

Take 22: Moviemakers on Moviemaking

Crist, Judith

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Take Twenty Two Moviemakers On Moviemaking

**United States. Congress. House.
Committee on Education and Labor.
Select Subcommittee on Education**

Take Twenty Two Moviemakers On Moviemaking:

Take 22 Judith Crist,1991 **The Mind of the Modern Moviemaker** Joshua Horowitz,2006-01-31 A revealing look at the influences and aspirations of today s hottest filmmakers A new era has dawned in Hollywood with a wave of innovative filmmakers redefining the art of big screen entertainment for modern audiences Entertainment journalist Josh Horowitz provides an in depth look at twenty directors on the leading edge through a series of candid interviews Horowitz covers a full range of styles and sensibilities revealing both the points of agreement and the sharp distinctions among this eclectic group Kevin Smith s do it yourself aesthetics in Clerks and Chasing Amy Michel Gondry s surreal dreamscapes in Eternal Sunshine of the Spotless Mind Trey Parker s love of fart jokes in South Park How Jon Favreau s teenage obsession with Dungeons Dragons helped make Swingers Todd Philips journey from documentary filmmaker to box office success with Old School

A Dictionary of Cinema Quotations from Filmmakers and Critics Stephen M. Ringler,2008-05-03 The cinema isn t a slice of life it s a slice of cake Alfred Hitchcock If you make a popular movie you start to think where have I failed Woody Allen A film is the world in an hour and a half Jean Luc Godard I think you have to be slightly psychopathic to make movies David Cronenberg This compendium contains more than 3 400 quotations from filmmakers and critics discussing their craft About 1 850 film people are included Bunuel Capra Chaplin Disney Fellini Fitzgerald Griffith Kael Kurasawa Pathe Sarris Schwarzenegger Spielberg Waters and Welles among them The quotations are arranged under 31 topics such as acting animation audience budget casting critics costume design directing locations reviews screenwriting special effects and stardom Indexing by filmmakers or critics by film titles and by narrow subjects provides a rich array of points of access

Take 22 Judith Crist,1984 The author one of the founders of the Tarrytown Weekend film Festival presents selected interviews from more than 100 Tarrytown Weekends during the festival s first 15 years The 22 guests interviewed include Julie Andrews Bette Davis Sidney Pollack Paul Newman Burt Lancaster Cliff Robertson Walter Matthau and Peter Bogdanovich The interviews offer a rare opportunity for reflection on and appraisal of a filmmaker s career and development The guests discuss their work and colleagues with uncommon candor and include explanations of what a producer does how a star s career gets launched or why an actor chooses to work with a particular director Crist gives brief biographies of each of the guests and adds notes about the films being previewed at the Weekend ISBN 0 670 49185 3 25 00 **Amateur Movie Makers** ,1929 **Hearings, Reports and Prints of the House Committee on Education and Labor** United States.

Congress. House. Committee on Education and Labor,1969 **The Epic Film** Derek Elley,2013-12-04 As Charlton Heston put it There s a temptingly simple definition of the epic film it s the easiest kind of picture to make badly This book goes beyond that definition to show how the film epic has taken up one of the most ancient art forms and propelled it into the modern world covered in twentieth century ambitions anxieties hopes and fantasies This survey of historical epic films dealing with periods up to the end of the Dark Ages looks at epic form and discusses the films by historical period showing

how the cinema reworks history for the changing needs of its audience much as the ancient mythographers did The form's main aim has always been to entertain and Derek Elley reminds us of the glee with which many epic films have worn their label and of the sheer fun of the genre He shows the many levels on which these films can work from the most popular to the specialist each providing a considerable source of enjoyment For instance spectacle the genre's most characteristic trademark is merely the cinema's own transformation of the literary epic's taste for the grandiose Dramatically it can serve many purposes as a resolution of personal tensions the chariot race in Ben Hur of monotheism vs idolatry Solomon and Sheba or of the triumph of a religious code The Ten Commandments Although to many people Epic equals Hollywood throughout the book Elley stresses debt to the Italian epics which often explored areas of history with which Hollywood could never have found sympathy Originally published 1984 **Crosscurrents** Constance Dilley, 2018-10-11T00:00:00-04:00

Crosscurrents How Film Policy Developed in Quebec 1960-1983 documents the fight by filmmakers in Quebec for a film policy that would support their ambition to create commercial feature films In the process it explores the history of Quebec cinema charting how the government supports that exist today came into existence through an intense lobbying effort on the part of filmmakers No Man an Island James Udden, 2017-11-21 Taiwan is a peculiar place resulting in a peculiar cinema with Hou Hsiao hsien being its most remarkable product Hou's signature long and static shots almost invite critics to give auteurist readings of his films often privileging the analysis of cinematic techniques at the expense of the context from which Hou emerges In this pioneering study James Udden argues instead that the Taiwanese experience is the key to understanding Hou's art The convoluted history of Taiwan in the last century has often rendered fixed social and political categories irrelevant Changing circumstances have forced the people in Taiwan to be hyperaware of how imaginary identity above all national identity is Hou translates this larger state of affairs in such masterpieces as City of Sadness The Puppetmaster and Flowers of Shanghai which capture and perhaps even embody the elusive slippery contours of the collective experience of the islanders Making extensive uses of Chinese sources from Taiwan the author shows how important the local matters for this globally recognized director In this new edition of No Man an Island James Udden charts a new chapter in the evolving art of Hou Hsiao hsien whose latest film The Assassin earned him the Best Director Award at the Cannes Film Festival in 2015 Hou breaks new ground in turning the classic wuxia genre into a vehicle to express his unique insight into the working of history The unconventional approach to conventions is quintessential Hou Hsiao hsien An excellent and groundbreaking volume This book's very precise analyses of the films as well as their context make it the primary source for any scholar working on Hou in English Chris Berry King's College London In this first book length study on Hou Hsiao hsien James Udden illuminates the most intriguing yet mystifying filmmaker in world cinema No Man an Island is without doubt a major contribution to the fields of Chinese language cinema and film studies Emilie Yueh yu Yeh Lingnan University Hong Kong *Amendments to the National Foundation on the Arts and the Humanities Act of 1965* United

States. Congress. House. Committee on Education and Labor. Select Subcommittee on Education, 1970 *Women and Film Animation* Marie-Josée Saint-Pierre, 2024-03-15 The creations of female animation filmmakers are recognized all over the world while being paradoxically unknown to the general public *Women and Film Animation A Feminist Corpus* at the National Film Board of Canada 1939 1989 brings out of the shadows the work of true pioneers by presenting and analyzing from a resolutely feminist perspective the works they have conceived within the National Film Board of Canada NFB This institution has played an essential role in the emergence of animated cinema in Canada but it is forgotten or ignored that a good part of this vast corpus is the work of women who have worked there not only as assistants but also as directors These artists have contributed to changing the traditional representations of women in a unique way in both commercial and avant garde animated cinema The author accounts for their concerns their creativity and their many bright achievements To do this she relies on a wide range of critical works in social and cultural history of Canada in feminist art history and on multiple studies on animated cinema Key Features Provides an interdisciplinary approach that combines concepts from feminist studies film theory and visual arts for a nuanced analysis of the role of women in animated cinema Discusses historical and sociological background that sheds light on the condition of women Includes a profound analysis of the changes and continuities in the role of women in this industry over time focusing on the National Film Board of Canada Features previously unreleased archival material and selected excerpts from reviews by the NFB's programming committee highlighting the impact of production circumstances of the works of specific women animators **Ciné-Kodak News**, 1929

Questioning African Cinema Nwachukwu Frank Ukadike, 2002 *Resources in Education*, 1976 *Encyclopedia of Arab Women Filmmakers* Rebecca Hillauer, 2005 Arab women filmmakers Who are they What drives them What are their experiences in a male dominated profession How do they function within the contexts and constraints of patriarchal societies The answers are complex and sometimes surprising as complex and surprising as the vastly different films these women direct In this unprecedented book Rebecca Hillauer assembles a comprehensive and penetrating look into the history of Arab women's filmmaking as well as the political and social background of the countries Egypt Iraq Lebanon Syria Algeria among others from which these artists emerged In addition to the biographies filmographies and discussions of their most important works lively in depth interviews allow us to hear from the filmmakers themselves Collectively these women who hail from a wide range of professional religious and social backgrounds provide a varied and vivid picture of what it means to work in creative and journalistic fields in the modern Arab world For Hillauer the subject of a film its genesis and the personal story of the artist who created it reveal far more than a particular approach to cinematography Arab women filmmakers and their main characters who are often semi autobiographical not only afford us a look at seldom seen facets of Arab societies they personify an alternative women's model one that is far removed from western clichés Broad in scope and rich in insight *Arab Women Filmmakers* is a must read for cineastes as well as students of film feminism and the Middle East [Women](#)

Filmmakers in Sinophone World Cinema Zhen Zhang, 2025-10-01 Women Filmmakers in Sinophone World Cinema portrays a group of important contemporary women filmmakers working across the Sinophone world including Taiwan Hong Kong mainland China and beyond The book delineates and conceptualizes their cinematic and trans media practices within an evolving multifaceted feminist intimate public commons The films by these experienced and emerging filmmakers including Huang Yu shan Yau Ching Ai Xiaoming Wen Hui Huang Ji and others represent some of the most innovative and socially engaged work in both fictional and non fictional modes in Chinese language cinema as well as global women s cinema Their narrative documentary and experimental film practices from the 1980s to the present along with their work in sister media such as dance theater literature and contemporary art their activities as scholars educators activists and film festival organizers or jurors have significantly reshaped the landscape of Sinophone film culture and expanded the borders of world cinema

Teaching Religion and Film Gregory J Watkins, 2008-08-22 In a culture increasingly focused on visual media students have learned not only to embrace multimedia presentations in the classroom but to expect them Such expectations are perhaps more prevalent in a field as dynamic and cross disciplinary as religious studies but the practice nevertheless poses some difficult educational issues the use of movies in academic coursework has far outpaced the scholarship on teaching religion and film What does it mean to utilize film in religious studies and what are the best ways to do it In Teaching Religion and Film an interdisciplinary team of scholars thinks about the theoretical and pedagogical concerns involved with the intersection of film and religion in the classroom They examine the use of film to teach specific religious traditions religious theories and perspectives on fundamental human values Some instructors already teach some version of a film and religion course and many have integrated film as an ancillary to achieving central course goals This collection of essays helps them understand the field better and draws the sharp distinction between merely watching movies in the classroom and comprehending film in an informed and critical way

My Place in the Sun George Stevens Jr., 2022-05-17 The son of a celebrated Hollywood director emerges from his father s shadow to claim his own place as a visionary force in American culture George Stevens Jr tells an intimate and moving tale of his relationship with his Oscar winning father and his own distinguished career in Hollywood and Washington Fascinating people priceless stories and a behind the scenes view of some of America s major cultural and political events grace this riveting memoir George Stevens Jr grew up in Hollywood and worked on film classics with his father and writes vividly of his experience on the sets of A Place in the Sun 1951 Shane 1953 Giant 1956 and The Diary of Anne Frank 1959 He explores how the magnitude of his father s talent and achievements left him questioning his own creative path The younger Stevens began to forge his unique career when legendary broadcaster Edward R Murrow recruited him to elevate the Motion Picture Service at the United States Information Agency in John F Kennedy s Washington Stevens trailblazing efforts initiated what has been called the golden era of USIA filmmaking and a call to respect motion pictures as art His appointment as founding director of the American Film Institute in 1967

placed him at the forefront of culture and politics safeguarding thousands of endangered films and training a new generation of filmmakers Stevens commitment to America s cultural heritage led to envisioning the prestigious Kennedy Center Honors and propelled a creative life of award winning films and television programs that heightened attention to social justice artistic achievement and the American experience Stevens provides a rare look at a pioneering American family spanning five generations in entertainment from the San Francisco stage in the 19th century to silent screen comedies Academy Award winning films Emmy Award winning television programs and a Broadway play in the 21st century He reveals the private side of the dazzling array of American presidents first ladies media moguls and luminaries who cross his path including Elizabeth Taylor Sidney Poitier the Kennedys Yo Yo Ma Cary Grant James Dean Bruce Springsteen Barack and Michelle Obama and many more In *My Place in the Sun* George Stevens Jr shares his lifelong passion for advancing the art of American film enlightening audiences and shining a spotlight on notable figures who inspire us He provides an insightful look at Hollywood s Golden Age and an insider s account of Washington spanning six decades bringing to life a sparkling era of American history and culture

Native Actors and Filmmakers: Visual Storytellers Gary Robinson,2022-06-15 Discover the unique lives and career paths of twelve Native people who are actively working in the complex entertainment industry of motion pictures television or digital productions They work both in front of or behind the camera as either an actor director producer writer cinematographer or editor in some cases in multiple roles These biographies include realistic descriptions of what each member of a production team does as well as advice on what it takes to get started in the entertainment business A glossary highlights the terminology used in TV movie production and a list of resources provides a variety of ways to obtain additional information about the industry Featured individuals are Irene Bedard Inupiat Yup ik Inuit Cree Metis Actor Tantoo Cardinal Metis Cree Dene Nakota Actor Christopher Nataanii Cegielski Dine Navajo Writer Producer Director Sydney Freeland Dine Navajo Writer Director Jack Kohlerv Hupa Actor Producer Director Educator Kimberly Norris Guerrero Colville Actor Michael Horse Yaqui Actor Alanis Obomsawin Abenaki Producer Director Doreen Manuel Secwepemc Ktunaxa Producer Director Randy Redroad Indigenous American Writer Director Editor Ian Skorodin Choctaw Writer Director Gilbert Salas Indigenous Mexican American Cinematographer Director of Photography

A Critical Cinema 2 Scott MacDonald,2023-04-28 This sequel to *A Critical Cinema* offers a new collection of interviews with independent filmmakers that is a feast for film fans and film historians Scott MacDonald reveals the sophisticated thinking of these artists regarding film politics and contemporary gender issues The interviews explore the careers of Robert Breer Trinh T Minh ha James Benning Su Friedrich and Godfrey Reggio Yoko Ono discusses her cinematic collaboration with John Lennon Michael Snow talks about his music and films Anne Robertson describes her cinematic diaries Jonas Mekas and Bruce Baillie recall the New York and California avant garde film culture The selection has a particularly strong group of women filmmakers including Yvonne Rainer Laura Mulvey and Lizzie Borden Other notable artists are Anthony McCall Andrew Noren Ross McElwee Anne

Severson and Peter Watkins This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1994 This sequel to *A Critical Cinema* offers a new collection of interviews with independent filmmakers that is a feast for film fans and film historians Scott MacDonald reveals the sophisticated thinking of these artists regarding film politics and

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