

# On Directing Film

"Passion, clarity, commitment,  
intelligence—just what  
one would expect from Mamet."  
—Sidney Lumet

# David Mamet



# On Directing Film

**D. Peberdy**



## **On Directing Film:**

*On Directing Film* David Mamet, 1991 Calling on his unique perspective as playwright screenwriter and director of his own critically acclaimed movies *House of Games* and *Things Change* David Mamet illuminates how a film comes to be from cover

**On Directing Film** David Mamet, 1991 From his perspective as playwright screenwriter and director David Mamet provides insights into how a film comes to be He looks at aspects of directing from script to cutting room to reveal the many tasks directors undertake in order to present a story that is understood by the audience

**On Directing Film** David Mamet, 1991 *On Directing Film* David Mamet, 1992-01-01 A masterclass on the art of directing from the Pulitzer Prize winning and Oscar and Tony nominated writer of *Glengarry Glen Ross* *Speed the Plow* *The Verdict* and *Wag the Dog* Calling on his unique perspective as playwright screenwriter and director of his own critically acclaimed movies like *House of Games* *State and Main* and *Things Change* David Mamet illuminates how a film comes to be He looks at every aspect of directing from script to cutting room to show the many tasks directors undertake in reaching their prime objective presenting a story that will be understood by the audience and has the power to be both surprising and inevitable at the same time Based on a series of classes Mamet taught at Columbia University's film school *On Directing Film* will be indispensable not only to students but to anyone interested in an overview of the craft of filmmaking Passion clarity commitment intelligence just what one would expect from Mamet Sidney Lumet Academy Award nominated director of *12 Angry Men* *Dog Day Afternoon* *Network* and *The Verdict*

**On directing Film** Alan Schneider, **John Badham on Directing** John Badham, 2013 Here John Badham the acclaimed director of *Saturday Night Fever* *WarGames* *Short Circuit* and many other classic films unveils the secrets of directing and the techniques behind great action and suspense films

**Film Directors on Directing** John Andrew Gallagher, 1989 Independent director and screenwriter John Andrew Gallagher interviews 21 filmmakers on the craft of motion picture directing Francois Truffaut the late great French director as well as Michael Cimino Ulu Grosbard Dennis Hopper Alan Parker Susan Seidelman Joan Micklin Silver and many others reveal behind the scenes anecdotes about well known films and stars The big gamblers who spend millions per film as well as the colorful low budget kings provide an intriguing look at the mechanics of filmmaking Choosing and preparing the screenplay working with actors and crew dealing with the distributor and advice to young filmmakers all are covered in this book's illuminating interviews Serious students of cinema filmmakers movie buffs and people fascinated by film will find *Film Directors on* in this book's illuminating interviews

Kazan on Directing Elia Kazan, 2009-04-21 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

Film Directors on Directing John A. Gallagher, 1989-05-04 Independent director and screenwriter John Andrew Gallagher interviews 21 filmmakers on the craft of motion picture directing Francois Truffaut the late great French director as well as Michael Cimino Ulu Grosbard Dennis Hopper Alan Parker Susan Seidelman Joan Micklin Silver and many others reveal behind the scenes anecdotes about well known films and stars The big gamblers who spend millions per film as well as the colorful low budget kings provide an intriguing look at the mechanics of filmmaking Choosing and preparing the screenplay working with actors and crew dealing with the distributor and advice to young filmmakers all are covered in this book's illuminating interviews Serious students of cinema filmmakers movie buffs and people fascinated by film will find *Film Directors on* in this book's illuminating interviews

The Theater and Cinema of Buster Keaton Robert Knopf, 2018-06-05 Famous for their stunts gags and images Buster Keaton's silent films have enticed everyone from Hollywood movie fans to the surrealists such as Dal and Bu uel Here Robert Knopf offers an unprecedented look at the wide ranging appeal of Keaton's genius considering his vaudeville roots and his ability to integrate this aesthetic into the techniques of classical Hollywood cinema in the 1920s When young Buster was being hurled about the stage by his comically irate father in the family's vaudeville act *The Three Keatons* he was perfecting his acrobatic skills timing visual humor and trademark stone face As Knopf demonstrates such theatrics would serve Keaton well as a film director and star By isolating elements of vaudeville within works that have previously been considered classical Knopf reevaluates Keaton's films and how they function The book combines vivid visual descriptions and illustrations that enable us to see Keaton at work staging his memorable images and gags such as a three story wall collapsing on him *Steamboat Bill Jr* 1928 and an avalanche of boulders chasing him down a mountainside *Seven Chances* 1925 Knopf explains how Keaton's stunts and gags served as fanciful departures from his films storylines and how they nonetheless reinforced a strange sense of reality that of a machine like world with a mind of its own In comparison to Chaplin and Lloyd Keaton made more elaborate use of natural locations The scene in *The Navigator* for example where Buster brandishes a swordfish to fend off another swordfish derives much of its power from actually being shot under water Such hyper literalism was but one element of Keaton's films that inspired the surrealists Exploring Keaton's influence on Salvador Dal Luis Bu uel Federico Garc a Lorca and Robert Desnos Knopf suggests that Keaton's achievement extends beyond Hollywood into the avant garde The book concludes with an examination of Keaton's late career performances in Gerald Potterton's *The Railrodder* and Samuel Beckett's *Film* and locates his legacy in the work of Jackie Chan Blue Man Group and Bill Irwin

*Samuel Beckett and Cinema* Anthony Paraskeva, 2017-02-23 In 1936 Samuel Beckett wrote a letter to the Soviet film director Sergei Eisenstein expressing a desire to work in the lost tradition of silent film The production of Beckett's *Film* in 1964 on the cusp of his work as a director for stage and screen coincides with a widespread

revival of silent film in the period of cinema's modernist second wave Drawing on recently published letters archival material and production notebooks Samuel Beckett and Cinema is the first book to examine comprehensively the full extent of Beckett's engagement with cinema and its influence on his work for stage and screen The book situates Beckett within the context of first and second wave modernist filmmaking including the work of figures such as Vertov Keaton Lang Epstein Flaherty Dreyer Godard Bresson Resnais Duras Rogosin and Hitchcock By examining the parallels between Beckett's methods as a writer director and particular techniques such as the embodied presence of the camera the use of asynchronous sound and the cross pollination of theatricality and cinema as well as the connections between his collaborators and the nouvelle vague the book reveals how Beckett's aesthetic is fundamentally altered by his work for the screen and his formative encounters with modernist film culture

**Camera Man** Dana Stevens, 2023-02-28 They were calling it the Twentieth Century She is a little animal surely He's my son and I'll break his neck any way I want to The locomotive of juveniles A little hell raising Huck Finn The boy who couldn't be damaged Make me laugh Keaton Speed mania in the kingdom of shadows Pancakes at Childs Comique Roscoe Broome Mabel at the wheel Famous players in famous plays Home made Rice shoes and real estate The shadow stage Battle scarred risibilities One for you one for me The darkie shuffle The collapsing facade Grief slipped in The road through the mountain Not a drinker a drunk Old times The coming thing in entertainment Coda Eleanor

**A Quick Guide to Film Directing** Ray Morton, 2014-04-01 Quick Guide A Quick Guide to Film Directing provides the reader with a concise and comprehensive overview of this creative and exciting occupation Written in a fast paced easy to understand fashion the book addresses such topics as what film direction is the history of the profession how to become a director the creative and practical duties and challenges of a film director in the three stages of making a movie preproduction production and postproduction working with actors working with the members of the technical crew cinematographers editors production designers etc the director's support team assistant director production manager and so on and the business of being a film director It also offers a brief look at some of the greatest and most influential film directors in the history of the cinema

**Hollywood in Wide Angle** Jack Rothman, 2004 This unique collection of interviews covers the broad spectrum of film directing experience from first timers to award winning veterans Allowed to respond with anonymity the directors provide candid answers to a wide variety of topics that convey the challenges and rewards of the filmmaking process

**Masculinity and Film Performance** D. Peberdy, 2011-07-19 A lively and engaging study of on screen and off screen performances of masculinity focusing on well known male actors in American film and popular culture in the 1990s and 2000s Peberdy examines specific social cultural historical and political contexts that have affected age race sexuality and fatherhood on screen

**Always Emerging: Observations on Cinema Culture & Practice** Nadine Patterson, 2011-01-08 Independent filmmaker curator and educator Nadine M Patterson shares over twenty years of experience in the world of independent cinema This book offers practical advice for the independent filmmaker and critical analysis of the industry

**Understanding David Mamet** Brenda Murphy, 2012-08-27 Understanding David Mamet analyzes the broad range of David Mamet's plays and places them in the context of his career as a prolific writer of fiction and nonfiction prose as well as drama. Over the past three decades Mamet has written more than thirty produced plays and garnered recognition as one of the most significant and influential American playwrights of the post World War II generation. In addition to playwriting and directing for the theater, Mamet also writes, directs, and produces for film and television, and he writes essays, fiction, poetry, and even children's books. The author remains best known for depicting men in gritty, competitive work environments and for his vernacular dialogue, known in the theater as Mamet-speak, which has raised the expletive to an art form. In this insightful survey of Mamet's body of work, Brenda Murphy explores the broad range of his writing for the theater and introduces readers to Mamet's major writing in other literary genres as well as some of his neglected pieces. Murphy centers her discussion around Mamet's most significant plays: *Glengarry Glen Ross*, *Oleanna*, *American Buffalo*, *Speed the Plow*, *The Cryptogram*, *Sexual Perversity in Chicago*, *Edmond*, *The Woods*, *Lakeboat*, *Boston Marriage*, and *The Duck Variations*, as well as his three novels: *The Village*, *The Old Religion*, and *Wilson*. Murphy also notes how Mamet's one-act and less-known plays provide important context for the major plays and help to give a fuller sense of the scope of his art. A chapter on his numerous essays, including his most anthologized piece of writing, the autobiographical essay *The Rake*, reflects Mamet's controversial and evolving ideas about the theater, film, politics, religion, and masculinity. Throughout her study, Murphy incorporates references to Mamet's popular films as useful waypoints for contextualizing his literary works and understanding his continuing evolution as a writer for multiple mediums.

**Beckett on Screen** Jonathan Bignell, 2013-07-19 This groundbreaking study analyses Beckett's television plays in relation to the history and theory of television. It argues that they are in dialogue with innovative television traditions connected to Modernism in television, film, radio, theatre, literature, and the visual arts. Using original research from BBC archives and manuscript sources, the book provides new perspectives on the relationships between Beckett's television dramas and the wider television culture of Britain and Europe. It also compares and contrasts the plays for television with Beckett's film and broadcasts of his theatre work, including the recent *Beckett on Film* season. Chapters deal with the production process of the plays, the broadcasting contexts in which they were screened, institutions, and authorship; the plays' relationships with comparable programmes and films; and reaction to Beckett's screen work by audiences and critics. This book is a major contribution to Beckett scholarship and to studies of television drama. It will be essential reading in literature and drama studies, television historiography, and for devotees of Beckett's work.

*Oeil Fauve* Catharina Wulf, 1995

*Modern American Drama on Screen* William Robert Bray, R. Barton Palmer, 2013-08-08 From its beginnings, the American film industry has profited from bringing popular and acclaimed dramatic works to the screen. This is the first book to offer a comprehensive account focusing on key texts of how Hollywood has given a second and enduring life to such classics of the American theater as *Long Day's Journey into Night*, *A Streetcar Named Desire*, and *Who's*

Afraid of Virginia Woolf Each chapter is written by a leading scholar and focuses on Broadway's most admired and popular productions The book is ideally suited for classroom use and offers an otherwise unavailable introduction to a subject which is of great interest to students and scholars alike

Ignite the flame of optimism with is motivational masterpiece, Fuel Your Spirit with **On Directing Film** . In a downloadable PDF format ( \*), this ebook is a beacon of encouragement. Download now and let the words propel you towards a brighter, more motivated tomorrow.

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