

Close Up The Hollywood Director

Robert Wise: The Motion Pictures (Revised Edition) J.R.

Jordan Robert Wise, the young editor of *Citizen Kane*, earned his directorial stripes at RKO, particularly with *The Body Snatcher* and *The Set-Up*, films of amazing quality and dark sensibility. Wise later found himself at Warner Brothers, MGM, and 20th Century Fox, consistently directing pictures of depth and versatility. The man behind the searing crime film, *Odds Against Tomorrow*, followed such success with the upbeat *West Side Story*. Wise guided the great, multi-character drama of *Executive Suite* and also turned his attention to warfare with *The Sand Pebbles*. He was the personification of the finest, old style "studio director" and ultimately became a two-time winner of the Academy Award for Best Director. Wise not only made films his way, he made them the right way, directing classics such as *The Day the Earth Stood Still*, *The Sound of Music*, and *Star Trek: The Motion Picture*. Joe Jordan's book, which includes over twenty interviews, presents a thorough analysis of the Robert Wise canon. "Robert Wise remains one of the great architects of American movies of this last century; the steady, easy personality, hiding a will of steel that allowed him to guide his movies with a hand of knowledge, and authority, and soar in every single genre he undertook. With one of the most wide-ranging careers of any filmmaker ever, J.R. Jordan's book more than does Robert Wise justice in critically assessing his incredibly versatile work, as well as honoring the man who quietly created some of the finest and most famous movies of all time." - C. Courtney Joyner Author of *The Westerners: Interviews with Actors, Directors, Writers, and Producers* "Meticulous research by J.R. Jordan makes this a thorough study of director Robert Wise, which classic film fans will appreciate. Jordan examines the body of Wise's work in a film-by-film journey, his information woven neatly with interviews

of participants providing the voices. They are the soundtrack, and Jordan's careful presentation of the material is the long tracking shot that lures us into a sudden, sharp, and breathtaking close-up, echoing the director's own careful craftsmanship." - Jacqueline T. Lynch, Author of *Ann Blyth: Actress. Singer. Star.* "With this extremely readable volume film historian J.R. Jordan gives us a rigorous examination of Robert Wise's career and contributions to American cinema. Wise often goes underappreciated but Jordan does this pioneer justice. Jordan's prose is accessible and uncompromising at once. This book is a must read for anyone who appreciates the gift of cinema to humanity." - Tony Kashani Author of *Movies Change Lives: Pedagogy of Constructive Humanistic Transformation Through Cinema (Minding the Media)* "If you're a Robert Wise fan, this is the book for you." - Nicholas Meyer: Author, Screenwriter, Director "J.R. Jordan's examination of Wise's work and influence behind the camera is well-researched and offers a fine overview of the multi-talented Wise." - *Hometowns to Hollywood* "There are some filmmakers whose work is so surprisingly disparate, their genius gets lost in the floodlights shined on more focused artists. In crisp, clear prose, J.R. Jordan captures the complexity of the career of one of these fascinating filmmakers, Robert Wise." - Walter C. Metz: Co-Editor of *Film Criticism* "A book you will particularly enjoy once you've seen the films." - *Stars and Letters* "J.R. Jordan's book avoids the gossipy as well as the memoir-driven approach typical of too many film-focused tomes these days." - *Cinebeats* "Director Robert Wise, remembered mostly for *West Side Story* and *The Sound of Music*, receives a much needed and long overdue examination with this excellent book by J.R. Jordan." - *Strictly Vintage Hollywood*

Film Studies For Dummies James Cateridge 2015-01-23 *Film Studies From Hollywood to Bollywood*, explore the fantastic world of film Whether you're preparing to study film at university or you simply have a passion for cinema, you're bound to enjoy this book.

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Here's where you'll learn how people communicate ideas in films, how the industry works and who's on the team, the impact of film on popular culture, the different genres and styles, film theory, the joys of animation and so much more. Explore far-reaching effects - examine the narrative, artistic, cultural, economic and political implications of cinema Compare and contrast film and reality - explore conceptual frameworks for a film's relationship to reality Find out just how they do it - discover how stories are developed in movies and how a storyline is related to broader issues in society Work out what it's all about - get to grips with avant-garde cinema and find out what such films really offer Take the incredible world tour - sample the unique styles of cinema in Europe, Japan, India and other countries Go larger than life - learn about greats in the industry, venture into film analysis and look at the transitions into 21st century cinema Open the book and find: How people tell stories in film Ways film is used to explore current issues and attitudes Responsibilities of cinematographers and producers The mysteries of mise-en-scene All about digital-age animation Auteurs from the 1930s to today What poststructuralism and postmodernism really mean Ten must-watch movies

Directing the Film Eric Sherman 1988 Film-making wisdom and a fascinating mine of film lore make this a priceless resource for students, aspiring film professionals, and film fans.

D. W. Griffith Anthony Slide 2012-07-02 D. W. Griffith

(1875-1948) is one of the most influential figures in the history of the motion picture. As director of *The Birth of a Nation*, he is also one of the most controversial. He raised the cinema to a new level of art, entertainment, and innovation, and at the same time he illustrated, for the first time, its potential to influence an audience and propagandize a cause. Collected together here are virtually all of the "interviews" given by D. W. Griffith from the first in 1914 to the last in 1948. Some of the interviews concentrate on specific films, including *The Birth of a Nation*, *Intolerance*, and,

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most substantially, *Hearts of the World*, while others provide the director with an opportunity to expound on topics of personal interest, including the importance of proper exhibition of his and other's films, and his search for truth and beauty on screen. The interviews are taken from many sources, including leading newspapers, trade papers, and fan magazines. They are often marked by humor and by a desire to please the interviewer and thus the reader. Griffith may not have been particularly enthusiastic about giving interviews, but he seems always determined to put on a good show. Ultimately, *D. W. Griffith: Interviews* provides the reader with a unique insight into the mind and filmmaking techniques of a director whose work and philosophy is as relevant today as it was when he was at the height of his fame in the 1910s and 1920s.

Directors Close Up Jeremy Paul Kagan 2006 From script development through pre-production to production and post-production, famed directors offer personal insights into every step of the creative process. They also reveal their candid takes on the best and worst aspects of their profession. This second edition features personal materials from many of the directors, including storyboards, script notes, sketches, and on-set photos. *Directors Close Up* will be of interest to both professional and aspiring directors; as well as to film fans that will enjoy this inside look into making movies.

The New Hollywood James Bernardoni 2010-07-27 The "Old Hollywood" of studios, stars, and house directors began to break up in the 1960s. Newly independent directors freed from budgetary and aesthetic limitations imposed by studio moguls were the "New Hollywood." Directors could develop their own styles, hire whom they wanted, and make movies that would dazzle jaded audiences. Hollywood would never be the same ... What happened? The author looks at the productions of the "New Hollywood" to answer that question. Scene by scene analyses of some of the 70s most significant films (i. e., *Apocalypse Now*, *Taxi*

Driver, M. A. S. H., Annie Hall, and American Graffiti) assess both the successes and failures of the New Hollywood.

King Vidor on Film Making King Vidor 1972

The Film Director Richard L. Bare 1971 Whether you're planning a short for friends or for school, or a major career as a director, "The Film Director" should go at the top of your list - even before you buy your first roll of film. It's the first step-by-step practical handbook by a pro's pro - a student filmmaker (USC) turned professional - who has been an award-winning TV and movie director for two decades. Bare takes the beginner all the way from fundamentals of camera angle, sound synch, lighting and setting to what a beginning director's salary scale is and what he can expect to make on reruns of his films.

A Hidden History of Film Style Christopher Beach 2015-04-30

The image that appears on the movie screen is the direct and tangible result of the joint efforts of the director and the cinematographer. A Hidden History of Film Style is the first study to focus on the collaborations between directors and cinematographers, a partnership that has played a crucial role in American cinema since the early years of the silent era. Christopher Beach argues that an understanding of the complex director-cinematographer collaboration offers an important model that challenges the pervasive conventional concept of director as auteur. Drawing upon oral histories, early industry trade journals, and other primary materials, Beach examines key innovations like deep focus, color, and digital cinematography, and in doing so produces an exceptionally clear history of the craft. Through analysis of several key collaborations in American cinema from the silent era to the late twentieth century—such as those of D. W. Griffith and Billy Bitzer, William Wyler and Gregg Toland, and Alfred Hitchcock and Robert Burks—this pivotal book underlines the importance of cinematographers to both the development of cinematic technique and the expression of visual style in film.

Directors Close Up Jeremy Paul Kagan 2000 The edited selections

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in this book are taken from in-depth discussions exploring the complex process of directing. Discussions focus on creative and pragmatic issues in the making of award-winning films. 52 photos.

Be a Film Director Alix Wood 2017-12-15 A lot of people are involved in making a movie; just count them in the ending credits. There's one person who's in charge of making sure that those people work together, the director. A director oversees all the creative pieces of a movie production. They may change scripts, costumes, and cast members, and have a say about all camera shots and final edits. It's stressful but rewarding; just ask an Oscar-winning director. Young directors will learn the myriad of responsibilities they can look forward to in this insightful volume, while gathering great advice on how to work with people to make a cinematic masterpiece.

Directors Close Up Two Jeremy Paul Kagan 2013 Since 1992, The Directors Guild of America has hosted annual seminars featuring its nominees for outstanding feature film directing. In this all-new sequel to Directors Close Up, film and television director Jeremy Kagan culled the most insightful and entertaining responses from these acclaimed directors from the 2006 to 2012 seminars. From script development through pre-production to production and post-production, the directors—including George Clooney, Ethan and Joel Coen, Ron Howard, Christopher Nolan, Martin Scorsese, and Steven Spielberg, among others—offer personal insights into every step of the creative process. Featuring materials from many of the productions, this book will be of interest to professional and aspiring directors as well as to film fans.

Paul on Mazursky Sam Wasson 2011-08-15 Paul Mazursky's nearly twenty films as writer/director represent Hollywood's most sustained comic expression of the 1970s and 1980s. But they have not been given their due, perhaps because Mazursky's films—both sincere and ridiculous, realistic and romantic—are pure emotion. This makes films like *Bob & Carol & Ted & Alice*,

An Unmarried Woman, and Enemies, A Love Story difficult to classify, but that's what makes a human comedy human. In the first ever book-length examination of one of America's most important and least appreciated filmmakers, Sam Wasson sits down with Mazursky himself to talk about his movies and how he makes them. Going over Mazursky's oeuvre one film at a time, interviewer and interviewee delve into the director's life in and out of Hollywood, laughing, talking, and above all else, feeling—like Mazursky's people always do. The book includes a filmography and never-before-seen photos.

Director's Cut Ted Kotcheff 2017-03-14 With six decades in show business, legendary director Ted Kotcheff looks back on his life Born to immigrant parents and raised in the slums of Toronto during the Depression, Ted Kotcheff learned storytelling on the streets before taking a stagehand job at CBC Television.

Discovering his skills with actors and production, Kotcheff went on to direct some of the greatest films of the freewheeling 1970s, including *The Apprenticeship of Duddy Kravitz*, *Wake in Fright*, and *North Dallas Forty*. After directing the 1980s blockbusters *First Blood* and *Weekend at Bernie's*, Kotcheff helped produce the groundbreaking TV show *Law & Order: Special Victims Unit*. During his career, he was declared a Communist by the U.S. government, banned from the Royal Albert Hall in London, and coped with assassination threats on one of his lead actors. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 16.0px Times; -webkit-text-stroke: #000000} span.s1 {font-kerning: none} With his seminal films enjoying a critical renaissance, including praise from Martin Scorsese and Nick Cave, Kotcheff now turns the lens on himself. Witty and fearless, *Director's Cut* is not just a memoir, but also a close-up on life and craft, with stories of his long friendship with Mordecai Richler and working with stars like Sylvester Stallone, James Mason, Gregory Peck, Ingmar Bergman, Gene Hackman, Jane Fonda, and Richard Dreyfuss, as well as advice on how to survive the slings and arrows of Hollywood.

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Contemporary Film Directors Celestino Deleyto 2010-09-23 This study of Mexican film director Alejandro Gonzalez Iñárritu explores his role in moving Mexican filmmaking from a traditional nationalist agenda toward a more global focus. In studying the international scope of Iñárritu's influential films *Amores Perros*, *21 Grams*, and *Babel*, the authors trace common themes such as human suffering and redemption, chance, and accidental encounters. The authors also analyze the director's visual style and his use of multiple characters and a fragmented narrative structure. The book concludes with an interview of Iñárritu that touches on the themes and subject matter of his chief works.

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.

Jacques Tourneur Chris Fujiwara 2015-05-07 At least three of director Jacques Tourneur's films—*Cat People*, *I Walked with a Zombie* and *The Leopard Man*—are recognized as horror classics. Yet his contributions to these films are often minimized by scholars, with most of the credit going to the films' producer, Val Lewton. A detailed examination of the director's full body of work reveals that those elements most evident in the Tourneur-Lewton collaborations—the lack of monsters and the stylized use of suggested violence—are equally apparent in Tourneur's films before and after his work with Lewton. Mystery and sensuality were hallmarks of his style, and he possessed a highly artistic visual and aural style. This insightful critical study examines each of Tourneur's films, as well as his extensive work on MGM shorts (1936–1942) and in television. What emerges is evidence of a highly coherent directorial style that runs throughout Tourneur's works.

Hollywood Directors, 1941-1976 Richard Koszarski 1977

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

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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.

Movie Speak Tony Bill 2009-01-08 When is "groucho" not a comedian? A "seagull" not a bird? A "banana" not a fruit, and a "taco cart" not a food stand? What's the "Castle rock rule" and when should you call for a "buff & puff"? And why expect trouble when the A.D. (assistant director) knowingly mumbles "Gone With the Wind in the morning, Dukes of Hazzard after lunch"? The secret language of movie-making is technical, odd, colorful, mysterious. *Movie Speak* celebrates this centuries-old oral tradition, and opens a window into the complex process of making a film and what it's really like to be on set. Through language, the book sheds light not only on the hugely complex process of making a film, but on the invisible hierarchies of a set, the unspoken etiquette between cast and crew, and the evolution of a process that's endlessly fascinating. An Oscar-winning producer (*The Sting*), actor (who worked with Spielberg, Coppola, and Sydney Pollock), and director (*Five Corners*, *Flyboys*, *My Bodyguard*, and more), Tony Bill has been on sets for more than 30 years and brings a writer's love of language to this collection of hundreds of film terms. A futz. A cowboy. A Brodkin and a double Brodkin (a.k.a. screamer). Streaks 'n tips, Green Acres,

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rhubarb, a peanut, a Gary Coleman, snot tape, twin buttes, manmaker (and why you can yell for one if needed for a grip, but must whisper if it's for Tom Cruise)—these are the tricks of the trade.

George Cukor Murray Pomerance 2015-07-07 George Cukor is one of the studio era's most famous and admired directors, with many of the American cinema's most beloved classics to his credit, including *The Women*, *Gaslight*, *Adam's Rib*, *A Star is Born*, and *My Fair Lady* to his credit. Not himself a scriptwriter, he was particularly adept at choosing which properties to adapt and then managing the adaptation process with verve and effectiveness. What makes for a good adapter, for a talented master of ceremonies who knows where to put everything and everybody (including the camera)? Who knows how to make a property his own even while enhancing the value it has as belonging to someone else? The essays in this volume provide a series of complementary answers to those questions. Though many of his films are celebrated, Cukor has hitherto not received appropriate critical attention. Cukor's interest in the various forms of indoor cinema lacked the generic focus of Ford's westerns and Hitchcock's thrillers. His style was theatricality writ large, a successful transference to the screen of what he had learned from his successful Broadway career, including the outsized, often flamboyant handling of emotionality. Yet Cukor was also a man of the cinema, fascinated by the ever-developing potentials of his adopted medium, as shown by the more than fifty films he directed in a career that endured from the early sound era into the 1970s.

[Directors Tell the Story](#) Bethany Rooney 2016-04-14 Move over, movies: the freshest storytelling today is on television, where the multi-episodic format is used for rich character development and innovative story arcs. *Directors Tell the Story, Second Edition* offers rare insight and advice straight from two A-list television directors whose credits include *NCIS*, *NCIS New Orleans*,

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Nashville, Criminal Minds and many more. Here, in one volume, learn everything you need to know to become an excellent director, not merely a good one. Covering everything through prep, shoot, and post, the authors offer practical instruction on how to craft a creative vision, translate a script into a visual story, establish and maintain the look and feel of a television show or film, lead the cast and crew, keep a complex operation running on time and on budget, and effectively oversee editing and post-production. Directors Tell the Story provides behind-the-scenes access to the secrets of successful directors, as well as exercises that use original scripted material. This newly updated edition features: All-new "From the Experts" sections with insider info known only to working professionals Profiles of top film and TV luminaries with advice and tips Additional „How I Got My First Job" stories from directors currently in the trenches Useful instruction to help you put directing techniques into practice A companion website featuring directing tutorials and video interviews with the authors Bethany Rooney has directed over two hundred episodes of prime-time network shows, including NCIS, The Originals, Nashville, NCIS New Orleans, and Criminal Minds. She teaches the Warner Brothers Directing Workshop and serves on numerous committees at the Directors Guild of America. Mary Lou Belli is a two-time Emmy Award winning producer, writer, and director as well as the author of two books. She directed NCIS New Orleans, Monk, Hart of Dixie, The Game, Girlfriends, and The Wizards of Waverly Place. She teaches directing at USC's School of Cinematic Arts.

The Film Director Prepares Myrl A. Schreibman 2010-05-26 • Insider author gives no-nonsense advice • Required reading for film students, educators, anyone interested in film From script analysis to post production, here is the all-inclusive guide to directing for film and television. Written by noted director-producer Myrl Schreibman, The Film Director Prepares offers practical insights on filmmaking, using real-life examples

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directors won't learn in school. With topics including working with actors, using the camera to tell a story, setting mood, staging, maintaining performance levels, covering shots, and directing for different mediums, *The Film Director Prepares* will leave new directors truly prepared for their careers.

Film Directing Fundamentals Nicholas T. Proferes 2017-07-06
Film Directing Fundamentals gives the novice director an organic methodology for realizing on-screen the full dramatic possibility of a screenplay. Unique among directing books, Nicholas Proferes provides clear-cut ways to translate a script to the screen. Using the script as a blueprint, the reader is led through specific techniques to analyze and translate its components into a visual story. A sample screenplay is included that explicates the techniques discussed. Written for both students and entry-level professionals, the book assumes no knowledge and introduces basic concepts and terminology. Appropriate for screenwriters, aspiring directors and filmmakers, *Film Directing Fundamentals* helps filmmakers bring their story to life on screen. This fourth edition is updated with a new foreword by Student Academy Award-winner Jimmy Keyrouz, who studied with author Nicholas Proferes, as well as an enhanced companion website by Laura J. Medina, available at www.routledge.com/cw/proferes, which features new supplemental material for both instructors and students, including two new analyses of contemporary films—*Wendy and Lucy* (2008) and *Moonlight* (2016)—study questions, suggested assignments and exercises, as well as the instructor's manual written by Proferes in 2008.

Close up 1976

The Art of Film Acting Jeremiah Comey 2012-10-02 Actor Practice; 3. Becoming a Great Actor; The Actor's Responsibility; Casablanca; Acting Is Being and Awareness; The Five Arts of Film Acting; The Power of Relating; Acting ""On the Nose""; Listen to the Other Actor; Acting Is a Profession; Summary; Actor Practice; 4. Sight Reading; How Sight Reading Works; How to Sight Read;

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Importance of Sight Reading; Second-Guessing the Director; Multiple Auditions; Helpful Hints; Summary; Actor Practice; 5. The Art of Concentration; Concentration; Internal Rap; Interest Is the Focal Point of Concentration; Feedback; Emotions.

The Many Cinemas of Michael Curtiz R. Barton Palmer
2018-07-02 Hollywood—Casablanca , Yankee Doodle Dandy , The Sea Hawk , White Christmas, and Mildred Pierce, to name only a few. The most prolific and consistently successful Hollywood generalist with an all-embracing interest in different forms of narrative and spectacle, Curtiz made around a hundred films in an astonishing range of genres: action, biopics, melodramas/film noir, musicals, and westerns. But his important contributions to the history of American film have been overlooked because his broadly varied oeuvre does not present the unified vision of filmmaking that canonical criticism demands for the category of "auteur." Exploring his films and artistic practice from a variety of angles, including politics, gender, and genre, *The Many Cinemas of Michael Curtiz* sheds new light on this underappreciated cinematic genius. Leading film studies scholars offer fresh appraisals of many of Curtiz's most popular films, while also paying attention to neglected releases of substantial historical interest, such as *Noah's Ark* , *Night and Day*, *Virginia City*, *Black Fury*, *Mystery of the Wax Museum*, and *Female*. Because Curtiz worked for so long and in so many genres, this analysis of his work becomes more than an author study of a notable director. Instead, *The Many Cinemas of Michael Curtiz* effectively adds a major chapter to the history of Hollywood's studio era, including its internationalism and the significant contributions of European émigrés.

Directing for Film and Television Christopher Lukas 1985
New Edition! An Emmy award-winner reveals his success secrets for the art and craft of directing. This guide examines, step by step, every stage of the film and television directing process, from choosing a script through the "post-production blues."

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Film Directing Fundamentals Nicholas Proferes 2012-08-06

Film Directing Fundamentals gives the novice director an organic methodology for realizing on the screen the full dramatic possibility of a screenplay. Unique among directing books, this book provides clear-cut ways to translate a script to the screen. Using the script as a blueprint, the reader is led through specific techniques to analyze and translate its components into a visual story. A sample screenplay is included that explicates the techniques. The book assumes no knowledge and thus introduces basic concepts and terminology. Appropriate for screenwriters, aspiring directors and filmmakers, Film Directing Fundamentals helps filmmakers bring their story to life on screen.

On Film Editing Edward Dmytryk 2018-09-26 In On Film Editing, director Edward Dmytryk explains, in clear and engaging terms, the principles of film editing. Using examples and anecdotes from almost five decades in the film industry, Dmytryk offers a masterclass in film and video editing. Written in an informal, "how-to-do-it" style, Dmytryk shares his expertise and experience in film editing in a precise and philosophical way, contending that all parties on the film crew—from the camera assistant to the producer and director—must understand film editing to produce a truly polished work. Originally published in 1984, this reissue of Dmytryk's classic editing book includes a new critical introduction by Andrew Lund, as well as chapter lessons, discussion questions, and exercises.

Movie Director Joseph O'Neill 2009-08-01 Describes the requirements, education, and duties associated with becoming a movie director. Includes profiles of prominent pioneers in the field of movie making.

Close-up. City of Dreams Susanne Christensen 2010 Historier om filmbyen Hollywood, dens indbyggere - skuespillere, musikere, filmskabere og berømtheder, om byens tætte tilknytning til filmindustrien, men også om byens mindre glamourøse side

Fifty Hollywood Directors Suzanne Leonard 2014-11-20 Fifty Hollywood Directors introduces the most important, iconic and influential filmmakers who worked in Hollywood between the end of the silent period and the birth of the blockbuster. By exploring the historical, cultural and technological contexts in which each director was working, this book traces the formative period in commercial cinema when directors went from pioneers to industry heavyweights. Each entry discusses a director's practices and body of work and features a brief biography and suggestions for further reading. Entries include: Frank Capra Cecil B DeMille John Ford Alfred Hitchcock Fritz Lang Orson Welles DW Griffith King Vidor This is an indispensable guide for anyone interested in film history, Hollywood and the development of the role of the director.

Who the Devil Made It Peter Bogdanovich 2012-05-30 "A must have for any film nut."—Details Peter Bogdanovich, award-winning director, screenwriter, actor and critic, interviews 16 legendary directors over a 15-year period. Their richly illuminating conversations combine to make this a riveting chronicle of Hollywood and picture making. Join him in conversations with: Robert Aldrich • George Cukor • Allan Dwan • Howard Hanks • Alfred Hitchcock • Chuck Jones • Fritz Lang • Joseph H. Lewis • Sidney Lumet • Leo McCarey • Otto Preminger • Don Siegel • Josef von Sternberg • Frank Tashlin • Edgar G. Ulmer • Raoul Walsh NOTE: This edition does not include photographs. Praise for *Who the Devil Made It* "Illuminating . . . These were (and sometimes are: a few yet breathe) men rooted in history as much as in Hollywood. Their collected memories make the past look fearfully rich beside a present that is poverty-stricken in everything except money."—The New Yorker "Bogdanovich is one of America's finest writers on the cinema. . . . Thank goodness [his] *Who the Devil Made It* has come along to remind us that films and writing about film were, at one time, focused on the work and not strictly on the bottom line."—The

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Boston Globe “A treasure trove on the craft of directing.”—Newsday “Monumental . . . The directors’ reminiscences about technique, working methods, sources of ideas, and relationships with actors and studios are thoroughly entertaining.”—Publishers Weekly “A fine achievement that helps illuminate the art and craft of some remarkable directors . . . There are plenty of revealing anecdotes.”—Kirkus Reviews

Wild Bill Wellman William Wellman, Jr. 2015-04-07 The extraordinary life—the first—of the legendary, undercelebrated Hollywood director known in his day as “Wild Bill” (and he was!) Wellman, whose eighty-two movies (six of them uncredited), many of them iconic; many of them sharp, cold, brutal; others poetic, moving; all of them a lesson in close-up art, ranged from adventure and gangster pictures to comedies, aviation, romances, westerns, and searing social dramas. Among his iconic pictures: the pioneering World War I epic *Wings* (winner of the first Academy Award for best picture), *Public Enemy* (the toughest gangster picture of them all), *Nothing Sacred*, the original *A Star Is Born*, *Beggars of Life*, *The Call of the Wild*, *The Ox-Bow Incident*, *Battleground*, *The High and the Mighty*... David O. Selznick called him “one of the motion pictures’ greatest craftsmen.” Robert Redford described him as “feisty, independent, self-taught, and self-made. He stood his ground and fought his battles for artistic integrity, never wavering, always clear in his film sense.” Wellman directed Hollywood’s biggest stars for three decades, including Clark Gable, Gary Cooper, Barbara Stanwyck, John Wayne, Lauren Bacall, and Clint Eastwood. It was said he directed “like a general trying to break out of a beachhead.” He made pictures with such noted producers as Darryl F. Zanuck, Nunnally Johnson, Jesse Lasky, and David O. Selznick. Here is a revealing, boisterous portrait of the handsome, tough-talking, hard-drinking, uncompromising maverick (he called himself a “crazy bastard”)—juvenile delinquent; professional ice-hockey player as a kid; World War I flying ace at

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twenty-one in the Lafayette Flying Corps (the Lafayette Escadrille), crashing more than six planes (“We only had four instruments, none of which worked. And no parachutes . . . Greatest goddamn acrobatics you ever saw in your life”)—whose own life story was more adventurous and more unpredictable than anything in the movies. Wellman was a wing-walking stunt pilot in barnstorming air shows, recipient of the Croix de Guerre with two Gold Palm Leaves and five United States citations; a bad actor but good studio messenger at Goldwyn Pictures who worked his way up from assistant cutter; married to five women, among them Marjorie Crawford, aviatrix and polo player; silent picture star Helene Chadwick; and Dorothy Coonan, Busby Berkeley dancer, actress, and mother of his seven children. Irene Mayer Selznick, daughter of Louis B. Mayer, called Wellman “a terror, a shoot-up-the-town fellow, trying to be a great big masculine I-don’t-know-what. David had a real weakness for him. I didn’t share it.” Yet she believed enough in Wellman’s vision and cowritten script about Hollywood to persuade her husband to produce *A Star Is Born*, which Wellman directed. After he took over directing *Tarzan Escapes* at MGM, Wellman went to Louis B. Mayer and asked to make another Tarzan picture on his own. “What are you talking about? It’s beneath your dignity,” said Mayer. “To hell with that,” said Wellman, “I haven’t got any dignity.” Now William Wellman, Jr., drawing on his father’s unpublished letters, diaries, and unfinished memoir, gives us the first full portrait of the man—boy, flyer, husband, father, director, artist. Here is a portrait of a profoundly American spirit and visionary, a man’s man who was able to put into cinematic storytelling the most subtle and fulsome of feeling, a man feared, respected, and loved.

Great Film Directors Leo Braudy 1978

Interviews with Film Directors Andrew Sarris 1970

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