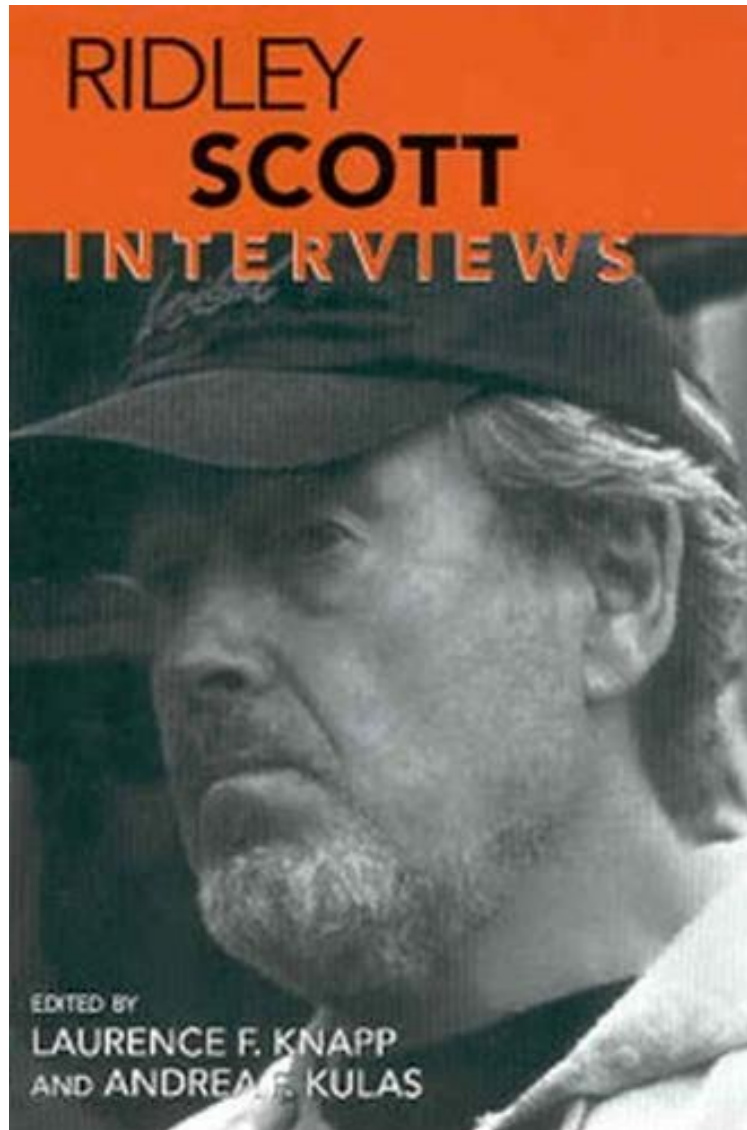


[Free] Ridley Scott: Interviews (Conversations with Filmmakers (Paperback))

Ridley Scott: Interviews (Conversations with Filmmakers (Paperback))

*From Brand: University Press of Mississippi
ebooks | Download PDF | *ePub | DOC | audiobook*



DOWNLOAD



+

READ ONLINE

#448712 in Books University Press of Mississippi 2005-02-04Original language:EnglishPDF # 1 8.96 x .81 x 6.06l, .90 #File Name: 157806726X237 pages | File size: 35.Mb

From Brand: University Press of Mississippi : Ridley Scott: Interviews (Conversations with Filmmakers (Paperback)) before purchasing it in order to gage whether or not it would be worth my time, and all praised Ridley Scott: Interviews (Conversations with Filmmakers (Paperback)):

0 of 0 people found the following review helpful. Knapp's excellent book showcases Scott's pioneering achievements from "Alien" through to ...By Michael JollsRidley Scott remains one of the hardest working filmmakers of this

generation SINCE the 80s. Dr. Knapp's excellent book showcases Scott's pioneering achievements from "Alien" through to groundbreaking cinema of the 2000's. 1 of 1 people found the following review helpful. Highly recommended. By Ronnie Gonzalez What I love about this series of books is the extent to which you really get to see what these top-tier directors are really like, personality-wise, and all the little ins and outs of how they routinely do things. The funny thing about this book is that, while I've always been a fan of Ridley Scott's films, I never realized that he's not someone who's particularly interested in deep moral lessons or philosophies -- he's much more interested in sensual imagery and the logistics of action and scenic mood. I won't go so far as to call him a superficialist, per se, but I can definitely see how he is very much permanently possessed of the soul of a young man perhaps in his early 20s, for whom adrenaline and adventure are things of paramount importance, not pontificating one's navel, as directors like Stanley Kubrick were apparently much more wont to do. The most enjoyable part of this book for me, is Scott's retelling of the premiere of "Alien", and how absolutely traumatized the audience was by the gut-bursting scene. Before the movie premiered there had been serious concerns that it would be too rough on viewers, but Scott stuck to his guns and, during the premiere, he apparently stood outside the theater door and waited for the audience reactions. After being considerably annoyed by how often the patrons were getting up to go to the bathroom and so on, finally the chest-burster scene came, and Scott was like a kid on Christmas morning when the audience was indeed devastated by it -- the scene worked, and his faith was vindicated. This is the sort of thing that makes this "Conversations with Filmmakers" series so darn good. 6 of 6 people found the following review helpful. An arresting account of the great film director Ridley Scott. By James M. Fazzaro I've been a fan of Ridley Scott's films since I first began to study film as an art form and not just as something to do on a weekend. Your eyes are never bored, he constantly produces great images to take in and transport you to new worlds. The level of immersion he allows an audience to indulge in is amazing, there are not too many other filmmakers who are able to do this. This interview book starts at his early beginnings at art school and his long and lucrative foray into the commercial world and proceeds chronologically through Matchstick Men. There is some mention of Kingdom of Heaven, but no heavy material, as this book was published around the same time this movie came out. Although a couple of the articles were somewhat familiar to me, most were first time reads for me, and so the book was very fresh and informative. Some of his lesser known or less popular films like White Squall and 1492: Conquest of Paradise have some very good making-of articles and were the most surprising. Much is discussed about Alien, Blade Runner and Thelma and Louise, which is a given, but this doesn't diminish their interest. What unfolds is a well drawn picture of a man who didn't start making features until he was nearly 40, whose film career has had its ups and downs over the last nearly three decades, yet who has not tired of making pictures that stretch over vast and small spaces and will hopefully continue to innovate and challenge audiences for years to come. I highly recommend this book for his fans, and for those who have taken even passing interest in his films.

Artisan, entrepreneur, and impresario, British filmmaker Ridley Scott accepts the profit motive as the only way to thrive in an industry where there is little patience for artistic flourishes or overblown expenses. Yet, while he may pay lip service to the free enterprise system, he is an unapologetic auteur, committed to using every element of film—from evocative lighting to digital composition—to overwhelm our senses and redefine how we perceive the future (Alien, Blade Runner), the past (1492: The Conquest of Paradise, Gladiator), and the present (Thelma Louise, Black Hawk Down). This collection of interviews follows Scott over twenty-five years as he perfects the Ridley Scott look, builds his media empire, and reacts to the twenty-year cult status of Blade Runner. Throughout, he discusses the triumphs and challenges involved in working with A-list actors—particularly such women as Susan Sarandon, Sigourney Weaver, and Demi Moore—and big-budget special effects. Scott emerges as a consummate English gentleman who acknowledges the legacy of the futuristic Blade Runner and Alien but who also is adept at taking the pulse of contemporary American culture. Unlike many of his colleagues in the U.S., Scott did not attend film school. Instead, he developed his visual sensibility at London's Royal College of Art. Years in television production gave Scott the clout and confidence to revitalize feature filmmaking. He hit the jackpot with Alien but ran into financial and logistical difficulties with Blade Runner and Legend. In response he shifted his attention to more contemporary genres, offering a continental perspective on America in Black Rain and Thelma Louise. By the late 1990s Scott had achieved both critical and commercial success with Oscar-winning films Gladiator and Black Hawk Down. Laurence F. Knapp, Highland Park, Illinois, is an instructor and lecturer on film studies at Northwestern University and is the editor of Brian De Palma: Interviews (University Press of Mississippi). Andrea F. Kulas, Park Ridge, Illinois, is an independent media consultant and a contributor to 1001 Films You Must See Before You Die.

From the Publisher Career-spanning interviews with the award-winning director of Blade Runner, Gladiator, and Kingdom of Heaven From the Inside Flap Collected interviews with the British filmmaker of the sci-fi classics Blade Runner and Alien About the Author Laurence Knapp is a lecturer on film studies at North-western University and editor of Brian De Palma: Interviews Andrea Kulas is an independent media consultant and contributor to 1001 Films You

Must See Before You Die.