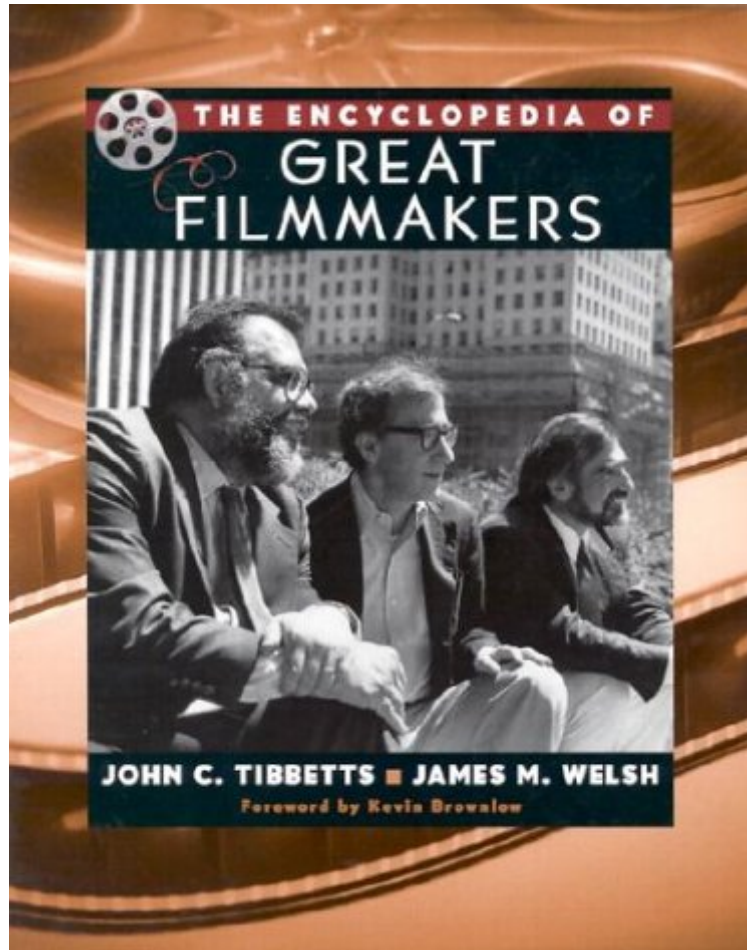


(Download) The Encyclopedia of Great Filmmakers

The Encyclopedia of Great Filmmakers

John C. Tibbetts, James M. Welsh

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John C. Tibbetts, James M. Welsh : The Encyclopedia of Great Filmmakers before purchasing it in order to gage whether or not it would be worth my time, and all praised The Encyclopedia of Great Filmmakers:

0 of 0 people found the following review helpful. ClarificationBy Hugh Davis (HughHDavis@hotmail.com)I just wanted to clarify where a previous reviewer questioned the absence of key filmmakers. While these volumes do have some figures missing (the danger in ever trying to create a reference like this), two he names--Tim Burton Kevin Smith--are covered (and I know, as I wrote or co-wrote them). This volume suffers from what most film encyclopedias do--it is dated before it even appears, given the medium it covers; however, it is a useful volume even now (more than a decade after its publication), and it is good as a starting point for the interested fan.3 of 6 people found the following review helpful. A good reference, but missing some key filmmakersBy A CustomerSergio Leone, James Cameron, David Cronenberg, Tim Burton, and Dario Argento are all noticeably missing from this text. It would be hard to name every influential filmmaker of all time but that is precisely what the title of "encyclopedia" implies.Consistency is important as well -- how does one name a filmmaker like Tarantino (pre-Kill Bill) and not make reference to Robert

Rodriguez or Kevin Smith?! Admittedly, they are still as of yet unproven as "auteurs" but they have revolutionized the field of indie filmmaking perhaps even more than Quentin himself. Two of my favorites that I hope will finally get some respect, having gone from ultra low-budget filmmaking to the mainstream are Sam Raimi and Peter Jackson. Perhaps the next edition...

A guide to the faces behind the camera. Hailed for their personal and distinctive approaches to moviemaking, filmmakers and directors are now as popular as the actors in their films. This work profiles the most influential people involved behind the camera. Each entry provides a biographical portrait of the filmmaker, including a look at his or her early work and entry into the industry, followed by a discussion of key films and the major themes within them. A critical analysis places each filmmaker in the context of his or her culture and time. Filmmakers covered include Ingmar Bergman, Bernardo Bertolucci, Walt Disney, Sergi Eisenstein, Jean-Luc Godard, Werner Herzog, Akira Kurosawa, Steven Spielberg, Francois Truffaut, Billy Wilder, and Franco Zeffirelli.

From Publishers Weekly The Encyclopedia of Great Filmmakers pays homage to the personalities behind such films as *The General* (Buster Keaton), *The Discreet Charm of the Bourgeoisie* (Luis Buñuel) and *The Player* (Robert Altman). Cataloguing filmmakers alphabetically, University of Kansas theater and film professor John C. Tibbetts and Literature/Film Quarterly editor James M. Welsh have provided biographical portraits of more than 150 popular and influential filmmakers. Each entry gives an explanation of the filmmaker's beginnings and entry into the industry and then discusses his or her key films and their major themes. Appendices list great documentary filmmakers and great animation filmmakers. Copyright 2002 Reed Business Information, Inc. From Library Journal As noted film scholars Tibbetts and Welsh admit in their introduction, their roster of slightly more than 350 directors is "hardly a comprehensive one." The select few are each given two- to three-page entries, which are written with clarity and enthusiasm and end with brief bibliographies. The subjects come from many countries and ethnic backgrounds and include directors of experimental, documentary, animated, and silent films; special attention is given to American directors whose first films were released in the 1990s. Such a limited number of directors makes it difficult not to quibble over the selection Alan Alda instead of Warren Beatty, M. Night Shyamalan instead of Pedro Almodovar, and the fabled Alan Smithee instead of any flesh-and-blood director. Perhaps eliminating the generally small illustrations provided for about a third of the entries would have allowed the authors to add several more names to their roster. Complete filmographies are not included; instead, some films are mentioned in the text and the rest listed afterward. Unfortunately, only films cited in the text appear in the index, making access by film title incomplete. The index is also inconsistent in noting the directors' nationalities and ethnic backgrounds. The lively writing and emphasis on young American directors may make this title a good choice for high school or junior college libraries, but *The International Dictionary of Films and Filmmakers: Directors*, edited by Nicolet V. Elert and others, offers a considerably larger roster, more international scope, and better illustrations and indexing. Vivian Reed, California State Univ. Lib., Long Beach Copyright 2002 Reed Business Information, Inc. From Booklist The title of this new set is a bit misleading, because "filmmaker" is limited in scope to "director." The set contains more than 350 entries on individual directors, arranged alphabetically by surname and generally ranging in length from one to four pages. The geographic and artistic range is expansive; the set attempts to embody a "representative selection of international 20th-century movie directors from across all film genres." Entries are written by film scholars, and the editors and contributors appear to have made selections based on personal preferences as to who they feel is significant. Each entry gives brief biographical and critical commentary on the director, explaining his or her entry into the film industry, followed by a discussion of key films and major themes. The entry concludes with a list of "Other Films" not discussed in the essay and references from books and periodicals for further reading. More than 80 black-and-white photographs and drawings accompany the material. The encyclopedia concludes with a list of contributors and affiliations, a selected general bibliography, and an index. As with any project of this nature, complaints are bound to surface over exclusions or inequitable coverage of the directors who are included. This encyclopedia does a laudable job of trying to include cinematic regions that are often neglected, for example, providing an entry on Brazilian director Mario Peixoto and discussion of his classic *Limite* and an entry on the African filmmaker Ousmane Sembene. However, at times the amount of coverage allotted to certain directors seems arbitrary. Established director George Cukor gets less written about him than contemporary indie Allison Anders. And sometimes important films are glossed over--Russian director Tarkovsky's *Solaris* is mentioned only in passing while his Andrei Rublyov gets an entire page devoted to it. More consistent in its coverage of directors is the similar-minded volume two of the *International Dictionary of Films and Filmmakers* (St. James, 2000), which also lists more comprehensive bibliographies and has a more erudite tone. Also comparable in aim is *World Film Directors* (H. W. Wilson, 1987-1988), which features longer essays but, despite its title, favors English-speaking countries heavily. Providing a survey of important directors encompassing a wide range of geographical territory, *The Encyclopedia of Filmmakers* is recommended for public and academic libraries. It complements the *International Dictionary of Films and Filmmakers* and *World Film Directors* with some unique content amid the overlap. Because coverage is uneven, libraries already

owning the other titles may not feel the need to add to their holdings. RBBCopyright American Library Association.
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