

## Directing Actors Judith Weston

*Internationally-renowned directing coach Weston demonstrates what constitutes a good performance, what actors want from a director, what directors do wrong, script analysis and preparation, how actors work, and shares insights into the director/actor relationship.*

*Surviving Production*  
*The Art of Production Management for Film and Television*  
*Directing Actors - 25th Anniversary Edition*  
*Memorable Performances for Film and Television*

*For over three decades, director Ken Kwapis has charted a career full of exceptional movies and television, from seminal shows like *The Office* to beloved films like *He's Just Not That Into You*. He is among the most respected directors in show business, but getting there wasn't easy. He struggled just like everyone else. With each triumph came the occasional faceplant. Using his background and inside knowledge, *But What I Really Want To Do is Direct* tackles Hollywood myths through Ken's highly entertaining experiences. It's a rollercoaster ride fueled by brawls with the top brass, clashes over budgets, and the passion that makes it all worthwhile. This humorous and refreshingly personal memoir is filled with inspiring instruction, behind-the-scenes hilarity, and unabashed joy. It's a celebration of the director's craft, and what it takes to succeed in show business on your own terms. "Ken Kwapis always brought out the best in the actors on *The Office*. Whenever Ken was directing, I always felt safe to go out on a limb and take chances, knowing he had my back. Every aspiring director should read this book. (I can think of several 'professional' directors that should read it too!)" -Jenna Fischer "A vital, magnificent manifesto on the art and craft of directing, written with emotional, instinctual and intellectual depth by one of America's most beloved film and television directors" -Amber Tamblyn "In the years that I was fortunate to work with Ken on *Malcolm in the Middle*, he had an uncanny ability to guide actors right to the heart of a scene and reveal its truths. He admits that he doesn't have all the answers, he'll make mistakes, and at times he'll struggle, but as he says in the book, 'It's the struggle to get it right that makes us human.'" -Bryan Cranston "Good luck finding a more kind, passionate, and talented director alive than Ken. Seriously, good luck." -Tig Notaro "'Action!' is what most directors bark out to begin a scene. But Ken Kwapis starts by gently intoning the words 'Go ahead...'. That simple suggestion assures everyone they're in smart, capable, humble hands. That's how you'll feel reading this book. And so, if you're anxious to discover how a top director always brings humor, honesty, and humanity to his work, all I can tell you is...Go ahead." -Larry Wilmore*

*Drawing the Line: Technical Hand Drafting for Film and Television is the essential resource for students and aspiring professionals studying and working in film and television design. The book covers all aspects of scenic drafting by hand - a technique still used in film and television because of its unparalleled emotive and aesthetic qualities. Discover how to draw the iconic scroll of a classical column or learn the difference between Flemish bond and English bond brickwork - it is all here! Other key features include the following: Beautifully illustrated, approachable, step-by-step instructions for every aspect of scenic drafting - specific to film and television; Illustrated explanations of camera lenses, including calculating aspect ratios and projections; Coverage of the four types of drafting projection: isometric, oblique, orthographic and axonometric; A comprehensive glossary of terms, including an illustration of each entry. This beautiful book is clear, accessible, and a must-have for any student aspiring to work in film and television design.*

*The Film Director's Intuition*

*On Directing*

*Original, Short Scenes for Actors and Directors*

*Conversations at the American Film Institute with the Great Moviemakers*

*See Your Film Before Shooting*

*On Film-Making*

*Total Directing*

"To make their stories come alive, screenwriters must understand human behavior. Using this book, writers can make Sigmund Freud, Carl Jung, Alfred Adler, Erick Erikson, and Joseph Campbell their writing partners. Psychology for Screenwriters helps scribes craft psychologically resonant characters and conflict. You'll learn to create convincing motivation, believable identity development, and archetypes that produce authentic screen moments."-- Cover

*Directing: Film Techniques and Aesthetics is a comprehensive manual that teaches the essentials of filmmaking from the perspective of the director. Ideal for film production and directing classes, as well as for aspiring and current directors, Directing covers all phases of preproduction and production, from idea development to final cut. Thoroughly covering the basics, Directing guides the reader to professional standards of expression and control, and goes to the heart of what makes a director. The book outlines a great deal of practical work to meet this goal, with projects, exercises. The third edition emphasizes the connection between knowing and doing, with every principle realizable through projects and exercises. Much has been enhanced and expanded, notably: aspects of dramaturgy; beats and dramatic units; pitching stories and selling one's work; the role of the entrepreneurial producer; and the dangers of embedded moral values. Checklists are loaded with practical recommendations for action, and outcomes assessment tables help the reader honestly gauge his or her progress. Entirely new chapters present: preproduction procedures; production design; script breakdown; procedures and etiquette on the set; shooting location sound; continuity; and working with a composer. The entire book is revised to capitalize on the advantages offered by the revolutionary shift to digital filmmaking.*

William Esper, one of the leading acting teachers of our time, explains and extends Sanford Meisner's legendary technique, offering a clear, concrete, step-by-step approach to becoming a truly creative actor. Esper worked closely with Meisner for seventeen years and has spent decades developing his famous program for actor's training. The result is a rigorous system of exercises that builds a solid foundation of acting skills from the ground up, and that is flexible enough to be applied to any challenge an actor faces, from soap operas to Shakespeare. Co-writer Damon DiMarco, a former student of Esper's, spent over a year observing his mentor teaching first-year acting students. In this book he recreates that experience for us, allowing us to see how the progression of exercises works in practice. *The Actor's Art and Craft* vividly demonstrates that good training does not constrain actors' instincts—it frees them to create characters with truthful and compelling inner lives.

Looking for fresh, original scenes for your fast-paced acting or directing class? Tired of the same old material everyone recognizes? Want the flexibility to play any character in any scene? *Book of Sides: Original, Short Scenes for Actors and Directors*

offers scenes that are considerably shorter than those in similar books but still feature the structure of typical scenes with arcs, clear playable objectives, and stakes for both actors. Here you will find scenes that are: One-page in length and specially designed for new, high-intensity exercises that help students develop quickly Printed in an easily readable, film-script format that provides plenty of room for annotations Completely original, allowing you to produce and distribute reinterpretations without worrying about copyright restrictions Universally castable, with roles that can be assigned to actors regardless of gender, appearance, skill level, or race Simple and conducive to performing in the classroom without props, costumes, or sets Perfect for audition workshops and crowded directing or acting classes where everyone wants an opportunity to perform Written in accessible, contemporary language that keeps student actors engaged Don't miss out! In Book of Sides, Dave Kost brings two decades of teaching experience to the table to deliver the ideal set of scenes for busy classroom settings, auditions, and general training.

Integrating Camera and Performance in Film and Television

Becoming an Actor's Director

The Next Generation

What's the Story? The Director Meets Their Screenplay

On Directing Film

Drawing the Line: Technical Hand Drafting for Film and Television

**Looking for fresh, original scenes for your fast-paced acting or directing class? Tired of the same old material everyone recognizes? Want the flexibility to play any character in any scene?**

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In the mid-20th century, Mickey Spillane was the sensation of not just mystery fiction but publishing itself. The level of sex and violence in his Mike Hammer thrillers (starting with *I, the Jury* in 1947) broke down long-held taboos and engendered a near hysterical critical backlash. Nonetheless, Spillane's influence has been felt—reflections of Hammer are visible in nearly every subsequent tough guy of fiction and film, including James Bond, Dirty Harry, Shaft, Billy Jack, and Jack Bauer. Spillane's fiction came to the screen in a series of films that include *Kiss Me Deadly* (1955) and *The Girl Hunters* (1963) with the author himself playing his private eye. These films, and television series starring Darren McGavin and Stacy Keach respectively, are examined in a lively, knowledgeable fashion by Spillane experts. Included are cast and crew listings, brief biographical entries on key persons, and a lengthy interview with Spillane.

Collects American Film Institute conversations with filmmakers from the 1950s to today, including Steven Spielberg, Nora Ephron, and George Lucas.

Film Directing Fundamentals gives the novice director an organic methodology for realizing on the screen the full dramatic possibility of a screenplay. Unique among directing books, this book provides clear-cut ways to translate a script to the screen. Using the script as a blueprint, the reader is led through specific techniques to analyze and translate its components into a visual story. A sample screenplay is included that explicates the techniques. The book assumes no knowledge and thus introduces basic concepts and terminology. Appropriate for screenwriters, aspiring directors and filmmakers, Film Directing Fundamentals helps filmmakers bring their story to life on screen.

Making Movies

An Essential Guide for Directors and Writer-Directors

Film Directing: Shot by Shot - 25th Anniversary Edition

Lessons from a Life Behind the Camera

Directing Actors - 25th Anniversary Edition

Visualizing from Concept to Screen

Sidney Lumet

*This is second edition of The Art of Directing Actors book. The book may look like other books you have seen, but there are some important differences which will make it easier and more helpful: This handbook—concentrates on the most common mistakes made by film and theater directors and actors ("20 examples of the result-oriented and general directions"). We sought to keep the guide complete enough to answer all your questions without becoming thick enough to become a doorstop. The Art of Directing Actors has all the tools you need to effectively direct actors and to create memorable performances.—presents directing actors as a practical psychology: the art of managing human behavior.—explains modern and classic methods of directing actors (17 methods or tools of the director and actors). You will have a complete and versatile toolbox for use in any film or theater production. You need not look in other*

books to find these tools.- presents a comprehensive source-book for directors and actors. It contains a full list of action verbs with a thesaurus and a classification of action verbs, examples of a full script breakdown with spines, needs, objectives, actions and adjustments.- gives the practical application of the tools (*The Bear*, *The importance of being earnest*). You will have the script breakdown of the classic plays of Anton Chekhov and Oscar Wilde.- offers exercises in a useful format. In order to apply your understanding of various methods of directing actors, explore the relevant exercises.

Move over, movies: the freshest storytelling today is on television, where the multi-episodic format is used for rich character development and innovative story arcs. *Directors Tell the Story, Second Edition* offers rare insight and advice straight from two A-list television directors whose credits include *NCIS*, *NCIS New Orleans*, *Nashville*, *Criminal Minds* and many more. Here, in one volume, learn everything you need to know to become an excellent director, not merely a good one. Covering everything through prep, shoot, and post, the authors offer practical instruction on how to craft a creative vision, translate a script into a visual story, establish and maintain the look and feel of a television show or film, lead the cast and crew, keep a complex operation running on time and on budget, and effectively oversee editing and post-production. *Directors Tell the Story* provides behind-the-scenes access to the secrets of successful directors, as well as exercises that use original scripted material. This newly updated edition features: All-new "From the Experts" sections with insider info known only to working professionals Profiles of top film and TV luminaries with advice and tips Additional „How I Got My First Job" stories from directors currently in the trenches Useful instruction to help you put directing techniques into practice A companion website featuring directing tutorials and video interviews with the authors Bethany Rooney has directed over two hundred episodes of prime-time network shows, including *NCIS*, *The Originals*, *Nashville*, *NCIS New Orleans*, and *Criminal Minds*. She teaches the Warner Brothers Directing Workshop and serves on numerous committees at the Directors Guild of America. Mary Lou Belli is a two-time Emmy Award winning producer, writer, and director as well as the author of two books. She directed *NCIS New Orleans*, *Monk*, *Hart of Dixie*, *The Game*, *Girlfriends*, and *The Wizards of Waverly Place*. She teaches directing at USC's School of Cinematic Arts.

(Applause Books). A master actor who's appeared in an enormous number of films, starring with everyone from Nicholson to Kermit the Frog, Michael Caine is uniquely qualified to provide his view of making movies. This revised and expanded edition features great photos, with chapters on: Preparation, In Front of the Camera Before You Shoot, The Take, Characters, Directors, On Being a Star, and much more.

"Remarkable material ... A treasure ... I'm not going to be looking at performances quite the same way ... FASCINATING!" Gene Siskel

• Insider author gives no-nonsense advice • Required reading for film students, educators, anyone interested in film From script analysis to post production, here is the all-inclusive guide to directing for film and television. Written by noted director-producer Myrl Schreibman, *The Film Director Prepares* offers practical insights on filmmaking, using real-life examples directors won't learn in school. With topics including working with actors, using the camera to tell a story, setting mood, staging, maintaining performance levels, covering shots, and directing for different mediums, *The Film Director Prepares* will leave new directors truly prepared for their careers.

*The Film Director Prepares*

Foreword by Ang Lee

A Department-by-Department Guide to Filmmaking

*Directors Tell the Story*

*Film Techniques and Aesthetics*

*Film Directing Fundamentals*

*Building Conflict in Your Script*

Shot by Shot is the world's go-to directing book, now newly updated for a special 25th Anniversary edition! The first edition sold over 250,000 copies, making it one of the bestselling books on film directing of all time. Aspiring directors, cinematographers, editors, and producers, many of whom are now working professionals, learned the craft of visual storytelling from Shot by Shot, the most complete source for preplanning the look of a movie. The book contains over 800 photos and illustrations, and is by far the most comprehensive look at shot design in print, containing storyboards from movies such as *Citizen Kane*, *Blade Runner*, *Dead-pool*, and *Moonrise Kingdom*. Also introduced is the concept of A, I, and L patterns as a way to simplify the hundreds of staging choices facing a director in every scene. Shot by Shot uniquely blends story analysis with compositional strategies, citing examples then illustrated with the storyboards used for the actual films. Throughout the book, various visual approaches to short scenes are shown, exposing the directing processes of our most celebrated auteurs -- including a meticulous, lavishly illustrated analysis of Steven Spielberg's scene design for *Empire of the Sun*.

It's harder today than ever before for independent filmmakers to make money with their films. From predatory film distributors ripping them off to huckster film aggregators who prey upon them, the odds are stacked against the indie filmmaker. The old distribution model for making money with indie film is broken and there needs to be a change. The future of independent filmmaking is the entrepreneurial filmmaker or the Filmtrepreneur®. In *Rise of the Filmtrepreneur®* author and filmmaker Alex Ferrari breaks down how to actually make money with independent film projects and shows filmmakers how to turn their indie films into profitable businesses. This is not all theory, Alex uses multiple real-world case studies to illustrate each part of his method. This book shows you the step by step way to turn your filmmaking passion into a profitable career. If you are making a feature film, series or any kind of video content, *The Filmtrepreneur® Method* will set you up for success.

This guide to directing films includes information on project development, screenplay analysis, choosing and working with a production team, auditioning and casting, script preparation, using the language of acting, and much more.

A structured perspective on the crucial interface of director and screenplay, this book encompasses twenty-two

seminal aspects of the approach to story and script that a director needs to understand before embarking on all other facets of the director's craft. Drawing on seventeen years of teaching filmmaking at a graduate level and on his prior career as a director and in production at the BBC, Markham shows how the filmmaker can apply rigorous analysis of the elements of dramatic narrative in a screenplay to their creative vision, whether of a short or feature, TV episode or season. Combining examination of such fundamental topics as story, premise, theme, genre, world and setting, tone, structure, and key images with the introduction of less familiar concepts such as cultural, social, and moral canvas, narrative point of view, and the journey of the audience, *What's The Story? The Director Meets Their Screenplay* applies the insights of each chapter to a case study—the screenplay of the short film *Contrapelo*, nominated for the Jury Award at Tribeca in 2014. This book is an essential resource for any aspiring director who wants to understand exactly how to approach a screenplay in order to get the very best from it, and an invaluable resource for any filmmaker who wants to understand the important creative interplay between the director and screenplay in bringing a story to life.

Make Your Movie

Book of Sides: Original, One-Page Scenes for Actors and Directors

130 Lessons in Leadership from the Director's Chair

Acting in Film

Kazan on Directing

Rise of the Filmtrepreneur

Directing Feature Films

Based on the author's experience of presenting directing and acting workshops around the world for over 10 years, this book is a creative exploration on how to access and stimulate the filmmaker's most precious assets - instinct, imagination and intuition.

Collaborating with actors is, for many filmmakers, the last frontier—the scariest part and the part they long for—the human part, the place where connection happens. *Directing Actors: 25th Anniversary Edition* covers the challenges of the actor-director relationship—the pitfalls of "result direction"; breaking down a script; how to prepare for casting sessions; when, how and whether to rehearse—but with updated references, expanded ideas, more detailed chapters on rehearsal and script analysis (using a scene from *The Matrix*)—and a whole new chapter on directing children. For twenty-five years the industry standard for instilling confidence in filmmakers, *Directing Actors* perseveres in its mission—to bring directors, actors and writers deeper into the exhilarating task of creating characters the world will not forget.

"This book is about how to work with people in the film industry, about who they are, what they do, and what they need. Most importantly for you, it is also about how to become one of them. *Make your movie* is a straightforward and comprehensive must-read for any aspiring filmmaker with an ounce or two of determination. With a down-to-earth, tell it like it is approach, the author offers insight through relatable, real-world experience and one-on-one interviews with working professionals who are already at the top of their game. Having an insider's understanding of the entire filmmaking process from start to finish, fundraising to distribution, is imperative and will allow you to anticipate and navigate avoidable setbacks. This clear and concise guide candidly describes what you need to know about both the business and politics of the industry to get your movie made."--Cover.

An accessible edition of a classic guide to film and theater directing offers insight into the craft's unique challenges from managing personalities and anticipating problems to working with a script and the key elements of staging, in a primer that also features life lessons gleaned by the co-authors throughout their careers. Reprint. 30,000 first printing.

The Art of Production Management for Film and Television

Brando: Songs My Mother Taught Me

Psychology for Screenwriters

Book of Sides

Digital Filmmaking 101

The Actor's Art and Craft

Mickey Spillane on Screen

Directing film or television is a high-stakes occupation. It captures your full attention at every moment, calling on you to commit every resource and stretch yourself to the limit; it's the white-water rafting of entertainment jobs. But for many directors, the excitement they feel about a new project tightens into anxiety when it comes to working with actors. In the years since the original edition of *Directing Actors* was published, the technical side of filmmaking has become much more easily accessible. Directors tell me that dealing with actors is the last frontier--the scariest part and the part they long for--the human part, the place where connection happens. Weston's books help directors scale the heights of the actor-director dynamic, learn the joys of collaborating with actors--and become an "actor's director." *Digital Filmmaking 101* reveals the secrets of making professional-quality digital moviemaking on ultra-low budgets.

*The Collaborative Director: A Department-by-Department Guide to Filmmaking* explores the directorial process in a way that allows the director to gather the best ideas from the departments that make up a film crew, while making sure that it is the director's vision being shown on screen. It goes beyond the core concepts of vision, aesthetic taste, and storytelling to teach how to effectively collaborate with each team and fully tap into their creative potential. The structure of the book follows a budget top sheet, with each chapter describing the workflow and responsibilities of a different department and giving insights into the methods and techniques a director can use to understand the roles and dynamics. Each chapter is divided into four sections. Section one provides an overview of the department, section two focuses on directors who have used that department in notably effective ways, section three looks at collaboration from the reverse perspective with interviews from department members, and section four concludes each chapter with a set of tasks directors can use to prepare. Ideal for beginner and intermediate filmmaking students, as well as aspiring filmmakers and early career professionals, this book provides invaluable insight into the different departments, and

how a director can utilize the skills and experience of a crew to lead with knowledge and confidence.

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.

But What I Really Want to Do Is Direct

Film Directing Shot by Shot

A Complete Guide to Directing for Film and Tv

William Esper Teaches the Meisner Technique

The Collaborative Director

The Creative Collaboration Between Directors, Writers, and Actors

An Actor's Take on Movie Making

**Describes the basic principles of film making, argues that directing is an extension of screenwriting, and explains how films tell stories**

**Learn how to read a script, find its core, determine your vision, communicate with writers, actors, designers, cinematographers, editors, composers, and all the members of your creative team in order to insure that your vision reaches the screen.**

**This is Marlon Brando's own story, and his reason for telling it is best revealed in his own words: "I have always considered my life a private affair and the business of no one beyond my family and those I love. Except for moral and political issues that aroused in me a desire to speak out, I have done my utmost throughout my life, for the sake of my children and myself, to remain silent. . . . But now, in my seventieth year, I have decided to tell the story of my life as best I can, so that my children can separate the truth from the myths that others have created about me, as myths are created about everyone swept up in the turbulent and distorting maelstrom of celebrity in our culture." To date there have been over a dozen books written about Marlon Brando, and almost all of them have been inaccurate, based on hearsay, sensationalist or prurient in tone. Now, at last, fifty years after his first appearance onstage in New York City, the actor has told his life story, with the help of Robert Lindsey. The result is an extraordinary book, at once funny, moving, absorbing, ribald, angry, self-deprecating and completely frank account of the career, both on-screen and off, of the greatest actor of our time. Anyone who has ever enjoyed a Brando film will relish this book. Please note: this edition does not include photos.**

**This approach, honed after years of on-set experience and from teaching at UCLA, NYU, and Columbia, and endorsed by many in the industry, including director Ang Lee (*Brokeback Mountain* and *Crouching Tiger, Hidden Dragon*) and producer/actor Edward Asner, aims to provide a helpful reference and resource for directors and actors alike. It combines underlying theory with dozens of exercises designed to reveal the actor's craft. There is material on constructing the throughline; analyzing the script; character needs; the casting and rehearsal processes; film vs. theater procedures as well as the actor and the camera. Distilling difficult concepts and a complex task to their simplest form, the author explains how to accurately capture and portray human behavior. The author's discussion of creative problems she has encountered or anticipated after years of experience, and her suggested solutions and exercises, are immediately useful. Additionally, hear what the actors have to say in excerpts from interviews with such acclaimed actors as Meryl Streep, Denzel Washington, Glenn Close, Robert Redford, Christopher Walken, Julianne Moore, and Michael Douglas (to name a few) who discuss their work with directors, what inspires them, and what they really want from the director.**

Directing Actors for Film and Television

Memorable Performances for Film and Television

Directing Actors - 25th Anniversary Edition - Case Bound

Directing

Changing Direction: A Practical Approach to Directing Actors in Film and Theatre

Grammar of the Film Language

Directing Actors

***Voice & Vision is a comprehensive manual for the independent filmmakers and film students who want a solid grounding in the tools, techniques, and processes of narrative film in order to achieve their artistic vision. This book includes essential and detailed information on relevant film and digital video tools, a thorough overview of the filmmaking stages, and the aesthetic considerations for telling a visual story. The ultimate goal of this book is to help you develop your creative voice while acquiring the solid practical skills and confidence to use it. Unlike many books that privilege raw technical information or the line-producing aspects of production, Voice & Vision places creativity, visual expression, and cinematic ideas front and center. After all, every practical decision a filmmaker makes, like choosing a location, an actor, a film stock, a focal length, a lighting set-up, an edit point, or a sound effect is also an expressive one and should serve the filmmaker's vision. Every decision, from the largest conceptual choices to the smallest practical solutions, has a profound impact on what appears on the screen and***

**how it moves an audience. "In Practice sidebars throughout Voice & Vision connect conceptual, aesthetic and technical issues to their application in the real world. Some provide a brief analysis of a scene or technique from easily rentable films which illustrate how a specific technology or process is used to support a conceptual, narrative, or aesthetic choice. Others recount common production challenges encountered on real student and professional shoots which will inspire you to be innovative and resourceful when you are solving your own filmmaking challenges.**

**The celebrated director discusses the techniques of his craft and presents his own directing notes for ten major productions**

**The collaboration of director and actor is the cornerstone of narrative filmmaking. This book provides the director with a concrete step-by-step guide to preparation that connects the fundamentals of film-script analysis with the actor's process of preparation. This book starts with how to identify the overall scope of a project from the creative perspective of the director as it relates to guiding an actor, before providing a blueprint for preparation that includes script analysis, previsualization, and procedures for rehearsal and capture. This methodology allows the director to uncover the similarities and differences between actor and director in their preparation to facilitate the development of a collaborative dialogue. Featuring chapter-by-chapter exercises and assignments throughout, this book provides a method that enables the director to be present during every stage of production and seamlessly move from prep to filming, while guiding the actor to their best performances. Written in a clear and concise manner, it is ideal for students of directing, early career, and self-taught directors, as well as cinematographers, producers, or screenwriters looking to turn their hand to directing for the first time.**

**Insisting that moviemaking is collaborative, Lumet often notes his determination to find styles that serve the many different kinds of stories he has told, such as the social drama *The Pawnbroker*, the crime films *Prince of the City* and *Serpico*, the intimate family piece *Garbo Talks*, the play adaptation *Long Day's Journey into Night*, and the television series *100 Centre Street*. Book jacket.**

**Voice and Vision: A Creative Approach to Narrative Film and DV Production**

**Surviving Production**

**The Art of Directing Actors**

**An Essential Guide to Producing Low-budget Movies**

**Script Analysis and Rehearsal Techniques**

**Interviews**

**Master the Craft of Television and Film Directing**

Elia Kazan was the twentieth century's most celebrated director of both stage and screen, and this monumental, revelatory book shows us the master at work. Kazan's list of Broadway and Hollywood successes—*A Streetcar Named Desire*, *Death of a Salesman*, *On the Waterfront*, to name a few—is a testament to his profound impact on the art of directing. This remarkable book, drawn from his notebooks, letters, interviews, and autobiography, reveals Kazan's method: how he uncovered the "spine," or core, of each script; how he analyzed each piece in terms of his own experience; and how he determined the specifics of his production. And in the final section, "The Pleasures of Directing"—written during Kazan's final years—he becomes a wise old pro offering advice and insight for budding artists, writers, actors, and directors.

This international best-seller is filled with visual techniques for filmmakers and screenwriters who want to expand their stylistic knowledge.

A unique guide to the visual narrative techniques that form the "language" of filmmaking. This language is basic to the very positioning and moving of players and cameras, as well as the sequencing and pacing of images. It does not date as new technologies alter the means of capturing images on film and tape. The guidelines offered here will inform almost every choice that the director, the cinematographer, and the editor will make. Through lucid text and more than 1,500 illustrations, Arijon presents visual narrative formulas that will enlighten anyone involved in the motion picture and television industry (including producers, writers, and animators).--From publisher description.

A priceless examination of the filmmaker's craft, from the renowned director of "Sweet Smell of Success" After more than twenty years in the film industry as a screenwriter, storyboard editor, and director of memorable films such as "The Ladykillers," Alexander Mackendrick turned his back on Hollywood and began a new career as the Dean of one of the country's most demanding and influential film schools. His absolute devotion to the craft of filmmaking served as a powerful impetus to students at the California Institute for the Arts for almost twenty five years, with a teaching style that included prodigious notes, neatly crafted storyboards, and handouts containing excerpts of works by Kierkegaard, Aristotle, and others. At the core of Mackendrick's lessons lay a deceptively simple goal: to teach aspiring filmmakers how to structure and write the stories they want to tell, while using the devices particular to the medium of film to tell their stories effectively. In this impressive volume, edited by Paul Cronin, the myriad materials that made Mackendrick's reputation as an instructor are collected for the first time, offering a chance for professionals as well as students to discover a methodology of filmmaking that is challenging yet refreshing in its clarity. Meticulously illustrated and drawing on examples from such classic films as "North by Northwest," "Citizen Kane," and "Touch of Evil," Mackendrick's elegant lessons are sure to provide inspiration for a new generation of filmmakers.

**How to Turn Your Independent Film Into a Profitable Business**

**What You Need to Know about the Business and Politics of Filmmaking**

**Notes on Directing**

**A Complete Study of the Television and Film Adaptations**