles revels in the plays of Shakespeare and discusses their adaptation to stage and screen. He assesses rival directors and eminent actors, offers penetrating analyses of Citizen Kane, Touch of Evil, Chimes at Midnight, and The Third Man, and declares that he never made a film that lacked an ethical point-of-view. Book jacket.

John Cassavetes, 2016-07-28 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.

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 Luis Buñuel

Conversations with the Great Moviemakers of Hollywood's Golden Age at the American Film Institute George Stevens, Jr., 2009-05-27 ONE OF THE HOLLYWOOD REPORTER'S 100 GREATEST FILM BOOKS OF ALL TIME • The first book to bring together interviews of master moviemakers from the American Film Institute’s renowned seminars, Conversations with the Great Moviemakers, offers an unmatched history of American cinema in the words of its greatest practitioners. Here are the incomparable directors Frank Capra, Elia Kazan, King Vidor, David Lean, Fritz Lang (“I learned only from bad films”), William Wyler, and George Stevens; renowned producers and cinematographers; celebrated screenwriters Ray Bradbury and Ernest Lehman; as well as the immortal Ingmar Bergman and Federico Fellini (“Making a
movie is a mathematical operation. It’s absolutely impossible to improvise”). Taken together, these conversations offer uniquely intimate access to the thinking, the wisdom, and the genius of cinema’s most talented pioneers.

Conversations with Directors Elsie M. Walker, David T. Johnson, 2008 Founded in 1973, the journal Literature/Film Quarterly has featured interviews with some of the most prominent and influential filmmakers from around the world. In Conversations with Directors, the journal’s coeditors have assembled an exciting collection of interviews spanning 35 years. Interviewees include directors like Robert Wise, Billy Wilder, Frank Capra, Federico Fellini, William Friedkin, and Robert Altman. Organized chronologically, each interview is preceded by a short introduction that establishes a contemporary context, along with providing the reader with a clear sense of the interview's primary concerns, usefully illuminating the many fascinating, and sometimes surprising, points of connection and difference between the directors.

Ang Lee Karla Rae Fuller, 2016-02-08 Taiwanese born, Ang Lee (b. 1954) has produced diverse films in his award-winning body of work. Sometimes working in the West, sometimes in the East, he creates films that defy easy categorization and continue to amaze audiences worldwide. Lee has won an Academy Award two times for Best Director—the first Asian to win—for films as different as a small drama about gay cowboys in Brokeback Mountain (2005), and the 3D technical wizardry in Life of Pi (2012). He has garnered numerous accolades and awards worldwide. Lee has made a broad range of movies, including his so-called Father Knows Best trilogy made up of his first three films: Pushing Hands (1992), The Wedding Banquet (1993), and Eat Drink Man Woman (1994), as well as 1970s period drama The Ice Storm (1997), martial arts film Crouching Tiger, Hidden Dragon (2000), superhero blockbuster Hulk (2003), and hippie retro trip Taking Woodstock (2009). Thoughtful and passionate, Lee humbly reveals here a personal journey that brought him from Taiwan to his chosen home in the United States as he struggled and ultimately triumphed in his quest to become a superb filmmaker. Ang Lee: Interviews collects the best interviews of this reticent yet bold figure.

Quentin Tarantino Quentin Tarantino, 1998 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.

Elia Kazan: A Life Elia Kazan, 2011-10-16 ONE OF THE HOLLYWOOD REPORTER'S 100 GREATEST FILM BOOKS OF ALL TIME • In this amazing autobiography, Kazan at seventy-eight brings us the undiluted telling of his story—and revelation of himself—all the passion, vitality, and truth, the almost outrageous honesty, that have made him so formidable a stage director (A Streetcar Named Desire, Death of a Salesman, All My Sons, Cat on a Hot Tin Roof, Tea and Sympathy), film director (On the Waterfront, East of Eden, Gentleman’s Agreement, Splendor in the Grass, Baby Doll, The Last Tycoon, A Face in the Crowd), and novelist (the number-one best-seller The Arrangement.) “This is the best autobiography I’ve read by
a prominent American in I don’t know how many years. It is endlessly absorbing and I believe this is because it concerns a man who is looking to find a coherent philosophy that will be tough enough to contain all that is ugly in his person and his experience, yet shall prove sufficiently compassionate to give honest judgment on himself and others. Somehow, the author brings this off. Elia Kazan: A Life has that candor of confession which is possible only when the deepest wounds have healed and honesty can achieve what honesty so rarely arrives at—a rich and hearty flavor. By such means, a famous director has written a book that offers the kind of human wealth we find in a major novel.” —Norman Mailer Kazan gives us his sense of himself as an outsider (a Greek rug merchant’s son born in Turkey, an immigrant’s son raised in New York and educated at Williams College). He takes us into the almost accidental sojourn at the Yale Drama School that triggered his commitment to theatre, and his edgy, exciting apprenticeship with the new and astonishing Group Theatre, as stagehand and stage manager—and as actor (Waiting for Lefty, Golden Boy) . . . his first nervous and then successful attempts at directing for theatre and movies (The Skin of Our Teeth, A Tree Grows in Brooklyn) . . . his return to New York to co-found the Actors Studio (and his long and ambivalent relationship with Lee Strasberg) . . . his emergence as premier director on both coasts. With his director’s eye for the telling scene, Kazan shares the joys and complications of production, his unique insights on acting, directing, and producing. He makes us feel the close presence of the actors, producers, and writers he’s worked with—James Dean, Marlon Brando, Tennessee Williams, Vivien Leigh, Tallulah Bankhead, Sam Spiegel, Darryl Zanuck, Harold Clurman, Arthur Miller, Budd Schulberg, James Baldwin, Clifford Odets, and John Steinbeck among them. He gives us a frank and affectionate portrait of Marilyn Monroe. He talks with startling candor about himself as husband and—in the years where he obsessively sought adventure outside marriage—as lover. For the first time, he discusses his Communist Party years and his wrenching decision in 1952 to be a cooperative witness before HUAC. He writes about his birth as a writer. The pace and organic drama of his narrative, his grasp of the life and politics of Broadway and Hollywood, the keenness with which he observes the men and women and worlds around him, and, above all, the honest with which he pursues and captures his own essence, make this one of the most fascinating autobiographies of our time.

Jonathan Demme Robert E. Kapsis, 2009 Collected interviews with the director of The Silence of the Lambs, Philadelphia, Married to the Mob, and other films

Michelangelo Antonioni Bert Cardullo, 2008 Collected interviews with the Italian filmmaker who directed L'avventura, La notte, Blow Up, and Zabriskie Point

Jane Campion John Sayles, Jane Campion, 1999 Collected interviews with the New Zealand director of The Piano and Portrait of a Lady

Oliver Stone Oliver Stone, 2001 Ranging from 1981 to 1997, the 15 conversations featured in this collection reveal a man frustrated by what he sees as the hypocrisies of American politics, of conservatism, and of the Hollywood film industry.
Though the subjects of Nixon, JFK, Born on the 4th of July, The Doors, and Heaven and Earth are rooted in the turbulent 1960s, Stone as interviewee and filmmaker is firmly entrenched in the present. Film stills.

**Conversations With Filmmakers Book Review: Unveiling the Power of Words**

In a global driven by information and connectivity, the ability of words has become more evident than ever. They have the ability to inspire, provoke, and ignite change. Such may be the essence of the book *Conversations With Filmmakers*, a literary masterpiece that delves deep into the significance of words and their affect our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall impact on readers.

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Conversations With Filmmakers Introduction

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