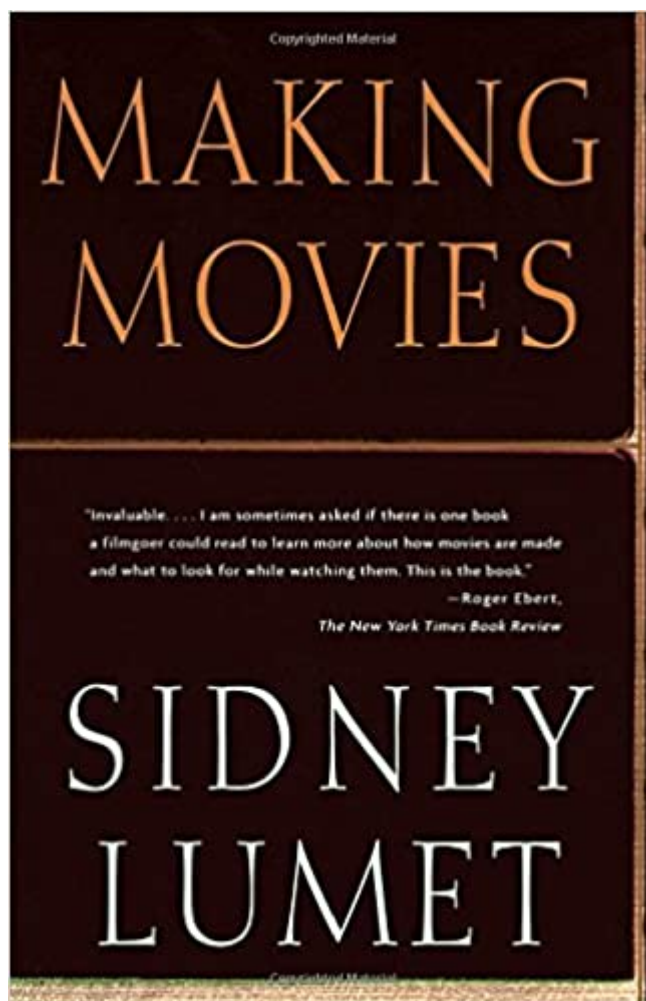


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# Making Movies



## Synopsis

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.

## Book Information

Paperback: 218 pages

Publisher: Vintage; Reprint edition (March 19, 1996)

Language: English

ISBN-10: 0679756604

ISBN-13: 978-0679756606

Product Dimensions: 5.1 x 0.6 x 8 inches

Shipping Weight: 8.5 ounces (View shipping rates and policies)

Average Customer Review: 4.7 out of 5 stars 156 customer reviews

Best Sellers Rank: #8,742 in Books (See Top 100 in Books) #5 in [Books > Biographies & Memoirs > Arts & Literature > Movie Directors](#) #18 in [Books > Humor & Entertainment > Movies > Direction & Production](#) #54 in [Books > Self-Help > Creativity](#)

## Customer Reviews

It's well known that a vast number of people work on any given movie in roles as varied as writing scripts, choosing locations, dressing sets, costuming the players, lighting scenes, manipulating the camera, directing actors, editing film, working on sound, advertising the finished product, and screening it to an audience. Have you ever thought about how these components are collated? Or why the director is most often considered the author of a film? Wonder no more, because Sidney Lumet's *Making Movies* is a terrific journey through each stage of filmmaking that is overseen by the director. Lumet, the veteran director of *Twelve Angry Men*, *The Pawnbroker*, *Serpico*, *Dog Day*

Afternoon, Network, The Verdict, and many other fine movies, knows the ins and outs of American filmmaking as well as anyone. In this excellent, personable account, Lumet tells what he's learned about making movies in the course of the last 40 years. He shows why fine directors need to have strong imaginations, extraordinary adaptability, and skill in many different fields. His enthusiasm for his life's work, particularly his love of actors, is evident on every page of this book. As Herculean as the labors of film directing are, Lumet takes great pleasure in his work, almost guiltily admitting that the film director's job is "the best in the world."

Lumet, the acclaimed director of such films as Dog Day Afternoon and Network, presents an anecdotal insider's account of the key elements in filmmaking. Copyright 1996 Reed Business Information, Inc.

Sidney Lumet's "Making Movies" is a wonderful insight into the director's role in the filmmaking process. The entire book reads like Lumet has sat you down to tell you a story. We get a chance to peer into his mind as he makes small but critical choices throughout the Pre-Production, Production, and Post-Production phases in the movie's life. Lumet gives many clear and specific examples of moments in his career where he had to overcome the odds to get the shot or performance that the film called for. This book is great for the aspiring filmmaker and seasoned industry veteran alike. I knocked off 1 star only because some of the technical processes of filmmaking described in the book are no longer used, and it made the book feel very dated. The writing is still great and it's nice to hear about how films used to be made. The techniques of working with actors still hold up, as well as the detailed descriptions of the director's role within the larger company of talent and executives. I highly recommend this book to anyone who wants to advance their cinema education and gain deep appreciation for the art form.

If you want a crash course in making movies from the best, this is the book for you. Lumet, one of the truly great directors, gives you a wealth of information about all aspects of film making. Only the sections on film processing are of limited value as digital photography is now the norm. But every aspect of film making, from directing, lighting, sound, etc. is covered and told in a easy, breezy style. Also includes some anecdotes about some of our greatest actors, like Newman, Brando, Hepburn and Connery. Highly recommended.

Great gift for any budding director

This book helps you understand the sequential elements that go into making a motion picture, as detailed by the late Sidney Lumet. He discussed his process, success keys, failure points, etc. It's an easy read and a fine learning guide that really helps the average film buff better understand all the elements -- and tiny details -- that go into a master filmmaker's creation of a finished, polished film. Excellent for those interested in gaining insight into the process. While many films these days are shot in digital instead of film -- and Making Movies is all about film -- its principles still hold. A good, quick read well worth the time with residual value as a re-read reference guide, too.

A terrific book on the ins and out of filmmaking from one of the greatest and smartest directors that worked in Hollywood throughout the second half of the Twentieth Century. He shares wonderful insight into his career and his films. Anyone into filmmaking must read this book.

Needed for a class

Very interesting stories about directing, along with a lot of advice for aspiring directors. Particularly good stuff about Dog Day Afternoon and how he had the actors use their real names in order to force them to identify with the characters. A careful read of this book will reveal why Lumet's films are for the most part great works. He has a really thoughtful and intelligent approach and it very much shows in the final product.

A great book about filmmaking by a successful director whose career spans decades of American Cinema and a lot of transformations : from the end of the Studio era to the revolution of the New Hollywood and finally the arrival of new technologies and possibilities. Lumet does not talk about cinema theory, he explains how he works to share an insider's view of what it is that goes on on a movie set, in an editing room, in the mix room and at the Hollywood meeting with the studio's president. He shares his tricks and technics without making them "the" example to follow but in order to explain how films are done or can be done. His writing is simple and clear, his respect for writers, composers and actors is clear throughout (and welcome). His humor is also a plus when it comes to talking about the California guys. Care for movies ? Filmmaking ? Read this one. It will not replace your FinalCut Pro CookBook but you will get some precise tips and a global view on filmmaking from script to DVD.

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