

# Making Movies Sidney Lumet Sparknotes

**Christine Vachon**

Summary of Sidney Lumet's Making Movies Everest Media,2022-07-28T22:59:00Z Please note: This is a companion version & not the original book. Sample Book Insights: #1 The mixing room is where the sound tracks are assembled to make the final sound track of the movie. It is a job that can be left to sound technicians, but that has its dangers. For example, mixers can raise the audio level of a quiet scene or moment and lower the audio level of a loud scene or moment. #2 The process of looping is when an actor recreates a performance, and it can be done by some actors who are good at it. Scenes of violence, car crashes, and battles can use all sixty-four tracks on the board or even more. #3 The Dolby process simply took all the tapes and suppressed them so that the tape hiss was lost in the upper frequencies. Soon, in movies, because of the equalization problems between Dolby-recorded music and non-Dolby sound recordings, we had to start using Dolby on dialogue. #4 The one pleasure in a mix comes when the music is added. The tedious effort seems worth it. The music pumps life back into the picture.

**Making Movies** Sidney Lumet,2010-09-01 Why does a director choose a particular script? What must they do in order to keep actors fresh and truthful through take after take of a single scene? How do you stage a shootout—involving more than one hundred extras and three colliding taxis—in the heart of New York’s diamond district? What does it take to keep the studio honchos happy? From the first rehearsal to the final screening, Making Movies is a master’s take, delivered with clarity, candor, and a wealth of anecdote. For in this book, Sidney Lumet, one of our most consistently acclaimed directors, gives us both a professional memoir and a definitive guide to the art, craft, and business of the motion picture. Drawing on forty years of experience on movies that range from Long Day’s Journey into Night to Network and The Verdict—and with such stars as Katharine Hepburn, Paul Newman, Marlon Brando, and Al Pacino—Lumet explains how painstaking labor and inspired split-second decisions can result in two hours of screen magic.

The Meryl Streep Movie Club Mia March,2012-07-03 Escape to the breathtaking coast of Maine and let the unmissable novel from Mia March brighten up your summer. Perfect for fans of Jenny Colgan, Veronica Henry and The Jane Austen Book Club. On the coast of Maine sits The Three Captains Inn, a haven for tourists and locals alike. When Lolly, the owner, summons her nieces home, they assume she’s planning to sell the inn, the place they called home after they lost their parents in a car accident that also claimed the life of Lolly’s husband. Little do they know, the truth is far more unimaginable . . .

Along with Kat, Lolly's daughter, the women reunite for their first summer together in many years and home truths and long buried secrets begin to emerge. Then movie-lover Lolly invites her family to one of her legendary movie nights - this month's theme: Meryl Streep - and what was intended to be a few hours' distraction ends up making them question everything they thought they knew about life, love and one another. As each woman sees her complicated life reflected through the magic of cinema, will they be able to find their own happily-ever-afters before it's too late? 'A treat for movie lovers and fans of meaningful women's fiction' Romantic Times 'A heartwarming, spirit-lifting read just in time for beach season' Kirkus Reviews 'A touching story of self-discovery and the strength of family' Booklist

Sidney Lumet Sidney Lumet,2006 A collection of over twenty interviews with the director of *Serpico*, *Dog Day Afternoon*, *The Verdict*, and *12 Angry Men*

**Mad as Hell** Dave Itzkoff,2014-02-18 The behind-the-scenes story of the making of the iconic movie *Network*, which transformed the way we think about television and the way television thinks about us I'm mad as hell, and I'm not going to take this anymore! Those words, spoken by an unhinged anchorman named Howard Beale, the mad prophet of the airwaves, took America by storm in 1976, when *Network* became a sensation. With a superb cast (including Faye Dunaway, William Holden, Peter Finch, and Robert Duvall) directed by Sidney Lumet, the film won four Academy Awards and indelibly shaped how we think about corporate and media power. In *Mad As Hell*, Dave Itzkoff of *The New York Times* recounts the surprising and dramatic story of how *Network* made it to the screen. Such a movie rarely gets made any more—one man's vision of the world, independent of studio testing or market research. And that man was Paddy Chayefsky, the tough, driven, Oscar-winning screenwriter whose vision—outlandish for its time—is all too real today. Itzkoff uses interviews with the cast and crew, as well as Chayefsky's notes, letters, and drafts to re-create the action in front of and behind the camera at a time of swirling cultural turmoil. The result is a riveting account that enriches our appreciation of this prophetic and still-startling film. Itzkoff also speaks with today's leading broadcasters and filmmakers to assess *Network's* lasting impact on television and popular culture. They testify to the enduring genius of Paddy Chayefsky, who foresaw the future and whose life offers an unforgettable lesson about the true cost of self-expression.

**Film Theory Goes to the Movies** Jim Collins,Ava Preacher Collins,Hilary Radner,2012-10-02 *Film Theory Goes to the Movies* fills the gap in film theory literature which has failed to analyze high-grossing blockbusters. The contributors in this volume, however, discuss such popular films as *The Silence of the Lambs*, *Dances With Wolves*, *Terminator II*,*Pretty Woman*, *Truth or Dare*, *Mystery Train*, and *JungleFever*. They employ a variety of critical approaches, from industry analysis to reception study, to close readings informed by feminist, deconstructive and postmodernist theory, as well as recent developments in African American and gay and lesbian criticism. An important introduction to contemporary Hollywood, this anthology will be of interest to those involved in the fields of film theory, literary theory, popular culture, and women's

studies.

**Film Directing Shot by Shot** Steven Douglas Katz, 1991 An instant classic since its debut in 1991, *Film Directing: Shot By Shot* and its famous blue cover is one of the most well-known books on directing in the business, and is a favorite of professional directors as an on-set quick reference guide.

**Reginald Rose and the Journey of 12 Angry Men** Phil Rosenzweig, 2021-10-05 Finalist, 2021 Wall Award (Formerly the Theatre Library Association Award) The untold story behind one of America's greatest dramas In early 1957, a low-budget black-and-white movie opened across the United States. Consisting of little more than a dozen men arguing in a dingy room, it was a failure at the box office and soon faded from view. Today, *12 Angry Men* is acclaimed as a movie classic, revered by the critics, beloved by the public, and widely performed as a stage play, touching audiences around the world. It is also a favorite of the legal profession for its portrayal of ordinary citizens reaching a just verdict and widely taught for its depiction of group dynamics and human relations. Few twentieth-century American dramatic works have had the acclaim and impact of *12 Angry Men*. *Reginald Rose and the Journey of "12 Angry Men"* tells two stories: the life of a great writer and the journey of his most famous work, one that ultimately outshined its author. More than any writer in the Golden Age of Television, Reginald Rose took up vital social issues of the day—from racial prejudice to juvenile delinquency to civil liberties—and made them accessible to a wide audience. His 1960s series, *The Defenders*, was the finest drama of its age and set the standard for legal dramas. This book brings Reginald Rose's long and successful career, its origins and accomplishments, into view at long last. By placing *12 Angry Men* in its historical and social context—the rise of television, the blacklist, and the struggle for civil rights—author Phil Rosenzweig traces the story of this brilliant courtroom drama, beginning with the chance experience that inspired Rose, to its performance on CBS's *Westinghouse Studio One* in 1954, to the feature film with Henry Fonda. The book describes Sidney Lumet's casting, the sudden death of one actor, and the contribution of cinematographer Boris Kaufman. It explores the various drafts of the drama, with characters modified and scenes added and deleted, with Rose settling on the shattering climax only days before filming began. Drawing on extensive research and brimming with insight, this book casts new light on one of America's great dramas—and about its author, a man of immense talent and courage. Author royalties will be donated equally to the Feerick Center for Social Justice at Fordham Law School and the Justice John Paul Stevens Jury Center at Chicago-Kent College of Law.

**Directing** Michael Rabiger, 2013-04-02 *Directing: Film Techniques and Aesthetics* is a comprehensive manual that teaches the essentials of filmmaking from the perspective of the director. Ideal for film production and directing classes, as well as for aspiring and current directors, *Directing* covers all phases of preproduction and production, from idea development to final cut. Thoroughly covering the basics, *Directing* guides the reader to professional standards of expression and control, and goes to the heart of what makes a director. The book outlines a great deal of practical work to meet this

goal, with projects, exercises. The third edition emphasizes the connection between knowing and doing, with every principle realizable through projects and exercises. Much has been enhanced and expanded, notably: aspects of dramaturgy; beats and dramatic units; pitching stories and selling one's work; the role of the entrepreneurial producer; and the dangers of embedded moral values. Checklists are loaded with practical recommendations for action, and outcomes assessment tables help the reader honestly gauge his or her progress. Entirely new chapters present: preproduction procedures; production design; script breakdown; procedures and etiquette on the set; shooting location sound; continuity; and working with a composer. The entire book is revised to capitalize on the advantages offered by the revolutionary shift to digital filmmaking.

*Lessons from the Mountain* Mary McDonough, 2011-10-24 “[Not] the typical celebrity memoir . . . as much an account of her decades-long spiritual journey as it is a look back at her TV and movie career.” —Spiritual Pop Culture “Mary is a whole lot more than Erin on *The Waltons*. This book shows how she’s handled all the highs and lows with grace.” —George Clooney For nine seasons, Mary McDonough was part of one of the most beloved families in television history. Just ten years old when she was cast as the pretty, wholesome middle child Erin, Mary grew up on the set of *The Waltons*, alternately embracing and rebelling against her good-girl onscreen persona. Now, as the first cast member to write about her experiences on the classic series, she candidly recounts the joys and challenges of growing up Walton—from her overnight transformation from a normal kid in a working class, Irish Catholic family, to a Hollywood child star, to the personal challenges that led her to take on a new role as an activist for women’s body image issues. Touching, funny, sometimes heartbreaking, and always illuminating, *Lessons from the Mountain* is the story of everything Mary McDonough learned on her journey over—and beyond—that famous mountain. Includes Never Before Published Bonus Chapter! “A fascinating look at what it’s like to grow up in front of and beyond the cameras.” —Eve Plumb “For someone who started out as a sweet little girl afraid to speak up, it certainly is a pleasure to hear her shout from the top of the mountain now!” —Alison Arngrim, *New York Times* bestselling author “[A] poignant memoir . . . the actress shares intimate, behind-the-scenes memories.” —Smashing Interviews Magazine

**Cinematic Overtures** Annette Insdorf, 2017-11-07 A great movie’s first few minutes provide the key to the rest of the film. Like the opening paragraphs of a novel, they draw the viewer in, setting up the thematic concerns and stylistic approach that will be developed over the course of the narrative. A strong opening sequence leads the viewer to trust the filmmakers. Other times, opening shots are intentionally misleading as they invite alert, active participation with the film. In *Cinematic Overtures*, Annette Insdorf discusses the opening sequence so that viewers turn first impressions into deeper understanding of cinematic technique. From Joe Gillis’s voice-over in *Sunset Boulevard* as he lies dead in a swimming pool to the hallucinatory opening of *Apocalypse Now*, from the stream-of-consciousness montage as found in *Hiroshima, mon amour* to the slowly unfolding beginning of *Schindler’s List*, *Cinematic Overtures* analyzes opening shots from a range of Hollywood as well as international films. Insdorf pays close attention to how the viewer makes sense of these scenes and the cinematic

world they are about to enter. Including dozens of frame enlargements that illustrate the strategies of opening scenes, Insdorf also examines how films explore and sometimes critique the power of the camera's gaze. Along with analyses of opening scenes, the book offers a series of revelatory and surprising readings of individual films by some of the leading directors of the past seventy-five years. Erudite but accessible, *Cinematic Overtures* will lead film scholars and ardent movie fans alike to greater attentiveness to those fleeting opening moments.

**Making Movies Work** Jon Boorstin, 1995 *MAKING MOVIES WORK* is a fascinating and accessible guide for both filmmakers and serious film fans. It is about how filmmakers think about film. Through thoughtful examination of the filmmaker's art, Jon Boorstin enhances our sense of enjoyment and appreciation of the results.--Robert Redford.

**How to Read a Film** James Monaco, 1981 Now thoroughly revised and updated, the book discusses recent breakthroughs in media technology, including such exciting advances as video discs and cassettes, two-way television, satellites, cable and much more.

**I Was Interrupted** Nicholas Ray, 1995-06-02 Now, at last, we have a book by and about Nicholas Ray (along with a moving and very beautiful introduction by Susan Ray). If you have any interest in this man, his life and work, filmmaking, or movies and art in general, read *I Was Interrupted*.—Jim Jarmusch

**Shooting to Kill** Christine Vachon, 2009-03-17 Complete with behind-the-scenes diary entries from the set of Vachon's best-known films, *Shooting to Kill* offers all the satisfaction of an intimate memoir from the frontlines of independent filmmaking, from one of its most successful agent provocateurs -- and survivors. Hailed by the *New York Times* as the godmother to the politically committed film and by *Interview* as a true auteur producer, Christine Vachon has made her name with such bold, controversial, and commercially successful films as *Poison*, *Swoon*, *Kids*, *Safe*, *I Shot Andy Warhol*, and *Velvet Goldmine*. Over the last decade, she has become a driving force behind the most daring and strikingly original independent filmmakers--from Todd Haynes to Tom Kalin and Mary Harron--and helped put them on the map. So what do producers do? What don't they do? she responds. In this savagely witty and straight-shooting guide, Vachon reveals the guts of the filmmaking process--from developing a script, nurturing a director's vision, getting financed, and drafting talent to holding hands, stoking egos, stretching every resource to the limit and pushing that limit. Along the way, she offers shrewd practical insights and troubleshooting tips on handling everything from hysterical actors and disgruntled teamsters to obtuse marketing executives. Complete with behind-the-scenes diary entries from the sets of Vachon's best-known films, *Shooting To Kill* offers all the satisfactions of an intimate memoir from the frontlines of independent filmmaking, from one of its most successful agent provocateurs--and survivors.

**Sidney Lumet** Frank R. Cunningham, 2014-10-17 Since 1957, Sidney Lumet, the most prolific American director of his generation, has deepened audiences' awareness of social, ethical, and feminist issues through such distinguished films as 12

Angry Men, The Verdict, Running on Empty, and Critical Care. Especially praised for his literary adaptations -- including Long Day's Journey into Night and Murder on the Orient Express -- Lumet has also directed such trenchant urban films as Dog Day Afternoon, Serpico, and Network. In this new edition Frank Cunningham expands his analysis of Lumet's earlier films and examines his most recent work, from A Stranger Among Us (1992) to Gloria (1999). Also new to this edition are discussions of five other films, including The Appointment, Murder on the Orient Express, and Running on Empty. Cunningham studies in depth over thirty of Lumet's most significant films and surveys other films and the television productions to reveal their enduring artistic and humanistic importance.

**Directing** Michael Rabiger, Mick Hurbis-Cherrier, 2020-02-13 Directing: Film Techniques and Aesthetics is a comprehensive exploration into the art and craft of directing for film and television. It's filled with practical advice, essential technical information, and inspiring case studies for every stage of production. This book covers the methods, technologies, thought processes, and judgments that a director must use throughout the fascinating process of making a film, and concentrates on developing the human aspects of cinema to connect with audiences. The fully revised and updated 6th edition features new sections on using improvisation, the development of characters for long form television series, visual design, the role of the digital imaging technician, film promotion and distribution, alongside expanded information on contemporary color grading tools, stylistic approaches and genre, workflows, blocking scenes for the camera and more. The book emphasizes independent and short form cinema which allows cutting-edge creativity and professionalism on shoestring budgets. Recognizing that you learn best by doing, it includes dozens of practical hands-on projects and activities to help you master technical and conceptual skills. Just as important as surmounting technological hurdles is the conceptual and authorial side of filmmaking. This book provides an unusually clear view of the artistic process, particularly in working with actors and principle crew members. It offers eminently practical tools and exercises to help you develop your artistic identity, find credible and compelling stories, choose and work with your cast and hone your narrative skills. Directing shows you how to surpass mere technical proficiency and become a storyteller with a distinctive voice and style. The accompanying companion website includes film analysis exercises, shooting projects, checklists and assignment forms, analytical questionnaires, updated production forms and logs for all phases of a project with links to additional resources and set safety advice.

Kazan on Directing Elia Kazan, 2010-01-12 Elia Kazan was the twentieth century's most celebrated director of both stage and screen, and this monumental, revelatory book shows us the master at work. Kazan's list of Broadway and Hollywood successes—A Streetcar Named Desire, Death of a Salesman, On the Waterfront, to name a few—is a testament to his profound impact on the art of directing. This remarkable book, drawn from his notebooks, letters, interviews, and autobiography, reveals Kazan's method: how he uncovered the “spine,” or core, of each script; how he analyzed each piece in

terms of his own experience; and how he determined the specifics of his production. And in the final section, “The Pleasures of Directing”—written during Kazan’s final years—he becomes a wise old pro offering advice and insight for budding artists, writers, actors, and directors.

**Cinema '62** Stephen Farber, Michael McClellan, 2020-03-13 Lawrence of Arabia, The Miracle Worker, To Kill a Mockingbird, The Manchurian Candidate, Gypsy, Sweet Bird of Youth, The Longest Day, The Music Man, What Ever Happened to Baby Jane, and more. Most conventional film histories dismiss the early 1960s as a pallid era, a downtime between the heights of the classic studio system and the rise of New Hollywood directors like Scorsese and Altman in the 1970s. It seemed to be a moment when the movie industry was floundering as the popularity of television caused a downturn in cinema attendance. Cinema '62 challenges these assumptions by making the bold claim that 1962 was a peak year for film, with a high standard of quality that has not been equaled since. Stephen Farber and Michael McClellan show how 1962 saw great late-period work by classic Hollywood directors like John Ford, Howard Hawks, and John Huston, as well as stars like Bette Davis, James Stewart, Katharine Hepburn, and Barbara Stanwyck. Yet it was also a seminal year for talented young directors like Sidney Lumet, Sam Peckinpah, and Stanley Kubrick, not to mention rising stars like Warren Beatty, Jane Fonda, Robert Redford, Peter O'Toole, and Omar Sharif. Above all, 1962—the year of *To Kill a Mockingbird* and *The Manchurian Candidate*—gave cinema attendees the kinds of adult, artistic, and uncompromising visions they would never see on television, including classics from Fellini, Bergman, and Kurosawa. Culminating in an analysis of the year’s Best Picture winner and top-grossing film, *Lawrence of Arabia*, and the factors that made that magnificent epic possible, *Cinema '62* makes a strong case that the movies peaked in the Kennedy era.

**The Book of Daniel** E.L. Doctorow, 2010-11-10 The central figure of this novel is a young man whose parents were executed for conspiring to steal atomic secrets for Russia. His name is Daniel Isaacson, and as the story opens, his parents have been dead for many years. He has had a long time to adjust to their deaths. He has not adjusted. Out of the shambles of his childhood, he has constructed a new life—marriage to an adoring girl who gives him a son of his own, and a career in scholarship. It is a life that enrages him. In the silence of the library at Columbia University, where he is supposedly writing a Ph.D. dissertation, Daniel composes something quite different. It is a confession of his most intimate relationships—with his wife, his foster parents, and his kid sister Susan, whose own radicalism so reproaches him. It is a book of memories: riding a bus with his parents to the ill-fated Paul Robeson concert in Peekskill; watching the FBI take his father away; appearing with Susan at rallies protesting their parents’ innocence; visiting his mother and father in the Death House. It is a book of investigation: transcribing Daniel’s interviews with people who knew his parents, or who knew about them; and logging his strange researches and discoveries in the library stacks. It is a book of judgments of everyone involved in the case—lawyers, police, informers, friends, and the Isaacson family itself. It is a book rich in characters, from elderly grand- mothers of

immigrant culture, to covert radicals of the McCarthy era, to hippie marchers on the Pen-tagon. It is a book that spans the quarter-century of American life since World War II. It is a book about the nature of Left politics in this country—its sacrificial rites, its peculiar cruelties, its humility, its bitterness. It is a book about some of the beautiful and terrible feelings of childhood. It is about the nature of guilt and innocence, and about the relations of people to nations. It is The Book of Daniel.

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