

SOME CUTTING



REMARKS

SEVENTY YEARS A FILM EDITOR

RALPH E. WINTERS

Some Cutting Remarks Seventy Years A Film Editor

Ralph E. Winters



Some Cutting Remarks Seventy Years A Film Editor:

Confessions of a Hollywood Director Richard L. Bare, 2001 The excitement then continues as Bare takes us through the highs and lows of his life and career always with humor **BOOK JACKET** Some Cutting Remarks Ralph E. Winters, 2001-08-01 Recounts the life of two time Academy Award winner Ralph E Winters whose career spanned two thirds of the 20th century Drawing from his own ascent through MGM studio system Winters guides the reader through a history of American film editing beginning with its earliest days when film was torn by hand An essential entertaining nuts and bolts look at the mechanics of editing as well as Hollywood life alongside such luminaries as Billy Wilder Sam Zimbalist and Blake Edwards a must have for film buffs and moviegoers alike *FilmCraft: Editing* Justin Chang, 2012-01-16 The value of the editor s craft to a finished film cannot be underestimated and it s no surprise that directors rely heavily on the same editor over and over again Seventeen exclusive interviews with some of the world s top film editors including Walter Murch Virginia Katz Joel Cox Tim Squyres and Richard Marks explore the art of film editing its complex processes the relationship with other film practitioners and the impact of modern editing techniques The Filmcraft series is a ground breaking study of the art of filmmaking the most collaborative and multidisciplinary of all the arts Each volume covers a different aspect of moviemaking offering in depth interviews with a host of the most distinguished practitioners in the field Forthcoming titles include Cinematography Directing Costume Design Production Design Producing Screenwriting and Acting *A History of Horrors* Denis Meikle, 2008-12-10 No company in the history of cinema did more to legitimize the horror film than Hammer Films the small British independent which operated out of its tiny Bray Studios on the banks of the River Thames From the Gothic elegance of *The Curse of Frankenstein* and *Dracula* to the violent sexploitation of *The Vampire Lovers* and *Dr Jekyll and Sister Hyde* the Hammer name stood for one thing to a generation of films fans as the term Hammer Horror became a part of the language This revised and updated edition of *A History of Horrors* traces the life and spirit of Hammer from its fledgling days in the late 1940s through its successes of the 1950s and 60s to its decline and eventual liquidation in the late 1970s With the exclusive participation of all of the personnel who were key to Hammer s success Denis Meikle paints a vivid and fascinating picture of the rise and fall of a film empire offering new and revealing insights into the truth behind the legend Much has been written about Hammer s films but this is the only book to tell the story of the company itself from the perspective of those who ran it in its heyday and who helped to turn it into a universal byword for terror on the screen This definitive history also includes cast and credits listings for the Hammer Horrors and a complete filmography of all of Hammer s feature productions *A Take on British TV Drama* Christopher Neame, 2004-08-23 This is a behind the scenes account of several quality programs for the British television With a lighthearted perspective writer producer Christopher Neame recounts the challenges and rewards of working on such productions as *Danger U X B* *The Knowledge* *Q E D* *The Irish* *R M* *Monsignor Quixote* and *The Flame Trees of Thika* **Classic Movie Fight Scenes** Gene Freese, 2017-09-11 Both brawls

and elaborate martial arts have kept movie audiences on the edges of their seats since cinema began. But the filming of fight scenes has changed significantly through the years, mainly for the safety of the combatants, from improvised scuffles in the Silent Era to exquisitely choreographed and edited sequences involving actors, stuntmen, and technical experts. Camera angles prevented many a broken nose. Examining more than 300 films from *The Spoilers* (1914) to *Road House* (1989), the author provides behind-the-scenes details on memorable melees starring such iconic tough guys as John Wayne, Randolph Scott, Robert Mitchum, Lee Marvin, Charles Bronson, Clint Eastwood, Bruce Lee, Chuck Norris, and Jackie Chan.

3-D Filmmakers
 Ray Zone, 2005-02-25. La 4e de couv. porte In 3-D filmmakers' conversations with creators of stereoscopic motion pictures, stereographer and film historian Ray Zone presents the insights of twenty-one professionals who have worked in this specialized field. In this collection of interviews, Zone explores the art and craft of 3-D filmmaking with producers, screenwriters, directors, and cinematographers. Interviewees range from Arch Oboler, producer of *Bwana Devil* (the 1952 feature that triggered the boom of 3-D films), to producers and cinematographers who have worked with single-strip 3-D film production in the 1970s and 80s, 3-D films in theme parks, current IMAX films, and the new and still evolving format of digital 3-D cinema. These interviews provide a fascinating behind-the-scenes look at more than five decades of this unique medium. This one-of-a-kind book will interest aspiring filmmakers, stereo photography enthusiasts, cinema buffs, devotees of popular culture, and film historians.

The Man Who Knew Hitchcock
 Herbert Coleman, Judy Lanini, 2007-02-08. As a script supervisor, second unit director, producer, and director, Herbert Coleman's film career spanned seven decades. Active in Hollywood from 1926 through 1988, he enjoyed a lengthy and illustrious career highlighted by an impressive string of commercial and critical successes with one of the greats of cinema, Alfred Hitchcock. In this memoir, Coleman describes working on such classics as *The Big Clock*, *Carrie*, *Five Graves to Cairo*, *For Whom the Bell Tolls*, and *Roman Holiday*. Coleman also provides vivid portraits of the many celebrated stars he worked with, including Gary Cooper, Bing Crosby, Cary Grant, Audrey Hepburn, Grace Kelly, Alan Ladd, Ray Milland, Shirley MacLaine, Steve McQueen, and Jimmy Stewart, as well as some of the greatest directors of the era, including Cecil B. DeMille, Erich von Stroheim, Billy Wilder, and William Wyler. Above all, Coleman discusses for the first time his long working relationship with Hitchcock during the director's most creatively fertile period. Coleman provides fresh insights into the making of some of Hitchcock's most celebrated films, including *Rear Window*, *To Catch a Thief*, *The Trouble with Harry*, *Vertigo*, and *North by Northwest*. He also discusses his work on Alfred Hitchcock Presents, the director's long-running television series. Not only an historical record of several important and dynamic periods in Hollywood, this memoir offers intimate insight about Hitchcock and other legendary filmmaking notables. Featuring many stories that would have been lost were it not for this book, *The Man Who Knew Hitchcock: A Hollywood Memoir* is sure to be of interest to film students, film buffs, and in particular to anyone fascinated by the master of suspense. Illustrated with photos. Published in hardcover as *The Hollywood I Knew: A Memoir*. 1916, 1988. 0-8108-4120-7.

Hugo Friedhofer
 Linda Danly, 1999. In this

paperbound reprint of a 1999 work Danly composer and film music historian tells the story of Hugo Friedhofer who began his career as a film composer at the start of the sound era and was a major contributor to the artistic development of this genre of music The chapters consist of an introduction by television producer and author Tony Thomas a portrait of Friedhofer by Danly an oral history drawn from an American Film Institute interview his correspondence with film music critic Page Cook a memoir by his friend music journalist Gene Lees and the memorial speech delivered by film composer David Raskin Several b w photographs are included Annotation copyrighted by Book News Inc Portland OR Designing for the Movies Laurence Irving,2005 Irving s time in Hollywood marked the end of the silent film years and these memoirs depict the effect on the industry with astute and penetrating portraits of those who felt the change dramatically Anyone with even the slightest interest in the history of filmmaking and its early characters will not want to miss this insightful account BOOK JACKET

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