

FOREIGN AFFAIRS

Directors have always been a part of a global community of filmmakers. Here's a small sampling of international directors who have profoundly influenced the craft.



UP ON THE ROOF: (opposite) François Truffaut (left) on a Paris rooftop shooting a scene from *Stolen Kisses* (1968), the third installment of his autobiographical Antoine Doinel cycle. Getting out of the studio and using the natural environment was an important part of the French New Wave aesthetic. (above) Werner Herzog's feat of moving a 320-ton steamship over a mountain in the Amazon jungle without the use of special effects in *Fitzcarraldo* (1982) is one of the most singular expressions of a director's vision in film history.





DESERT STORM: David Lean spent two years in preproduction and 14 months shooting *Lawrence of Arabia* (1962) on locations in Jordan, Spain and Morocco. Most of the soldiers were part of the Arab Legion lent to the production by King Hussein of Jordan. The charge on Aqaba scene used 450 horses and 150 camels.



OLÉ: Pedro Almodovar directs Rosario Flores as the most famous female matador in Spain in *Talk to Her* (2002). Several takes were needed for a scene in which she is gored because the bull kept jumping over a dummy without damaging it. The character is left comatose and cared for by her boyfriend.



TAKE THE A TRAIN: Steve McQueen (left) and Michael Fassbender shooting a scene for *Shame* (2011) on a New York subway. McQueen had wanted to make it in his native UK but couldn't find financing and changed the location to New York. It was filmed in 25 days on a \$6.5 million budget.



ROMANTIC ATTRACTION: Michael Powell directs Moira Shearer and Marius Goring in *The Red Shoes* (1948). The title ballet took six weeks to shoot and used 53 dancers. Powell and cinematographer Jack Cardiff manipulated camera speed during the sequence to make it seem like dancers were hovering in midair.

PHOTOS: TKT/KTKTKT



A HARD LIFE: Most of the young actors who appeared in Mira Nair's first feature, *Salaam Bombay!* (1988), were actual kids living on the street in Bombay. She gave them dramatic training at a special workshop before they appeared in the film, and later set up an organization to rehabilitate them.

PHOTOS: TKT/KTKTKT



CULTURAL REVOLUTION: Bernardo Bertolucci was the first feature director allowed to shoot in China's Forbidden City for *The Last Emperor* (1987). The Chinese government provided studio facilities and unlimited extras in exchange for domestic distribution rights. 19,000 extras were used in the film.



ENDGAME: Jean-Luc Godard (center, in jacket) jump cut his way around Paris in the New Wave classic *Breathless* (1960). In the last scene of the film, Jean Seberg's American in Paris turns in her small-time gangster boyfriend (on ground, Jean-Paul Belmondo) who is shot down and stumbles to his death.



TRUE STORY: Adapting the current style of filmmaking, including quick cutting and flashbacks, Costa-Gavras almost single-handedly created the modern political thriller. In *The Confession* (1970), a discredited Czech minister, played by Yves Montand, is arrested and forced to admit to crimes he didn't commit.



HANDMADE: Agnès Varda's *La Pointe Courte* (1956) follows the everyday life of a fishing village along with a fictional story about a Parisian couple visiting the town. Its use of location shooting and the mixture of professional and non-professional actors marked it as a precursor to the French New Wave.



TEMPTRESS: *Lola* (1961) was Jacques Demy's first feature, about a young single mother pining for the American lover who left her. The film evokes old Hollywood movies and the yearning of first love. Dedicated to German director Max Ophuls, the camera glides and swirls around its characters.



MERSEY-SIDE: Tony Richardson (second from left) directing *A Taste of Honey* (1961), a gritty drama about a working-class girl impregnated by a black sailor. The film was shot entirely on location in Manchester and a vacant house in London. Richardson was nominated for a DGA Award.



MAKING MAGIC: Alfonso Cuarón had never read the books or seen the first two movies when he signed on to direct *Harry Potter and the Prisoner of Azkaban* (2004). He shot entirely on wide-angle lenses ranging from 14 mm to 24 mm because he wanted the audience see the foreground and the background.



SHADOW WORLD: Carol Reed directs Orson Welles in *The Third Man* (1949). Reed had three separate film units working on most days of production: a daytime unit, a nighttime unit and a unit shooting in the sewers of Vienna. He insisted on directing each unit himself and consequently often worked 20-hour days.

PHOTOS: TKT/KTKTKT



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COLD SHOULDER: Luis Buñuel (left) directs Catherine Deneuve as a frigid housewife married to a respectable doctor in *Belle de Jour* (1967). She becomes a high-class prostitute by day to act out her erotic fantasies. A pioneer of surrealism, Buñuel moved easily between the real and imaged world.



WORLD CLASS: Ousmane Sembene's *Moolaadé* (2004) takes place in a Senegal village where the ancient practice of female circumcision exists side-by-side with the modern age. Sembene is sometimes called the father of African cinema—and with good reason. He directed the first of his nine films, *Black Girl*, in 1966.