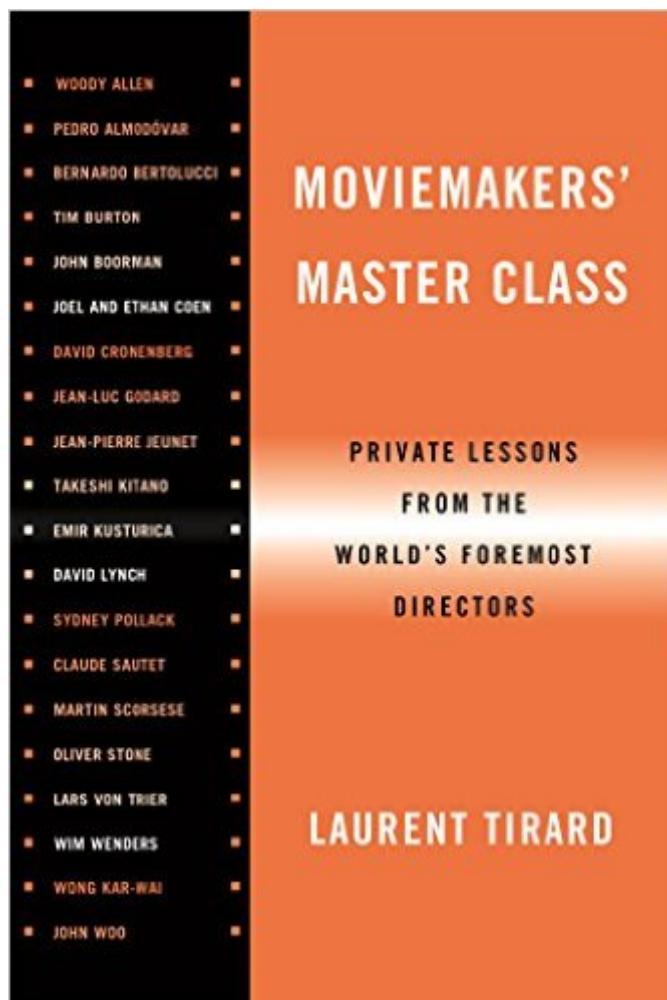


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# Moviemakers' Master Class: Private Lessons From The World's Foremost Directors



## **Synopsis**

From Scorsese and Lynch to Wenders and Godard, interviews with twenty of the world's greatest directors on how they make films--and why Each great filmmaker has a secret method to his moviemaking--but each of them is different. In *Moviemaker Master Class*, Laurent Tirard talks to twenty of today's most important filmmakers to get to the core of each director's approach to film, exploring the filmmaker's vision as well as his technique, while allowing each man to speak in his own voice. Martin Scorsese likes setting up each shot very precisely ahead of time--so that he has the opportunity to change it all if he sees the need. Lars Von Trier, on the other hand, refuses to think about a shot until the actual moment of filming. And Bernardo Bertolucci tries to dream his shots the night before; if that doesn't work, he roams the set alone with a viewfinder, imagining the scene before the actors and crew join him. In these interviews--which originally appeared in the French film magazine *Studio* and are being published here in English for the first time--enhanced by exceptional photographs of the directors at work, Laurent Tirard has succeeded in finding out what makes each filmmaker--and his films--so extraordinary, shedding light on both the process and the people behind great moviemaking. Among the other filmmakers included are Woody Allen, Tim Burton, Joel and Ethan Coen, and John Woo.

## **Book Information**

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## **Customer Reviews**

Got this book from a library via exchange, and I'm glad I didn't pay for it. Not that it's a bad book! The book's strong side is also its weakness: it's very technical. They go on and on about lenses,

tracking shots, etc. This reminded me how no-name wannabe musicians (of whom I've known a huge number) like to babble for hours about strings they use, and effects, and what custom modifications they just ordered from their favourite luthier, etc. Ay, there's the rub --> Where's your music? Is it any good? It's not the lenses etc. that make a good movie. Most movies are complete crap. But every film-school graduate knows a ton about lenses. Do you catch my drift? I'd like to know what these masters consider a good movie and how they think such movies are made. So, like I said, there's two sides to this book: first, the book is not unsubstantial; it is specific; it's written simply w/o any deliberate vapour and attempts to fatten it to any "required" page count. Otoh, I read it and I have to say, I know no more than a did before -- of what matters to me. Another aspect I'd like to touch on is the very intelligent comments by the dude below (Kyle Crews) that look like they went completely over the heads of the readers here, at least those who chose to comment on and rate his review. He complains about the book's repeats, redundancy. Readers object, saying that otherwise you could not compare. But you don't \*need\* to compare at that level. You need to compare the ways of making a good movie, not how they use lenses in isolation. Not that there's anything wrong with the latter, naturally; but if I had my druthers, this would not be stressed, and (just like Kyle suggests) I'd let these directors talk free-form, w/o forcing them into this Procrustes set of "standard" questions.

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