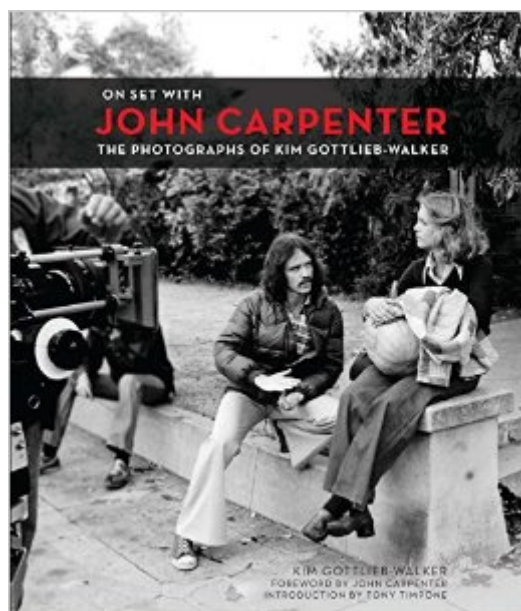


The book was found

On Set With John Carpenter



Synopsis

John Carpenter's producing partner Debra Hill hired photographer Kim Gottlieb-Walker to be the unit photographer on Halloween, and Kim soon became part of Carpenter's filmmaking family, going on to shoot stills on the sets of some of his most iconic films: Halloween The Fog Escape from New York Halloween II Christine Collected together here for the first time is the best of that on-set photography, with iconic, rare, and previously unseen images. All accompanied by exclusive commentary from those involved, including John Carpenter himself, and other key crew and cast. From production stills, to candid shots of the stars between takes, and the crew in action, alongside portrait shots of the actors who would eagerly pose for Kim, this book gives an unprecedented glimpse into the action on set with John Carpenter.

Book Information

Hardcover: 176 pages

Publisher: Titan Books; 1st Edition edition (October 21, 2014)

Language: English

ISBN-10: 178329468X

ISBN-13: 978-1783294688

Product Dimensions: 10.4 x 0.7 x 12.3 inches

Shipping Weight: 3.2 pounds (View shipping rates and policies)

Average Customer Review: 4.8 out of 5 stars See all reviews (57 customer reviews)

Best Sellers Rank: #168,987 in Books (See Top 100 in Books) #34 in Books > Arts &

Photography > Photography & Video > Cinematography #47 in Books > Arts & Photography >

Performing Arts > Individual Directors #90 in Books > Humor & Entertainment > Movies > Video >

Reference

Customer Reviews

OK, I'll come clean. I've been a fan of Kim Gottlieb-Walker for years. She is one of those people who has an eye. She works with people and understands intuitively how to get the image she wants and shows the subject matter at their most real and intriguing. Her pictures just grab me. When I got my hands on her last book, "Bob Marley and the Golden Age of Reggae", I felt that I got a very real sense of the reggae scene in Jamaica of the time. Seeing where Marley lived, where he came from, the people surrounding him, it was true and visceral because Kim was there and she was an accepted participant in what was going on. Just looking at Marley's big smile in that iconic cover pic for "High Times" speaks volumes. But now I've gained a whole new sense of Kim's capabilities. Not

only is she there as some of the most revered horror and genre films of all time were being filmed, but it becomes clear that she is truly part of the team. As a matter of fact, she was so respected by Carpenter that he would allow her to direct his cast and crew after key scenes were filmed, so that she could get the images she wanted without disturbing the actual filming. I can just see her working with Jamie Lee Curtis or John Houseman, or watch James Cameron as he painted the New York City skyline on glass for "Escape from New York". You are invited in to witness the day to day production issues, get a peek at the production from a crew member's point of view. You get to see how they worked, how they relaxed. You get to know the actors in a very different way than ever before. Did you know, for example, that Donald Pleasance was a WWII fighter pilot and loved shooting that machine gun? I certainly didn't.

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