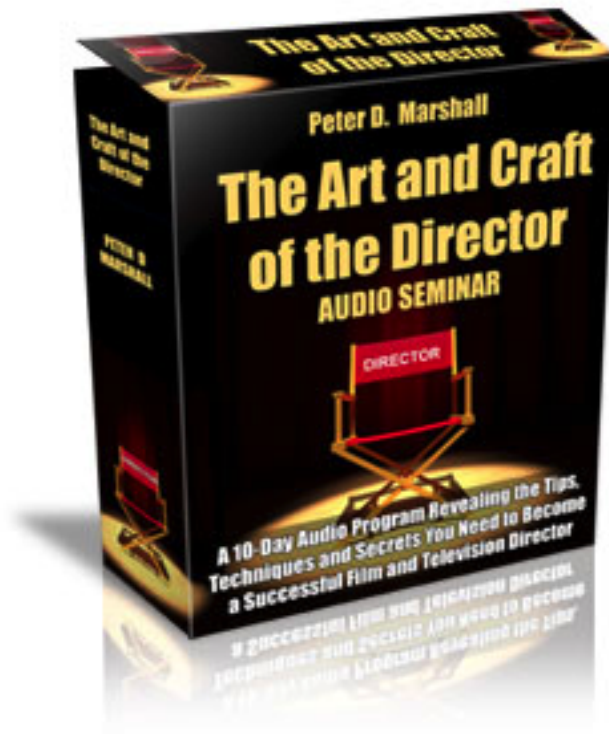


“The Art and Craft of the Director” Film Directing Audio Seminar



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**Peter D. Marshall has worked (and survived) in the Film and Television Industry for over 40 years - as a Film Director, Television Producer, First Assistant Director and Series Creative Consultant.
Credits & Awards <http://actioncutprint.com/credits1>**

NOTE: This Course has been updated as of November 8, 2018.

Please download the updated version here:

<http://www.actioncutprint.com/files/18-AOTD-AS.pdf>

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“The Art and Craft of the Director” Audio Seminar

Dear Filmmaker,

Thank you for purchasing this 2016 version of *"The Art and Craft of the Director Audio Seminar"* - a comprehensive, multi-media audio course that demystifies the process of directing and fast tracks your way to becoming a working film and television director.

When I first created this course in 2007, I wanted it to be an Online insider's reference guide for filmmakers. Having now updated it seven times, I believe this **261** page course (with over **1000** online reference links and videos) will help you to become a successful film director by providing you with the “insider” knowledge I have gained from over 40 years in the film and television business.

Although the majority of productions I have worked on were Hollywood feature films, television movies and TV series, the information you will find in this course is easily adaptable to your own low budget independent films - anywhere in the world! All you need to do is take the information in this course and scale it down for your own productions (short films, small indie films, music videos etc.)

I talk a lot about PASSION and TRUTH in this course because these are two of the essential ingredients to having a successful directing career. I am very proud of this course and I guarantee that if you listen to the entire 10 parts of the audio files, and read all of the support material, you will discover many of the tools a working film director needs to survive today.

Filmmaking is a universal language and no matter where we live in the world, we all have our own stories to tell. So if you have a story that has UNIVERSAL THEMES, and you have the PASSION to tell this story, you CAN make a movie, in your OWN LANGUAGE, and audiences around the world WILL watch it.

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The Modern Moviemaking Movement Free Indie Filmmaking Guide



If you have been following filmmaking trends you know the world of indie filmmaking is changing fast. Inexpensive production technology coupled with the decline of traditional movie distribution has forever transformed the ways in which movies are marketed, seen and sold.

These days, filmmakers must not only make great movies, but in order to prosper, modern moviemakers must now master crowdfunding, internet marketing and social media.

To help you succeed as an independent filmmaker, I collaborated with nine other prominent filmmaker thought leaders to provide you with a complementary filmmaking Action Guide on how to survive and thrive in this ever changing industry.

It's called "**The Modern Moviemaking Movement**" and it will provide you with 100 pages of useful, modern, no-fluff filmmaking information such as:

1. **Uncover Successful, Modern Screenwriting Tips - *Jurgen Wolff***
2. **Find Out How To Make the Most of Movie Money- *Norman C. Berns***
3. **Discover Six Ways to Finance Your Feature Film - *Gordon Firemark***
4. **The State of The (Indie Filmmaker) Union - *Tom Malloy***
5. **Get The Inside Scoop On Crowdfunding - *Carole Dean***
6. **Plan Your Production For Maximum Success - *Peter D. Marshall***
7. **Modern Guerrilla Filmmaking - *Gary King***
8. **Navigate Film Festivals and Do Them Right - *Sheri Candler***
9. **Sell Your Movie Without the Middle-Man - *Jason Brubaker***
10. **The Producer of Marketing & Distribution - *Jon Reiss***

Grab "*The Modern MovieMaking Movement*" instantly here:

<http://www.ModernMovieMaking.com>. Also, if you like this 100 page indie filmmaking Action Guide, PLEASE GIVE IT AWAY to your closest filmmaking friends.

Actors, Singers, Business Executives and Athletes Have Private Coaches. So Why Not Film and TV Directors?

“Peter’s insight, wisdom and experience gave me the extra edge I needed during tough situations on set. I know I made it through those days with the confidence I got through Peter’s coaching. The value here is tremendous, I recommend Peter to every director, beginning or experienced. ” Brett Eichenberger, Portland, Oregon, USA

Hilary Swank used an acting coach to prepare for her role in *Boys Don’t Cry*. She won her first Academy Award. Singer Renee Fleming has always used a vocal coach. She has won several Grammy Awards.

As a matter of fact, winners in nearly every profession (athletes, actors, singers, Fortune 500 business leaders) know that without the right coach, they won’t perform at their peak.

They know that without the support of an experienced and qualified coach, they would constantly struggle to achieve success.

So if these top professionals in their respective fields use coaches - why not film and television directors?

Since January 2006, I have taught filmmaking classes and directing workshops to hundreds of international filmmakers: either as an instructor at the Vancouver Film School or through my own film directing workshops I teach worldwide.

Over the past 7 years, as an instructor at VFS, I have been involved in some phase of the production of over 300 short films: from the concept; to the script writing process; to casting; to shooting on the set; to post-production.

And not only that, but during my time at VFS, I’ve also had the opportunity to “exercise my own creative muscles” by directing 4 short dramatic films.

Yes! I’m not just teaching - I’m also doing 😊

Needless to say, my passion over the past few years has turned to educating indie filmmakers from around the world by helping to “demystify the filmmaking process” for them. And I love it!

So why hire me as your film directing coach?

Along with my international teaching experiences and my 40 years of professional filmmaking experience (as a TV Director and Feature 1st AD), I feel I have the necessary qualifications to help you achieve your dreams of being a creative and successful independent film director.

For more information on my **Film Directing Coach services via Skype, One-on-One Coaching and On Set Coaching, visit: <http://actioncutprint.com/filmdirectingcoach>**

Filmmaking Workshops with Peter D. Marshall

"I have taken several directing courses and Peter's course by far, takes the gold star. This impressive, condensed seminar saturates years of experience and learning and presents it in an easy to use package. A definite recommendation." Trevor McWhinney – Vancouver, Canada

I have worked in the Film and Television Industry for over 40 years – as a Film Director, Television Producer, First Assistant Director and a Series Creative Consultant. And I've been asked many times to share my Film and TV production knowledge with others.

As a result, I have developed several workshops that I have successfully presented over the past 20 years.

To find out more about these workshops, just click on the link below. If you are interested in any of these workshops for yourself or your organization, please contact me to discuss how we can bring these workshops to your city.

The Workshops <http://actioncutprint.com/workshops/>

- 1. Essentials of Film Directing** - this 2 day workshop with Peter D. Marshall will help you become a confident director who knows what to do, from pre-production to yelling 'that's a wrap!'
- 2. Advanced Directing: Directing Actors** - this 2 day hands on workshop with Peter D. Marshall will demonstrate how directors and actors can work effectively together to build trust; to maximize performance on set; and understand how to work together cooperatively in a tense, time-sensitive and often challenging creative environment.
- 3. Advanced Directing: Blocking with Actors** - this 2 day hands-on workshop with Peter D. Marshall concentrates on constructing shots and blocking actors in a scene and is designed for directors and actors who want to better understand the complicated process of scene analysis and blocking actors on set.
- 4. The Art and Craft of the Director** - this 3 day intensive workshop with Peter D. Marshall discusses Film and Television Directing tips and techniques. This course was designed for any Filmmaker who wants to know the answer to the question, "How do I become a successful, working film director?"
- 5. Directing the Film Actor** - this 3 day hands-on workshop with Peter D. Marshall and Trilby Jeeves concentrates on the filmmaker's main task: directing the actor! This workshop was designed for filmmakers who want to understand the acting process and how to get the best results from actors.

"Peter's workshop was a pivotal event in my mostly self taught filmmaking experience. The best 3 days I've spent. After working with Peter and the other participants in the class, I now have the confidence and knowledge to work with both actors and non-actors and help them achieve the best possible performance. In short, I now feel empowered as a director." Larry D. Barr - Stephenville, Texas, USA

“The Directors Chair” Monthly Ezine for Filmmakers

Since 2000 I have published the free monthly ezine, "The Director's Chair" which has over 6000 subscribers in 100 countries around the world. I cover a variety of topics in this ezine but focus primarily on resources and information for the professional Film and Television Director.

So if you want to keep updated on filmmaking tips from around the world, sign up now for your free monthly subscription to “The Director’s Chair” packed with hundreds of film making articles, tips, tools and techniques. <http://actioncutprint.com/subscription>

Comments from subscribers:

“Peter, I can’t begin to thank you enough for your monthly Ezine! The content is so valuable I feel like I’m stealing free lessons. I’m constantly learning something each month, which allows me to grow as an independent filmmaker. I look forward to the next installment!” D. Miles, (Long Beach, USA)

“Thank you for your monthly teaching Ezine. I have been receiving it since I first started taking film classes at community college and then into University film school and now I will continue learning tips & pointers from them as I create movies in my career.” Joe Perez, Los Angeles, U.S.A.

"I must tell you that the Director's Chair E-Zine has been my crash course in directing and I am very grateful for the incredibly practical advice it contains!" Chisanga Kabinga, South Africa

I'd like to say how much your publications have meant to me and how much I have learned from them and I have left more than one printed version with a few of my directors." Greg Fawcett, Los Angeles, USA

*"Do keep up the good work in The Director's Chair. Filmmakers all over the globe are benefitting from your insight and your generosity in sharing your knowledge. Including me - and I've been at it for thirty years!" James MacGregor
www.movieScopemag.com*

"I am regular reader of your paper. I am a new director in Nepal (Kollywood film industries.) Thank you very much for giving me very useful tips. Due to this, I can manage my tasks very easily. I'm so grateful to you." Pradeep K. Bhatta, Nepal

"I just wanted to let you know I find you're ezine to be very helpful! I'm in the process of a film and have enjoyed the tips & info!" Morbid Trioxin - Louisville, Kentucky, USA

"I just started with your newsletter.. saw it on a friend's facebook page.. she is a director I had worked with on a film project. I think what you do is fabu! and so needed.. you provide a wealth of info in what I have read so far.. so, I had to say thank you with great appreciation. I do not have time to go to film school.. please know you make a difference." Daphne Valentina, Studio City, Californi

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INTRODUCTION

“The 7-Step Film Directing Formula”

“There are no rules in filmmaking. Only sins! And the cardinal sin is dullness.”
Frank Capra

As a filmmaker, I’ve been working professionally in the film and TV business for over 39 years, primarily as a Director and a 1st AD.

During that time, I’ve had the opportunity to work on a variety of productions: industrial films, educational films, documentaries, commercials, music videos, short films, episodic TV shows, TV movies, TV pilots, indie films and Hollywood features.

I’ve worked with dozens of good directors and not-so-good directors - as well as hundred’s of good actors and not-so-good actors.

I’ve read hundred’s of film scripts: some of which were so terrible I couldn’t get past the first 10 pages - to scripts that hooked me from page 1 and went on to win Academy Awards.

As a film directing instructor at the Vancouver Film School for over 6 years, I’ve had the opportunity to teach and mentor hundreds of film students as they write, prep and shoot their own short films.

And as a film directing coach, I’ve spend countless hours mentoring filmmakers from around the world - showing them how to conduct proper script analysis to helping them understand the techniques of working with actors on the set.

I believe that all the years I’ve spent in the “film production trenches” has given me a unique insight into finding an answer to the question: “Is there a formula, or guide, or check-list, that film directors anywhere in the world can follow, that will help them make a successful film?”

(My definition of a good dramatic film (or a documentary) is “The art of visually telling a compelling story with believable characters who make us feel something.”)

Now we all know there is no 100% guarantee of anything being successful in our business, but I believe I have found a basic “formula” that any filmmaker can use as a guide to help them create “compelling movies with believable characters.”

In my opinion, most inexperienced, (or experienced but lazy) film directors spend the majority of their time figuring out how to shoot the film first (cool visual effects, creative shots and camera angles etc.) before they understand a) what the story is about and b) what the characters really want.

So I'm going to be bold here and state publicly that this is the wrong way to direct a film!

Why? Because I strongly believe that to successfully direct a "visually compelling story with believable characters", you need to first understand and follow this "7-Step Film Directing Formula."

STEP 1: THE STUDY OF HUMAN BEHAVIOR

(1) What do I mean by the study of human behavior?

"Human nature is the concept that there is a set of inherent distinguishing characteristics, including ways of thinking, feeling and acting, that humans tend to have."

Human behavior (or how we act) is based on different factors in our lives, such as our attitudes, character traits, social norms and core faith.

1. Human behavior is greatly influenced by the attitudes we use on a daily basis that reflect the behavior we will portray in specific situations.
2. Human behavior is impacted by individual traits (genetics) that vary from person to person that can produce different actions or behavior from each person.
3. Human behavior is greatly influenced by social norms, the rules that govern behavior in groups and societies, which conditions the way people behave.
4. Human behavior is also affected by each individual's core faith (religion and philosophy) that results in different human behaviors.

(2) As writers, directors and actors, we are all artists - and as artists, we must observe and report on our version of the human condition. Therefore, as artists, we must understand human emotions and feelings so we know:

1. What makes us tick?
2. Why do we do certain things?

Once you know the answers to these questions, you will have a better idea of how the characters in your script should interact with each other, as well as having the proper "psychological tools" to direct actors on the set. (re: motivation!)

The good thing about human behavior is that it is observable, and as storytellers, we must first observe the way people react to different situations and circumstances in order to understand "How and Why" their behavior changes.

As a film director, you must be a "witness" to human behavior. You need to get into the habit of observing people going about their daily lives, so you can find out what motivates them to take action.

Once you know what motivates a person to achieve their daily needs, you will have the knowledge to better understand the story you are telling, and you will feel more confident helping your actors achieve believable performances.

STEP 2: STORY

(1) The Classic Three Act Structure

Joseph Campbell, the American mythologist and writer, used the term “The Hero's Journey” to refer to a basic, universal pattern found in stories from around the world.

“A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.”

Campbell’s “hero's journey” model is also used in modern storytelling and divides a fictional narrative into a 3-act structure: the Setup; the Confrontation; the Resolution.

ACT ONE (Set Up)

EXAMPLE: *“Boy meets girl”*

1. What is the story plot and the story theme?
2. What is the “dramatic question” to be answered?
3. Who is the main character and what are their needs and goals?

ACT TWO (Confrontation)

EXAMPLE: *“Boy loses girl and fights against impossible odds to get her back”*

1. What is the dramatic “rising” action?
2. What are the obstacles in the main character’s way?
3. How does the main character overcome each obstacle?

ACT THREE (Resolution)

EXAMPLE: *“Boy gets girl and lives happily ever after”*

1. How does the story end?
2. What happens to the main character?
3. Is the dramatic question answered?

(2) The Director and the Story

There are many facets of a Director’s prep on any film or TV show, but the first, and most important part of your job, is to understand every detail about the story: where it takes place; who the characters are; and what happens to them.

When you first read a script, here are some of the many questions you will need to answer to help identify and solve potential script problems:

- a. What is the story about?
- b. Does the story make sense?
- c. What problem is to be resolved?
- d. What event hooks the audience?
- e. What is the plot? (the action)
- f. What is the subplot? (the theme)

Understanding the story requires a lot of work on your part because you then need to dig deeper into the story and it's structure by analyzing each individual scene in the script to find out what the story is about, what works and what doesn't. And you do this by asking questions like:

- a. What is the intention of the scene?
- b. What are the story points?
- c. Where are the scene beats?
- d. Where is the climax?
- e. What is the resolution?
- f. What are the important lines of dialogue?

Remember, your script analysis will be a never-ending process. Each time you read the script, you will find something else you didn't know about the story or the characters.

And the script will also constantly evolve. It will change because of your creative notes, writer changes, actor changes, producer changes, studio changes and location availability. But as long as you know what the story is about, and where the story is going, you will be able to adjust to all the changes.

STEP 3: PERFORMANCE

(1) I believe that almost everything you need to know about directing actors can be explained in these three words:

MOTIVE DETERMINES BEHAVIOR

When we break these words down, we see that:

MOTIVE (Our inner world)
 DETERMINES (Controls)
 BEHAVIOR (Our outer world)

And if we break them down even further, we see that:

What our needs are (MOTIVE)
 Will decide (DETERMINES)
 What actions we take to fulfill our needs (BEHAVIOR)

And if we break this down into Text and Subtext:

MOTIVE (The Character Subtext)

DETERMINES (Will decide how an actor plays)

BEHAVIOR (The Script Text)

(2) One of the main responsibilities of a Director is to help actors achieve a realistic performance, and a good director does this by “listening for the truth” and by asking:

- a. Do I believe them?
- b. Do the words make sense?
- c. Are the characters believable?

And the key to getting a realistic performance from an actor, is by first understanding the character’s objectives - what the character wants in a scene.

How to choose objectives:

- a. Ask yourself “What does the character want in this situation?”
- b. A character’s objective should create obstacles for the character.
- c. Look at what the character does (his behavior) rather than what he says.
- d. Look at what happens in the scene, and how it ends.

(3) On the set, actors want to work with directors who understand their vulnerability, so it’s incredibly important to create a good relationship with every actor on your film.

And what do actors want more than anything from this relationship with the director?
TRUST!

Actors begin by trusting the director - and it's the director's trust to lose. If actors feel they cannot trust the director to know a good performance from a bad performance, they will begin to monitor their own performances and start to direct themselves. They will become “Director Proof!”

Remember, to find the character they are playing, actors must surrender completely to feelings and impulses, and a good director understands an actor’s vulnerability and creates a safe place for them to perform.

STEP 4: THE PRINCIPLES OF MONTAGE

Film editing is the only art that is unique to cinema and it separates filmmaking from all other art forms (such as photography, theater, dance and writing.)

One of the key elements of being a good director is to understand the “principles of montage” which is a film editing technique where shots (images) are juxtaposed to tell a story.

In 1918, a Russian filmmaker called Lev Kuleshov conducted an experiment where he shot and edited a short film in which the face of a famous Russian matinee idol was intercut with three other shots: a plate of soup; a girl playing ball; an old woman in a coffin.

And Kuleshov made sure that the shot of the actor was identical (and expressionless) every time he cut back to him.

The film was then shown to audiences who totally believed that the expression on the actor's face was different each time he appeared - depending on whether he was "looking at" the plate of soup, the little girl, or the old woman's coffin; showing an expression of hunger, happiness or grief respectively.

So what does this experiment tell us?

By carefully using the principles of montage (the juxtaposition of images to tell a story,) filmmakers are able to produce certain emotions from the audience (laughter, fear, crying, shock) by manipulating an actor's performance.

Understanding how to use Montage is also essential for every filmmaker because it's not just about the scene you are filming now - you also need to think about the scenes that come before and after. In other words, you need to think about the transitions between the scenes.

As a film director, understanding the principles of montage will help you: to create a more visual script; to decide your camera placement; to block your scenes; and to get layered performances from actors.

STEP 5: THE PSYCHOLOGY OF THE CAMERA

What I mean by the "Psychology of the Camera" are the visual meanings of shots and angles. In other words, where you put the camera can either enhance or detract the audience's understanding of what the scene is really about, and what the characters are feeling.

Audiences will assume that every shot or word of dialogue in a film is there to further the central idea, therefore, each shot you use should contribute to the story or the idea you are trying to convey.

Since viewer emotion is the ultimate goal of each scene, where you place the camera involves knowing what emotion you want the audience to experience at any given moment in the scene.

So as a director, when you are planning your shots, you want to ask yourself: "What do I want the audience to feel at this particular moment?" For example: Here are six camera choices a director can use to enhance viewer emotion:

1. The Lens

Lenses expand or compress space, so when you choose a lens, you are choosing the “space” a shot takes place in. So before you choose a lens for your shot, ask yourself: “How intimate do I want to be with the character and how do I represent that visually?”

2. Depth

The illusion of depth is a part of visual storytelling. To get this illusion of depth in a 2 dimensional medium you want to block your scenes with an eye for depth. In other words, you want to arrange your shots in 3 layers or planes: Foreground, Midground and Background.

3. Focus

One of the main jobs of a director is to direct the attention of the audience while telling a visual story. So where you place the focus in a shot is determined by what is important in the frame.

4. Angle

The distance from a character’s eyeline affects the identification of the character with the audience. For example: there are three angles of view for the camera:

- a. Objective: The audience point of view. (Camera is placed outside the action.)
- b. Subjective: The camera acts as the viewer’s eyes. (Camera is placed inside the action.)
- c. Point of View: What the character is seeing. (Camera is the action.)

5. Frame

Because composition makes an emotional statement, the framing, emotion and meaning of the composition comes from detailed script analysis by the director. In other words, before framing the shot, he needs to know “What is the shot about?”

6. Motion

Motion can apply to screen direction. If we use North American conventions (or the way any map is drawn with South at the bottom) if someone is traveling from New York to London, they will be traveling from “Left to Right.”

Motion is also about camera movement. So ask yourself: “Why is the camera moving?” Is it to follow the action; to reveal information; to re-position for a better frame?

STEP 6: BASIC BLOCKING AND STAGING TECHNIQUES

"Cinema is a matter of what's in the frame and what's out." Martin Scorsese

Blocking is simply the relationship of the camera to the actors. Essentially, it is the physical movement of the actors relative to the position of the camera.

However, when a director starts to plan the blocking of a film scene, he is thinking not only about his shots and camera positions, but he also needs to take into consideration other items affecting the scene such as lighting, window placement, vehicle movement, extras, stunts, special effects and of course, time and budget.

Because viewer emotion is the ultimate goal of each scene, where you place the camera involves knowing what emotion you want the audience to experience at any given moment - and that is determined by:

- a) What's important in the scene;
- b) What the scene about (scene objective);
- c) What the characters want (character objectives.)

As a director, your job is to reveal a character's thoughts or emotions through actions - because actions reveal more of a character than dialogue. (Think Real Life!) Actor movement must have a precise purpose and goal, and a director needs to make sure that every move actors make has to have a specific purpose.

Your blocking choices can either enhance or detract the audience's understanding of what the scene is really about and what the characters are feeling. So when blocking actors for movement and for the camera, you want to drive the blocking emotionally so no actor movement is done aimlessly.

You accomplish this by determining:

- Why the actor moves
- Where the actor moves
- When the actor moves
- How the actor moves

Audiences will assume that every shot or word of dialogue in a film is there to further the central idea. Therefore, each shot you use should contribute to the story or the idea you are trying to convey.

Remember, there is never one interpretation of how a scene should be blocked. Blocking is like a puzzle - keep working at it until the whole scene falls into place.

STEP 7: CINEMATICS

The dictionary defines *Cinematics* as “the art or principles of making motion pictures.” For the purpose of this article, I define *Cinematics* as “everything else it takes to make a movie!” (Locations, Sound, Cinematography, Set Dressing, Props, Visual FX, Costumes, Stunts...)

Yes, I know I’m putting the majority of the filmmaking process into one category, but without understanding the first 6 steps of this formula, you are setting yourself up for “Filmmaker Mediocrity”: writing unimaginative scripts with unbelievable characters that create predictable films.

To be a good film director, you need to know what is expected of you when you begin pre-production; when you step on the set; and when you are in the editing room.

And to do this successfully, you must:

1. Have complete confidence in yourself and faith in your talent and ability
2. Have the courage and tenacity to stick it out "no matter what"
3. Have a relentless focus on what is possible rather than what is not possible
4. Never stop searching for your unique voice, style and expression
5. Stay true to yourself: it will guide you to the right people and the right choices

From what I have witnessed over the past 39 years, I believe that if you follow this 7-step film directing formula, you will see how any director, even someone with very little experience, could create a visually, compelling movie with believable characters.

We must always remember that filmmaking is a universal language - and no matter where we live in the world, we all have our own stories to tell.

So if you have a compelling story built upon Universal Themes, you should be able to tell this story, in your own language, and audiences around the world will watch it.

It’s your choice!

"The Art and Craft of the Director" Audio Seminar - Day 1

WELCOME TO DAY ONE of "The Art and Craft of the Director Audio Seminar," a comprehensive, 10-part program of discovering what it takes to be a successful, working film and television director.

DAY ONE AUDIO: Today's course is **27 minutes** and is divided into two mp3 files. To start listening to Part One, click on the mp3 link below.

WEBSITE LINKS - As of **March 16, 2015**, all reference links in this ebook were working. But nothing is permanent on the Internet, so if you find a broken link, an error message or a page/file not found, please contact me at: pdm@actioncutprint.com

IF LINKS DON'T WORK - You may find that some of the longer links in this ebook won't work. If that is the case, cut-and-paste the link into your browser URL locator. If that still doesn't work, cut-and-paste the link title into Google to find the website.

SUGGESTIONS, COMMENTS AND FEEDBACK - This audio seminar was created for filmmakers like yourself and your feedback is important to me. So if you have any comments, suggestions or testimonials, please email them to: pdm@actioncutprint.com

FILMMAKING QUOTE: *"We don't make movies to make money, we make money to make more movies."* Walt Disney

Day One Course Outline

1. How to Download Audio Files (Pg.22)
2. Video: Famous Movie Quotes (Pg.23)
3. The History of Film (Pg.23)
4. The Theory of Film (Pg.26)
5. Is There a Definition of Making a Movie? (Pg.27)
6. Understanding Montage (Pg.28)
7. What is a Director? (Pg.31)
8. Overview of the Creative Process (Pg.33)
9. Directing a Film: What is Expected? (Pg.34)
10. Tools of the Director (Pg.35)
11. Three Famous Directors Speak Out (Pg.36)
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13. The Three Types of Director (Pg.38)
14. Educational and Reference Materials (Pg.39)
15. Robert Rodriquez's 10 Minute Film School (Pg.41)
16. "But Seriously Folks!" A Little Film Humor (Pg.41)
17. Conclusion (Pg.42)
18. Suggestions, Comments and Feedback (Pg.42)

1. DOWNLOADING AUDIO FILES

HOW TO DOWNLOAD AUDIO FILES TO YOUR COMPUTER: To start listening to Part One, click on the mp3 link below to open the audio file on your web browser. Once the audio file is playing on your computer, go to "File - Save Page As." This will download the audio file onto your desktop. Another method is to simply "copy and paste" the audio file URL right into the your web browser's address box.

BURN AUDIO FILES TO CD: Once the audio file is open on your desktop, you can burn the files to a CD or transfer them to your iPod so you can listen to this course anywhere without ever going Online.

NOTE: Please wait until the whole audio file has downloaded before trying "File-Save Page As." (This may take some time depending on your bandwidth.)

AUDIO FILE DOWNLOAD PROBLEMS: If you can't download the audio files to your computer because the "Save As" is not enabled, you may be trying to save the file too early before the audio has fully downloaded onto your computer. If you still have a problem downloading the audio files because the "Save As" is not enabled, you may have a computer/browser issue. Try using a different browser to open the files.

OTHER METHODS OF DOWNLOADING THE AUDIO FILES: Another method of downloading the mp3 audio files is to copy each audio link into your favorite media player as follows:

For Quicktime - To copy the link of each recording, open your Quicktime Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. **NOTE:** If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Real Player - To copy the link of each recording, open your Real Player, go to "File" then "Open Location" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. **NOTE:** If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Windows Media Player - To copy the link of each recording, open your Windows Media Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. **NOTE:** If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

If you still can't open the audio files or other links, it's possible the file was corrupted as it was downloaded onto your computer. Try downloading the course again and see what happens:

<http://www.actioncutprint.com/files/13-AOTD-AS.pdf>

NOTE: As of this date, all audio files located on my web server are working perfectly. If you are still having difficulties opening the MP3 audio files, please contact me at pdm@actioncutprint.com and I will send you the links to open the audio in a WAV file.

MP3 Files

Part One - <http://www.actioncutprint.com/audio1/Day1Master-1.mp3>

Part Two - <http://www.actioncutprint.com/audio1/Day1Master-2.mp3>

2. VIDEO: FAMOUS MOVIE QUOTES

Some of the most famous movie quotes in film history.

<https://www.youtube.com/watch?v=WNOaIGvjgRA>

3. THE HISTORY OF FILM

Here are three of the earliest films ever recorded:

VIDEO: *First Motion Picture Horse* (1878)

<http://www.youtube.com/watch?v=UrRUDS1xbNs&feature=related>

VIDEO: *Roundhay Garden Scene* (1888)

http://www.youtube.com/watch?v=F1i40rnpOsA&feature=video_response

VIDEO: *Exiting the Factory* (1895)

<http://www.youtube.com/watch?v=OYpKZx090UE&feature=related>

“The origin of the name "film" comes from the fact that photographic film (also called film stock) had historically been the primary medium for recording and displaying motion pictures. Many other terms exist for an individual motion picture, including picture, picture show, photo-play, flick, and most commonly, movie. Additional terms for the field in general include the big screen, the silver screen, the cinema, and the movies.”

<http://en.wikipedia.org/wiki/Film>

“The history of film spans over a hundred years, from the latter part of the 19th century to the beginning of the 21st century. Motion pictures developed gradually from a carnival novelty to one of the most important tools of communication and entertainment, and mass media in the 20th century. Motion picture films have had a substantial impact on the arts, technology, and politics.” http://en.wikipedia.org/wiki/History_of_film

Someone once said “To know where you have been is to know where you are going." In other words: to understand yourself you have to look back at your own history and take it into account. Not only does that quote give us a guiding light about our own lives, (you have to grasp the past as a guide to the future) it helps us as filmmakers as well.

How? As filmmakers, we need to know about the history of this visual medium (how movies were made in the past and the filmmakers who made them) because this knowledge will help us understand where we can go in the future.

Here’s a good example.

In 1986 I was the First AD on a TV Series called “Stingray.” The scene we had to shoot was of a ship leaving the dock. Well... because of time and budget (where have you heard that before!) we could not afford to shoot a real passenger ship leaving the dock in Vancouver where the series was filmed.

The location that was chosen was a pier where an old cargo ship was permanently docked. This ship worked for all our interiors, but it couldn't move. So how do we film the departure scene?

After discussing this in prep, several of us (who had been to film school) came up with the idea of using the same technique we all remembered from a Russian silent film.

NOTE: Until recently, I thought this scene was from Sergei Eisenstein's 1925 film "Battleship Potemkin", but after seeing it last year, that particular shot was not in the movie. If you happen to know the name of the film, please contact me. ☺

Because our cargo ship couldn't move, we decided will "make it move" by using a locked off camera on an object moving away from the ship in the foreground - which will give *the illusion* of the ship departing from the dock in the background.

Basically, this is what we did: we put a car on a flatbed trailer with some extras by the car. The camera was attached to the trailer with the car and extras in the foreground and the cargo ship in the background with other extras on the ship waving etc. On cue, the flat bed trailer moved forward as we filmed the extras on the ship waving.

And it worked! In the dailies, we saw (*the illusion of*) the cargo ship moving out of port - just like we saw the ship leaving port in the silent movie.

I believe that understanding how movies were made in the past will enable you to be a more creative filmmaker today. So remember, "always look back to where you have been, for a clue to where you are going."

"Do not run through life so fast that you forget not only where you have been, but also where you are going." Author Unknown.

Why study the history of film?

"Films are cultural artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating, entertaining or indoctrinating citizens. The visual elements of cinema gives motion pictures a universal power of communication." <http://en.wikipedia.org/wiki/Film>

Learn More About the History of Film

Chronology of Film History

<http://www.earlycinema.com/timeline/>

The History of the Motion Picture

<http://inventors.about.com/library/inventors/blmotionpictures.htm>

The Technological Evolution of Filmmaking and its Relation to Quality in Cinema

<http://bit.ly/1lJotq1>

Film History: An International Journal
http://muse.jhu.edu/journals/film_history/

Motion Picture and Television Reading Room
<http://www.loc.gov/rr/mopic/>

Film History Index
<http://vlib.iue.it/hist-film/Index.html>

Cinema History: A Personal History of Cinema Through the Decades
<http://www.tc.umn.edu/~rvahnke/film/cinema.htm>

Historical Interest and Film Appreciation
<http://www.freefilmschool.org/ffs/06more/6-3-100.shtml>

Early Cinema
<http://www.earlycinema.com/>

Lawyers and Film - Film Theory
<http://myweb.wvnet.edu/~jelkins/film04/theory.html>

David Bordwell's Website on Cinema
<http://www.davidbordwell.com/>

History of Television (*)**
<http://www.high-techproductions.com/historyoftelevision.htm>

Film History by Decade
<http://www.filmsite.org/filmh.html>

Film Studies: Film History - Academic Info
<http://www.academicinfo.net/filmhist.html>

History of Film Sound
<http://filmsound.org/film-sound-history/>

Optical Illusion
http://en.wikipedia.org/wiki/Optical_illusion#Depth_and_motion_perception

The Battleship Potemkin
http://en.wikipedia.org/wiki/The_Battleship_Potemkin

VIDEO: A Brief History of Russian Cinema
<https://www.youtube.com/watch?v=KcvB2qfEtCw>

VIDEO: TVDays.com Presents TV & Film History
<http://tvdays.com/>

VIDEO: 100 Years at the Movies

http://ca.youtube.com/watch?v=E_fCRE5XtnC&feature=related

VIDEO: History of Cinema

<http://www.youtube.com/watch?gl=CA&eurl=&hl=en&v=D0YRuFhoggU>

VIDEO: Through the History of Cinema

http://ca.youtube.com/watch?v=bOG_iPnbU2w&feature=related

VIDEO: *The Great Train Robbery* (1903)

<https://www.youtube.com/watch?v=Bc7wWomEGGY>

VIDEO: *The Birth of a Nation* (1915)

<https://www.youtube.com/watch?v=rDNiefPWY6I>

VIDEO: A Brief History of Film - Animated Documentary

<http://www.youtube.com/watch?v=BKJqeJ48CPs>

VIDEO: A Brief History of Filmmaking and How it Affects Viewers

http://www.youtube.com/watch?v=EZJjg17cf_k&feature=related

VIDEO: 115 Years in Film (1895-2009)

http://www.youtube.com/watch?v=G5_w2VGlnDM&feature=fvwrel

VIDEO: Birth of Cinema

http://www.youtube.com/watch?v=R0jm6j3s_uE&feature=related

4. THE THEORY OF FILM

What is film theory? ("*Everybody sees a different movie.*" Steven Spielberg)

“Film theory is about the cinema as a medium rather than about individual films, although theorists often use individual films as examples in generating their theories and film theory is frequently applied to discussions of individual films.”

“Film theory is generally distinguished from film criticism, which concentrates on evaluating individual films. Film theory can also be distinguished from film analysis, which aims to describe how specific features of a film relate to each other in the structure of a film (or body of films) as a whole.”

<http://www.statemaster.com/encyclopedia/Film-theorist>

Why study film theory?

“Film theory debates the essence of the cinema and provides conceptual frameworks for understanding film's relationship to reality, the other arts, individual viewers, and society at large.” <http://www.statemaster.com/encyclopedia/Film-theory>

“As the new art form of the twentieth century, film immediately and continuously invited theoretical attempts to define its nature and function. Mostly as a result of film's own inferiority complex as the youngest of the arts, the impetus for much of early film theory was to gain a degree of respectability.” http://en.wikipedia.org/wiki/Film_theory

Learn More About the Theory of Film

Links to Film Theory Sites

<http://research.haifa.ac.il/~haimc/links.htm>

Auteur theory

http://en.wikipedia.org/wiki/Auteur_theory

A Comprehensive Directory of Film Theory and Film Criticism Websites

http://www.zeroland.co.nz/film_theory.html

Formalist Film Theory

http://en.wikipedia.org/wiki/Formalist_film_theory

Sound and Meaning in Film: A Short History of Theory and an Outline for Analysis

(***)

http://www.academia.edu/233933/Sound_and_Meaning_in_Film_A_Short_History_of_Theory_and_an_Outline_for_Analysis

Cognitive Science and Film Theory

<http://www.class.uh.edu/cogsci/CogSciFilmTheory.html>

Shadow Philosophy: Plato's Cave and Cinema

<http://bit.ly/1f6F53u>

Andre Bazin

http://en.wikipedia.org/wiki/Andr%C3%A9_Bazin

Siegfried Kracauer

http://en.wikipedia.org/wiki/Siegfried_Kracauer

BOOK: *Theory of Film* by Bela Balazs

<http://www.archive.org/details/theoryofthefilm000665mbp>

5. IS THERE A DEFINITION OF MAKING A MOVIE?

Is there an actual definition of making a movie? Here's the one I like the best:
"Making a movie (or documentary) is the art of visually telling a compelling story with believable characters that make us feel something."

Let's break that statement down further: "Making a (good) movie is..."

- The ART of
- VISUALLY telling a
- COMPELLING STORY with
- BELIEVABLE CHARACTERS

- that MAKE US FEEL something

6. UNDERSTANDING MONTAGE

“A montage sequence is a technique in film editing in which a series of short shots is edited into a sequence to condense narrative. It is usually used to advance the story as a whole (often to suggest the passage of time), rather than to create symbolic meaning as it does in Soviet montage theory.” http://en.wikipedia.org/wiki/Montage_sequence

One of the key elements to making a movie (and there are many) is that you must have an understanding of MONTAGE. Montage (editing) is the main element that separates films from photography and theatre. Russian Director **Sergei Eisenstein** influenced many early filmmakers with his innovative use of film montage. Watch his famous Odessa Steps montage scene from his 1925 film, *Battleship Potemkin*.

<http://ca.youtube.com/watch?v=Ps-v-kZzfec&feature=related>

I would also suggest you watch the entire movie. You can find it here:

VIDEO: *The Battleship Potemkin* (1925)

<https://www.youtube.com/watch?v=7TgWoSHUn8c>

Eisenstein vs. Vertov - Using Film Editing to Argue What Cinema Should Be

Eisenstein uses montage to create emotions in his viewers through composition. For Vertov montage is a series of choices during production that eventually achieve a plot.

<http://suite101.com/article/montage-eisenstein-vs-vertov-a61331> (***)

QUOTE: “Film montage is the only new art form that the twentieth century has produced.” Alfred Hitchcock

QUOTE: “Montage is a critique of what has been filmed, just as filming is a critique of the script.” Francois Truffaut

Learn More About Montage

Sergei Eisenstein and Soviet Montage Theory, Film Editing Theory

<http://www.bovinedawn.com/index.php?showtopic=299>

Sergei Eisenstein

http://en.wikipedia.org/wiki/Sergei_Eisenstein

In Perspective: Sergei Eisenstein

<http://pubs.socialistreviewindex.org.uk/isj79/chen.htm>

VIDEO: Eisenstein's 5 "Methods" of Montage

<http://www.youtube.com/watch?v=MzXFSBIOe4>

Montage theory: Eisenstein, Vertov, & Hitchcock

<http://faculty.cua.edu/johnsong/hitchcock/pages/montage/montage-1.html>

Introduction to Montage

<http://mediaelectron.blogspot.ca/2008/10/introduction-to-montage.html>

Montage Theory and Editing

<http://www.main-vision.com/richard/montage.shtml>

Soviet Montage Theory

http://en.wikipedia.org/wiki/Soviet_montage_theory

Influence & Impact on Contemporary Films

<http://bit.ly/1oXSB5s>

Methods of Montage in Brian De Palma's *Blow Out*

<http://bit.ly/21GJF20>

A Note on Scene Transitions

Making a movie is not just about the scene you are filming now. It is also about the transitions between your scenes. As a director, you need to know these **five steps** to creating good scene transitions:

1. When (and where) were the characters LAST SEEN (Before Sc. 7)
2. What is the LAST shot of the previous scene (Sc. 7)
3. What is the FIRST shot of the scene you are working on (Sc. 8)
4. What is the LAST shot of the scene you are working on (Sc. 8)
5. What is the FIRST shot of the next scene (Sc. 9)

QUOTE: "A cut is very much a tear. You use a cut to say there's a separation between this thing and that thing. And so in Lone Star I didn't even want a dissolve, which is a soft cut." John Sayles

Film Editing

http://en.wikipedia.org/wiki/Film_editing

A Brief History of Editing

<http://www.infoplease.com/cig/movies-flicks-film/fade-brief-history-editing.html>

Why Editing Works

<http://www1.icsi.berkeley.edu/~stellayu/artvis/project/filmedit/index.html>

The Expressive Functions of Editing

<http://bit.ly/1OOufzx>

Editing Devices - The Transition

<http://www.itg.yale.edu/2010/03/21/part-4-editing/>

The Art of the Scene Transition

<http://revealingofthesoul.blogspot.com/2007/08/art-of-scene-transition.html>

The Hook: Scene Transitions in Classical Cinema

<http://www.davidbordwell.net/essays/hook.php>

A Brief History of Film Editing Technology

<https://www.editorsguild.com/Magazine.cfm?ArticleID=1104>

The First Signs of Film Editing (1890-1903) (PDF)

http://grafics.ca/wp-content/uploads/2013/12/Film_Editing.pdf

Film / Editing Terms

http://www.zerocut.com/tech/film_terms.html

VIDEO: How to Make a Documentary Film: Choosing Scene Transitions

<http://ca.youtube.com/watch?v=jFOHUdeuNeU>

VIDEO: Editing Transitions Explanation

<http://www.youtube.com/watch?v=jCwW9I0CUGs>

Film Editing Glossary

<http://www.learner.org/interactives/cinema/editing2.html>

Film Editing - A Hidden Art?

http://pov.imv.au.dk/Issue_06/section_1/artc2A.html

Best Film Editing Sequences

<http://www.filmsite.org/bestfilmediting.html>

Film Editing: Tips and Techniques for Creating a Compelling Story

<http://bit.ly/217FxWC>

Learn More About Movies and Films

Philosophy of Film

<http://plato.stanford.edu/entries/film/>

Film Structure and the Emotion System

<http://www.vsa-fsa.org/varia/besprekingen/the-emotion-system/>

Learn More About History of Cinema - The Birth of Film

The Birth of Film

http://en.wikipedia.org/wiki/History_of_cinema#The_Birth_of_Film

Film: How it All Started

<http://www.cybercollege.com/frtv/frtv001.htm>

Why Americans are Ignorant About Film History

<http://mikegrost.com/auteur.htm>

VIDEO: A Concise History of the Origins of Cinema

<http://vimeo.com/12566432>

7. WHAT IS A DIRECTOR?

What is a film director?

“A film director is responsible for overseeing every creative aspect of a film. They develop a vision for a film, decide how it should look, what tone it should have, and what an audience should gain from the cinematic experience. He/she is in short the storyteller.”

http://en.wikipedia.org/wiki/Film_director

What are the director’s responsibilities? “Film directors are responsible for approving every camera angle, lens effect, lighting, and set design and also take part in the hiring of key crew members. They coordinate the actors' moves, determine camera angles, and are usually involved in the writing, financing, and editing of a film.

The director also plays a key role in post-production. He/she works with the editor to ensure that the emotions of the scene and the close ups, mid shots and wide shots appropriately reflect which character is driving the narrative. The director also advises on the (color) grading of the final images, adding warmth or fridity to the composition of the shots to reflect the emotional subtext of the character or environment. They also participate in the sound mix and musical composition of the film.”

http://en.wikipedia.org/wiki/Film_director

Here is a useful description from the **DGC (Director’s Guild of Canada)** to give you an idea of what a film and television director’s responsibilities are:

- * The Director is employed by the Producer to direct a motion picture and whatever is seen and heard in the finished product.
- *The terms "Director" and "directing", include all related functions and activities required for translating and transferring the script, premise, and idea to the audio-visual image.
- * The Director's total function is unique and requires his participation in all creative phases of the motion picture making process, including but not limited to all creative aspects, of sound and picture.
- *The Director, works directly with all creative elements of the motion picture and participates in molding and integrating them into one cohesive dramatic and aesthetic whole. No one shall direct except the Director employed on the motion picture.
- * Without limitation, among the duties which the Producer assigns to the Director are:

- 1) Surveying and approving all locations and their use as they pertain to the directorial ideas, and need.
- 2) Directorial planning, and breaking down of the shooting script.
- 3) Plotting camera angles, and compositions, within the frame.
- 4) Participation in determining the requirements, of the sets, costumes, make-up, props, etc., for their proper directorial perspective and mechanical functioning.
- 5) Participating in the final casting of all performers.
- 6) Rehearsing actors, extras, and any of the visual and audio devices, necessary for the completion of the production.
- 7) Directing the action of all performers, extras, etc.,
- 8) Directing the dialogue and pre-recording and post-recording of dialogue.
- 9) Directorial supervision of the duties of the entire crew during rehearsal and shooting periods.
- 10) Making such script changes as necessary, within his jurisdiction, for the proper audio-visual presentation of the motion picture.
- 11) The right to the "First Cut". The Director shall participate in considerations about utilization of trick shots, process plates, inserts, montages, miniatures, transparencies, background, stock material, optical devices, and glass and matte shots.

Director's Guild of Canada - <http://www.dgc.ca/>

FACT: Did you know that the director is the only department head on a movie that doesn't need any experience! (I'm not joking? I've seen this to many times to be funny!)

To sum up...

1. The Director is the creative force behind the camera: the VISION
2. The Director creates the visual style (or look) of the film
3. The Director is responsible for getting performances from the actors
4. A director's job is to empower people (cast & crew)

How Becoming a Movie Director Works

<http://entertainment.howstuffworks.com/movie-director1.htm>

What does a film director do?

<http://www.sokanu.com/careers/film-director/>

Film Job Profiles: Direction

http://creativeskillset.org/creative_industries/film/job_roles/758_director

8. OVERVIEW OF THE CREATIVE PROCESS

This section is from *Demystifying the Creative Process* by Charlie Gilkey
<http://www.productiveflourishing.com/demystifying-the-creative-process/>

“I’m not creative.”

“I wish I could be more creative, but I don’t have it in me.”

“Why are some people creative and others aren’t?”

The truth is almost everyone has creative potential. What separates good creatives from average creatives is that they’ve learned how to walk through the creative process. The irony is that most of them don’t know that there is a documented process, yet they’ve developed habits and processes that allow them to walk through the process. On some brute level, *they understand the process, though they don’t know how the process works.*

The Four Steps of Creativity

The creative process can be broken down into four distinct processes:

1. Preparation

This is the first phase of what most call work. A writer, for example, prepares either by writing, reading, or revising earlier work. A musician plays scales, chords, or songs...a painter messes with paints or visits an art gallery... In each example, the creative is going through relatively mundane processes.

The reason we say most call this phase “work” is because these processes may or may not be inherently enjoyable. They’re also fairly mundane and tedious, but the creative has learned that this process is necessary to plant the seeds that lead to...

2. Incubation

This phase is like a mystical process because *you often don’t know that you’re percolating an idea, or if you do know you’re working on one, you don’t know when it’s going to come out.* It’s at this phase that your conscious and subconscious mind are working on the idea, making new connections, separating unnecessary ideas, and grabbing for other ideas.

This is the phase that most people mess up the most with distractions and the hustle and bustle of daily lives. Modern life, with its many beeps, buzzes, and distractions, has the strong tendency to grab the attention of both our subconscious and unconscious mind, and as result, the creative process stops and is instead replaced by more immediate concerns.

However, from this phase comes...

3. Illumination

This is the “Eureka” moment that many of us spend our days questing after. When it hits, the creative urge is so incredibly strong that we lose track of what else is happening. The driving impulse is to get whatever is going on in our head down into whatever medium it’s intended to go.

The most frustrating thing about this phase is that the “illumination” moments happen at the most inopportune times - when you are in the shower, or driving your car or working out.

When this Eureka! moment hits, it’s much like going into labor – you’re done with incubating, and it’s time for...

4. Implementation

This phase is the one in which the idea you’ve been preparing and incubating sees the light of day. It’s when that written piece comes out, when that song flows, when that canvas reveals its painting, and so on. It’s also when a good creative starts to evaluate the idea and determine whether it’s good or not – but only *after* they have enough to see where it’s going.

Creatives know that for every good idea, there’re at least a few that don’t work out, but they can’t know ahead of time what’s going to work out and what won’t. The creative process begins with work and ends with work. The point here is that creativity is not just percolating and Eureka – it’s percolating and Eureka sandwiched between work - and more work!

For more detailed research on the creative process, please read:

***Demystifying the Creative Process* by Charlie Gilkey**

<http://www.productiveflourishing.com/demystifying-the-creative-process/>

9. DIRECTING A FILM – WHAT IS EXPECTED?

Mark Travis says in his book, *Directing Feature Films*, "The prospect of directing a film is overwhelming. Not only is it not very clear or even agreed upon as to what a director does, but there are very few guidelines or programs for the learning director. There is no particular structure or manual that comes along with the job."

Directing a film is one of the most intensely solitary and intensely collaborative experience you may ever have. It is not only about visually interpreting the screenplay and creatively handling actors, it also includes the ability to complete a day's work on time and on schedule.

To be a film director today, you need to know: what is expected of you when you begin pre-production; when you step on the set; and when you are in the editing room. And to do this successfully, you must:

1. Have complete confidence in yourself and faith in your talent and ability
2. Have the courage and tenacity to stick it out "no matter what"
3. Have a relentless focus on what is possible rather than what is not possible
4. Never stop searching for your unique voice, style and expression
5. Stay true to yourself: it will guide you to the right people and the right choices

10. TOOLS OF THE DIRECTOR

Every member of a film crew has a “toolbox.” The director is no different. I have divided the director’s toolbox into two compartments: Personal Tools and Working Tools.

1. Here are some of the most important Personal Tools a director needs:

- Intuition
- Respect for feelings and emotions
- Life experiences
- A vivid imagination
- Observations of life and people
- Understanding the psychology of human behavior
- How to play
- How to listen
- Social skills
- Talent
- Point of view (every story needs a point of view)
- Aptitude for hard work

2. Here are some of the most important Working Tools a director needs:

- Script and scene analysis
- Shot lists
- Schematics
- Storyboards
- Blocking and staging techniques
- How to choose the cast and crew
- Knowledge of light and color
- Understanding of two-dimensional space & three-dimensional space
- Understanding of time and motion
- Understanding of sound and music
- Understanding of the use of cameras, lights, lenses
- Understanding of montage and film editing techniques

11. THREE FAMOUS DIRECTORS SPEAK OUT

Elia Kazan sums it up best in his famous 1973 speech where he conveys to us a long list of things a film director needs to know, what personal characteristics he must possess and how he must educate himself. (see his speech below.) I have also included two more speeches by **Cecil B. DeMille** and **Ingmar Bergman**.

These three directors show us the true character of a director, because I believe a good director understands the necessity of working from the inside out. In other words, by working on yourself first, you will be able to develop your artistic and emotional skills that will enable you to better see and hear “the truth” in your work.

Elia Kazan Speech - *On What Makes a Director* **NOTE:** You can read the entire text of this very important speech on [Page 232](#) at the end of Day 10 of this ebook.

Cecil B. DeMille Speech - *Motion Picture Directing* (pdf)

<http://bit.ly/yakXXQ>

Ingmar Bergman – *Why I Make Movies*

<http://bit.ly/1UxZeat>

Find out More About Elia Kazan

Elia Kazan, (September 7, 1909 - September 28, 2003) was a Greek-American award-winning film and theatre director, film and theatrical producer, screenwriter, novelist and cofounder of the influential Actors Studio in New York in 1947. Kazan was a three-time Academy Award winner, a five-time Tony Award winner, a four-time Golden Globes winner as well as a recipient of numerous awards and nominations in other prestigious festivals as the Cannes Film Festival and the Venice Film Festival.

http://en.wikipedia.org/wiki/Elia_Kazan

Elia Kazan - IMDb

<http://www.imdb.com/name/nm0001415/>

Audio Interview with Elia Kazan

<http://wiredforbooks.org/eliakazan/>

Elia Kazan (1909 - 2003)

<http://www.biography.com/people/elia-kazan-9361216#later-career-and-honors>

About Elia Kazan

<http://www.pbs.org/wnet/americanmasters/elia-kazan-about-elia-kazan/642/>

Elia Kazan (Multimedia Clips)

<http://www.reelclassics.com/Directors/Kazan/kazan.htm>

Elia Kazan Quotes

http://www.brainyquote.com/quotes/authors/e/elia_kazan.html

Find out More About Cecil B. DeMille

Cecil Blount DeMille (August 12, 1881 - January 21, 1959) was an Academy Award-winning American film director. He was famous in the first half of the 20th century, known for the flamboyance and showmanship of his movies.

DeMille directed dozens of silent films, including Paramount Pictures' first production, *The Squaw Man* (1914), which was co-directed by Oscar Apfel, before coming into huge popularity during the late 1910s and early 1920s, when he reached the apex of his popularity with such films as *Don't Change Your Husband* (1919), *The Ten Commandments* (1923), and *The King of Kings* (1927).

http://en.wikipedia.org/wiki/Cecil_B._DeMille

Cecil DeMille - IMDb

<http://www.imdb.com/name/nm0001124/>

Cecil B. DeMille

<http://sensesofcinema.com/2013/great-directors/cecil-b-demille/>

Cecil DeMille Official Website

<http://www.cecilbdemille.com/>

Cecil B. DeMille at Classic Movie Favorites

<http://bit.ly/1Y0hXLw>

Find out More About Ingmar Bergman

Ernst Ingmar Bergman (14 July 1918 - 30 July 2007) was a Swedish director, writer and producer for film, stage and television. He depicted bleakness and despair as well as comedy and hope in his explorations of the human condition. He is recognized as one of the greatest and most influential filmmakers of modern cinema.

http://en.wikipedia.org/wiki/Ingmar_Bergman

Ingmar Bergman - IMDb

<http://www.imdb.com/name/nm0000005/>

VIDEO: Ingmar Bergman Interview (Man Alive)

<http://www.youtube.com/watch?v=PniEkwgL8ms&feature=related>

VIDEO: Ingmar Bergman - Interview (1/6)

<http://www.youtube.com/watch?v=85NzBOjVe6c>

Ingmar Bergman - Critical Analysis

<http://www.filmref.com/directors/dirpages/bergman.html>

12. TIPS ON HOW TO BECOME A DIRECTOR

What are the steps to become a director?

A director can come from a production background (AD, DOP, Editor) or from a creative background (Producer, Writer, Actor.) Or he could just be the producer's brother-in-law!

There are few rules when it comes to declaring yourself a director. Remember, everyone's background and circumstances are unique. What may work for one person may not (and probably won't) work for another.

So You Want My Job: Film Director

<http://www.artofmanliness.com/2009/05/20/so-you-want-my-job-film-director/>

How to Become a Film Director

<http://www.wikihow.com/Be-a-Film-Director>

The Film Director, A Human Lens

<http://bit.ly/1TmXwd1>

How to Become a Film Director - George Lucas

<http://www.achievement.org/autodoc/page/luc0int-1>

How to Become a Film Director - Robert Zemeckis

<http://www.achievement.org/autodoc/page/zem0int-1#zem0-001>

How to Become a Film Director - Ron Howard

<http://www.achievement.org/autodoc/page/how0int-1>

How to Become a Film Director - James Cameron

<http://www.achievement.org/autodoc/page/cam0int-1>

How to Become a Film Director - Francis Ford Coppola

<http://www.achievement.org/autodoc/page/cop0int-1>

How to Become a Film Director - Peter Jackson

<http://www.achievement.org/autodoc/page/jac0int-1>

13. THE 3 TYPES OF DIRECTOR (Which One Are You?)

1) The "Technical" Director

This director spends most of his time with the crew on the technical aspects of the shot and scene. He spends very little time with the actors (giving direction). He may just want to "let the actors do their thing" or he may not know how to successfully communicate with an actor.

2) The "Performance" Director

This director works with and understands the actor and the "acting process" but he also spends time with the technical aspects of the shot and scene.

3) The "New" Director

This director is someone who knows "a little about something but not enough of the entire job of directing." These directors work in other areas of the business and get a "shot" at directing (Ex: producer, writer, 1AD, editor, actor, DOP)

Learn More About The Film Director

The Film Director

<http://www.filmmakers.com/stories/Director.htm>

What is a Film Director? (***)

<http://www.wildsound-filmmaking-feedback-events.com/what-is-a-film-director.html>

Six Qualities Of Good TV Directors

<http://www.ossiemills.org/2011/01/social-media-outlets-for-non-profits/>

Ten Top Qualities of a Great Director

<http://bit.ly/1TQ4RRU>

Recommended Film Directing Books

Directing Feature Films - Mark Travis

<http://www.amazon.com/Directing-Feature-Films-Creative-Collaborarion/dp/0941188434>

Film Directing: Shot by Shot: Visualizing from Concept to Screen - Steven Katz

<http://www.amazon.com/exec/obidos/ASIN/0941188108/actiocutprint>

Notes on Directing - Frank Hauser and Russell Reich

<http://www.amazon.com/exec/obidos/ASIN/0972425500/actiocutprint>

14. EDUCATIONAL AND REFERENCE MATERIALS

- 1) Read books and magazines
- 2) Take classes and workshops
- 3) Internet (websites, ezines)
- 4) Observe on any movie set
- 5) Get a job as an Office PA/TAD
- 6) Learn by doing

- 7) Work on small projects (for free if you have to)
- 8) Watch movies and television
- 9) Watch the DVD specials ("behind the scenes")
- 10) Read film scripts and TV scripts

TIP - Find a movie you like. Get the script and then review it scene-by-scene

Links - Film Magazines and Publications

<http://actioncutprint.com/film-mr/#anchor872225>

Links – More Filmmaking Books

<http://actioncutprint.com/bookstore-books/>

Free Film Scripts

SimplyScripts.com

<http://www.simplyscripts.com/>

Drew's Script-o-Rama.com

<http://www.script-o-rama.com/table.shtml>

The Screenplay Database

<http://www.screenplaydb.com/film/all/>

IMSDb (The Internet Movie Script Database)

<http://www.imsdb.com/>

JoBlo's Movie Scripts

<http://www.joblo.com/moviescripts.php>

The Script Source

<http://www.thescriptsource.net/>

Awesome Movie Scripts and Screenplays

<http://www.awesomefilm.com/>

Links - Over 1500 Online Filmmaking Resources

<http://actioncutprint.com/resources-f/>

15. ROBERT RODRIQUEZ'S 10-MINUTE FILM SCHOOL

Robert Rodriguez says “Now a famous film-maker a while back said something about 'Everything you need to know about film you can learn in a week.' He was being generous. You can learn it in 10 minutes.” **Click the link below:**

VIDEO: The Robert Rodriguez 10 Minute Film School

Part One: <http://ca.youtube.com/watch?v=4UOa7tkByrw>

Part Two: <http://ca.youtube.com/watch?v=sLxqNwc1oYU>

Learn More About Robert Rodriguez

Robert Rodriguez - IMDb

<http://www.imdb.com/name/nm0001675/>

Robert Rodriguez

http://en.wikipedia.org/wiki/Robert_Rodriguez

VIDEO: Robert Rodriguez - Film is Dead

https://www.youtube.com/watch?v=R1QVRyN_3SM

VIDEO: Robert Rodriguez Talks 3D

<http://vimeo.com/3702939>

16. "BUT SERIOUSLY FOLKS!" A LITTLE FILM HUMOR

We can't take ourselves seriously all the time, so I have included a little filmmaking humour to end your first day.

1. "*201 Things You Wouldn't Know Without Movies or Television*" is a 16 page ebook I created for your viewing pleasure. <http://actioncutprint.com/files/201Things.pdf>

2. **Filmmaking Quotes 2009.** On March 18, 2009, I started to ask everyone who followed me on Twitter to send me their favorite filmmaking or movie quote. The result is this 36 page PDF ebook filled with 470 filmmaking and movie quotes submitted by over 430 ‘Twitterers’ from around the world. Click here to download your copy.

<http://actioncutprint.com/film-humor/filmmaking-quotes-2009/>

3. **VIDEO: Worlds Funniest Movie Outtakes and Bloopers**

<http://bit.ly/1TQ4Ltx>

4. **VIDEO: Ten Outtake Reels from Ten Hilarious Comedies**

<http://unrealitymag.com/movies/ten-outtake-reels-from-ten-hilarious-comedies/>

5. **VIDEO: You Bet Your Life Outtakes (1950-1952)**

<http://www.youtube.com/watch?v=EdZqUDUQ0Ro>

6. **VIDEO: Jackie Chan Compilation - The Outtakes**

<https://www.youtube.com/watch?v=AIv0g4vQ3N8>

7. VIDEO: TV and Movie Bloopers

http://www.youtube.com/watch?v=YQzEPzs3y_w

17. CONCLUSION

I hope you enjoyed Day One of this 10 part series. You will probably want to refer to this course over and over again so I suggest you print out this ebook, as well as the course handouts, and keep them in a 3-ring binder.

18. SUGGESTIONS, COMMENTS AND FEEDBACK

This 10 part audio seminar was created for you, so if you have any comments, suggestions or testimonials, please email me at: pdm@actioncutprint.com

“The Art and Craft of the Director” Audio Seminar - Day 2

WELCOME TO DAY TWO of "The Art and Craft of the Director Audio Seminar," a comprehensive, 10-part program of discovering what it takes to be a successful, working film and television director.

DAY TWO AUDIO: Today's audio course is **30 minutes** and is divided into two mp3 files. To start listening to Part One, click on the mp3 link below.

WEBSITE LINKS - As of **March 16, 2015**, all reference links in this ebook were working. But nothing is permanent on the Internet, so if you find a broken link, an error message or a page/file not found, please contact me at: pdm@actioncutprint.com

IF LINKS DON'T WORK - You may find that some of the longer links in this ebook won't work. If that is the case, cut-and-paste the link into your browser URL locator. If that still doesn't work, cut-and-paste the link title into Google to find the website.

SUGGESTIONS, COMMENTS AND FEEDBACK - This audio seminar was created for filmmakers like yourself and your feedback is important to me. So if you have any comments, suggestions or testimonials, please email them to: pdm@actioncutprint.com

FILMMAKING QUOTE: *“There’s nothing creative about living within your means.” Francis Ford Coppola*

Day Two Course Outline

- 1. How to Download Audio Files (Pg.44)**
- 2. Video: Famous Movie Quotes (Pg.45)**
- 3. "The Working Director" Book (Pg.45)**
- 4. What is Filmmaking? (Pg.46)**
- 5. What to Do Until the Money Arrives (Pg.47)**
- 6. The Business and Politics of Film (Pg.47)**
- 7. 20 Tips on How to Work & Survive in "The Business" (Pg.48)**
- 8. The Three Golden Rules for Film Directors (Pg.51)**
- 9. Production Categories (Where to Find Work) (Pg.51)**
- 10. Advice for Movie Producers (Pg.53)**
- 11. Director’s Cut vs Final Cut (Pg. 54)**
- 12. Comparisons of Television and Feature Films (Pg.54)**
- 13. More Differences Between Cinema and Television (Pg.58)**
- 14. So You Want to Be a Television Director? (Pg.58)**
- 15. “So You Wanna Work in Movies?” (Pg.59)**
- 16. Conclusion (Pg.59)**

17. Suggestions, Comments and Feedback (Pg.59)

1. DOWNLOADING AUDIO FILES

HOW TO DOWNLOAD AUDIO FILES TO YOUR COMPUTER: To start listening to Part One, click on the mp3 link below to open the audio file on your web browser. Once the audio file is playing on your computer, go to "File - Save Page As." This will download the audio file onto your desktop. Another method is to simply "copy and paste" the audio file URL right into the your web browser's address box.

BURN AUDIO FILES TO CD: Once the audio file is open on your desktop, you can burn the files to a CD or transfer them to your iPod so you can listen to this course anywhere without ever going Online.

NOTE: Please wait until the whole audio file has downloaded before trying "File-Save Page As." (This may take some time depending on your bandwidth.)

AUDIO FILE DOWNLOAD PROBLEMS: If you can't download the audio files to your computer because the "Save As" is not enabled, you may be trying to save the file too early before the audio has fully downloaded onto your computer. If you still have a problem downloading the audio files because the "Save As" is not enabled, you may have a computer/browser issue. Try using a different browser to open the files.

OTHER METHODS OF DOWNLOADING THE AUDIO FILES: Another method of downloading the mp3 audio files is to copy each audio link into your favorite media player as follows:

For Quicktime - To copy the link of each recording, open your Quicktime Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Real Player - To copy the link of each recording, open your Real Player, go to "File" then "Open Location" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Windows Media Player - To copy the link of each recording, open your Windows Media Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

If you still can't open the audio files or other links, it's possible the file was corrupted as it was downloaded onto your computer. Try downloading the course again and see what happens:

<http://www.actioncutprint.com/files/13-AOTD-AS.pdf>

NOTE: As of this date, all audio files located on my web server are working perfectly. If you are still having difficulties opening the MP3 audio files, please contact me at pdm@actioncutprint.com and I will send you the links to open the audio in a WAV file.

MP3 Files

Part One - <http://www.actioncutprint.com/audio1/DAY2MASTER-1.mp3>

Part Two - <http://www.actioncutprint.com/audio1/DAY2MASTER-2.mp3>

2. VIDEO: FAMOUS MOVIE QUOTES

The Best Movie Lines Ever (8:19)

<http://www.youtube.com/watch?v=zORxjHm94wQ&feature=fvwrel>

3. "THE WORKING DIRECTOR" - A Book by Charles Wilkinson

Charles Wilkinson is a working director who lives in Vancouver, Canada. He has written a book that is not about the great masters of cinema or where to place the camera. He has written a book that is more important than that. His book is about how to get hired to direct film and television projects again and again!

BONUS - I have permission to publish an excerpt from this book called "*The Offer*." This will give you an idea of what the book is about.

To read the excerpts, click the 4 links below.

1 - <http://www.actioncutprint.com/files/WorkingDirector1.pdf>

2 - <http://www.actioncutprint.com/files/WorkingDirector2.pdf>

3 - <http://www.actioncutprint.com/files/WorkingDirector3.pdf>

4 - <http://www.actioncutprint.com/files/WorkingDirector4.pdf>

I strongly recommend you get this book. It will save you years of struggle and frustration because it accomplishes what so many other film books fail to do: help you understand the business and politics of the film and television industry.

"The Working Director"

<http://www.amazon.com/exec/obidos/ASIN/1932907025/actiocutprint>

Learn More About Charles Wilkinson

Website - <http://charleswilkinson.com/>

IMDb - <http://www.imdb.com/name/nm0006658/>

UPDATE: *The Working Film Director* by Charles Wilkinson

Charles Wilkinson has written the 2nd Edition of his very popular book, "*The Working Director*" which was first published in 2005.

The Working Film Director is not about where to put the camera. This book is about ONE thing: being hired to direct film and television, again and again.

You're up against serious competition for every directing job and there are things you do or neglect to do every day that affect your chances of being hired.

From that all-important first phone call through prep, production and post, right up to getting your next and better job, Charles Wilkinson tells you how to get the job, do it well, and make the friends who will hire you to do the job again.

Charles' publisher has given me permission to show you the first 26 pages of this latest book. This new 2nd edition adds an up-to-the-minute focus on the current realities facing the entry-level director, the filmmaker looking to move up, and the once-established director looking for a fresh approach.

Please download the pdf file of the first 26 pages of "*The Working Film Director*" here: <http://actioncutprint.com/files/WorkingFilmDirector2.pdf>

If you wish to purchase this book, you can buy it online from the Michael Wiese Bookshop: <http://bit.ly/YHONjU>

4. WHAT IS FILMMAKING?

Filmmaking is the process of making a film, from an initial story idea or commission through scriptwriting, shooting, editing and finally distribution to an audience. Typically it involves a large number of people and can take anywhere between a few months to several years to complete. Filmmaking takes place all over the world in a huge range of economic, social and political contexts, using a variety of technologies and techniques. <http://en.wikipedia.org/wiki/Filmmaking>

Filmmaking is also about story telling. All film elements must work together to support the story. Filmmaking is the process of making a film. It's a collaborative art and the process is one where the film gets written many times before you end up with a finished print.

If you, the filmmaker, keep this in mind, through out the whole production, you will have a high probability of making a great movie. To read this article by Juan Parra, plus view some interesting video clips on the filmmaking process, click here <http://www.squidoo.com/digivideo/>

Ten Famous Directors Speak Out on Art and Filmmaking:

1. "Drama is life with the dull bits cut out."
Alfred Hitchcock

2. "A great movie evolves when everybody has the same vision in their heads."
Alan Parker
3. "Art depends on luck and talent."
Francis Ford Coppola
4. "Film is one of the three Universal Languages, the other two: mathematics and music."
Frank Capra
5. "I'm a storyteller. That's the chief function of a director."
Howard Hawkes
6. "All you need for a movie is a gun and a girl."
Jean-Luc Godard
7. "A director makes only one movie in his life. Then he breaks it into pieces and makes it again." Jean Renoir
8. "I don't try to guess what a million people will like. It's hard enough to know what I like." John Huston
9. "You must find the note, the correct key, for your story. If you find it, everything will work." Louis Malle
10. "But I suppose film is distinctive because of its nature, of its being able to cut through time with editing." Oliver Stone

5. WHAT TO DO UNTIL THE MONEY ARRIVES

Filmmaking - What To Do Until The Money Arrives by Angela Taylor. If you are not busy making your movie, you should get busy making your movie. "How can I start," you whine, "when I don't have any financing?"

I know it seems you can't roll film or tape until you have some money, but your lack of funding isn't permanent, is it? You will have money at some future time, won't you? You must have faith that things will get better, or they won't. So that's a good place to start.

http://www.filmmaking.net/blog/show_article.asp?id=14

6. THE BUSINESS AND POLITICS OF FILM

To be successful in this business, you need to:

- 1) Understand the BUSINESS OF FILM!
- 2) Understand the POLITICS OF FILM!
- 3) Understand the DIFFERENCES between film and television
- 4) Know the POWER PLAYERS, and HOW TO DEAL WITH THEM!

In my estimation, the best quote on filmmaking came from Frank Capra:
"There are no rules in filmmaking. Only sins! And the Cardinal sin is dullness."

Learn More About Frank Capra

Frank Capra

http://en.wikipedia.org/wiki/Frank_Capra

Frank Capra - IMDb

<http://www.imdb.com/name/nm0001008/>

9 Frank Capra Movies

<http://classicfilm.about.com/od/actorsanddirectors/tp/9-Frank-Capra-Movies.htm>

VIDEO - Frank Capra - Interview 1982 (Part 1&2)

<http://ca.youtube.com/watch?v=gndswLNWVYk>

Frank Capra Quotes

http://thinkexist.com/quotes/frank_capra/

7. 20 TIPS ON HOW TO WORK & SURVIVE IN "THE BUSINESS"

I've been working in the film and TV industry for over 39 years and during that time I've had many young filmmakers ask me the same four questions:

1. How do I get people to notice my "obvious talents"?
2. How do I become a Writer, Director or Producer?
3. What are the tricks of getting work and surviving in this business?
4. How do I become successful?

Well, I'm sorry, but I don't have the answers either - because there is no one right answer - no special secret! We all need to find our own way in.

To Quote from Frank Capra: "THERE ARE NO RULES IN FILM MAKING - ONLY SINS! AND THE CARDINAL SIN IS DULLNESS"

BUT... To help guide you along the right path, I've come up with 20 factors and tips that I believe you need to have, learn or nurture to help you work and survive in the film and television business today:

- 1) You need film set experience (Make short films; go to film school; work for free)
- 2) You need to make your own Luck (Being at the right place at the right time)
- 3) You need to make (and nurture) Connections (Who you know)

- 4) You must have Determination (Believe in yourself)
- 5) You have to tap into your Creativity (We're all born with a special gift. What's yours?)
- 6) You need to learn how to run a successful business
- 7) You need to understand how to market and promote yourself
- 8) You need to understand the "unspoken rules" of the film world (Industry politics)
- 9) You have to protect your own artistic vision from anyone who does not support your vision or your art
- 10) You must be able to LISTEN for the TRUTH
- 11) You must be honest with yourself
- 12) You need to know as much as you can about EVERYONE ELSE'S JOB!
- 13) You need to have a KNOWLEDGE OF YOUR CRAFT!
- 14) You need to listen to people who know more than you do
- 15) You need to always ask questions
- 16) As a Director, you have a lot of power - don't abuse it
- 17) You have to EARN respect - not demand it
- 18) You need to have an EGO because ego is important for your survival. But misplaced ego (what I call self-importance) is what makes this business hard sometimes
- 19) You need to have a sense of humour! (Learn to laugh at yourself)
- 20) But most of all, you have to have PASSION! (Because some days that may be the only thing that will keep you going)

Learn More About The Business of Filmmaking

The Film Industry: A Comprehensive Understanding of How it Works

<http://tek.io/1RFRq3v>

The Business of Film

<http://paulalandry.wix.com/thisbusinessoffilm>

Understanding the Film Business

<http://bit.ly/1nhGCOq>

The Business of Filmmaking (IndieTalk Film Forum)

<http://www.indietalk.com/forumdisplay.php?f=112>

Film Independent's Filmmaker Forum's Keynote Speech

<http://bit.ly/1QSOEuN>

The Business Of Film and The Business Of Film Daily

<http://www.thebusinessoffilm.com/>

The Business of Making Movies

http://www.imanet.org/docs/default-source/sf/02_08_young-pdf.pdf?sfvrsn=0

VIDEO: On The Set: How to Make It In The Film Business

<http://www.ustream.tv/recorded/1132055>

Film Biz 101

<http://www.filmbiz101.com/>

Breaking Into The Film Business

<http://bit.ly/1Lwi1kl>

Jason Brubaker – Filmmakingstuff.com

<http://www.filmmakingstuff.com/>

How to Survive The Movie Business

<http://www.filmmakingstuff.com/how-to-survive-the-movie-business/>

Ten Steps (Plus One) For How To Survive The Current Indie Producer Hell

<http://blog.sffs.org/hopeforfilm/2009/09/ten-steps-plus-one-for-how-to-survive.html>

News on the Film & Television Business

http://www.cinema-sites.com/Cinema_Sites_NEWS.html

How to Survive As a Freelance Feature Film Director

<http://www.wikihow.com/Survive-As-a-Freelance-Feature-Film-Director>

How to Survive Filmmakers' Big Egos

<http://masteringfilm.com/how-to-survive-filmmakers%E2%80%99-big-egos/>

Film/TV Careers: The Hollywood Assistant Survival Guide

http://filmtvcareers.about.com/od/keepingthejob/a/KJ_Asst_Surv_Gd.htm

Here's one of my favorite quotes: *“The TV business is uglier than most things. It is normally perceived as some kind of cruel and shallow money trench through the heart of the journalism industry, a long plastic hallway where thieves and pimps run free and good men die like dogs, for no good reason.”* **Hunter S. Thompson**

Learn More About Hunter S. Thompson

http://en.wikipedia.org/wiki/Hunter_S._Thompson

Learn More About Truth

Truth

<http://www.iep.utm.edu/t/truth.htm>

Truth

<http://en.wikipedia.org/wiki/Truth>

Quotes on Truth

<http://www.whatistruth.org.uk/quotesontruth.php>

What is Truth and Does it Matter?

<http://www.christianity.co.nz/truth1.htm>

Learn More About Finding Your Passion

Finding Your Passion

<http://www.itstime.com/feb2000.htm>

VIDEO: What is Passion in Work? (*)**

http://dallas.jobing.com/video_details.asp?segment=23611&i=52911

VIDEO: “Any Given Sunday” (Al Pacino’s Speech)

<http://www.youtube.com/watch?v=9rFx6OFooCs&feature=related>

8. THE THREE GOLDEN RULES FOR FILM DIRECTORS

Here are the Three Golden Rules all Directors Must Know To Survive in the Film and Television Business Today <http://actioncutprint.com/rules/>

9. PRODUCTION CATEGORIES (Where you can find work)

Getting a film job is always 50% timing and luck. So try and always be at the right place at the right time! Here is a list of many of the areas where you can find work today:

1. Experimental Films and Videos
2. Internet Videos
3. Web Series
4. Independent Films
5. Short Films
6. Industrials
7. Drama-Documentaries

8. Documentaries
9. Corporate Videos
10. Public Service Announcements
11. Make Over Shows
12. Realty TV Shows
13. Music Videos
14. Educational
15. Infomercials
16. Variety Shows
17. Video Games
18. News and Sports
19. Animation
20. Behind the Scenes
21. Movie Trailers
22. TV Soap Operas
23. Television Commercials
 - a. 30 seconds
 - b. 60 seconds
24. Episodic Television
 - a. half-hour drama
 - b. one hour drama
25. Television Pilots
 - a. half-hour
 - b. 1 hour
 - c. 2 hour Movie
26. Television Movies
 - a. also called Made-for-TV-Movie or Movie of the Week (MOW)
 - b. usually 2 hours
27. Television Mini-Series
 - a. 4 to 8 hours

28. Feature Films
- a. no budget
 - b. low budget
 - c. medium budget
 - d. high budget
 - e. studio project
 - f. independent films

Media Job Search Canada

<http://www.mediajobsearchcanada.com/>

Crew Jobs in the Film and TV Industry

<http://www.entertainmentcareers.net/jcat.asp?jcat=109>

Film, Television and Theatre Jobs

[http://jobsearch.about.com/od/filmtvjobs/Film Television and Theatre Jobs.htm](http://jobsearch.about.com/od/filmtvjobs/Film_Television_and_Theatre_Jobs.htm)

Crew Net

<http://www.crewnet.com/>

Poduction Hub

<http://www.productionhub.com/>

Variety's Career Site for The Entertainment Industry

<http://jobs.variety.com/jobs/arts-entertainment-media-29171533-b>

Guide to Breaking Into the Film and Television Industries

<http://www.business.com/guides/breaking-into-the-film-and-television-industries-3024>

How to Break into the Film Industry

http://geniustypes.com/how_to_break_into_the_film_industry/#

Finding and Keeping Work in Film & Video

<http://newenglandfilm.com/magazine/1999/04/finding-and-keeping-work-in-film-video>

Learn More About Film and TV Jobs at Craigslist.org

This a great resource for finding local jobs. Just find your country and city, then click under jobs for TV/Film/Video <http://losangeles.craigslist.org/>

Learn More About Film and TV Jobs at Mandy.com

<http://www.mandy.com/1/filmtvjobs.cfm>

10. ADVICE FOR MOVIE PRODUCERS

Advice for Movie Producers from Universal Pictures – James D. Brubaker is an award winning producer and the President of Physical Production at Universal Studios. In this interview, Jim shares advice for producers from over 30 years of work in the entertainment industry. VIDEO <http://www.youtube.com/watch?v=Knk3g-mOXAo>

VIDEO: Producer Kathleen Kennedy - How to Make it in Hollywood
<http://ca.youtube.com/watch?v=OlxCUyC9fmE&feature=related>

VIDEO: Kevin Smith - Great Filmmaking Advice
<http://www.youtube.com/watch?v=WL-PRLEM3To>

VIDEO: Quentin Tarantino Filmmaker Advice
<http://www.youtube.com/watch?v=MVE296BvOj4>

5 Tips for Emerging Filmmakers
<http://www.blog.filmfestivallife.com/2014/02/27/focus-fest-new-directors-new-films-festival>

11. DIRECTOR'S CUT VS FINAL CUT

Remember this point: it's only the directors who can get the FINAL CUT of their project who can truly call a movie their own. (They have the absolute final say on what an audience will see, and won't see in the story.)

By retaining the right to the Final Cut, this is how Producers, Studios and Networks keep control of the product they have paid for.

Editor's Cut - Director's Cut - Final Cut
http://en.wikipedia.org/wiki/Film_editing#Post-production

Final Cut Privilege
http://en.wikipedia.org/wiki/Final_cut_privilege

Director's Cut
http://en.wikipedia.org/wiki/Director%27s_cut

What Is a Director's Cut?
<http://www.wisegeek.com/what-is-a-directors-cut.htm>

12. COMPARISONS OF TELEVISION AND FEATURE FILMS

1a) Episodic Television

- a. Network(CBC/ABC/NBC/Fox)
- b. Small screen/commercials
- c. License fee (commercials)
- d. Subject matter (?)

1b) Feature Films

- a. Studio (Paramount/Universal)
- b. Large screen/no commercials
- c. Studio/private financing
- d. Subject matter (?)

2) Basic Similarities

- a. Both require time and money to produce
- b. Both require scripts
- c. Both require actors

3) But here is the # 1 Difference

- a. Television is a Producer's Medium
- b. A Feature is a Director's Medium

This fact alone will give you a distinct advantage when it comes to surviving in the film and TV industry.

4) EXAMPLES: Features (Directors are the creators)

- a. Black Rain/Alien (Director: Ridley Scott)
- b. Raging Bull/Temptation of Christ (Director: Martin Scorsese)
- c. Good, Bad, Ugly/Once Upon a Time in the West (Director: Sergio Leone)
- d. Godfather/Apocalypse Now (Director: Francis Coppola)
- e. Platoon/JFK (Dir: Oliver Stone)

5) EXAMPLES: Television (Producers are the creators)

- a. LA Law/NYPD Blue/Hill Street Blues (Producer: Steven Bochco)
- b. Miami Vice/Crimestory (Producer: Michael Mann)
- c. Hunter/Wiseguy/Commish (Producer: Steven J. Cannel)
- d. Twin Peaks (Producer: David Lynch)

6) FEATURES ("The Big Picture")

- a. From 1 set-up/day to 30 set-ups/day (average is 10 - 15)
- b. From 1/2 page/day to 5 pages/day (average is 2 - 3)
- c. Few location moves per day
- d. 30 to 100 day shooting schedules (average is 40 - 70)
- e. Director Prep is 8 weeks to 14 weeks (average is 10 - 12)

7) TELEVISION ("The Sausage Factory")

- a. From 15 set-ups/day to 40 set-ups/day (average is 25 - 30)
- b. From 6 pages/day to 12 pages/day (average is 8 - 10)
- c. From 1 to 3 location moves/day (average is 1 - 2)
- d. Shooting Days for half-hour drama: between 3 - 5 days/episode (average is 5 days)
- e. Shooting Days for one-hour drama: between 6 - 9 days/episode (average is 7 days)
- f. Director Prep: the same as the shooting days (if you are lucky, you get a first draft of the script several days before you begin prep)

8) Why You Need to Understand the Differences

- a. Understanding the differences and similarities between both TV and Film is essential to a successful and productive career in the film business because of one word: POLITICS!
- b. Episodic television is where we spend most of our time in our careers. It is the place where we learn our skills
- c. If you can work and survive in Episodic TV, you can work in any other medium! (re: features, TV Movies, commercials)
- d. Going from TV to features is a lot easier than going from features to TV

Film vs. Television: The Philosophy Showdown

<http://forum.nin.com/bb/read.php?27,322744>

TV vs. Movies

<http://filmexperience.blogspot.ca/2010/09/tv-vs-movies.html>

The Relationship Between Film and Television

<http://bit.ly/zrlp5M>

Another Difference Between TV and Film

<http://funjoel.blogspot.com/2007/01/another-difference-between-tv-and-film.html>

The Difference Between Writing for Film and for TV

<http://bit.ly/21WQtMt>

(VIDEO) Film Theory - Film vs Televisio

<https://www.youtube.com/watch?v=qSrtdobEsbM>

DGA Agreement

<https://www.dga.org/Contracts/Agreements.aspx>

Learn More About DGA Rates for Motion Picture and Television

<http://www.dga.org/Contracts/Rates-2013-to-2014.aspx>

Learn More About Television

Commercially available since the late 1930s, the television set has become a common communications receiver in homes, businesses and institutions, particularly as a source of entertainment and news. Since the 1970s the availability of video cassettes, laserdiscs, DVDs and now Blu-ray discs, have resulted in the television set frequently being used for viewing recorded as well as broadcast material. <http://en.wikipedia.org/wiki/Television>

The Encyclopedia of Television

<http://www.museum.tv/encyclopedia.htm>

The History of Television (*)**

<http://www.high-techproductions.com/historyoftelevision.htm>

History of Television

<http://www.nyu.edu/classes/stephens/History%20of%20Television%20page.htm>

Television History

<http://inventors.about.com/od/tstartinventions/a/Television.htm>

Television History - The First 75 Years

<http://www.tvhistory.tv/>

The Invention of Television

http://inventors.about.com/od/tstartinventions/a/Television_Time.htm

VIDEO: The History of Television (Series)

http://www.youtube.com/watch?v=bW_rnc6_FaE&feature=related

VIDEO: The Origins of Television

<http://www.youtube.com/watch?v=LGzFz2Nrqs&feature=related>

Learn More About Television Networks

List of Television Networks

http://www.empowermentzone.com/tv_net.txt

Television Network

http://en.wikipedia.org/wiki/Television_network

Lists of Television Channels by Country

http://en.wikipedia.org/wiki/Lists_of_television_channels

List of United States Cable and Satellite Television Networks

http://en.wikipedia.org/wiki/List_of_United_States_cable_and_satellite_television_networks

Learn More About Film Studios and Production Companies

List of Film Production Companies by Country

http://en.wikipedia.org/wiki/List_of_film_production_companies_by_country

Movie Studio

http://en.wikipedia.org/wiki/Movie_studio

List of Hollywood Movie Studios

http://en.wikipedia.org/wiki/List_of_Hollywood_movie_studios

Film Production Companies Worldwide

<http://theinspirationroom.com/daily/film-production/>

Production Companies Directory (by US State)

<http://production.org/>

13. MORE DIFFERENCES BETWEEN CINEMA AND TELEVISION

Roger Francis Cook comments on the differences between cinema and broadcast television in this article called: "*Ways of Watching Films*"

<https://aproducersforum.wordpress.com/2012/08/17/ways-of-watching-films/>

14. SO YOU WANT TO BE A TELEVISION DIRECTOR?

Want to know what it's like to be a Television Director?

- 1) In TV, the Director is very much like a Guest Star (show up-work-leave)
- 2) The 1AD and the DOP run the set (they are the continuity on the show)
- 3) The Director works for the Producer...
- 4) The Producer works for the Production Company...
- 5) The Production Company gets money from the Network for the show.
- 6) It is the Producer who has the final say on casting, wardrobe, locations etc.
- 7) It is the Producer who gets the "final cut"
- 8) But of course you want to work as a TV Director - because there's no life like it!

Learn More about the Television Director

In the television world, there are really two types of directors: Multi-Camera and Single Camera. Although there are many similarities, as well as a number of directors who can manage both types of productions, they require different sets of skills.

http://filmtvcareers.about.com/od/basics/p/CP_TV_Director.htm

The duties of a television director vary depending on whether the production is live (as in a news broadcast or sports event) or filmed/taped (as in a dramatic production).

http://en.wikipedia.org/wiki/Television_director

TV Director

<http://www.jobmonkey.com/broadcastjobs/tv-director.html>

Director: Television (*)**

<http://www.museum.tv/archives/etv/D/htmlD/directortel/directortel.htm>

Behind the Curtain: TV Director and Showrunner Responsibilities in Episodic TV

<http://bit.ly/24OW8Dp>

Television Directors: The Classic TV History Blog

<http://classictvhistory.wordpress.com/tag/television-directors/>

Christopher Chulack on Directing for TV, Cop Dramas, and the Network Conundrum (*)**

<http://www.gq.com/entertainment/tv/blogs/the-stream/2012/02/southlands-christopher-chulack-on-directing-tv-los-angeles-toughness-and-the-network-conundrum.html>

20 Film and Television Directors to Follow on Twitter

<http://mashable.com/2009/07/22/directors-on-twitter/>

15. “SO YOU WANNA WORK IN MOVIES?”

So You Wanna Work in Movies? is a response to people who ask: “*What do I do to get into Movies?*” by Oliver Stapleton BSC <http://www.cineman.co.uk/>

16. CONCLUSION

I hope you enjoyed Day Two of this 10 part series. You will probably want to refer to this course over and over again so I suggest you print out this ebook, as well as the course handouts, and keep them in a 3-ring binder.

17. SUGGESTIONS, COMMENTS AND FEEDBACK

This 10 part audio seminar was created for you, so if you have any comments, suggestions or testimonials, please email me at: pdm@actioncutprint.com

“The Art and Craft of the Director” Audio Seminar – Day 3

WELCOME TO DAY THREE of "The Art and Craft of the Director Audio Seminar," a comprehensive, 10-part program of discovering what it takes to be a successful, working film and television director.

DAY THREE AUDIO: Today's audio course is **60 minutes** and is divided into three mp3 files. To start listening to Part One, click on the mp3 link below.

WEBSITE LINKS - As of **March 16, 2015**, all reference links in this ebook were working. But nothing is permanent on the Internet, so if you find a broken link, an error message or a page/file not found, please contact me at: pdm@actioncutprint.com

IF LINKS DON'T WORK - You may find that some of the longer links in this ebook won't work. If that is the case, cut-and-paste the link into your browser URL locator. If that still doesn't work, cut-and-paste the link title into Google to find the website.

SUGGESTIONS, COMMENTS AND FEEDBACK - This audio seminar was created for filmmakers like yourself and your feedback is important to me. So if you have any comments, suggestions or testimonials, please email them to: pdm@actioncutprint.com

FILMMAKING QUOTE: *"I was always a filmmaker before I was anything else. If I was always anything, I was a storyteller, and it never really made much of a difference to me what medium I worked in."* Nicholas Meyer

Day Three Course Outline

- 1. How to Download Audio Files (Pg.61)**
- 2. Video: Famous Movie Quotes (Pg.62)**
- 3. The Three Main Stages of Film Production (Pg.62)**
- 4. Director's Pre-Production Activities (Pg.63)**
- 5. Director's Prep on a 7-Day Episodic TV Show (Pg.73)**
- 6. Working with Your Crew (Pg. 74)**
- 7. The Production Management Team (Pg.75)**
- 8. Director's "Top Three Creative Team" (Pg.75)**
- 9. The Production Team (The Crew) (Pg.76)**
- 10. The 5 Groups of On-Camera Players (The Talent) (Pg.80)**
- 11. Conclusion (Pg.82)**
- 12. Suggestions, Comments and Feedback (Pg.82)**

1. DOWNLOADING AUDIO FILES

HOW TO DOWNLOAD AUDIO FILES TO YOUR COMPUTER: To start listening to Part One, click on the mp3 link below to open the audio file on your web browser. Once the audio file is playing on your computer, go to "File - Save Page As." This will download the audio file onto your desktop. Another method is to simply "copy and paste" the audio file URL right into the your web browser's address box.

BURN AUDIO FILES TO CD: Once the audio file is open on your desktop, you can burn the files to a CD or transfer them to your iPod so you can listen to this course anywhere without ever going Online.

NOTE: Please wait until the whole audio file has downloaded before trying "File-Save Page As." (This may take some time depending on your bandwidth.)

AUDIO FILE DOWNLOAD PROBLEMS: If you can't download the audio files to your computer because the "Save As" is not enabled, you may be trying to save the file too early before the audio has fully downloaded onto your computer. If you still have a problem downloading the audio files because the "Save As" is not enabled, you may have a computer/browser issue. Try using a different browser to open the files.

OTHER METHODS OF DOWNLOADING THE AUDIO FILES: Another method of downloading the mp3 audio files is to copy each audio link into your favorite media player as follows:

For Quicktime - To copy the link of each recording, open your Quicktime Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Real Player - To copy the link of each recording, open your Real Player, go to "File" then "Open Location" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Windows Media Player - To copy the link of each recording, open your Windows Media Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

If you still can't open the audio files or other links, it's possible the file was corrupted as it was downloaded onto your computer. Try downloading the course again and see what happens:

<http://www.actioncutprint.com/files/13-AOTD-AS.pdf>

NOTE: As of this date, all audio files located on my web server are working perfectly. If you are still having difficulties opening the MP3 audio files, please contact me at pdm@actioncutprint.com and I will send you the links to open the audio in a WAV file.

MP3 Files

Part One - <http://www.actioncutprint.com/audio1/DAY3-1x.mp3>

Part Two - <http://www.actioncutprint.com/audio1/DAY3-2x.mp3>

Part Three - <http://www.actioncutprint.com/audio1/DAY3-3x.mp3>

2. VIDEO: FAMOUS MOVIE QUOTES

The 100 Greatest Movie Insults of All Time (9:59)

<http://www.youtube.com/watch?v=PSEYXWmEse8&feature=related>

3. THE THREE MAIN STAGES OF FILM PRODUCTION

1) Pre-Production - A “process of discovery” for a director

- Script Concept Meetings
- Script Revisions
- Location Scouting
- Hiring Your Crew
- Department Head Meetings
- Shot Lists and Storyboards
- Set Design
- Costumes, Picture Cars, Set Decorations, Props etc
- Stunts and Special Effects
- Visual Effects
- Casting and Callbacks
- Key Location Survey
- Production Meetings
- Cast Rehearsals
- Camera & MU Tests

2) Production - The Five Part Shooting Sequence

1) Block

- block with the actors before blocking the camera
- let the actors show their version first

2) Light

- DOP and crew light the set
- positioning the camera with second team

3) Rehearse

- this is about the ballet between the camera, sound and actors
- not about performance

4) Adjust

- this is when all the technical adjustments are finalized just before you roll (final makeup/hair/WR adjustments)

5) Shoot

- look for both performance and technical
- your notes will come after the first take (first time for 100% effort)

3) Post-Production - The main task of this phase is to finish your project.

- Edit the picture
- Edit the sound
- Shoot any pick-up shots
- Compose the music
- Add sound effects
- Add titles and credits
- Create special effects
- ADR (Automatic dialogue replacement)
- Record voice overs
- Sound Mix
- Color-correction
- Preview the project (Test screenings)
- Print the final to film, or video or dvd
- Get publicity materials together
- Promotional design work
- Submit film to festivals

Three Phases of Making a Film or Documentary

<https://www.ischool.utexas.edu/~navajo/Film/filindex.html>

The Production Process

<http://www.mediacollege.com/glossary/p/production-process.html>

Basic Film Production (Power Point Presentation)

<http://bit.ly/FOhWAH>

The 7 Stages of Film Production (Humor)

<https://craigormiston.com/2010/09/06/seven-stages-of-film-production/>

4. DIRECTOR'S PRE-PRODUCTION ACTIVITIES

According to some industry experts, there are eight phases to making a film:

1. Script Development
2. Financing
3. Pre-Production
4. Production
5. Post-Production
6. Advertising/Promotion
7. Distribution
8. Exhibition

This section is going to focus on the director's role during the pre-production phase.

Pre-production is the most important time for a director because it's where we go through a "process of discovery." It's also during this time that all departments discover what they

need to make this particular movie happen. All this takes time and the more time you have in prep, the more you will discover and sort out before you go to camera.

Here is an overview of what is expected of a director during pre-production. Please keep in mind that all these pre-production activities will vary in time and importance depending on whether you are shooting a film or TV.

Learn More About Pre-Production

In the film industry, pre-production usually only commences once a project has been developed and is greenlit. At this stage a project will generally be fully financed and have most of the key elements such as principal cast, director and cinematographer in place, as well as a screenplay which is satisfactory to all the financiers. It can also mean the actors of the movie are about to shoot the movie. <http://en.wikipedia.org/wiki/Pre-production>

In the Film Industry, What is Pre-Production?

<http://www.wisegeek.com/in-the-film-industry-what-is-pre-production.htm>

Tips for Effective Narrative Film Pre-Production

<http://www.brighthub.com/multimedia/video/articles/72164.aspx>

Pre-Production Checklist (pdf)

<http://people.ucsc.edu/~ilusztig/172/handouts/preproduction.pdf>

Pre-Production Forms

<http://www.filmcontracts.net/contracts/list.php?category=17>

Indie Film - Pre-Production

<http://rgnestle.hubpages.com/hub/Indie-Film-Pre-Production>

Movie Making Manual: Preproduction

http://en.wikibooks.org/wiki/Movie_Making_Manual#Pre-production

Film Production Workflow

<http://www.slideshare.net/newestprod/film-production-workflow>

1) Location Scouts

Location scouting is a vital process in the pre-production stage of filmmaking. Once scriptwriters, producers or directors have decided what general kind of scenery they require for the various parts of their work that is shot outside of the studio, a search is begun for a suitable place or "location" outside the studio. Location scouts also look for generally spectacular or interesting locations beforehand, to have a database of locations in case of requests. http://en.wikipedia.org/wiki/Location_Scouting

a. The location manager has a concept meeting with the producers and the director after reading the script

- b. The location manager finds as many choices as possible for the Director
- c. Who goes on location scouts: Director, Location Manager, 1st Assistant Director, Producer, Production Manager or Unit Production Manager, Production Designer or Art Director, Transportation Captain or a Driver

TIP - Always try and group as many locations together as possible. Remember the rule: try to eliminate moves and set-ups!

Location, Location, Location: Scouting Tips" by Scott Spears “Just like in real estate, when you leave the studio (if you were ever in one) one of the biggest factors to a good shoot, is location, location, location. I've been on many a location scout and have seen some great location and so not so great locations.

One of the biggest things when seeing what looks like a great location is you have to think will it work logistically. The factors to locations are cost, sound issues, power and logistics. We'll break those down in a minute.” <http://actioncutprint.com/ezine-81/>

Learn More About Location Scouting

Go For Resources: Location Scouting

<http://nyc.locationscout.us/location-scout-procedures-production/>

11 Tips for Location Scouting

<http://www.videomaker.com/article/8946/>

Location Manager

http://en.wikipedia.org/wiki/Location_manager

Location Managers Guild of America

<http://www.locationmanagers.org>

What Does a Location Manager Do?

<http://www.locationworks.com/what/index.html>

The Complete Guide to Location Scouting - Manhattan Edition

<http://www.stumpedmagazine.com/articles/location-scouting-manhattan/>

Movie Making Manual/Location Scouting

http://en.wikibooks.org/wiki/Movie_Making_Manual/Location_Scouting

VIDEO: Location Scouting For Your Independent Film

<http://bit.ly/1LPQD0U>

LocationScout.com

<http://www.locationscout.com/>

Location, Location, Location: Scouting Tips

<http://www.b-independent.com/production/spearsscoutingtips.htm>

What is Location Scouting?

<http://www.visionnetproject.com/signup/propertyUploader/info.php?page=2>

How to Become a Location Manager

<http://www.locationworks.com/howto/>

2. First Scouts (when you have lots of time)

- a. Does the location work for the Director
- b. Then does it work for the schedule

3) Last Scouts (when you have no time left)

- a. Does the location work for the schedule
- b. Then does it work for the director

4) Department Head Meetings

The director should have continuous meetings with these department heads who are set up by the 1st AD. Of course, depending on the complexity of the film, you could have more or even less department head meetings than these.

1. Producers (concept meeting/cast and show info)
2. Location Manager (choices and more choices)
3. Production Designer (locations and sets)
4. Script meeting with producers/writer (script notes/dialogue changes)
5. Casting meeting with producers/casting director (choices/the look/tapes)
6. Casting (Auditions)
 - a. Go to casting agency to watch auditions
 - b. Or you may only get a video tape/DVD of the auditions
 - c. Callbacks (time to work with the actors)
7. Costume designer (photos/drawings/fabric)
8. Props Master (what an actor touches is a prop)
9. Set Decorator (the dressing/look and feel of the set)
10. Special Effects Coordinator (explosion/smoke/squibs/special devices)

11. Stunt Coordinator (actor action/doubles/create fights & action sequences)

- a. The 1st AD is the on-set Safety Supervisor
- b. Go over all details of a stunt or special FX so you know the, potential dangers, length of time for shooting and other details

12. Extra's casting - 1AD, 2AD, Extra Casting, Costume Designer go over extra's for the show (how many extras/the specific look)

13. Transportation Coordinator (planes-trains-boats-automobiles)

14. Visual Effects Supervisor (CGI/green screen/crowd duplication)

15. Animals

- a. Animal Trainer (domestic) cats-dogs-birds-snakes
- b. Animal Trainer (exotic) tigers-alligator-monkeys
- c. Wrangler (livestock) horses-cows-wagons
- d. Talk to the trainers about the animals (how they are suppose to react in the script)
- e. Watch the trainers rehearse the animals if you can
- f. Find out the animal's specific feeding times, work times habits (effects the shooting schedule)

TIP: On episodic television, the director will want to visit the set and talk with the Director of Photography, hair and make up, sound mixer and the actors

5) Director and 1st Assistant Director Meeting

There are several meetings you will have with the 1st Assistant Director during the pre-production of any show. You will want to go through the script scene-by-scene with the 1st AD and give them your notes on how you plan to shoot each scene and what special equipment you need.

And don't forget, on a TV Series, the First AD knows the cast and crew so they will be very useful to you if you are working on a TV series for the first time. They are there to help and guide the director.

Here are some other objectives you would like to achieve during those meetings:

- 1. You want to establish your relationship with the 1st AD early in prep; because it could

change during the shoot.

2. You want to find out “who” they are, what have they done before, are they prepared, what is their attitude.
3. You will want to listen carefully to what they say and how they say it. This will give you some insight into the personality and experience of a the AD.
4. Go through the script scene-by-scene. Give the 1st AD a list of all special equipment needed (crane, steadicam, circle track, special lenses, insert car)
5. Discuss the one-liner so you know what the AD is thinking of doing and discuss how much time they figure it will take to shoot each scene.

Learn More About Assistant Directors

Assistant Director

http://en.wikipedia.org/wiki/Assistant_director

Working as a 1st Assistant Director

<http://howtofilmschool.com/working-as-a-1st-assistant-director/>

A 1st AD Film Industry Blog

<http://movin-on-new-deal.com/>

First Assistant Director

<http://www.media-match.com/usa/jobtypes/assistant-director-1st--jobs-402676.php>

VIDEO: Living with Lou

<http://www.youtube.com/watch?v=KMPpqHODG6A>

Learn More About The Shooting Schedule

The Shooting Schedule

http://en.wikipedia.org/wiki/Shooting_schedule

The Art of Scheduling a Film

<http://ca.dummies.com/how-to/content/the-art-of-scheduling-a-film.html>

The Shooting Schedule

<http://homefilmschool.blogspot.com/2008/10/shooting-schedule.html>

NOTE: For a more detailed review of the shooting schedule, check out my online course, “*Script Breakdown and Film Scheduling for Indie Filmmakers.*”

<http://www.actioncutprint.com/sbfs/scriptbreakdown-filmscheduling1.html>

6) Production Manager

- a. Go over all budget concerns with the PM
- b. Pre-production is the time to get organized
- c. Go in prepared and speak your mind ("CYA"!)
- d. Let them know if you see a problem early (overtime etc.)

Production Manager

http://creativeskillset.org/creative_industries/tv/job_roles/306_production_manager_tv

TIP - Directors need to understand budgets. You need to know where you can take things from the budget you don't want (or can live without) so you can add things you do want.

"Walk the Talk - How to Direct the Money" <http://www.talkfilm.biz>

I'm going to recommend a great resource on film budgeting for you. It's a website and a book called ***"Walk the Talk"*** by **John Gaskin**. His book is written in an easy reading style at a level appropriate for film students and crew who want to upgrade. It is also useful for Directors and new Producers who want some help with the basics of budgeting.

Here is an article John wrote called ***Film Directors - Direct the Money***

<http://ezinearticles.com/?Film-Directors---Direct-the-Money-Before-the-Money-Directs-You&id=103952>

Learn More About Film Budgeting.

During script development, filmmakers produce a rough budget to convince film producers and film studios to give them a greenlight for production. During pre-production, a more detailed film budget is produced. This document, which could be over 150 pages long, is used to secure financing. Multiple drafts of the budget may be required to whittle down costs.

A budget is typically divided into four sections: above-the-line (creative talent), below-the-line (direct production costs), post-production (editing, visual effects, etc), and other (insurance, completion bond, etc). http://en.wikipedia.org/wiki/Film_budgeting

Basics on Budgeting Your Movie

<http://www.moviemaker.com/?s=Basics+on+Budgeting+Your+Movie>

Five Film Budget Rules

http://www.wildsound-filmmaking-feedback-events.com/film_budget_rules.html

Confidential Movie Budgets Show How Those Millions Are Spent

<http://www.thesmokinggun.com/archive/0227061hollywood1.html>

VIDEO: What Is the Budget for a First Time Film?

http://www.ehow.com/video_4395526_what-budget-first-time-film.html

VIDEO: Creating A Budget For Your Independent Film

<http://bit.ly/1TJdZIo>

Movie Budgets

<http://www.the-numbers.com/movies/records/allbudgets.php>

Sample Independent Film Budget (***)

<http://www.docstoc.com/docs/16953963/Sample-Independent-Film-Budget>

Recommended Film Budgeting Books

Film Budgeting: Or How Much Will It Cost to Shoot Your Movie?

<http://www.amazon.com/exec/obidos/ASIN/0943728657/actiocutprint>

Film Scheduling/Film Budgeting Workbook

<http://www.amazon.com/exec/obidos/ASIN/094372807X/actiocutprint>

7) Production Coordinator

- a. Consult them regarding your travel, hotel arrangements, family travel etc.

NOTE: On a feature film, the following activities are usually done in the last two weeks of pre-production:

8) Key Location Survey

- a. Who goes on the key location survey: Director, 1AD, 2AD, PM, LM, ALM, Producers, Set Dec, Production Designer, Art Director, DOP, Grip, Gaffer, Transportation Captain, Construction Coordinator, Sound Mixer, Stunts, Special FX, Visual FX (Depending on the complexity of the film, you could have more crew or less crew on the survey)

9) Production Meeting

- a. As many department heads as possible (or their seconds) need to be at this final production meeting
- b. It is an open discussion about the show
- c. Review of all production arrangements and the director's concepts
- d. Every department discusses with the director their specific requirements
- e. It is usually the last time anything can be asked for by the director (budget)
- f. The AD reads through the script scene-by-scene (no dialogue) and not by the one-liner
- g. After the script read through, the 1AD goes over the one-liner (shooting schedule)
- h. After the Production Meeting is completed, there are usually "side bar" meetings with individual department heads and the director

NOTE: The Shooting Schedule - the show information (individual elements) is put into breakdown pages for distribution to crew

NOTE: Stock Shots, Second Unit, Video Playback, Photographs, Inserts - these items have a tendency to be forgotten. Make sure the IAD has noted them

BONUS: I have included the first page of the four parts (pdf files) of a professional film schedule done with Movie Magic for you.

Scene Order - <http://www.actioncutprint.com/files/KIM-sceneorder.pdf>

One Liner - <http://www.actioncutprint.com/files/KIM-oneliner.pdf>

Shooting Schedule - <http://www.actioncutprint.com/files/KIM-schedule.pdf>

Cast Day-Out-Of-Days - <http://www.actioncutprint.com/files/KIM-dod.pdf>

VIDEO: Production Schedule - Tom Kane's Film Production Workshop DVD
<http://www.youtube.com/watch?v=oK1n1JKxFM4>

Learn More About Film Scheduling and Budgeting Software

Here is a list of some of the most popular film Scheduling and Budgeting software I found online. The only software program I ever used was Movie Magic so that is the only one I can personally vouch for.

1. Movie Magic (EP Scheduling)

<https://shop.ep.com/movie-magic-scheduling-6>

2. Celtx

<https://www.celtx.com/index.html>

3. Gorilla Film Production Software

<https://www.junglesoftware.com/home/>

4. Sunfrog Film Scheduling

<https://secure.shareit.com/shareit/product.html?productid=208313>

5. FuzzleCheck Shooting Schedules

<http://www.fuzzlecheck.com/index/EN/download.html>

6. Production Booth

<http://www.productionbooth.com/>

7. Genie Workbench

<http://code.google.com/p/genieworkbench/>

8. Reel Production Calendar Scheduling Software (*)**

<http://www.reelproductioncalendar.com/film.php>

9. Lightspeed EPS

<http://www.lightspeedeps.com/>

NOTE: On a feature film, the following activities usually take place during the last two weeks of pre-production:

10) Cast Wardrobe fittings

11) Camera Tests

12) Hair and MU tests

13) Cast photos for the Art Department

14) Special Training and Rehearsals (military, dancing, sword fighting etc.)

15) Script Read Through

- a. Cast sits around a table and reads the script
- b. Director and cast discuss the script and characters
- c. Other crew members (1st AD, DOP, Producers, Continuity, Writer, all department heads)

Learn More About the Script Read Through

In the context of film production, the read-through is an organized table reading of the screenplay by the actors with speaking parts. An additional professional actor not otherwise involved in the production is usually hired to read the non-dialogue parts of the script such as scene headings and action. These parts of the script are usually edited down severely for the purposes of the read-through to keep the pace of the reading up.

<http://en.wikipedia.org/wiki/Read-through>

The value of a script reading and how easy it is to do it

<http://bit.ly/21XvJnO>

VIDEO: The Table Read: Bitter Sweet Symphony

<https://www.youtube.com/watch?v=4DJhuDbhvU0>

VIDEO: Life of Brian Script Read-Through I (Ok...a little fun!)

<http://www.youtube.com/watch?v=7gmXCkkARfw>

16) Cast Rehearsal

Since prep is the magic time for a director, you want to have as much rehearsal time with the actors as possible. (Especially before you get on the set.) Depending on the specific

needs of the director and the actors, the Cast rehearsal involves getting together with the actors and running only certain scenes.

Using Rehearsals and Read Throughs

<http://www.brighthub.com/multimedia/video/articles/6887.aspx>

The Director's Chair - Rehearsal

<http://nofilmschool.com/2011/02/tdc-rehearsal/>

Film Preproduction - Rehearsing the actors

<http://preproduction.4filmmaking.com/rehearsing-actors.html>

Working with Actors for Film

http://www.filmmaking.net/blog/show_article.asp?id=30

Filmmaking Tips: Rehearsing Actors – Do's and Don't's

<http://www.raindance.org/rehearsing-actors-dos-and-donts>

5. DIRECTOR'S PREP ON A 7 DAY EPISODIC TV SHOW

"The Director's Prep"

1 Hour Episodic Television Show

7 Days Prep – 7 Days Shoot

The following information is a general breakdown of what to expect when you are directing an episode of a 7-day Episodic Television show. Every show works a little differently, but here is a guide to follow. Hopefully, you have had the script for a few days before you start prep and you have seen some completed shows.

Day 1

- Find out where the closest Starbucks is!
- Meeting with producers about the script (first tone meeting)
- Meeting with the First AD
- Tour of standing sets (stage)
- Work on your script
- Meet the production designer and the location manager
- Location scouts?

Day 2

- Work on your script
- Location scouts
- Meeting with casting director

Day 3

- Work on your script/shot lists
- Location scouts
- Review casting tapes

- Meetings with Stunts, Costumes, Props etc. during next few days

Day 4

- Work on your script and shot lists
- Location scouts
- By this day, you would like to have your locations and casting done. (But this does not always happen!)

Day 5

- Work on your script/shot lists
- Lock in casting and locations
- Visit the set and talk to DOP and actors

Day 6

- Work on your script/shot lists
- Key location survey with department heads
- Production meeting with key departments heads
- Finalize all casting, locations and script elements

Day 7

- Last day to put out fires
- Cast read through at lunch
- Wait for script revisions
- Work on your script/shot lists
- Final tone meeting with producers on the script

BONUS - Download Director Prep List Cheat Sheet

<http://www.actioncutprint.com/files/DirectorPrep.pdf>

6. WORKING WITH YOUR CREW (9 TIPS)

The most important role of the director is to tell a strong narrative story. And one of the first priorities of the director is to communicate their vision of the story clearly to the crew and the cast. Here are some tips on how a good director works with your crew:

1. If you want professional reliability from your crew, you must be professional yourself.
2. Be a good communicator.
3. Encourage involvement from your cast and crew.
4. Trust their experience.
5. If you are sympathetic towards the crew's problems, they will be generous when you want their help solving one of yours.
6. Make sure everyone knows, and keeps to, their area of responsibility.
7. Encourage the crew to act supportively towards the TALENT.

8. Shooting should take place in as calm an atmosphere as possible.

9. Praise in public and criticize in private.

7. THE PRODUCTION MANAGEMENT TEAM (Behind the Lines)

1) Executive Producer ("he who pays, has the says")

2) Line Producer (responsible for the budget)

3) Producers (writers)

4) Co-Producer (executives/post-production supervisors)

5) Associate Producers (AD's/Writers/PM's - part of deal)

6) Production Manager/UPM (crew, equipment, budget)

7) Production Accountant (budget)

8) Production Coordinator (office/travel)

9) Director's Assistant (not the Assistant Director!)

10) Script Coordinator (inputs re-writes on the script)

8. THE DIRECTOR'S "TOP THREE CREATIVE TEAM"

1. Director of Photography (DOP)

a. In charge of the "look" of the film

b. Get to know their shooting style

2. Production Designer/Art Director

a. Locations

b. Sets

c. Colors

3. 1st Assistant Director

a. Works with you in prep, designs the shooting order, and runs the set

- b. The AD knows the cast and crew (episodic) and they can help and guide the director
- c. The 1AD is the Producer's assistant on the set (episodic)

Remember the Politics!

In Television, the top 3 work WITH the Director, FOR the Producer.

In Features, the top 3 work FOR the Director, WITH the Producer.

9. THE PRODUCTION TEAM (The Production Crew)

Here's a list of the main crew employed on most film and TV productions. Since there are many sources where you can acquire a detailed list of each crew member's duties, I have just mentioned the basic job descriptions here.

NOTE: Depending on what country you live in and what Union you belong to, some of these crew titles and duties may be different.

1. First Assistant Director

- a. Works with the Director in prep, designs the shooting order, runs the set.
- b. The 1st AD knows the cast and crew (episodic) and helps the director.
- c. The 1st AD is the Producer's assistant on the set. (Episodic Television)

2. Second Assistant Director

- a. Prepares the Call Sheet.
- b. Arranges for actor pick up and drop off times.
- c. Makes sure all production elements are ready for each scene of the day.

3. Second Second Assistant Director (DGA)

- a. Assists the Second AD when there is increased workload and helps direct the movements of large groups of extras.

4. Third Assistant Director

- a. Works at the trailers.
- b. Is responsible for getting the cast ready for set and wrapped on time.
- c. Fills out the Daily Production Report. (DPR)

5. Trainee Assistant Director

- a. Works with the 1st AD on set.
- b. Gets breakfast for actors in the morning and helps the other AD's.

6. Location Manager

- a. Finds locations with the production designer.
- b. Makes the deals and secures the contracts.

7. Assistant Location Manager

- a. Is the location representative on the set.
- b. Deals with all location situations.

8. Location Production Assistants

- a. Traffic control.
- b. Pedestrian lock-up.
- c. Cleaning up the sets.
- d. Setting up lunch tents.

9. Director of Photography (DOP)

- a. Responsible for the “visual camera look.” (Lighting, filters, lenses)
- b. The technical crew (grips/electrics) works for him/her.
- c. With the Production Designer, they create the visual style of the film.
- d. You want to get them into the routine of giving you “10 min & 2 min” warnings when they will be ready with the lighting.
- e. If an actor isn’t ready (still in MU etc.) let the DOP know so that he has more time for lighting.
- f. The DOP is your most important ally on the set. You are both the “time keepers.” If you have a time problem, they can (hopefully) help you out.
- g. Get to know their style so you can anticipate when they will be ready.

10. Camera Operator

- a. Responsible for the physical operation of the camera
- b. Can help you out with shots, extra placement etc.

11. First Assistant Camera

- a. Also known as the focus puller
- b. Loads the film into the camera
- c. Measures the distance from the actor to the lens

11A. Second Assistant Camera

- a. Loads film into the film magazines
- cb Notes and paperwork

12. Key Grip

- a. His crew sets up stands, flags, silks, camera dollies and cranes.
- b. Discuss pre-rigs with him and what the next shot will be.

c. If they are good, they will always ask you for information.

13. Best Boy Grip

- a. Second to the Key Grip.
- b. Responsible for ordering all grip equipment.
- c. Knows grip wrap times for turnaround the next day.

14. Gaffer

- a. His crew deals with all electrical and lighting requirements on set.
- b. Discuss pre-rigs with him and what the next shot will be.
- c. If they are good, they will always ask you for information.

15. Best Boy Electric

- a. Second to the Gaffer.
- b. Responsible for ordering all electrical and lighting equipment.
- c. Knows electric wrap times for turnaround the next day.

16. Script Supervisor

- a. Responsible for the continuity on cast and extras .
- b. Keeps track of what scenes have been shot and what scenes to complete.

17. Production Designer

- a. They are responsible for the “visual physical look” of the film. (All art department elements, design of the sets, colour choices etc.)
- b. Works with the DOP to create the over-all visual style of the film.
- c. Helps decide the locations with the Director.

18. Set Decorator

- a. Responsible for dressing for the sets.
- b. Works with the Production Designer.

19. On-Set Dresser

- a. Everything related to the practical set. (Furniture, curtains, paintings etc.)
- b. Duties include painting, draperies, arranging furniture

20. Props

- a. Responsible for everything an actor uses (touches, picks up) in a scene.
- b. Duties also include the maintenance and management of props

c. They must also know the safety issues and functions of all weapons.

21. Hair

- a. Responsible for designing all hair styles and wigs.
- b. They maintain the hair of all actors and extras during shooting

22. Make-Up

- a. Responsible for general make-up, brusies and cuts.
- b. They apply and maintain the makeup on all actors and extras.

23. Set Costumer/Truck Costumer (Wardrobe)

- a. Responsible for dressing all actors/extras and keeping them warm.
- b. The organizing, maintenance and management of all costumes.
- c. Helps the actors and extras change.

24. Sound Department (Sound Mixer and Boom Operator)

- a. The mixer records the natural sound in the scene.
- b. The boom operator gets the mic as close to the actors as possible.
- c. The cable puller helps to put wires on actors.

25. Special Effects

- a. Responsible for explosions, squibs, wind, rain, snow, rigging, safety
- b. Discuss the time to do all effects. (Wet down, steam FX, explosions etc.)

26. Stunts

- a. Prepare, organize and perform all stunts on a film.
- b. Also involved in helping actors during actor action scenes.

27. Visual Effects

- a. Responsible for the planning and execution of all visual effects on the set.
- b. Will know how long each Visual Effect will take to shoot.
- c. Helps to determine the scenes between Main Unit and Second Unit.

28. Craft Service / First Aid

- a. Supplies food and drinks for the crew. (Not lunch) Usually the set first aid person.

BONUS - "Gandhi" Call Sheet for the Funeral Scene

The 1982 movie "*Gandhi*," directed by Richard Attenborough, (I believe) still holds the record for the largest amount of people used in any movie with over 300,000 extras used for the funeral scene. Here is a copy of the original Call Sheet for the funeral scene

Front Page - <http://www.actioncutprint.com/files/Gandhi-cs1.pdf>

Back Page - <http://www.actioncutprint.com/files/Gandhi-cs2.pdf>

VIDEO: Gandhi - Funeral Procession

<http://www.youtube.com/watch?v=IRHjpHzpg8c>

Learn More About Production Information for Cast or Crew

The Internet Movie Database (IMdB)

<http://us.imdb.com/>

Learn More About Film Crew Departments

What Does the Film Crew Do?

<http://preproduction.4filmmaking.com/film-crews.html>

Movie Staff: Crew

<http://www.moviesstaff.com/crew.htm>

Film Crew

http://en.wikipedia.org/wiki/Film_crew

The Film Crew

<http://www.aboutfilmschools.com/film/industry/crew.asp>

Film And TV Industry Job Descriptions | Media Match

<http://www.media-match.com/usa/jobtypes/job-descriptions.php>

10. THE 5 GROUPS OF ON-CAMERA PLAYERS (Talent)

“On-camera performers” are not just the actors on a set. I have included a list of other performers that you will deal with on most film productions.

NOTE: You will notice I have divided these performers into 5 groups. These “groups” are not based on any Union description - they are based solely only on my own experiences of how they function on a film set.

1. Actors <http://en.wikipedia.org/wiki/Actor>

Here’s my list of the eight categories of actors you could work with. When I say “categories,” I am actually referring to how each group fits into the hierarchy and politics of this business.

Each of these categories of actors represents a group that has a different share of the power on any set - which means that certain actors in each group may require special

treatment. When you look these categories over carefully, you will understand what I mean.

1. The legend (Jerry Lewis, Lauren Bacall, Tony Curtis)
2. The movie star (Tom Hanks, Robert DeNiro, Julia Roberts)
3. The television star (Eva Longoria, William Shatner, Wentworth Miller)
4. The cross-over star (TV to Film) (George Clooney, Will Smith)
5. The cross-over star (Film to TV) (Judy Davis, Glenn Close)
6. The guest star (Brad Pitt on “Friends”, Sally Field on “ER”)
7. The principal actor (larger speaking roles)
8. The day player (smaller speaking roles)

2. Stunts http://en.wikipedia.org/wiki/Stunt_performer

Stunt people are also performers. Here are the 3 categories they fall under:

1. Stunt actor (plays a character - could have some dialogue)
2. Stunt performer (not a specific character - no dialogue)
3. Stunt double (doubles actors for harder and more dangerous stunts)

3. Extras http://en.wikipedia.org/wiki/Extra_%28actor%29

Extras are also known as Background Performers or Atmosphere. I have broken extras down into 3 categories:

1. Special skills extras - They have a special ability (skill) they have practiced and trained for. (Hockey players, scuba divers, ballroom dancers)
2. Uniformed extras - These extras “play” characters the audience knows something about. (Police, waiters, nurses, military, firefighters)
3. General extras - These are the majority of extras on any film set (Crowd on street, passengers on a plane, bar patrons, students in school hallway)

4. Actor Photo Doubles http://en.wikipedia.org/wiki/Body_double

Photo Doubles “portray” an actor in any scene where the actors face is not seen.

1. They are matched for body size, physical movement, hair and skill.
2. They are used mostly for second units and splinter units. (car drivebys etc)
3. If they are used by main unit, it’s because an actor is not available for over shoulder shots etc.
4. They are also used as body doubles for love scenes and nude scenes.

5. Stand-Ins <http://en.wikipedia.org/wiki/Stand-in>

Although Stand-ins are not technically “performers”, I have included them on this list because of the important role they play on any film set.

Stand-ins (also known as Second Team) are not hired to work for the actors. They are hired to work for the Director of Photography, to “stand in place of the actors” while the DOP lights them.

Stand-ins are usually picked by the DOP in pre-production after all the cast is chosen. Sometimes actors will have their own stand-ins they prefer to use.

Stand-ins are a very important part of your crew. Good stand-ins are worth their weight in gold because they help make your re-lighting time less.

1. They are used by the DOP for lighting.
2. They are used by the camera crew for camera movement and focus.

Entertainment industry unions

http://en.wikipedia.org/wiki/Category:Entertainment_industry_unions

Film Acting vs. Theater Acting

<http://www.infoplease.com/cig/movies-flicks-film/film-acting-vs-theater-acting.html>

11. CONCLUSION

I hope you enjoyed Day Three of this 10 part series. You will probably want to refer to this course over and over again so I suggest you print out this ebook, as well as the course handouts, and keep them in a 3-ring binder.

12. SUGGESTIONS, COMMENTS AND FEEDBACK

This 10 part audio seminar was created for you, so if you have any comments, suggestions or testimonials, please email me at: pdm@actioncutprint.com

“The Art and Craft of the Director” Audio Seminar - Day 4

WELCOME TO DAY FOUR of "The Art and Craft of the Director Audio Seminar," a comprehensive, 10-part program of discovering what it takes to be a successful, working film and television director.

DAY FOUR AUDIO: Today's audio course is **52 minutes** and is divided into three mp3 files. To start listening to Part One, click on the mp3 link below.

WEBSITE LINKS - As of **March 16, 2015**, all reference links in this ebook were working. But nothing is permanent on the Internet, so if you find a broken link, an error message or a page/file not found, please contact me at: pdm@actioncutprint.com

IF LINKS DON'T WORK - You may find that some of the longer links in this ebook won't work. If that is the case, cut-and-paste the link into your browser URL locator. If that still doesn't work, cut-and-paste the link title into Google to find the website.

SUGGESTIONS, COMMENTS AND FEEDBACK - This audio seminar was created for filmmakers like yourself and your feedback is important to me. So if you have any comments, suggestions or testimonials, please email them to: pdm@actioncutprint.com

FILMMAKING QUOTE: *"People have forgotten how to tell a story. Stories don't have a middle or an end any more. They usually have a beginning that never stops beginning."* Steven Spielberg

Day Four Course Outline

- 1. How to Download Audio Files (Pg.84)**
- 2. Video: Famous Movie Quotes (Pg.85)**
- 3. Audio Interview: Writer/Script Consultant Michael Adams (Pg.85)**
 - What is a screenwriter
 - Where to get ideas
 - How a writer does research
 - Why truth is important
 - A list of screenwriting books and magazines
 - The process of writing
 - How to write believable characters
 - The single best way to be a better writer
- 4. Michael Bruce Adams' Interview Notes (Pg.85)**
- 5. Michael's Screenwriting Links and Resources (Pg.97)**
- 6. More Screenwriting Links and Resources (Pg.99)**
- 7. Special Bonus #1 - One year Later: A Special Report (Pg.100)**
- 8. Special Bonus #2 - I've Written My Script. Now What? (Pg.100)**
- 9. Conclusion (Pg.103)**
- 10. Suggestions, Comments and Feedback (Pg.103)**

1. DOWNLOADING AUDIO FILES

HOW TO DOWNLOAD AUDIO FILES TO YOUR COMPUTER: To start listening to Part One, click on the mp3 link below to open the audio file on your web browser. Once the audio file is playing on your computer, go to "File - Save Page As." This will download the audio file onto your desktop. Another method is to simply "copy and paste" the audio file URL right into the your web browser's address box.

BURN AUDIO FILES TO CD: Once the audio file is open on your desktop, you can burn the files to a CD or transfer them to your iPod so you can listen to this course anywhere without ever going Online.

NOTE: Please wait until the whole audio file has downloaded before trying "File-Save Page As." (This may take some time depending on your bandwidth.)

AUDIO FILE DOWNLOAD PROBLEMS: If you can't download the audio files to your computer because the "Save As" is not enabled, you may be trying to save the file too early before the audio has fully downloaded onto your computer. If you still have a problem downloading the audio files because the "Save As" is not enabled, you may have a computer/browser issue. Try using a different browser to open the files.

OTHER METHODS OF DOWNLOADING THE AUDIO FILES: Another method of downloading the mp3 audio files is to copy each audio link into your favorite media player as follows:

For Quicktime - To copy the link of each recording, open your Quicktime Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Real Player - To copy the link of each recording, open your Real Player, go to "File" then "Open Location" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Windows Media Player - To copy the link of each recording, open your Windows Media Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

If you still can't open the audio files or other links, it's possible the file was corrupted as it was downloaded onto your computer. Try downloading the course again and see what happens:

<http://www.actioncutprint.com/files/13-AOTD-AS.pdf>

NOTE: As of this date, all audio files located on my web server are working perfectly. If you are still having difficulties opening the MP3 audio files, please contact me at pdm@actioncutprint.com and I will send you the links to open the audio in a WAV file.

MP3 Files

Part One - <http://www.actioncutprint.com/audio1/Mike4-1.mp3>

Part Two - <http://www.actioncutprint.com/audio1/Mike4-2.mp3>

Part Three - <http://www.actioncutprint.com/audio1/Mike4-3.mp3>

2. VIDEO: FAMOUS MOVIE QUOTES

The 100 Greatest Movie Threats of All Time (11:37)

<http://www.youtube.com/watch?v=bbIILmCID5g&feature=related>

3. INTERVIEW - Writer/Script Consultant Michael Bruce Adams

Michael Bruce Adams is a screenwriter and script consultant who lives in Vancouver, Canada. He has been writing since 1995 and has written or co-written over 27 feature length screenplays.

He has also been consulting since 2000. Michael's clients range from producers looking for new material or a complete rewrite on an existing project, to new writers looking for help with their first script.

Producers and directors who are looking for new scripts or help with an existing project can reach Michael by email at solperro@shaw.ca or call him at (604) 813-2552.

To begin listening to my 52 minute interview with Michael, click on Part One above.

4. MICHAEL BRUCE ADAMS' INTERVIEW NOTES

PETER - What is your background?

MIKE - I took Physical Education and Psychology at UBC. After that I was in advertising and marketing for three years.

I worked in the film industry for ten years as a camera assistant. This is where Peter and I met. I was brand new working as a Production Assistant and Peter was the 1st AD. Your advice has been something that I kept with me and used since that time. You told me that no matter what job I was doing do the best job I could. And you told me to build a philosophy for what I was doing.

I've been writing for twelve years, written or co-written 19 feature length screenplays. I've been consulting for eight years. My clients range from producers looking for new material or a complete rewrite on an existing project, to new writers looking for help with their first script. I have clients in Europe, Canada and the US.

PETER - What is a screenwriter?

MIKE - A screenwriter is a storyteller. More specifically, a screenwriter ignites the spark to a storytelling process. They provide the source work to a storytelling team.

PETER - Where do you get your ideas?

MIKE - It depends on the project, but usually an idea will come to mind from a memory or something I read, or it could be given to me as a synopsis by another filmmaker.

But the work doesn't really begin for me until I can find my own spark, one scene or

image related to this idea I've got that charges me emotionally, motivates my imagination. Until I have that, I can work the idea all I want, but the story will never reveal itself. Once I have the spark, I use that as a springboard into the research and that's where the story really comes to light.

PETER - Do you research every script?

MIKE - Absolutely. Research is how you build the world your characters will eventually bring to life. Some projects are easier to research; the old adage 'write what you know' plays a huge role here. Not that I'm advocating that, but as a new writer, telling stories that are close to your heart or past experiences means that YOU are the prime research material, what could be easier... right. It's also very safe.

Those experiences are a good place to start as a new screenwriter, but, the nature of screenwriting means that we have to go beyond that safety zone. And going beyond the safety zone is the joy of being a screenwriter. We get to experience emotions that we wouldn't ordinarily allow ourselves to experience, and create situations that we would never physically enter into.

If we're good at creating these worlds and we enter them honestly with our characters, we will experience everything our characters do with emotions just as intense.

This is the gift, and the curse of being a screenwriter. Those who don't have the courage to dig deep enough into their own emotional well rarely create anything out of the safety zone, and those types of projects just don't resonate with audiences. Research is a gathering of knowledge, and an emotional mining process. It's a search for truth.

PETER - I talk a lot about truth as well. Directors (listening for truth) Actors (truth in performance). Why is truth so important for an artist?

MIKE - Well, philosophically one could argue that there is no truth, but ultimately, for the artist, truth equals the ability to connect, to relate, in our case, to an audience.

There's a great story about two men in a modern art gallery standing in front of a grey, rectangular panel six and half feet tall and two feet wide. One guy says, "I just can't relate to this, this isn't art". And the other guy says. "Well, to me this represents the grayness of our existence, a celebration of the mundane. It's brilliant". And at that point the drill bit for the new doorknob pops through the panel from the other side.

So I guess in one sense any art that connects with someone is a success. But in film, we have to find a way to connect with as many people as possible, and the only way we can do that is to create our art with truthful human emotions.

So as screenwriters, we're not talking about truth in plot or setting, we're talking about relating truthful human responses to the situations we place our characters in. We have to believe them. It's our responsibility to become the audience and maintain that perspective all the way through the creative process.

A terrific yardstick to measure the success of this is in teen comedies. By basing the

comedy on the truth in human nature, that we can all relate to, a straight up genre picture can become so much more and create a huge fan response. AMERICAN PIE, HEATHERS, PUMP UP THE VOLUME are great examples of putting a little bit more effort and craft into a genre picture and getting a great result.

PETER - *So what you're saying is that knowing the truth of a scene translates into motivation for the character?*

MIKE - Exactly, and the opposite is also true. Characters that have truthful motivation for their actions bring out the truth in a scene. I love watching actors create characters. Most of them will get into their make-up and wardrobe then walk the sets, handle the props. You can see the wheels turning in there. The physical transformation brings on inspiration.

A few work on another level, using method techniques brought with great power to the craft by people like Lee Strasberg. They go through a similar research process that great screenwriters do. They search for the world of the character as suggested by the source material, the screenplay. So the screenwriter has to do their homework. The actors live in that character's world until it is a part of them. This is beyond touching props and walking the sets. Believe me, these actors will let you know if you've done a crap job on your research.

This is where motivation starts. Motivation, quite simply, is the honest response of a character to any situation, after taking into account the entire emotional history and personality of that character.

PETER - *And that's what we as writers and directors are responsible for creating.*

MIKE - Without exception. The actors should be able to ask about or discuss any point of a character's psyche with us, and they should expect intelligent answers.

Writers must create the ability to become their own characters so that they can respond truthfully, as their characters, in the story. This seems like a monumental task considering you have to be able to do this for every character, but you'd be surprised how quickly you can learn to do it and how satisfying the process can be.

When you get good at this, it opens up a whole new world of creativity. Imagine trying to work through a frustrating plot problem; as Joe screenwriter you may only be able to come up with one or two options, but as Larry Protagonist the freewheeling, sharp as a tack star of your current screenplay, you can probably come up with three or four completely new ideas. It sounds a little goofy but it really works.

PETER - *What about all the screenwriting books and magazines out there? Can you discuss their value and what are some of your favorites?*

MIKE - There are an endless number of resources for the screenwriter, which is terrific; it shows the massive amount of interest in our craft. Most of them seem to be about the

business side and we can boil all that down to three words: get an agent. But that's not as easy as it sounds. In order to get an agent you have to provide them with a screenplay that they can sell. Being a nice energetic person with lots of potential isn't enough.

PETER - *So what about the other side, the writing?*

MIKE - My favorite magazine is SCENARIO magazine but I think it's out of print so you might have to look for back issues. SCRIPT magazine is doing a great job of giving an overall sense of the industry with some good interviews with filmmakers.

For books, I like THE HERO WITH 1000 FACES, and THE POWER OF MYTH by Joseph Campbell, and along the same lines, Christopher Vogler's THE WRITER'S JOURNEY. These three books will give you a fantastic background for classic story structure and an in-depth look at 'the Hero's Journey'. Walter Murch's book IN THE BLINK OF AN EYE is about as inspirational book I've ever come across for any filmmaker. But above all that, for the screenwriter, the craft demands that you are a fan of the written word. Read as many novels as you can.

Read the novels of Charles Bukowski, James Ellroy, Lindsey Davis, Raymond Chandler, Hunter Thompson, Neil Gaiman, John Fante, Cormac McCarthy and Frank Miller and anybody else that moves you. Get a sense of the different styles, why they work for you, or not. Read screenplays. Take note of the date they were written. Watch how style changes with not only each project but with the times as well. Today, more often than not we've got Accountants, who are not trained in story craft, reading our scripts and giving the green or red light.

How has that changed the style of successful scriptwriters? Look how the words are laid out on the page. I think you'll see a whole lot more white space today than, say, ten years ago. Get a sense of how a comedy flows on the page as opposed to an action picture. To me this is the vital reading for the screenwriter. You want to read as much as you write, more if you can. You got to feed the brain.

There is no one way to write a great screenplay, but there are some terrific habits you can pick up from the books and there are some universal laws to the storytelling craft that we should all be aware of.

PETER - *What universal laws?*

MIKE - The human psyche responds best to drama presented within a definite storytelling pattern, as exemplified in 'the Hero's Journey'. Aristotle was the first to define this in what we now know as the classic three-act dramatic structure or cycle, but it's been around for as long as we have.

From the epic of Gilgamesh written on Sumerian clay tablets 4000 years ago to the caves of Lascaux, France where 20,000 years ago our forefathers painted their hunting adventures on cave walls. It's amazing to dig into the storytelling mythology and discover that every myth we have, from all cultures, basically relates to this cycle.

Imagine the Paleolithic hunters 20,000 years ago, and the village has run out of meat. In act 1, the village discovers it's lack of food, the hunters prepare to leave and say goodbye

to their families. In act 2, the hunters venture into the wilderness to face the beast. In act 3, they kill an animal, celebrate their good fortune and return home with their bounty. This cycle is ingrained in every event of our human existence.

Joseph Campbell in the first half of the 20th century committed his life to the study of comparative mythology and gave us the seminal work, *THE HERO WITH 1000 FACES*, which shows us this cycle throughout human history.

People from JRR Tolkien to George Lucas have cited Campbell's work as defining this Hero's Journey as the classic human myth, and, along with Sigmund Freud, identifying the classic archetypes that are essentially the building blocks of the human psyche.

We see this influence throughout *THE LORD OF THE RINGS* and its futuristic counterpart *STAR WARS*. Christopher Vogler, an exec at Disney in the late 70's was so influenced by Campbell's work that he was inspired to condense Campbell's theory of the Hero's Journey down to a seven-page memo that was distributed to all story people at Disney as a creative guide.

Vogler understood the power that mythology brings to modern storytelling. Later he expanded that memo into an indispensable book entitled *THE WRITER'S JOURNEY* that has become the industry standard for crafting story. It's no surprise to discover that a story told with these mythic sensitivities in mind connects with audiences. As we stray further from the classic journey structure, we begin to lose our audience.

PETER - Can you explain that in more detail – “lose our audience”?

MIKE - We act out this dramatic cycle a thousand times a day in everything we do from brushing our teeth to preparing a meal. We don't even think about it, it's internalized deep in the human psyche.

If filmmakers tell a story without a complete dramatic cycle, the audience feels unfulfilled. Now, this works in degrees. We might look at Hollywood formulaic action pictures as those that adhere most religiously to the classic story structure. You can check off on a list all the things that are supposed to happen to the hero and there they are. If we then look at some of the independent films out there, we find that the elements that make up each act or stage of the classic dramatic structure may be non-existent or exist on a very subtle level. So again we risk leaving audiences unfulfilled.

Then we have the concept of the anti-hero to deal with. A classic structure depends on a classic hero, that is, a protagonist that we can relate to for his or her positive qualities or that we can empathize with as being just like us. The anti-hero that we see in films like *HUSTLE & FLOW* or *GOODFELLAS* doesn't fit that mold. They are outcast or outside of society norms, or have character flaws so significant that we feel that we cannot relate to them.

Unless we convince an audience that their patience with these characters will ultimately be rewarded by either the destruction of the character or the redemption, then we will lose

them. Watch the WOODSMAN for taking an extreme example of an anti-hero and creating one of the best, most impactful independent films of 2005.

Personally, I find that the most rewarding films are the ones that push the classic dramatic structure to the edge and still pay due care and attention to the elements of building the story. More often than not, it's the way a story is told, rather than how it's built, that can make a story sing.

PETER - Can you explain the difference?

MIKE - Yes. Let me clarify; we're talking about two things here, how a story is built and how a story is told. When we talk about how a story is built, this is where the classic dramatic structure comes into play. When we talk about how a story is told we're basically looking at two styles, linear or non-linear.

Linear style is when we tell a story from start to finish in proper chronological order. The non-linear style breaks the story apart and tells it out of order using flashbacks and flash forwards. THE ENGLISH PATIENT, PULP FICTION and the French film IRREVERSIBLE are excellent examples of non-linear style of telling a story and yet each are strongly rooted in the mythic story building structure.

Artful writers, directors and editors can pull and push and chop at the style of a film in ways that make a story even more poignant and resounding. Innovative filmmakers have proved it time and time again that standard linear structure is not vital to connecting with the audience.

Walter Murch in his book, IN THE BLINK OF AN EYE, beautifully describes the craft of film and sound editing, and more to the point, the craft of constructing and deconstructing a story for the maximum emotional impact. But the best filmmakers, Murch, Coppola, Stone, Scorsese, Scott, are doing it with a lifetime of storytelling experience under their belts. So how do we compete with that?

What we have to do as writers is to learn the craft of storytelling from the bottom up. We have to absorb all the classic dramatic theory we can and truly take it in. Only then can we take our stories and turn them on their heads.

Story theory is the tools of our trade. Conversely, if we depend too heavily on the classic structure and ritualize it to the point where we're mapping out plot points and character arc by page number, then I think we've really lost the ability to create truthfully and I think our audiences are very aware of that.

PETER - Okay, Michael, here's a question for you; I'm a filmmaker and I've never written a screenplay, but I have a story that I really want to tell, and I want to write it. Where do I begin?

MIKE - The writing process is as individual as each writer is from another. As well, each project demands a certain unique perspective. That being said, I've found that there are some really effective ways to begin a new project.

My favorite is to write down the idea in a few pages, usually between 5 and 10, as a

treatment. This gives you an overall idea where you're taking your story along with a loose plot outline and the beginnings of character development.

PETER - *Can you explain this process in more detail?*

MIKE - I like to do this in short story form with some dialogue and a strong first person narrative, as if I'm listening to my protagonist tell me the story. I do this until I get one scene, the 'eureka scene', that begs me to write it out completely, one scene that compels me emotionally to springboard the rest of the piece on, one scene that contains the most powerful emotional theme of my piece. I flush that scene out in my story until that emotional truth resonates in me. This is usually indicated by goose bumps, possibly tears and some inner dialog that usually goes, "Wow, where did that come from?"

PETER - *There's that word truth again!*

MIKE - Yes, finding that kernel of truth is vital to a strong beginning. This will be the emotional compass for the rest of your writing journey. The exercise is great for that plus, it's a nice organic way to bring out the themes and associate them directly to our characters, rather than starting off with only a subject saying, 'I want to do a piece on racial hatred' or "adolescent angst' or 'baseball' or whatever. With this technique you have a context in plot and emotion for your themes. Already, you're steps ahead in the process. Now the research begins.

PETER - *What if you don't have an idea, only a subject, like 'baseball' for example?*

MIKE - No problem, you back track a bit. First off, you want to find a more specific topic. Narrow it down to 'sandlot baseball' or 'professional baseball' or 'little league baseball'. Then you get into the research. There's a reason for this, I think if you commit too early to a very specific idea, without having done your research, you're not as open to other ideas that might show themselves and be potentially stronger.

That's why it's so important to have an emotion theme, but not necessarily a plot, before you dig into the research. There is strength and flexibility in the emotion of a story but plot tends to be brittle and uncompromising, particularly at the research stage.

PETER - *I've discussed many times how important research is for a director. I imagine it's probably a similar task for a writer?*

MIKE - I would think the processes are almost exactly the same. For me, research starts with getting my hands on every film, book, article and TV show that's related to my subject. You want to ingest all this material for two reasons; first, you can see what has been done before so you can avoid telling similar stories, second, all the people that created these works have, theoretically, done their homework so you're getting the benefit of all their experience, plus you get these wonderful direction markers for where to focus your own in10 depth research. As you're watching and reading, you're dreaming up fresh ideas, fresh perspectives on the subject.

I know people, writers and directors, who refuse to watch or read any material associated with the subject of their project for fear of influencing their own creative process. While I

respect this sentiment, I just don't find it practical.

When we choose to tell a story about a certain subject or within a certain world, we have a responsibility to the audience to tell that story with authenticity, truth and hopefully a fresh perspective. How can we do that without understanding how the subject has been handled and presented before?

PETER - *I agree. I don't think any intelligent director would start to prep a film about WWII, for instance, without going out and renting WWII movies and documentaries and reading every WWII book they can get their hands on.*

MIKE - Right. And as you're going through this material, you're jotting down ideas and you're going to eventually hit on some things that tickles your intuition, little stories within that world that compel you to dig.

Ultimately you're looking for the idea that compels you to write the treatment as we discussed before. You're going to narrow in on specific ideas and work them until you find your eureka scene. Then you finish your treatment and continue your research.

PETER - *You keep coming back to research and I'm sure most of our audience is cowering in fear. What happened to the romantic idea of a writer, a desk and a typewriter magically spewing forth screenplays?*

MIKE - Well, that's the last step and if you've done your homework it can be the most fun. But as Joseph Campbell tells us, the hero must be called to task, and there's a lot of preparation to do before we enter the wilderness.

But think of it this way, after however many years of having education forced on us, we're finally able to pick and choose the things that we want to learn about. The world is our oyster! What could be better than that?

I love researching, but I've learned to look at it like a privilege rather than a chore. You have to approach it with the same energy; the process might start by pouring over books and DVDs, but it will progress to surfing the web, interviews, travel and ultimately, stepping into the world you're trying to create.

You want to bomb yourself with visual images, film is a predominantly a visual medium, but you want to infuse yourself with everything else at the same time, the smells, the tastes, the sounds, the feeling of the slightly tacky leather and waxed stitching of a brand new baseball, the oil and stale sweat smell of the glove, the spring of the outfield grass under your shoes. You can read about it, but until you step out on that baseball field you'll never understand what WP Kinsella calls, "the thrill of the grass."

You want to identify the era and the geographical region your story takes place in. You want to know what songs were playing on the radio... on all the stations, you want to know what the local favorite dishes were, you want to know who the heroes of the town were, what the kids cared about and talked about, what the adults worried about.

Our goal is to create experiences for the audience by creating the world, the spiritual atmosphere and the sensory environment where those experiences could take place. It

helps too if you have a character you care about taking you on that journey.

PETER - Okay I've gathered my research materials, what's next?

MIKE - Dig in and take notes!

As you go through your research process, the specifics of your story will begin to reveal themselves. You'll discover a bunch of ideas that connect with you and make sense to your original concept. If you didn't have a hero in mind you should take a bit of time to create the beginnings of one.

The research is much more effective if you are applying it to the characters as you create them. You want to be able to create pictures in your head of your characters living in this world. Ultimately, when you sit down to write, you want to be able to let complete scenes play in your head, and then all you have to do is describe what happens. You can't do that if you haven't created your world effectively.

When your story will reveals itself, it may come in stages or all at once. Be prepared, because it may not resemble your original idea in the slightest way!

When you've got the basic story you want to write, stop researching and write your story out in a new treatment or an outline, whatever works for you. I prefer treatments as I've described before because I get more detail and emotion out of the process than I do with an outline. Plus, having a treatment available can be a very useful tool for nosy producers. But sometimes you need an outline. Imagine writing a complex mystery or an epic biopic without having a map of where you're going. An outline really helps organize that type of project.

PETER - Okay. Now that you're finished the treatment, are you ready to write?

MIKE - Yes. You've finished your treatment which means you've done enough research for your story to take shape, which also means you've done enough to start writing your rough draft. You're going to continue your research regardless, but at this point, the research is going to provide you with details and technical information to support your story and it can be added into your draft as you go.

Here's what I mean. I like to start writing a draft as soon as I am emotionally prepared to write the story regardless of whether I'm finished the research or not. If I can get a complete emotional journey written down, knowing that I may have to adjust some plot points later on, then that's fine, that's great. It's the emotional journey, or the inner journey of your character, that your audience will be hooked on; the plot is just the vehicle for the emotional journey.

PETER - This is an important point that Michael has mentioned. I have always felt that (as writers and directors) we need to FEEL more than we THINK. It's like talking with actors – if you ask them to feel, they will DO.

MIKE - Yes, and that's why I believe it's important for writers to write when they're

inspired, and I believe it's our responsibility as professionals to be able to create that inspiration when we need it.

You may find as a writer that you come up with your most innovative stuff at certain times in the day, so be true to that if you have that luxury, but don't waste the rest of the day. When I get into my rough draft I like to do long days 12 – 16 hours. This is the best-case scenario for me. I like to write plot-oriented stuff in the mornings, move the story along, and plan out my next moves.

I edit in the afternoon; read and reread, cut superfluous language, clean up formatting, play around with different scene orders. And at night, when the air seems to have quieted, that's when I let myself drop deep into the characters and their world. I'm more honest at night, dialog rings more true, I reconnect with the reasons I chose the story, the reasons I started writing in the first place. The nighttime is magic for me.

PETER - What's the trick to writing a believable character?

MIKE - The trick is to turn your senses inward. Trust that the bank of sensory memories you have stored away from all the experiences in your life can help you create accurate sensory impulses for your characters. Close your eyes and put your self in a still frame from your scene. Paint that frame until it is true and accurate. Now slip into the role of your character, become that character and live the scene as it plays out. React as that character, speak, feel and think as that character. Now do the same process with each character in the scene.

As you get good at this you will be able to jump from character to character and live out the scene in real time. You will also find that the responses and actions of your characters will be frighteningly truthful and unique. You will also find that, with practice, as in dreams, you will be able to control the spin of situations so that you can rewind and try a different reaction from a certain character that might take the scene to a new and more exciting direction.

You write with all six senses, the five usual ones and the sixth sense, which for writers is transcendence. Transcendence, or the ability to rise above and go beyond the limits of normal physical human experience, is both a tool and a goal.

Eventually you will so adept at slipping into your characters' psyches that you can take your characters into any situation and create a truthful, resonant story. So when a studio says to you, "We love your story but it's an ensemble drama and what we really need is a single character driven action piece," you can say, "No problem. I can do that." That's transcendence. That's magic.

PETER - Do you use the same technique for building characters?

MIKE - Building characters comes out of the research. Remember we talked about what

a benefit it is to have your characters in mind when you going through your research process? Well, it's almost like reverse engineering. When you have the seeds of a story and an idea of what your main characters look like, then you have a pretty good idea, simply from psychological dynamics, of what you expect your character to be capable of through their journey. Then you work back.

If your character has to accomplish a near impossible goal at the end of their journey then you might wonder where that strength would come from. Was it a positively reinforced trait or negatively reinforced? And how would they react at having to use that strength? Would they be liberated, or racked with guilt? What were their parents like, the home, their upbringing? What key events impacted their lives? Did they make key decisions or let life make decisions for them? Did they have room to breathe as a child or were they hemmed in by a Brooklyn brownstone neighborhood?

All these things have an impact on who your characters are and who they will become over the course of their journey through your story, and this is called their character arc. So, when you research, you build your characters, when you write, you become what you've built.

PETER - Back to the writing schedule. 16-hour days! Is that what it takes to be a writer? Not everybody is going to go for that or can physically do that (work, famil),

MIKE - Right, everyone is different. And no, it doesn't take 16 hours a day. That process works well for me but it may not for anyone else. Some people feel burnt out doing more than four hours a day. Some attack the page only when inspired and then only for as long as that initial burst of inspiration lasts.

But consider this, let's say you've got a contract to deliver a first draft in six weeks and you know you've got at least three weeks of research to do before you can touch the story. You better have a pretty disciplined process to accomplish that task.

As a writer you are an artist, but if you're being paid, that makes you a professional. Being a screenwriter means you are just as accountable to time schedules as everyone else on the crew. Delays from you cost money and nobody's going to like that. You might want to try and learn to write under extreme circumstances, force yourself to create in a noisy coffee shop, force yourself to create with the radio, the TV and the washing machine all running.

Think I'm crazy? Let's say you sell a script. You'll end up working on new drafts and rewrites with a bunch of different people, directors, producers, actors, in the craziest situations you can imagine, including on set or on location as the director and cast wait for you. Not exactly a chair by the fireplace, your favorite sweater and a cup of herbal tea is it? So, yes, it's great to develop a wonderful ritual and environment for creativity, but you also have to perform when the bullets are flying.

PETER - Okay, so I'm very disciplined, I've followed your advice and I've completed my rough draft. Now what?

MIKE - Stop! Print out your draft. Hold it, feel the weight of it, rifle the pages. You created this. By finishing this draft you have accomplished what only a small fraction of the population even dream of doing. When you are done relishing your achievement, take your time, put your draft down on your desk... and walk away. Step back and don't tell anyone that you're done except maybe your dog and a nice bottle of Shiraz. Take a day off.

When you come back, get into the research, go over the notes you made and make new notes on details you might have left out or some new ideas that come to mind. Then pick up your draft and read it once, start to finish, without a pen in your hand. Get an overall feel for it.

PETER - *What specifically are you looking for?*

MIKE - Does your emotional theme still resonate as you had hoped it would? What feeling do you get at the end? Is this the feeling you want your audience to leave with? Are there any scenes or bits that don't ring true? Does that scene you wrote when you had the stomach flu still make sense in the overall story? Do you still care as deeply for your characters or have they lost some luster in the telling of their tale?

Are all the subplots either tied up or left hanging with the impact you were hoping for? Do you get a sense of reading a complete story, yet still wanting to know more because the characters were that compelling? Answer these questions truthfully, then, rewrite your draft. You keep doing this process until you're ready for others to read it.

PETER - *What is the single best way to learn to write better?*

MIKE - Write. It's as simple as that. The more you write the better you get. The process of write-critique-rewrite is the most effective and efficient learning tool you have at your disposal. This presupposes that you are examining yourself and your work with a brutally honest eye. Writers that lie to themselves will not be able to bring truth to the audience.

PETER - *Mike, any inspirational last thoughts?*

MIKE - Yes! Write!! I think there's a lot of people out there who would love to write a script but can't quite get started. The fact that you have a desire to tell a story is enough. Trust in yourself and the knowledge that you have a worthy story to tell... sit down and write it!

Don't worry if it's not perfect, it took me until my tenth script before I ever really liked anything I had written. I guarantee you this, if you just go ahead and give it a shot, writing a screenplay can be the most fulfilling thing you'll ever try. And after your first, if you continue with writing, you're just going to get better and better.

PETER - *How can we reach you if we need your services?*

MIKE - Easiest way is by e-mail. My address is solperro@shaw.ca and Producers and Directors who are looking for new scripts or help with an existing project can call me as well at area code (604) 813-2552.

5. MICHAEL'S SCREENWRITING LINKS AND REFERENCES

Here's a list of books, magazines and people Michael mentioned during his interview.

1) MOVIES

American Pie – <http://us.imdb.com/title/tt0163651/>

Heathers – <http://us.imdb.com/title/tt0097493/>

Pump up the Volume – <http://us.imdb.com/title/tt0100436/>

Hustle and Flow – <http://us.imdb.com/title/tt0410097/>

Goodfellas – <http://us.imdb.com/title/tt0099685/>

The Woodsman – <http://us.imdb.com/title/tt0361127/>

The English Patient – <http://us.imdb.com/title/tt0116209/>

Pulp Fiction – <http://us.imdb.com/title/tt0110912/>

Irreversible – <http://us.imdb.com/title/tt0290673/>

Lord of the Rings – <http://us.imdb.com/title/tt0120737/>

Star Wars – <http://us.imdb.com/title/tt0076759/>

2) BOOKS

The Hero with a Thousand Faces – Joseph Campbell
http://en.wikipedia.org/wiki/The_Hero_with_a_Thousand_Faces

The Power of Myth - Joseph Campbell
http://en.wikipedia.org/wiki/The_Power_of_Myth

The Writer's Journey - Christopher Vogler
http://en.wikipedia.org/wiki/The_Writer%27s_Journey:_Mythic_Structure_For_Writers

In the Blink of an Eye - Walter Murch
http://www.kenstone.net/fcp_homepage/review_blink_eye_murch.html

3) MAGAZINES

Script - <http://www.scriptmag.com/>

4) PEOPLE

Lee Strasberg - http://en.wikipedia.org/wiki/Lee_Strasberg

Charles Bukowski - http://en.wikipedia.org/wiki/Charles_Bukowski

James Ellroy - http://en.wikipedia.org/wiki/James_Ellroy

Lindsey Davis - http://en.wikipedia.org/wiki/Lindsey_Davis

Raymond Chandler - http://en.wikipedia.org/wiki/Raymond_Chandler

Hunter S. Thompson - http://en.wikipedia.org/wiki/Hunter_Thompson

Neil Gaiman - http://en.wikipedia.org/wiki/Neil_Gaiman

John Fante - http://en.wikipedia.org/wiki/John_Fante

Cormac McCarthy - http://en.wikipedia.org/wiki/Cormac_McCarthy

Frank Miller - http://en.wikipedia.org/wiki/Frank_Miller_%28comics%29

JRR Tolkien - http://en.wikipedia.org/wiki/JRR_Tolkien

George Lucas - http://en.wikipedia.org/wiki/George_Lucas

Sigmund Freud - http://en.wikipedia.org/wiki/Sigmund_Freud

Walter Murch - http://en.wikipedia.org/wiki/Walter_Murch

Francis Ford Coppola - http://en.wikipedia.org/wiki/Francis_Ford_Coppola

Oliver Stone - http://en.wikipedia.org/wiki/Oliver_Stone

Martin Scorsese - http://en.wikipedia.org/wiki/Martin_Scorsese

Ridley Scott - http://en.wikipedia.org/wiki/Ridley_Scott

W.P. Kinsella - http://en.wikipedia.org/wiki/W.P._Kinsella

5) OTHER LINKS

Gilgamesh - <http://en.wikipedia.org/wiki/Gilgamesh>

Caves of Lascaux, France - <http://en.wikipedia.org/wiki/Lascaux>

6) MORE SCREENWRITING LINKS AND RESOURCES

Here are a variety of other screenwriting links and resources.

Truby's Writer's Studio

<http://www.truby.com/>

Book: The Anatomy of Story by John Truby

http://www.goodreads.com/book/show/1383168.The_Anatomy_of_Story

Pilar Alessandra: Consulting and Screenwriting Education

<http://www.onthepage.tv/>

Screenwriting Info: Learning From the Best

https://en.wikipedia.org/wiki/Academy_Award_for_Best_Original_Screenplay

Screenwriting Info: How to Write a Screenplay

<http://www.screenwriting.info/>

VIDEO: Paul Haggis Screenwriting Lesson

<http://ca.youtube.com/watch?v=soZ5ODeyQmE>

VIDEO: Robert Mckee on The Hour

<http://ca.youtube.com/watch?v=lc5QRxZidNQ&feature=related>

VIDEO: ScriptTip - Sell Your Script To Hollywood

<http://ca.youtube.com/watch?v=ydCXhap6AI4>

Writer's Guild of America

<http://wga.org>

Writer's Guild of Canada

<http://wgc.ca>

ScreenwritingU.com

<http://www.screenwritingu.com/>

DoneDeal.com

<http://www.scriptsales.com>

Simplyscripts.com (Writing Links)

<http://www.simplyscripts.com/links.html>

Pipeline into Motion Pictures

<http://www.scriptpipeline.com/home>

JoBlo's Movie Scripts: Your Guide to Free Movie Screenplays on the Internet

<http://www.joblo.com/moviescripts.php>

7. SPECIAL BONUS #1 - ONE YEAR LATER: A SPECIAL REPORT

I asked Michael to give me an update on what has happened to him since this interview in 2007. You can read what he has to say by clicking the link below to download a pdf file.

<http://www.actioncutprint.com/files/aotdas-MAOyl.pdf>

8. SPECIAL BONUS #2 - "I've Written My Script, Now What? Approaching the Business of Screenwriting" by Michael Bruce Adams

Congratulations! You've finished your script, and now you want to sell it... You're about to enter the most competitive business in the world.

Out of the tens of thousands of scripts that are submitted to producers and agents, only 600 films made it into US theatres last year. The number of submitted scripts is growing, saturating the market. An increasing number of producers have stopped taking unsolicited submissions.

In order for you to compete, you're going to have to learn the basics of the business... and beyond.

There is no easy way to do this. You've got to do your research, then, you've got to get out there and sell your stuff. Nobody, including an agent, is going to do all the work for you.

1. Before You Take Your Script Out

Prepare a professional package. Whether you're showing or pitching your work to a producer, an agent, or just someone who will critique your story, make sure you're putting out the best product you are capable of. The script must be perfect, technically and story wise. Rewrite until it is so... then rewrite it again! Do not let spelling and punctuation mistakes get in the way of your wonderful story. First impressions count.

Think of what the buyer wants... this is the most important thing in sales.

Agents and producers won't touch anything they don't think they can sell... doesn't matter how much heart you put into the writing. If they can't sell it, they don't want it.

Create a killer logline for this purpose. The logline will be the one thing that everybody will see. Based on the logline, you will be invited to pitch your project, send a synopsis or script... or none of those things. So your logline has to be great!

Make sure you have a one-page synopsis to use as a marketing tool. A well-crafted synopsis will get your script read.

Your work needs to look professional, and if you end up getting a meeting, so do you. Take care in the way you present yourself. This business is no different than any other... success is completely dependent on trust and relationships.

2. Finding Agents

There are several sources to find agents and producers. Most are on-line, and some, like the Hollywood Creative Directory, <http://www.writersstore.com/hollywood-creative-directory/> are published annually in book form and digitally.

The Writers Guilds are excellent resources for all types of information. The following three links are a great place to get acquainted with North American Agencies.

Writers Guild of America West, Agency List
www.wga.org/agency/agencylist.asp

Writers Guild of America East, List of Agents
<http://www.wgaeast.org/index.php?id=144>

Writers Guild of Canada, List of Agents for Canadian Screenwriters.
www.wgc.ca/resources/agents.html

Screenwriter resource websites such as <http://www.ScreenwritingU.com> are excellent places to source out agents in Hollywood, and to look at forum discussions about all kinds of screenwriting issues.

3. Approaching Agents

The best introduction to an agent is a personal recommendation, a mutual friend (preferably one who uses the agent) who genuinely admires your work, and whose recommendation will be taken seriously by the agent. Barring that, a query letter works best. Cold calls to agents can be risky; they can backfire if you're not on top of your phone game, or worse, if you catch the agent at a bad time. Most agents, if they're worth their salt, read all query letters, so it's best to start there.

A query letter is a proper business letter...treat it as such. Make it individual, make it clear and make it brief.

Write a straightforward letter saying who you are, what you have written, what has been produced or published, and what are you working on now.

Be positive about your work, never desperate!

If you have sufficient background, attach a resume, an honest resume. Don't namedrop unless your statement can be backed up... agents will check. You're trying to establish integrity; you're trying to build relationships. If they turn you down for this project...that doesn't mean they won't look at the next.

If you're trying to market a particular script, include the logline and a description of what the script is (e.g., low budget thriller feature film).

If you prefer to be contacted by e-mail, let them know, but always include a self-addressed, stamped envelope to give them the option of their choice.

Agents prefer to look at clients who have a minimum of three completed projects ready to sell. A first time writer with only one completed project, unless the script is a home run,

is not generally someone agents will take on.

If you only have one finished script, and you think it's ready to sell, you can try and get an agent to take you on for a one-time deal. Agents will work for you if they think they can sell a project. If they don't think they can sell it, they'll tell you right away.

And if you can't find an agent to make a deal for you... go out and find a producer yourself, then bring the deal to the agent!

4. Finding Producers

Start locally then branch out. Narrow down your search for producers and production companies based on budget and genre. You don't want to waste your time pitching a high budget action film to a company that specializes in low budget thrillers.

Think globally. Co-productions are a popular way for producers to put together films that have international flavor, and budgets that can be shared.

Look at Film Commissions and Film Centers. Every major city in the world has some type of film resource center. They usually have a list of production companies that operate in their region, or can at least point you in the right direction, and they have a ton of other useful information. Here are links to North America's four largest film centers:

Los Angeles and California Film

www.film.ca.gov

Vancouver and British Columbia Film

<http://www.creativebc.com/index.htm>

Toronto and Ontario Film

www.toronto.ca/tfto/index.htm

New York Film

www.nyc.gov/film

The Writer's Guild Of Canada has a list of signatory producers, http://www.wgc.ca/producers/sign_producers/index.html is a great place to search out production companies in LA.

There are PitchFests where screenwriters go into a convention center and take turns pitching your projects to producers. These are great because it's instant feedback, great experience and immediate access to decision makers who want to hear your stuff. Here's a link to the Great American PitchFest. The organizer of this one does the Great Canadian PitchFest as well. <http://scriptfest.com/home/>

Contests, Competitions and Film Festivals are a great way to meet producers who are interest in new material. These types of events are a fancy way of presenting film markets. The emphasis is still on business.

Go prepared to meet producers who are actively seeking new material, and be ready to

pitch on your feet! Here are links to some of the biggest and most reputable:

Sundance Film Festival, Park City, Utah

www.sundance.org/festival

Toronto International Film Festival, Toronto, Ontario

<http://tiff.net/>

Vancouver International Film Festival, Vancouver, British Columbia

<http://www.viff.org/>

Austin Film Festival, Austin, Texas

www.austinfilmfestival.com

Tribeca Film Festival, Tribeca, New York

<http://tribecafilm.com/festival>

Banff World Television Festival, Banff, Alberta

<http://banffmediafestival.com>

5. Above All

Hang in there. Screenwriting is a business, and like any business, you've got to build relationships and that takes time. If you're polite and courteous, even when they turn you down, you can get them to agree to hear your next pitch. And if you can accomplish that, you're building good relationships.

I've always thought that one of the best ways to create film contacts is to actually get a job on film sets. You learn the craft of filmmaking, which will only help your writing, you learn the industry, you meet contacts... and make some money while you're at it!

Good luck!

Mike

9. CONCLUSION

I hope you enjoyed Day Four of this 10 part series. You will probably want to refer to this course over and over again so I suggest you print out this ebook, as well as the course handouts, and keep them in a 3-ring binder.

10. SUGGESTIONS, COMMENTS AND FEEDBACK

This 10 part audio seminar was created for you, so if you have any comments, suggestions or testimonials, please email me at: pdm@actioncutprint.com

“The Art and Craft of the Director” Audio Seminar - Day 5

WELCOME TO DAY FIVE of "The Art and Craft of the Director Audio Seminar," a comprehensive, 10-part program of discovering what it takes to be a successful, working film and television director.

DAY FIVE AUDIO: Today's audio course is **35 minutes** and is divided into two mp3 files. To start listening to Part One, click on the mp3 link below.

WEBSITE LINKS - As of **March 16, 2015**, all reference links in this ebook were working. But nothing is permanent on the Internet, so if you find a broken link, an error message or a page/file not found, please contact me at: pdm@actioncutprint.com

IF LINKS DON'T WORK - You may find that some of the longer links in this ebook won't work. If that is the case, cut-and-paste the link into your browser URL locator. If that still doesn't work, cut-and-paste the link title into Google to find the website.

SUGGESTIONS, COMMENTS AND FEEDBACK - This audio seminar was created for filmmakers like yourself and your feedback is important to me. So if you have any comments, suggestions or testimonials, please email them to: pdm@actioncutprint.com

FILMMAKING QUOTE: *"Film is incredibly democratic and accessible, it's probably the best option if you actually want to change the world, not just re-decorate it."* Banksy

Day Five Course Outline

- 1. How to Download Audio Files (Pg.105)**
- 2. Video: Famous Movie Quotes (Pg.106)**
- 3. The Reductionism Breakdown Formula (Pg.106)**
- 4. Breakdown Guide - From Script to Film Set (Pg.107)**
- 5. Script Scene Breakdown Definitions (Pg.112)**
- 6. The Classic Three Act Structure (Pg.112)**
- 7. Sources of Conflict (Pg.117)**
- 8. Purpose of Script and Scene Analysis (Pg.122)**
- 9. Your First Reading of the Script (Pg.123)**
- 10. Questions Director's Should Ask About Their Screenplays (Pg.127)**
- 11. Conclusion (Pg.128)**
- 12. Suggestions, Comments and Feedback (Pg.128)**

1. DOWNLOADING AUDIO FILES

HOW TO DOWNLOAD AUDIO FILES TO YOUR COMPUTER: To start listening to Part One, click on the mp3 link below to open the audio file on your web browser. Once the audio file is playing on your computer, go to "File - Save Page As." This will download the audio file onto your desktop. Another method is to simply "copy and paste" the audio file URL right into the your web browser's address box.

BURN AUDIO FILES TO CD: Once the audio file is open on your desktop, you can burn the files to a CD or transfer them to your iPod so you can listen to this course anywhere without ever going Online.

NOTE: Please wait until the whole audio file has downloaded before trying "File-Save Page As." (This may take some time depending on your bandwidth.)

AUDIO FILE DOWNLOAD PROBLEMS: If you can't download the audio files to your computer because the "Save As" is not enabled, you may be trying to save the file too early before the audio has fully downloaded onto your computer. If you still have a problem downloading the audio files because the "Save As" is not enabled, you may have a computer/browser issue. Try using a different browser to open the files.

OTHER METHODS OF DOWNLOADING THE AUDIO FILES: Another method of downloading the mp3 audio files is to copy each audio link into your favorite media player as follows:

For Quicktime - To copy the link of each recording, open your Quicktime Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Real Player - To copy the link of each recording, open your Real Player, go to "File" then "Open Location" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Windows Media Player - To copy the link of each recording, open your Windows Media Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

If you still can't open the audio files or other links, it's possible the file was corrupted as it was downloaded onto your computer. Try downloading the course again and see what happens:
<http://www.actioncutprint.com/files/13-AOTD-AS.pdf>

NOTE: As of this date, all audio files located on my web server are working perfectly. If you are still having difficulties opening the MP3 audio files, please contact me at pdm@actioncutprint.com and I will send you the links to open the audio in a WAV file.

MP3 Files

Part One - <http://www.actioncutprint.com/audio1/DAY5-Master-1v.mp3>

Part Two - <http://www.actioncutprint.com/audio1/DAY5-Master-2v.mp3>

2. VIDEO: FAMOUS MOVIE QUOTES

The 100 Cheesiest Movie Quotes of All Time (9:59)

<http://www.youtube.com/watch?v=mTiAS7cdsYc&feature=related>

3. THE REDUCTIONISM BREAKDOWN FORMULA

Reductionism, as described by Wikipedia, is *"an approach to understanding the nature of complex things by reducing them to the interactions of their parts, or to simpler or more fundamental thing."*

In other words, the Reductionism Theory states that "most anything can be understood by taking its pieces apart, studying them and then putting them back together so you can see the larger picture."

For our purposes as filmmakers, we use the Reductionism Breakdown Theory as the process of "reducing a script down to its smallest elements by going from large to small, from general to specific."

Formula: Things You Don't Know + Research = Things You Do Know

Here is a basic filmmaking example of the Reductionism Breakdown Theory from reading the script to the first shot on set:

1. Script
2. Act
3. Sequence
4. Scene
5. Shot
6. Take

NOTE: The Reductionism Theory is what we use everyday to help us figure out many things - not just in the "reel world" but in the "real world" as well! (Remember the first time you drove a car, used a computer, set up your TV)

Learn More About Reductionism

Reductionism can either mean (a) an approach to understanding the nature of complex things by reducing them to the interactions of their parts, or to simpler or more fundamental things or (b) a philosophical position that a complex system is nothing but the sum of its parts, and that an account of it can be reduced to accounts of individual constituents. <http://en.wikipedia.org/wiki/Reductionism>

Mechanical Logic - An Introduction

http://www.dichotomistic.com/mechanical_intro.html

4. BREAKDOWN GUIDE - FROM SCRIPT TO FILM SET

Using the Reductionism Breakdown Formula, you can now see how all the elements of making a film can be broken down systematically into their smallest element. This process of reducing everything down to its smallest detail is crucial in the film making process. It enables you to focus on just one item at a time instead of trying to conceptualize the whole production at once.

1. The Script

- a) Half-Hour TV (22 – 35 pages/Average – 28)
- b) One Hour TV (50 – 65 pages/Average – 55-60)
- c) Two Hour TV Movie (100 – 110 pages/Average – 105)
- d) Feature (90 – 130 pages/Average – 110)

Learn More About Script Terminology

Film Script Terminology

<http://www.cybercollege.com/frtv/frtv013.htm>

Script Terminology

<http://www.theactorscircle.com/ScriptTerminology.pdf>.

Screenwriting Glossary

<http://www.screenwriting.info/glossary.php>

Script Glossary of Terms

http://www.simplyscripts.com/WR_glossary.html

The Screenplay's Dramatic Structure

<http://pages.uoregon.edu/jlesage/Juliafolder/screenwriting/scriptdramstruct.htm>

The 'Grammar' of Television and Film

<http://bit.ly/1QKpBop>

Dramatic Structure

<http://www.nyu.edu/classes/kefer/story/story3.htm>

Dramatic Structure

http://en.wikipedia.org/wiki/Dramatic_structure

Plot Structure

<http://english.learnhub.com/lesson/4579-plot-structure>

2. Script Act Breaks

- a) Half-Hour TV (Two Acts)

- b) One Hour TV (Four Acts - Five Acts)
- c) Two Hour TV Movie (Seven Acts)
- d) Feature (Three Acts)

NOTE: TV could also include a Teaser (intro/grabber) and a Tag (another conclusion/ending)

Learn More About Act Breaks

Television Script Format

<http://www.movieoutline.com/articles/television-script-format.html>

Act Breaks

<http://tvtropes.org/pmwiki/pmwiki.php/Main/ActBreak>

Other Script Formats

<http://www.screenwriting.info/21.php>

TV Script Format

<http://evesondeck.typepad.com/scriptfaze/formatting-a-tv-script/>

Five Plot Point Breakdowns

<http://thescriptlab.com/screenwriting-101/screenplay/five-plot-point-breakdowns>

How to Write an Act Break for a Script

http://www.ehow.com/how_2363335_write-act-break-script.html

TV Script Structure

<http://evesondeck.typepad.com/scriptfaze/tv-script-structure/>

3. The Sequence (A group of common scenes)

- a) The Teaser (Episodic TV)
- b) The Tag (Episodic TV)
- c) The Chase Sequence ("Bullit")
- d) The Love Scene ("Postman Always Rings Twice")
- e) The Wedding Sequence ("The Deer Hunter")
- f) The Battle Sequence ("Legends of the Fall")

Learn More About a Film Sequence

In film, a sequence is a series of scenes which form a distinct narrative unit, usually connected either by unity of location or unity of time. For example a heist film might include an extended recruitment sequence in which the leader of the gang collects together the conspirators, a robbery sequence, an escape sequence, and so on.

Each of these sequences might further contain sub-sequences; for example the robbery sequence might consist of an entry sequence, a safe-cracking sequence, and so on.

http://en.wikipedia.org/wiki/Sequence_%28filmmaking%29

Reading a Film Sequence

<http://www2.fiu.edu/~berganr/ReadingAFilmSequence.htm>

Sequence Analysis (Film)

<http://bit.ly/1QC4kzp>

4. The Scene

a) Sc. 1: EXT. Wall Street, New York City - Night

b) Sc. 48: INT. Janet's Office – Day

Learn More About Scenes

In TV and movies, a scene is a part of the action in a single location. Due to the ability to edit recorded visual works, it is typically much shorter than a stage play scene.

http://en.wikipedia.org/wiki/Scene_%28film%29

Great Film Scenes and Moments from the Greatest Films

<http://www.filmsite.org/scenesintro.html>

Greatest Film Scenes and Moments

<http://www.filmsite.org/scenes.html>

Top 10 F/X Scenes in Movie History

<http://www.popularmechanics.com/culture/movies/a1159/4206967/>

Top 12 Movie Battle Scenes

ca.askmen.com/top_10/entertainment/top-10-battle-scenes.html

5. The Scene Beats

Scene beats are where you break down the scene into a series of action units (Discussed in more detail on Day 6 and Day 8)

Learn More About Scene Beats

A beat is a term used to describe the timing and movement of a film. When used within a screenplay it usually represents a pause in dialogue. When used to discuss the timing of a film a beat refers to an event, decision or discovery that alters the way the protagonist pursues their goal, [http://en.wikipedia.org/wiki/Beat %28film%29](http://en.wikipedia.org/wiki/Beat_%28film%29)

VIDEO: What is a beat in TV Drama? (*)**

<http://www.videojug.com/interview/writing-a-tv-drama-script-2#what-is-a-beat-in-a-tv-drama>

Free Beat Sheet Template

<http://storyfix.com/a-simple-story-development-tool-4-u>

Weaving Stories Together - The Beat Sheet

<http://www.craftyscreenwriting.com/excerpts/TV03.html>

Beat Sheets

<http://dannystack.blogspot.com/2005/12/beat-sheets.html>

Beats, Scenes, And Scene Sequences

<http://bit.ly/1M5Oc5d>

6. The Shots

- a) ECU - Extreme Close Up
- b) TCU - Tight Close Up
- c) CU - Close Up
- d) MCU - Medium Close Up
- e) MS - Medium Shot
- f) FS - Full Shot
- g) WS - Wide Shot
- h) LS - Long Shot
- i) ELS - Extreme Long Shot

Learn More About Shots

In film, a shot is a continuous strip of motion picture film, created of a series of frames that runs for an uninterrupted period of time. Shots are generally filmed with a single camera and can be of any duration. Frames, shots, scenes, and sequences form a hierarchy of units fundamental to many tasks in the creation of moving-image works.

http://en.wikipedia.org/wiki/Shot_%28film%29

Camera Angles and Subject-Camera Relationships

<http://www.animatedbuzz.com/tutorials/camerangles.html>

Shots and Camera Angles

<http://bit.ly/1PYwUxz>

VIDEO: Moviemaking Techniques Shot Types

<http://www.youtube.com/watch?v=3VS2iNhZ180>

The Effects of Camera Angles on a Viewer's Emotions

<http://bit.ly/24PMznC>

VIDEO: Camera Angles and Shots

<http://www.youtube.com/watch?v=ZwbsYgZ7d-8>

Traditional Film Camera Techniques

<http://bit.ly/1SvrMA8>

Demystifying Camera Terms: How to tell a Master from a Long Shot

<http://bit.ly/1U4evjU>

7. The Takes (on the set)

a) Take 1...2...3...

Learn More About Takes

A take is a single continuous recorded performance. In cinematography, a take refers to each filmed "version" of a particular shot or "set up". Takes of each shot are generally numbered starting with "take one" and the number of each successive take is increased (with the director calling for "take two" or "take eighteen") until the filming of the shot is completed. <http://en.wikipedia.org/wiki/Take>

The Take

<http://www.imdb.com/glossary/T>

Long Take

http://en.wikipedia.org/wiki/Long_take

5. SCRIPT SCENE BREAKDOWN DEFINITIONS

1. Key Scenes (Could be dialogue or action scenes)

a. These scenes set the mood of the story and they usually require more time to shoot than “regular scenes.” For example, scenes in a script that introduce characters or contain story points.

2. Dialogue Scenes (talking, talking and more talking!)

a. These scenes usually move quicker and take less time to shoot than action scenes

3. Action Scenes/Special FX Scenes/Visual FX Scenes (action/stunts/special effects/visual effects components)

a. These scenes require more shooting time than dialogue scenes

NOTE: (Remember - to determine how long it will take to shoot a scene, it's not the page count/day that matters, it's the camera set ups/day that matter) EXAMPLE: a 4 page dialogue scene should be easier and faster to shoot than a 2 page action scene

4. Act Break Scenes (only in TV)

a. These scenes are important because they are used to keep the audience “hooked” into coming back after the commercial. Soap operas are a good example of this kind of hook into a commercial break

Learn More About Scene Breakdowns

The Expanded Scene Breakdown

http://www.writersstore.com/article.php?articles_id=525

Scene Breakdown: Mad Men “Maidenform”

<http://coldpost.tv/scene-breakdown-mad-men-maidenform/657/>

Scene Breakdown: The Dark Knight part 1

<http://coldpost.tv/scene-breakdown-dark-knight-part-1/461/>

6. THE CLASSIC THREE ACT STRUCTURE

Most screenplays have a three act structure, following an organization that dates back to Aristotle's Poetics and developed with respect to feature films by Syd Field, author of “Screenplay” and “The Screen Writer's Workbook.”

The three acts are setup (of the location and characters), confrontation (with an obstacle), and resolution (culminating in a climax and a dénouement). In a two-hour film, the first and third acts typically last 30 minutes, with the middle act lasting 1 hour.

<http://en.wikipedia.org/wiki/Screenwriting>

(1) When you think of the classic three act structure, think of the movie "Star Wars" (George Lucas used Joseph Campbell's "The Hero's Journey" as his Story Structure Paradigm)

ACT ONE (Set Up/Separation) (EXAMPLE: Boy meets girl)

1. Question - who is the main character?
2. Question - what is the premise or theme?
3. Question - what is the situation? (story)
4. Question - what are the main character's needs and goals?

ACT TWO (Confrontation/Initiation) (EXAMPLE: Boy loses girl & fights against impossible odds to get her back)

1. Question - what is the dramatic action (obstacles)?

ACT THREE (Resolution/Return) (EXAMPLE: Boy gets girl)

1. Question - how does the story end (what is the solution)?
2. Question - what happens to the main character?
3. Question - what happens to the other characters?

EXAMPLE:

Question - Titanic: what is the story about?

Answer - Titanic is a tragic love story set on a sinking ship

(2) Here's another good way of explaining the three act structure by using a very simple plot breakdown from "*Write that Novel*" by Sue Viders and Becky Martinez.

<http://www.writethatnovel.com> Here's their plot breakdown:

- A character...
- in a specific setting...
- has a problem...
- that s/he has to solve.

- The character tries and fails...
- tries again and fails...
- until all appears lost.

- The character overcomes all odds to make one final try...
- and finally succeeds...
- bringing validation for this character....

Now I took this same plot breakdown and divided it into three parts by using the three act structure. This is what it looks like now:

ACT ONE (The Set Up)

- A character...
- in a specific setting...
- has a problem...
- that s/he has to solve.

ACT TWO (The Confrontation)

- The character tries and fails...
- tries again and fails...
- until all appears lost.

ACT THREE (The Resolution)

- The character overcomes all odds to make one final try...
- and finally succeeds...
- bringing validation for this character.

Learn More About Three Act Structure

What is a Three Act Structure? (Lecture by Stephen J. Cannell)

<http://www.writerswrite.com/screenwriting/lecture4.htm>

The Three Act Structure

<http://www.filmscriptwriting.com/thethreeactstructure.html>

The Myth of the Three Act Structure

<http://www.craftyscreenwriting.com/myth.html>

Writing Three Act Structure Screenplay

<http://tabstart.com/directory/education/writing-three-act-structure-screenplay-1281>

Screenplay Tips | Three-act structure

<http://bit.ly/1W7JysU>

What's Wrong With The Three Act Structure?

http://www.writersstore.com/article.php?articles_id=555

Story Arcs, and the Three Act Structure

<http://bit.ly/1pferJw>

Three-Act Structure

<http://www.cod.edu/people/faculty/pruter/film/threeact.htm>

The Three-Act Structure

<http://www.elementsofcinema.com/screenwriting/3-act-structure.html>

VIDEO: The 3-Act Structure in Documentary

<http://vimeo.com/4165032>

Using the Three-Act Structure Effectively (***)

<http://jeff-lanctot.suite101.com/using-the-threeact-structure-effectively-a121516>

The Narrative Structure in Film

<http://www.slideshare.net/jpfusco/narrative-structure-in-film-25894548>

Learn More About Plot

In literary and dramatic works, the plot is the primary sequence of events experienced by the protagonist(s). Aristotle wrote in Poetics that mythos (plot) is the most important element of storytelling.

Thus, a story must have a plausible chain of events for it to evoke the desired emotional or artistic response from an audience.

http://en.wikipedia.org/wiki/Plot_%28narrative%29

Goals Define the Plot

http://www.writersstore.com/article.php?articles_id=733

What Is a Plot?

<http://www.novel-writing-help.com/what-is-a-plot.html>

What is Plot - How to Build a Story from Beginning to End

<http://www.creative-writing-now.com/what-is-plot.html>

Elements of Plot

<http://www.slideshare.net/kjhatzi/elements-of-plot-2006468>

The Five Key Turning Points of All Successful Scripts

<http://bit.ly/1DTzVoO>

PLOT-O-MATIC (fun)

<http://www.maddogproductions.com/plotomatic.htm>

The "Basic" Plots in Literature

<http://www.ipl.org/div/farq/plotFARQ.html>

Learn More About The Hero's Journey

The term Monomyth (often referred to as the hero's journey) as used within the field of comparative mythology refers to a basic pattern supposedly found in many narratives from around the world. This widely-distributed pattern was described by Joseph Campbell in his book *The Hero with a Thousand Faces* (1949).

Campbell held that numerous myths from disparate times and regions seem to share a fundamental structure and stages, which he summarized in a well-known quote from the introduction to *The Hero with a Thousand Faces*: “

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.” http://en.wikipedia.org/wiki/The_Hero%27s_Journey

The Hero's Journey: Summary of the Steps (PDF)

<http://dommy.com/az2nzau/show/qoln/steps.pdf>

How did George Lucas Create Star Wars? - The Influence of Joseph Campbell

<http://mythsdreamssymbols.com/herojourney.html>

How To Structure A Successful Story

<http://www.clickok.co.uk/index4.html>

The Hero's Journey

http://www.thewritersjourney.com/hero%27s_journey.htm

VIDEO: Dreams and Symbols - The Hero's Journey in Film

<http://www.mythsdreamssymbols.com/heroinfilm.html>

VIDEO: A Brief Study of the Hero Quest in Modern Stories

<http://ca.youtube.com/watch?v=pgsm6XKD9DU&feature=related>

VIDEO: The Matrix - Joseph Campbell Monomyth

<http://www.youtube.com/watch?v=8AG4rlGkCRU>

VIDEO: The Hero's Journey / Monomyth

http://www.youtube.com/watch?v=SB_Q1gFsvIw

Learn More About The Hero with a Thousand Faces

Star Wars Origins - Joseph Campbell and the Hero's Journey

<http://moongadget.com/origins/myth.html>

The Hero with a Thousand Faces

http://en.wikipedia.org/wiki/The_Hero_with_a_Thousand_Faces

A Practical Guide to The Hero with a Thousand Faces

<http://www.skeptictank.org/files/atheist2/hero.htm>

Learn More About Joseph Campbell

Joseph John Campbell (March 26, 1904 – October 30, 1987) was an American mythologist, writer, and lecturer best known for his work in the fields of comparative mythology and comparative religion.

His work is vast and covers many aspects of the human experience, and his philosophy is often identified with the phrase he coined: "Follow Your Bliss".

http://en.wikipedia.org/wiki/Joseph_Campbell

The Joseph Campbell Foundation

<http://www.jcf.org/new/index.php>

VIDEO: Joseph Campbell, The Power of Myth

<http://bit.ly/1bhqY02>

Joseph Campbell's Mythic Journey

<http://www.folkstory.com/campbell/campbell.html>

Joseph Campbell Quotes

http://www.brainyquote.com/quotes/authors/j/joseph_campbell.html

Learn More About George Lucas

George Lucas

http://en.wikipedia.org/wiki/George_lucas

IMDb – George Lucas

<http://www.imdb.com/name/nm0000184/>

LucasFilm

<http://www.lucasfilm.com/>

American Masters - George Lucas

http://www.pbs.org/wnet/americanmasters/database/lucas_g.html

7. SOURCES OF CONFLICT

Alfred Hitchcock said: "Drama is real life with the dull bits cut out."

1) Drama is Conflict

In literature, conflict is the incompatibility between the objectives of two or more characters or forces. Conflict creates tension and interest in a story by adding doubt as to the outcome. http://en.wikipedia.org/wiki/Conflict_%28narrative%29

The basis of all drama is conflict. Without conflict, there is no drama. The objective of filmmakers is to create conflict within the story and within the scenes.

EXAMPLE #1 (No Conflict) - A Man comes home from work.

Husband - "How was your day dear?"

Wife - "I had a great day. And how was your day?"

Husband - "My day was great too."

EXAMPLE #2 (Conflict) - A Man comes home from work.

Husband - "How was your day dear?"

Wife - "I had a great day. And how was your day?"

Husband - "I just got fired!"

EXAMPLE #3 (More Conflict) - A Man comes home from work.

Husband - "How was your day dear?"

Wife - "I'm pregnant! And what about your day?"

Husband - "I just got fired!"

2) Conflict is the heart of drama

The Greek word 'agon' means "contest" or "struggle," and could be applied to a sporting event or a debate. Example: the protagonist (Team A) and the antagonist (Team B)

Syd Field ("Screenplay") - *"Without conflict there is no action; without action there is no character; without character there is no story. And without story there is no screenplay."*

Robert McKee ("Story") - *"Nothing moves forward in a story except through conflict."*

William Froug ("In Screenwriting Tricks of the Trade") *"Without conflict, you might as well pack it in - you are in the wrong field of endeavor. Without conflict, your reader will fall asleep and you will never have to think about having an audience. The ball game is over."*

Learn More About Drama and Conflict

All Drama is Conflict

<http://www.articlesbase.com/screenplay-articles/all-drama-is-conflict-134833.html>

Dramatic Conflict

<http://www.vcu.edu/arts/playwriting/conflict.html>

Writing Sources of Conflict

<http://fencingwiththefog.blogspot.com/2005/11/writing-sources-of-conflict.html>

Internal and External Conflict

<http://www.musik-therapie.at/PederHill/Conflict.htm>

Four Major Types of Conflict

<http://www.lisasclassroom.com/resources/EnglishI/FourMajorTypesofConflict.htm>

Conflict Drama: Victim, Villain or Hero?

<http://www.joyofconflict.com/Articles/ConflictDrama-VictimVillainHero.pdf>

Learn More About Syd Field

Syd Field

http://en.wikipedia.org/wiki/Syd_Field

The Art of Visual Storytelling

<http://www.sydfield.com/>

Three-act Structure

<http://www.cod.edu/people/faculty/pruter/film/threeact.htm>

Interview with Syd Field

http://www.absolutewrite.com/screenwriting/syd_field.htm

The Paradigm Worksheet

<http://sydfield.com/writers-tools/the-paradigm-worksheet>

Learn More About Robert McKee

Robert McKee

http://en.wikipedia.org/wiki/Robert_McKee

Robert McKee's Story Seminar

<http://mckeestory.com/>

VIDEO: Robert McKee on The Hour with George Stroumboulopoulos

<http://www.youtube.com/watch?v=lc5QRxZidNQ>

VIDEO: Big Think Interview with Robert McKee

<https://www.youtube.com/watch?v=MMrPdxLqIIU>

An Interview with Robert McKee

<http://www.storylink.com/article/321>

Robert McKee on the Power of Story

<http://bit.ly/1p6Rf7Y>

Top 16 Quotes from Robert McKee

<http://www.chrisjonesblog.com/2014/07/screenwriters-storytellers-filmmakers.html>

Learn More About William Froug

William Froug

http://en.wikipedia.org/wiki/William_Froug

IMDb - William Froug

<http://www.imdb.com/name/nm0296618/>

Books by William Froug

<http://www.amazon.com/William-Froug/e/B001K87W2K>

AUDIO: Introduction to William Froug

<http://www.learnoutloud.com/Results/Author/William-Froug/1581>

3) The Basic Four (or Seven? or Eight?) Sources of Conflict

http://everything2.com/index.pl?node_id=1435775

http://www.ehow.com/facts_5949306_definition-conflict-story.html

1 - Man against Man

Movie Example: *Hell in the Pacific* - Lee Marvin

<http://www.imdb.com/title/tt0063056/>

2 - Man against Himself

Movie Example: *A Beautiful Mind* - Russell Crowe

<http://www.imdb.com/title/tt0268978/>

3 - Man against Nature

Movie Example: *Twister* - Bill Paxton

<http://www.imdb.com/title/tt0117998/>

4 - Man against Society

Movie Example: *Philadelphia* – Tom Hanks

<http://www.imdb.com/title/tt0107818/>

5 - Man against Supernatural

Movie Example: *Ghost Busters* – Bill Murray

<http://www.imdb.com/title/tt0087332/>

6 - Man against Machine/Technology

Movie Example: *The Terminator* - Arnold Schwarzenegger

<http://www.imdb.com/title/tt0088247/>

7 - Man against Destiny/Fate

Movie Example: *Excalibur* - Nigel Terry

<http://www.imdb.com/title/tt0082348/>

8 - Man against God/Principle

Movie Example: *The Mission* - Robert DeNiro

<http://www.imdb.com/title/tt0091530/>

Learn More About Sources of Conflict

No conflict, no story

<http://www.literautas.com/en/blog/post-477/no-conflict-no-story-part-1/>

Types of Dramatic Conflict

http://www.ehow.com/list_7592184_types-dramatic-conflict.html

Conflict

<http://tvtropes.org/pmwiki/pmwiki.php/Main/Conflict>

Learn More About Drama

History of Drama

<http://litera1no4.tripod.com/dramahistory.html>

Elements of Drama

<http://litera1no4.tripod.com/elements.html>

Types of Drama

<http://www.slideshare.net/azureark/types-of-drama>

Writing Drama

http://en.wikipedia.org/wiki/Writing_Drama

Drama

<http://en.wikipedia.org/wiki/Drama>

Types of Drama

<http://www.lifestreamcenter.net/DrB/Lessons/Drama.htm>

Aristotle's 6 Elements of Drama

<http://www.mindtools.net/MindFilms/aristot.shtml>

VIDEO: Judith Weston on Building Conflict and Drama in Your Scene

<http://bit.ly/1R6EnLP>

Learn More About The Thirty-Six Dramatic Situations

The Thirty-Six Dramatic Situations (Georges Polti)

http://en.wikipedia.org/wiki/The_Thirty-Six_Dramatic_Situations

The Thirty-Six Dramatic Situations (plus one)

<http://hearwritenow.com/writing/plot/36-dramatic-situations/>

Georges Polti's 36 Dramatic Situations

<http://bit.ly/1TJYfVK>

Learn More About Crisis vs. Conflict

Crisis vs Conflict: Engaging a Reader with the Protagonist's "Inner" Story

<http://jerz.setonhill.edu/writing/creative1/crisis-vs-conflict>

Dramatic Structure

http://en.wikipedia.org/wiki/Dramatic_structure

Crisis vs. Conflict

<http://yourplotthickens.blogspot.ca/2011/02/crisis-vs-conflict.html>

Conflict, Crisis, Drama and Tension

<http://bit.ly/24PRtBg>

8. PURPOSE OF SCRIPT AND SCENE ANALYSIS

A director is a story-teller, and to be a good story-teller, you need to understand every detail about the story you are telling. In order to understand the script, a director needs to be able to operate in the sub-world of the characters. Therefore, one of the main purposes of script analysis is to find out who the characters are and what happens to them.

BOOK - *The Film Director's Intuition* - Judith Weston

<http://www.judithweston.com/books-judith-weston/film-directors-intuition>

Scene Analysis

http://www.abwag.com/scene_analysis.htm

How to Approach Script Analysis?

<http://bit.ly/1VhGFtf>

Scene Analysis: *When Harry Met Sally*

<http://dramatica.com/analysis/when-harry-met-sally>

Script Analysis and Breakdown from a Director's Point of View

<http://bit.ly/1nvrwVI>

Basic Script Analysis and Clarifying Your Story - For Both Actors and Directors

<http://bit.ly/1TJZ8gS>

9. YOUR FIRST READING OF THE SCRIPT

Here are 3 quotes I like (I can't remember where I found them now) that sum up very nicely the difference between a good script, a bad script and creativity:

- 1) "Good scripts are complex with a rich subworld hinted at and not over explained"
- 2) "Bad scripts are often over explained and obvious"
- 3) "Logic can be a serious roadblock to the imagination!"

A. First Impressions

1) When you first get a script, the first thing you should do is just read the script through once - without making any notes. This is important because it lets you get to know what the story is about and what happens to the characters.

2) Read the script over several more times

a. This begins the process of understanding the characters and the events of the script

b. You start to feel things and see things about the characters

c. This process gives you ideas for backstory and subtext

d. Anytime you find a line of dialogue or an action that is confusing or doesn't make sense, make a note of it.

NOTE: If something doesn't make sense when you read the script, it won't make sense when you shoot it and it won't make sense to the audience when they see the film either

3) Find the facts behind the words

a. Always look for the fact or the reality behind a line (what does it REALLY mean)

B. Script Facts

1) Script facts are situations, actions or events that happen in a story before a scene starts

2) They are not subject to interpretation because they have already happened (they are in fact, FACT!)

TIP: facts are a great way to give direction. They can help you avoid arguments with actors because you can actually point to the "fact" in the script

TIP: anytime there is more than one possible explanation for something in the script, it is not fact. Therefore, it is open to interpretation between the actor and the director

C. Questions

Your questions are one of the most important parts of your script analysis. Why? Because they lead to research.

Here's a trick question (based on English punctuation)

1a. WHAT, is the most important question a director can ask.
WHY?

1b. WHAT IS the most important question a director can ask?
WHY!

2) Why IS the most important question a director can ask!

"WHY?" Because when you ask someone WHY, you begin to get a deeper understanding of a situation, problem or challenge and your approach to solving this question will become progressively clearer as you go through the script

"WHAT?" To help find out about situations and character, always ask, "what is the character NOT saying in this scene" and "what is HAPPENING in this scene for the FIRST time"

D. Script Stage Directions

Stage directions are the writer's ideas, suggestions or concepts for the director, the actors and the production designer that show or describe various things such as:

- a. Certain backstory facts pertaining to a scene or a character
- b. The behavior, or inner life, of a character
- c. The staging or blocking the writer would like to see (actor business)

TIP: You should always read and make note of stage directions, but they should never be used as fact. Remember, it is your job as a director to "interpret the script" and stamp it with your vision.

As a matter of fact, one of the first things experienced actors do when they breakdown their scripts, is to cross out any stage direction that tells them when their character is to move or how the character should feel or act at that particular moment. Actors want to, and need to, discover that for themselves.

E. The Spine of the Script

1) To answer the question, "what is the SPINE of a script," just think of the spine in the body and what its purpose is. Simply, the spine LINKS the story together. And what happens when one of the links are out of place - you get a disjointed story (and a pain the back!)

- 2) The spine is basically the reason for the character's journey - it is what the character WANTS and the spine of your main character will usually run parallel to the central theme of the script
- 3) In any film, a character should have only one spine for the whole story
- 4) To find a specific character's spine, look for the character's transforming event and its end result

F. Script Beats and Events

- 1) Events are things (action or dialogue) that happen in the scene and once they take place they become facts
- 2) Every scene should have something happen between the characters (this is called a central emotional event)
- 3) It is the director's responsibility to make sure an emotional event occurs between characters and that all of these events are put together in a cohesive manner to make a story
- 4) The best way to find the event of a scene is to break the scene down into a series of beats (or units)
- 5) The best way to identify a scene beat is find out where the subject changes - then that is a new beat
- 6) You should identify, at the very least, three major beats in any scene (beginning, middle, end)

TIP: A script beat often follows some physical movement of a character as well as a change in the action verb. (The action verb is what the character is doing to get what they want.) You can use these beats to start developing a plan on how you want to block the scene

BONUS – Handout Example: I have taken a scene from the movie "Chinatown" to use as a guide on how to break down your script into BEATS.

<http://www.actioncutprint.com/files/Chinatown1.pdf>

G. Back Story (What happened just before the scene)

- 1) This is the moment in a character's life just before the scene starts. It is usually an off-camera beat and it gives us a sense that the scene is in the middle of something.
- 2) In other words, an actor does not just "walk in the door." They need to know what they were doing just before they open the door. It can be a fact in the script or something they make up. But they HAVE to know where they were and what they were doing before that door opens.

NOTE: Remember the example above where the man and wife ask about each other's day? If the next scene was inside the house as they come through the front door, in each example, what would each character do as they enter?

Learn More About Back Story

In fiction, a backstory is the history behind the situation at the start of the main story. A backstory may include the history of characters, objects, countries, or other elements of the main story. http://en.wikipedia.org/wiki/Back_story

How To Create Your Main Character's Backstory

<http://bit.ly/1p6SV18>

Creating the Backstory for Your Screenplay

<http://bit.ly/1Ud6EPU>

Examples of Back Story

<http://tvtropes.org/pmwiki/pmwiki.php/Main/BackStory>

How To Create a Credible Back Story and Emotional History

<http://bit.ly/1LcmZ5U>

How to Write A Back Story or Character History

<http://acting-blog.com/2011/04/19/how-to-write-a-back-story-or-character-history/>

Why it Often Helps to Let Actors Know Character Backstories in Advance

<http://bit.ly/1QFOsgu>

Learn More About - Why ask Why

Why Ask Why

http://workingsmarter.typepad.com/my_weblog/2005/09/why_ask_why.html

Learn More About The Five S's of Screenwriting

http://www.writersstore.com/article.php?articles_id=439

More Screenwriting Tips

Screenwriting Tips - Your Source for Screenwriting and Screenplay Information

<http://screenwritingtips.com/>

Screenwriting Tips... You Hack

<http://screenwritingtips.tumblr.com/>

Practical Advice For Writing Screenplays and Television Scripts

<http://www.movieoutline.com/articles/screenwriting-tips>

Screenwriting Tips from a Screenplay Contest Judge

http://www.bluecatscreenplay.com/news/screenwriting_tips.php

Screenwriting Tips and Tutorials

<http://screenwriting.tumblr.com/>

Screenwriting: Archive of Screenwriting Tips

http://www.scriptologist.com/Magazine/Tips_Archive/tips_archive.html

10. QUESTIONS DIRECTORS SHOULD ASK ABOUT THEIR SCREENPLAYS

Free Download: “*Film Directing Fundamentals*” by Nicholas T. Proferes

<http://findpdf.net/reader/Film-directing-fundamentals.html>

The following are questions directors should ask about a screenplay.

1. What precisely is the protagonist’s predicament, and is it the stuff of drama?
2. What is the main tension of your story?
3. At what point does the audience gain emotional access to your film? Or does it?
4. Why today? Why begin your film at this point?
5. Are the circumstances clear to you? Are they imbued in the characters?
6. Are your characters clear? Interesting?
7. Is there an emotional consistency to your characters?
8. Does each of your characters deserve to be in your film? What is their dramatic function?
9. What is the character’s arc—journey? Is it psychological, dramatic, spiritual?
10. Are your character’s wants clear, strong, urgent—life-and-death? Can you make it more difficult for him/her? Can you raise the stakes?
11. Are your character’s wants opposed by obstacles?
12. Are your character’s actions in service of their wants?
13. Is the dialogue action or talk?
14. Have you written performances for your characters? Do they have something to do all the time?
15. Do you set up the proper tone at the beginning of the film? (Permission to laugh in a comedy.)
16. Have you explored the dynamics of your transitions? Use of contrasts: fast/slow, light/dark, loud/soft, and so on. The “what” that happens between the cuts?
17. Do your characters have an entrance into your film? An exit?
18. Does your film unfold? Does it allow the audience to actively participate?
19. Have you made use of question marks? What will happen next? (Questions create suspense.)
20. Have you made maximum use of locations?
21. Have you taken into account the power of the film image? What does the shot tell you? Or the moments of just looking at your character—letting them be?
22. Have you created the atmosphere for your story to happen in? Romance, suspense, supernatural, and so on?
23. Have you set up the required universe for your story to happen in (e.g., elephants can fly)?
24. Have you planted when necessary (clues, props)?

25. Have you prepared the audience for something that will happen in the future, so that when it happens it will be accepted?
26. Have you made sure there are no emotional or dramatic U-turns taking place off-camera?
27. Are you working with expectation?
28. Do you show aftermath (the result of realizing or failing to realize the expectation)?
29. Is the narrative thrust kept alive from scene to scene?
30. Is there moment-to-moment reality? If not, do you have a reason?
31. Do your characters exhibit credible human behavior? (Idiosyncratic behavior - behavior that is not wedded to character, circumstance, and wants—is not interesting.)
32. Can everything that happens to or between characters be made available to the audience when transferred to the screen?
33. Does everything you have set in motion at the beginning lead to an ending that is inevitable?

11. CONCLUSION

I hope you enjoyed Day Five of this 10 part series. You will probably want to refer to this course over and over again so I suggest you print out this ebook, as well as the course handouts, and keep them in a 3-ring binder.

12. SUGGESTIONS, COMMENTS AND FEEDBACK

This 10 part audio seminar was created for you, so if you have any comments, suggestions or testimonials, please email me at: pdm@actioncutprint.com

“The Art and Craft of the Director” Audio Seminar - Day 6

WELCOME TO DAY SIX of "The Art and Craft of the Director Audio Seminar," a comprehensive, 10-part program of discovering what it takes to be a successful, working film and television director.

DAY SIX AUDIO: Today's audio course is **25 minutes** and is divided into two mp3 files. To start listening to Part One, click on the mp3 link below.

WEBSITE LINKS - As of **March 16, 2015**, all reference links in this ebook were working. But nothing is permanent on the Internet, so if you find a broken link, an error message or a page/file not found, please contact me at: pdm@actioncutprint.com

IF LINKS DON'T WORK - You may find that some of the longer links in this ebook won't work. If that is the case, cut-and-paste the link into your browser URL locator. If that still doesn't work, cut-and-paste the link title into Google to find the website.

SUGGESTIONS, COMMENTS AND FEEDBACK - This audio seminar was created for filmmakers like yourself and your feedback is important to me. So if you have any comments, suggestions or testimonials, please email them to: pdm@actioncutprint.com

FILMMAKING QUOTE: *“In England, I’m a horror movie director. In Germany, I’m a filmmaker. In the US, I’m a bum.” John Carpenter*

Day Six Course Outline

- 1. How to Download Audio Files (Pg.130)**
- 2. Video: Famous Movie Quotes (Pg.131)**
- 3. The Director as Story Teller (Pg.131)**
- 4. The Story Script and the Shooting Script (Pg.131)**
- 5. Script Breakdown – Script and Scene Analysis (Pg.132)**
- 6. Basic Script Structure (Review) (Pg.132)**
- 7. The Script: General Creative Analysis (Pg.133)**
- 8. The Script: Specific Creative Analysis (Pg.135)**
- 9. The Script: Scene Analysis (Pg.136)**
- 10. Other Script Structural Elements (Pg.137)**
- 11. Pre-Production as a Process of Discovery (Pg.139)**
- 12. Conclusion (Pg.140)**
- 13. Suggestions, Comments and Feedback (Pg.140)**

1. DOWNLOADING AUDIO FILES

HOW TO DOWNLOAD AUDIO FILES TO YOUR COMPUTER: To start listening to Part One, click on the mp3 link below to open the audio file on your web browser. Once the audio file is playing on your computer, go to "File - Save Page As." This will download the audio file onto your desktop. Another method is to simply "copy and paste" the audio file URL right into the your web browser's address box.

BURN AUDIO FILES TO CD: Once the audio file is open on your desktop, you can burn the files to a CD or transfer them to your iPod so you can listen to this course anywhere without ever going Online.

NOTE: Please wait until the whole audio file has downloaded before trying "File-Save Page As." (This may take some time depending on your bandwidth.)

AUDIO FILE DOWNLOAD PROBLEMS: If you can't download the audio files to your computer because the "Save As" is not enabled, you may be trying to save the file too early before the audio has fully downloaded onto your computer. If you still have a problem downloading the audio files because the "Save As" is not enabled, you may have a computer/browser issue. Try using a different browser to open the files.

OTHER METHODS OF DOWNLOADING THE AUDIO FILES: Another method of downloading the mp3 audio files is to copy each audio link into your favorite media player as follows:

For Quicktime - To copy the link of each recording, open your Quicktime Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Real Player - To copy the link of each recording, open your Real Player, go to "File" then "Open Location" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Windows Media Player - To copy the link of each recording, open your Windows Media Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

If you still can't open the audio files or other links, it's possible the file was corrupted as it was downloaded onto your computer. Try downloading the course again and see what happens:

<http://www.actioncutprint.com/files/13-AOTD-AS.pdf>

NOTE: As of this date, all audio files located on my web server are working perfectly. If you are still having difficulties opening the MP3 audio files, please contact me at pdm@actioncutprint.com and I will send you the links to open the audio in a WAV file.

MP3 Files

Part One - <http://www.actioncutprint.com/audio1/DAY6-MASTER-1a.mp3>

Part Two - <http://www.actioncutprint.com/audio1/DAY6-MASTER-2a.mp3>

2. VIDEO: FAMOUS MOVIE QUOTES

100 Greatest Horror Movie Quotes of All Time (12:20)

http://www.youtube.com/watch?v=IezWgqg_-cQ&feature=related

3. THE DIRECTOR AS STORY TELLER

There are many facets of a Director's prep on any film or TV show - from location scouts and creative meetings to casting and scheduling. But the first, and most important part of your job, is to understand the script: the story; the themes; the story points; the characters.

A director is a story-teller, and to be a good story-teller, you need to understand every detail about the story you are telling. There's an old expression that says if it doesn't work in the script, it won't work on the set - and boy is that true!

Understanding the story requires a lot of work on your part because you need to take the script apart scene by scene to find out what it is about, what works and what doesn't.

Your script breakdown will be a never-ending process. Each time you read the script, you find out something new about the story or the characters.

When interpreting the script, a director should know the answers to these questions:

1. What attracted you to the story?
2. What is your POV? (What do YOU want to say?)
3. What are YOUR themes?
4. What is your STYLE?

QUOTE: *“The director has to have the ability to understand script structure, analyze its progression, recognize its potholes, build colourful and dimensional characters and help to create pungent dialogue.”*

Storytelling

<http://en.wikipedia.org/wiki/Storytelling>

The Camera as Storyteller: Considerations for the Director

<http://masteringfilm.com/the-camera-as-storyteller-considerations-for-the-director/>

Storyteller Quotes

<http://www.brainyquote.com/quotes/keywords/storyteller.html>

4. THE STORY SCRIPT AND THE SHOOTING SCRIPT

When a script is first written, it is unofficially called a “story script”. This script is usually without scene numbers and has more “exposition” and longer scenes that help the story flow evenly from one scene to the next.

This process helps the reader to better understand the narrative of the story - readers who are usually producers, executives, actors and bankers.

Once a film has its financing and goes into production, it's time to create the “shooting script” which will make more sense to the production crew because it will now tell the

story “as seen by the camera.”

This process of writing involves numbering (or renumbering) the script, splitting up scenes so they make more sense logistically and adding better descriptions of the actual locations you will be filming.

For example: take a scene that involves a character walking from the outside of a tall building, entering the elevator and then appearing in the Penthouse Suite.

In the script, this scene could easily be described and numbered as one scene. (Don’t forget what I said earlier about the first scripts you read are story scripts.)

Since it is highly unlikely that you (the director) will follow this character all through his journey to the top floor in one shot, you should break up the scene from the Exterior (or at least from entering the elevator on the ground floor) and create another scene when he comes out in the Penthouse Suite.

5. SCRIPT BREAKDOWN - SCRIPT AND SCENE ANALYSIS

This section will be shorter than the others because it is basically the second part of Day 5. I will be expanding on the script breakdown process as well as giving you a list of Quick Reference Guides for script and scene analysis.

The information contained in both Day 5 and Day 6 is about a director’s homework on the script, therefore I feel it is important for you to print out all the material you have been given for these two days and go over them very carefully.

Better yet, take a script that you are going to shoot, or a sample script to use for practice, and break it down following the material and guides in these two classes.

It is important to remember that your first impressions are vital when you begin your script read through process. Always keep in mind your emotional reaction to the story and what images the story stimulates in you.

What you "feel" is really what counts, because it is your emotional response to something that defines it as a "Truth."

6. BASIC SCRIPT STRUCTURE (Review)

1) Here is the "traditional" Three Act Structure of any story:

- a. ACT ONE - THE SET-UP (Boy Meets Girl)
- b. ACT TWO -CONFRONTATION (Boy Loses girl - fights to get her back)
- c. ACT THREE - RESOLUTION (Boy Gets Girl)

2) Here is a "general guide" to the physical structure of TV scripts:

- a. Half-Hour Episodic TV (22-25 pages and Two Acts)
- b. One-Hour Episodic TV (50 - 65 pages and Five Acts)
- c. Two Hour TV Movie (100 - 110 pages and Seven Acts)

3) Television scripts can also be broken down further by using a Teaser and a Tag. So a one-hour TV Script could be divided up like this:

- a. Teaser
- b. Act One
- c. Act Two
- d. Act Three
- e. Act Four
- f. Tag

How to Write a Screenplay

<http://www.screenwriting.info/>

Script Structure - Basic Plot Points

<http://ascreenwriter.blogspot.ca/2005/01/script-structure-basic-plot-points.html>

Basic Script Structure

<http://bit.ly/1XbGwEI>

How to Write a Television Script

<http://www.mahalo.com/how-to-write-a-television-script/>

TV Script Structure

<http://evesondeck.typepad.com/scriptfaze/tv-script-structure/>

7. THE SCRIPT: GENERAL CREATIVE ANALYSIS

What is the purpose of script analysis? (To find out WHAT the story is really about; To discover WHO the characters are and WHAT happens to them.)

When you first get your script, find a nice quiet place and just read it through once - from start to finish. Your first pass is to get an idea of what the story is about, where it takes place and who the characters are.

This is when you form your first impressions of the story and it is probably the only time you will ever enjoy the script as a story - because from now on it's all work!!

Then, read the script again (and again, and again...) and start making notes and jotting down the answers to the following questions:

- 1) What is your emotional reaction to the story (how you feel when you read certain scenes or dialogue)
- 2) What images does the story stimulate in you (visuals, shots, colours)
- 3) What does the title mean (where does it show up in the script)
- 4) What type of story is it (comedy, drama, horror, mystery, fantasy etc)
- 5) What time period does the story take place (what is the rhythm and colour of this period))
- 6) What is the style of the story (realistic, fantasy, docu-drama)
- 7) Where is the location of the story (what country, city, language)
- 8) How are the ideas and the theme in the story expressed (write down in one sentence what the theme or main ideas of the story is to you)
- 9) What is a dramatic metaphor for the story (symbols, colours)
- 10) Who are the characters (what are their internal and external traits/character background/their relationships to other characters)
- 11) What are the character objectives (what do they want and need/what are their main actions)
- 12) Does the story logically add up (does the time line work)
- 13) What happens next (do you anticipate this answer or is it a surprise)
- 14) What is the climactic scene (the scene involving the main characters - protagonist and antagonist - at which point the end result is no longer in doubt)
- 15) Where are the potential problem areas (time and budget restraints - re: stunts, visual FX, choreography etc)
- 16) What are the strengths and weakness of this story

BONUS – Download and Print out this Reference Guide

The Script: General Creative Analysis

<http://actioncutprint.com/files/Gen-ScriptAnalysis.pdf>

8. THE SCRIPT: SPECIFIC CREATIVE ANALYSIS

After you have done your general analysis of the script, you then start to dig deeper into the story and its structure. The purpose of script analysis is to find out who the characters are and what happens to them.

- 1) What is the PLOT? (Carries the action)
- 2) What is the SUB-PLOT (Carries the theme)
- 3) What is the THEME/IDEA? (What is the story about – the message)
- 4) What is the LOGIC? (Does the story make sense)
- 5) What is the EXPOSITION? (What are the characters doing/thinking)
- 6) What is the COMPLICATION? (What is the drama in the story - the conflict)
- 7) What creates the TENSION? (What will happen next)
- 8) What is the MAIN QUESTION? (What problem is to be solved)
- 9) What is the MAIN ACTION/SPINE? (What event hooks the audience)
- 10) What is the CAUSE OF THE ACTION? (What happens to the main character)
- 11) What is the RESULTING ACTION? (The answer to the main question)
- 12) What are the ACTION POINTS (Dramatic events that cause a reaction)
- 13) What is the SOURCE OF CONFLICT (Incident or person)
- 14) What is the CONCLUSION? (How does the story end)
- 15) Where are the BEATS (Specific moments of a scene or act)
- 16) Where are the TURNING POINTS (Of each scene and act)
- 17) Where is the CLIMAX (Of each scene/act/story)
- 18) Who is the PROTAGONIST? (The main character)
- 19) Who is the ANTAGONIST? (Could be one or more characters)
- 20) Who is the MOST INTERESTING CHARACTER? (Not always the main character)
- 21) Where does the story TAKE PLACE? (Location, time period)
- 22) What is the ending (The ending should be worth the wait for an audience – it should be an event in itself)

NOTE: Once you know what the single question of the story is, it is the director's role to translate that question through the beginning, middle and ending of the movie

BONUS - Download and Print out this Reference Guide

The Script: Specific Creative Analysis

<http://actioncutprint.com/files/Spec-ScriptAnalysis.pdf>

9. THE SCRIPT: SCENE ANALYSIS

Once you have an understanding of what the story is about, you then need to analyze each individual scene in the script. You will use many of the same script analysis points, but now they are specifically designed for each scene (remember the Situation Reduction Formula)

- 1) What is the INTENT of the scene? (What is the scene used for dramatically)
- 2) What are the MAIN ELEMENTS of the scene (Points to get across to the audience)?
- 3) What are the PLOT POINTS? (Points that move the story forward)
- 4) What is the CLIMAX of each scene? (What is the turning point)
- 5) What is the RESOLUTION? (How is the theme resolved)
- 6) What is the CONCLUSION? (How does the scene end)
- 7) What are the MAJOR POINTS OF ACTION (Graph them out)?
- 8) Is there a RECOGNITION & REVERSAL SCENE for each character? (Character change)
- 9) What are the important LINES OF DIALOGUE? (Contain story points)
- 10) Which character CONTROLS the scene? (Who pushes the story forward)
- 11) What are the SCRIPT BEATS (Where does the story change directions)

TIP: If you know the intent of a scene and the story points of the scene you can then properly deal with actors who want to change their dialogue (as long as the dialogue change doesn't alter the intent of the scene or the character)

BONUS - Download and Print out this Reference Guide

The Script: Scene Analysis

<http://actioncutprint.com/files/SceneAnalysis.pdf>

Screenplay Analysis – *Dawn of the Dead* (2004) (***)

<http://bit.ly/wjb1v1>

10. OTHER SCRIPT STRUCTURAL ELEMENTS

Here is a list of some other elements you need to also look for during your script and scene breakdown:

- 1) CAUSE and EFFECT (An action – and then a reaction)
- 2) COUNTERPOINT (A bad guy grows flowers/a funeral on a sunny day)
- 3) SCENE TRANSITIONS (The shots and cuts that take us from one scene into another)
- 4) FORESHADOWING (Visual image or dialogue of things to come later in the story)
- 5) PAY OFF (For the audience-they demand it!)
- 6) RECURRING MOTIFS (Images/sounds)
- 7) REPETITION (Repeated ideas, patterns, images, themes or words)
- 8) CONTRAST (Show the difference)
- 9) CLARITY OF INFORMATION (Does the story point make sense)
- 10) OBLIGATORY SCENE (The result of a story theme or issue is seen)
- 11) CONFRONTATION SCENE (Two characters on a collision course)
- 12) RECOGNITION AND REVERSAL SCENE (Where the character reverses direction)
- 13) COMEDY SCENES (Different pacing than drama)
- 14) STUNTS/ SPECIAL EFFECTS /VISUAL EFFECTS (More time to shoot)

BONUS - Download and Print out this Reference Guide

Other Script Structural Elements

<http://actioncutprint.com/files/ScriptElements.pdf>

Power Your Plot: With These Vital Structural Elements

<http://bit.ly/1R6GrmY>

John Truby's Screenwriting Take - Downton Abbey

<http://johntrubyscreenwriting.blogspot.ca/2012/02/downton-abbey.html>

Elements of screenplay form

<http://www.screenplayology.com/content-sections/screenplay-form-content/>

Learn More About Cause and Effect

Basic Cause and Effect

<http://lrs.ed.uiuc.edu/students/fwalters/cause.html>

Causality

<http://en.wikipedia.org/wiki/Causality>

Lean and Mean: Using Reverse Cause and Effect to Construct a Tight Script

<http://bit.ly/1R5AP6n>

Writing Backwards: Plot Construction Using Reverse Cause and Effect

<http://bit.ly/1Ud97K1>

Society Seen Through Social Theory and Cinema

<http://www.kyushu-ns.ac.jp/~allan/society-theory-cinema/print%2002.html>

Learn More About Foreshadowing

Foreshadowing is a technique used by authors to provide clues for the reader to be able to predict what might occur later in the story. In other words, it is a literary device in which an author drops subtle hints about plot developments to come later in the story.

<http://en.wikipedia.org/wiki/Foreshadowing>

Foreshadowing

<http://dannystack.blogspot.com/2008/10/foreshadowing.html>

What is Foreshadowing?

<http://www.wisegeek.com/what-is-foreshadowing.htm>

Defining the Term "Foreshadowing"

<http://www.literarydevices.com/foreshadowing/>

Foreshadowing

<http://tvtropes.org/pmwiki/pmwiki.php/Main/Foreshadowing>

Learn More About Motifs

In a narrative, such as a novel or a film, motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the piece's major themes. The narrative motif is the vehicle of means by which the narrative theme is conveyed. The motif can be an idea, an object, a place, or a statement.

http://en.wikipedia.org/wiki/Motif_%28visual_arts%29

Motif (Narrative)

http://en.wikipedia.org/wiki/Motif_%28narrative%29

The Godfather Trilogy - Themes, Motifs, and Symbols

<http://www.sparknotes.com/film/godfather/themes.html>

Analysis of the Themes, Motifs and Symbols in *Harry Potter and the Sorcerer's Stone*
<http://potter-scarpnotes.djmed.net/sorcerers/hpscarpthemes1.html>

11. PRE-PRODUCTION AS A PROCESS OF DISCOVERY

Your script breakdown will be a never-ending process. Each time you read the script, you find out something different about the story or the characters.

The script will constantly evolve. It will change because of the your creative notes - writer changes - actor changes - producer changes - network changes - location availability and on and on and on...

As long as you know what the story is about and where the story is going, you can adjust to all the changes. Remember - Prep time is a " process of discovery" for a director.

TIP - Always ask the question "WHY"

The Process of Making a Historical Film - Preproduction
http://dohistory.org/film/process_preprod.html

So You Wanna Make a Low-Budget Movie?
<http://bit.ly/1nvuXvs>

Preproduction
<http://www.infoplease.com/cig/movies-flicks-film/preproduction.html>

In the Film Industry, What is Pre-Production?
<http://www.wisegeek.com/in-the-film-industry-what-is-pre-production.htm>

Insider Insights On Indie Filmmaking Part 5: Pre-Production And The Director
<http://bit.ly/1RQMuc9>

RESOURCES - Script Writing Books

1) *"Directing Actors"* - Judith Weston
<http://www.amazon.com/exec/obidos/ASIN/0941188248/actiocutprint>

2) *"Story"* - Robert McKee
<http://www.amazon.com/exec/obidos/ASIN/0060391685/actiocutprint>

3) *"Screenplay: The Foundations of Screenwriting"* - Syd Field
<http://www.amazon.com/exec/obidos/ASIN/0440576474/actiocutprint>

4) *"The Writer's Journey"* - Christopher Vogler
<http://www.amazon.com/exec/obidos/ASIN/0941188701/actiocutprint>

More on Script Analysis

How to Approach Script Analysis?

<http://bit.ly/1VhGFtf>

How To Analyze a Movie

<http://www.howtodothings.com/hobbies/how-to-analyze-a-movie>

***The Dark Knight* Screenplay Analysis (pdf)**

<http://bit.ly/1UdbGf8>

12. CONCLUSION

I hope you enjoyed Day Six of this 10 part series. You will probably want to refer to this course over and over again so I suggest you print out this ebook, as well as the course handouts, and keep them in a 3-ring binder.

13. SUGGESTIONS, COMMENTS AND FEEDBACK

This 10 part audio seminar was created for you, so if you have any comments, suggestions or testimonials, please email me at: pdm@actioncutprint.com

“The Art and Craft of the Director “Audio Seminar - Day 7

WELCOME TO DAY SEVEN of "The Art and Craft of the Director Audio Seminar," a comprehensive, 10-part program of discovering what it takes to be a successful, working film and television director.

DAY SEVEN AUDIO: Today's audio course is **25 minutes** and is divided into two mp3 files. To start listening to Part One, click on the mp3 link below.

WEBSITE LINKS - As of **March 16, 2015**, all reference links in this ebook were working. But nothing is permanent on the Internet, so if you find a broken link, an error message or a page/file not found, please contact me at: pdm@actioncutprint.com

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SUGGESTIONS, COMMENTS AND FEEDBACK - This audio seminar was created for filmmakers like yourself and your feedback is important to me. So if you have any comments, suggestions or testimonials, please email them to: pdm@actioncutprint.com

FILMMAKING QUOTE: *“My three Ps: passion, patience, perseverance. You have to do this if you’ve got to be a filmmaker.” Robert Wise*

Day Seven Course Outline

- 1. How to Download Audio Files (Pg.142)**
- 2. Video: Famous Movie Quotes (Pg.143)**
- 3. Text and Subtext (Pg.143)**
- 4. Mise-en-Scene (Pg.144)**
- 5. The Subworld of the Director (Pg.145)**
- 6. The Director's Visual Concept/Style (Pg.146)**
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1. DOWNLOADING AUDIO FILES

HOW TO DOWNLOAD AUDIO FILES TO YOUR COMPUTER: To start listening to Part One, click on the mp3 link below to open the audio file on your web browser. Once the audio file is playing on your computer, go to "File - Save Page As." This will download the audio file onto your desktop. Another method is to simply "copy and paste" the audio file URL right into the your web browser's address box.

BURN AUDIO FILES TO CD: Once the audio file is open on your desktop, you can burn the files to a CD or transfer them to your iPod so you can listen to this course anywhere without ever going Online.

NOTE: Please wait until the whole audio file has downloaded before trying "File-Save Page As." (This may take some time depending on your bandwidth.)

AUDIO FILE DOWNLOAD PROBLEMS: If you can't download the audio files to your computer because the "Save As" is not enabled, you may be trying to save the file too early before the audio has fully downloaded onto your computer. If you still have a problem downloading the audio files because the "Save As" is not enabled, you may have a computer/browser issue. Try using a different browser to open the files.

OTHER METHODS OF DOWNLOADING THE AUDIO FILES: Another method of downloading the mp3 audio files is to copy each audio link into your favorite media player as follows:

For Quicktime - To copy the link of each recording, open your Quicktime Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Real Player - To copy the link of each recording, open your Real Player, go to "File" then "Open Location" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Windows Media Player - To copy the link of each recording, open your Windows Media Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

If you still can't open the audio files or other links, it's possible the file was corrupted as it was downloaded onto your computer. Try downloading the course again and see what happens:

<http://www.actioncutprint.com/files/13-AOTD-AS.pdf>

NOTE: As of this date, all audio files located on my web server are working perfectly. If you are still having difficulties opening the MP3 audio files, please contact me at pdm@actioncutprint.com and I will send you the links to open the audio in a WAV file.

MP3 Files

Part One - <http://www.actioncutprint.com/audio1/DAY7MASTER-1.mp3>

Part Two - <http://www.actioncutprint.com/audio1/DAY7MASTER-2.mp3>

2. VIDEO: FAMOUS MOVIE QUOTES

Top 10 Most Badass Movie Quotes(3:03)

<https://www.youtube.com/watch?v=TIS6vhpXQfl>

3. TEXT AND SUBTEXT

Whether we realize it or not, most of the time we have an interior monologue going on. However, we may not decide to outwardly express any of them. When this Subtext is strong, (the meaning of the story beneath the surface) it comes through and colors how the dialogue is delivered.

Subtext is content underneath the spoken dialogue. Under dialogue, there can be conflict, anger, competition, pride, showing off, or other implicit ideas and emotions.

Subtext is the unspoken thoughts and motives of characters - what they really think and believe. Subtext just beneath the surface of dialogue makes life interesting, but it can also cause people to be misunderstood. <http://en.wikipedia.org/wiki/Subtext>

1) TEXT is what is SAID (the outer world of the character)

2) SUBTEXT is what is THOUGHT (the inner world of the character)

The Subtext communicates that more is going on within the person that they are sharing. That an inner conflict is present. Subtext is a good way to help actors find out if they understand the scene

NOTE: In the Woody Allen movie "*Annie Hall*" there is a wonderful visual representation of text and subtext. He has a scene between two characters and as they have a conversation he uses subtitles explaining the characters' real thoughts (as contrasted with the dialogue.) Perfect example of subtext - and very funny!

VIDEO: Balcony Scene, with all the subtitles

<http://www.youtube.com/watch?v=gLblwVUEHyw>

IMDb - Annie Hall

<http://www.imdb.com/title/tt0075686/>

Learn More About Text and Subtext

Text, Context and Subtext

<http://www.kmrscripts.com/classroom/acting.html>

Text And Subtext

<http://bit.ly/1TrEdyQ>

Where's the Drama – Text, Context and Subtext

<http://www.wheresthedrama.com/contextsubtext.htm>

The Subtext (*)**

<http://page120.com/seeing.html>

Truth About Things: Action and thought

<http://tat2008.blogspot.ca/2011/04/truth-about-things-action-and-thought.html>

From *STORY*: What Is the Difference Between ‘Text’ & ‘Subtext’?

<http://bit.ly/zOyGhW>

4. MISE-EN-SCENE

Stemming from the theater, the French term *mise en scène* literally means "putting on stage." When applied to the cinema, *mise-en-scène* refers to everything that appears before the camera and its arrangement - sets, props, actors, costumes, and lighting.

The various elements of design help express a film's vision by generating a sense of time and space, as well as setting a mood, and also suggesting a character's state of mind

Mise-en-scène also includes the positioning and movement of actors on the set, which is called blocking. These are all the areas overseen by the director, and thus, in French film credits, the director's title is *metteur en scène*, "putter on scene."

http://en.wikipedia.org/wiki/Mise_en_sc%C3%A8ne

Mise-en-Scene Analysis

Mise-en-Scene

<http://www.elementsofcinema.com/directing/mise-en-scene.html>

The Fifteen Points of Mise-en-scene

<http://www.cod.edu/people/faculty/pruter/film/15points.htm>

The Parlor Scene in Psycho: Images of Duality

<http://www.imagesjournal.com/issue02/features/psycho.htm>

Mise en Scène (idea)

http://www.everything2.com/index.pl?node_id=1362697&displaytype=printable

Mise-en-Scene

http://userpages.umbc.edu/~landon/Local_Information_Files/Mise-en-Scene.htm

Mise-en-Scene

<http://www.itg.yale.edu/2010/03/21/part-2-mise-en-scene/>

Mise-en-Scène

<http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Mise-en-sc-ne.html>

Mise en Scene: How Far Does Style Determine Meaning?

http://blogs.warwick.ac.uk/michaelwalford/entry/mise_en_scene/

5. THE SUBWORLD OF THE DIRECTOR

1) The “subworld” of a film are the feelings and sensations a director creates to arouse certain emotions from the audience.

To do this, the director directs the STORY BENEATH THE MAIN STORY by developing ACTIONS, EVENTS and INCIDENTS that portray the deeper meaning of the story and the subtext of characters.

2) Use the following steps to help create your Subworld

- a. Research any source that will help you immerse yourself in the world of the story (Movies, books, TV, internet)
- b. Find out what you want the audience to know (To experience, to understand)
- c. Research and understand the story so the audience learns something they didn't know before (About the characters, about the place, the time period)
- d. Never take the subject for granted - always challenge it (Keep finding out more)
- e. Deal with the unique characteristics of the story to create a film that is believable (Even fantasy and science fiction have to be "believable" within the realm of the that particular "unreal" world)
- f. Create a world in which the characters are in conflict (Drama is conflict)
- g. Find out what is the story beneath the story (What is really going on)
- h. What generates the action for a character (What event motivates the character take action)
- i. Everyone has secret lives and fantasies (What are yours - what are they for your characters)
- j. What would it take to motivate this character (An event, a line of dialogue or a certain look from another character)
- k. What are the central MOTIFS / IMAGES / SYMBOLS (These help create an IMAGE PATTERN that is repeated throughout the film and they become your visual concept or style)
- l. Find the quality sensation the audience can feel (What emotion do you want the audience to feel in a scene, then find ways in that scene to achieve it)
- m. Know the story on the surface and know how to bring the story to life (Director as a story teller)
- n. Develop the subtext to make it believable (What do your characters really want – this can be done through dialogue and certain mannerisms and looks)

- o. Find out what generates the action before it happens (What event in the scene begins the action)
- p. Build an entire past life for your characters (Actors do this and so should you)
- q. Understand your characters' behaviour (What are their motives in every scene – this will effect their actions and what they do as a result)
- r. Use counterpoint to create multi-dimensional characters (Unless a person is certifiably insane, every one of us has the capacity to love one person deeply, and at the same time, hate another person or group just as passionately)
- s. Know the STORY POINTS / EVENTS / BEATS / MOMENTS
- t. Interpret the dialogue to find out what the character is really trying to say (Subtext)

Read - *What is a Film Director? Film Directing and Being a Film Director* (*)**
<http://www.wildsound-filmmaking-feedback-events.com/what-is-a-film-director.html>

Giving The Audience A Great Ride: How to Create Passion, Suspense, and Other Entertainment Dimensions
<http://bit.ly/1RzhxGZ>

Emotion and the Film Scores
<http://www.e-filmmusic.de/article1.htm>

The Basic Elements of Theatre
http://homepage.smc.edu/adair-lynch_terrin/ta%205/elements.htm

Psychological Effect of Different Shot Types (*)**
<http://mubi.com/topics/psychological-effect-of-different-shot-types?page=1>

Emotional Identity of Movies
<http://bit.ly/1x73THp>

6. THE DIRECTOR'S VISUAL CONCEPT (STYLE)

- 1) Your visual style is how you create the image structure and style of the film
- 2) What is the PRIMORDIAL IMAGE (One main image used to take the audience into this story world) (think 'Blade Runner')
- 3) Devise a DRAMATIC METAPHOR (Motifs, symbols) with the Producer, DOP and Prod. Designer
- 4) When you repeat a motif it becomes a style and it runs through the entire film (You decide if you want it subtle or on the nose?)

- 5) Decide on what the audience is going to see (Since you decide where to place the camera, you also decide what the audience is going to see - and not see)
- 6) What is the pacing and mood of the story (Fast or slow, dark and moody or light and fun)
- 7) COLORS: what is the colour of the story (Affects sets and costumes)
- 8) What dialogue is the most important to be heard (Know your story points)
- 9) What is the RHYTHM of the story/scene/act (Think of music and graph out the rhythm of each scene so you can see what it looks like. Every scene should have peaks and lows.)

EXAMPLE: if you graph out a scene, and it looks like the flat line of a hospital monitor, that is exactly how your audience will feel – nothing!

7. EXAMPLES OF A VISUAL CONCEPT

- 1) Triangles (symbol of the female, relationships, romance)
- 2) Squares (symbols for being trapped, rigid, conservative)
- 3) Circles (symbol of infinity, without beginning or end)
- 4) Horizontal lines (level, true, balanced)
- 5) Vertical lines (firm, upward, climbing)
- 6) Images that are balanced (stable, fair, sense of calmness)
- 7) Images that are unbalanced (shaky, unstable, conflict)
- 8) Motion going LEFT to RIGHT (feels comfortable)
- 9) Motion going RIGHT to LEFT (feeling of conflict) NOTE: This will be the opposite feeling for cultures who read right to left
- 10) Images that are centered (midway, making no statement)
- 11) Images that are off-centre (they imply action - entering or leaving)
- 12) Stillness (creates focus - someone standing still as people walk by)
- 13) Action (creates focus - a person walking through a still crowd)

Learn More About Visual Concept (Style)

Filmmakers on Visual Story Points

<http://bit.ly/1pfmKgA>

Director's Goals

<http://geneseo.edu/~blood/Director1.html>

Video: Finding Your Directing Style

<https://www.youtube.com/watch?v=NXeOE-pvdk8>

Sample of a Director's Look Book (PDF)

<https://images.indiegogo.com/medias/203587/files/Lookbook.pdf?1333732961>

Sample of a Director's Look Book

<http://bit.ly/1Lcq06a>

The Use of Mathematics to Describe Film Composition

<http://mikegrost.com/zmath.htm>

Film Analysis: Visual Style

<http://www.tcf.ua.edu/Classes/Jbutler/T440/VisualStyleIllustrations.htm>

Visual Style of M. Night Shyamalan

http://www.horschamp.qc.ca/new_offscreen/shyamalan_pt1.html

Film Noir: A Study in Narrative Openings, Part 1

http://www.offscreen.com/biblio/pages/essays/film_noir_openings_1/

Between Realism and Visual Concept: The Role of the Production Designer in Contemporary British Cinema.

<http://bit.ly/1Lcq1qR>

Hawi: Director's Visual Concept

<http://bit.ly/1SyCGWw>

Three Different Visual Styles in Tim Burton's *Alice in Wonderland*

<http://bit.ly/1M5XFJQ>

An essay on the visual style, narrative and themes of two Hitchcock films

<http://svd-film-blog.blogspot.ca/2010/10/essay-on-visual-style-narrative-and.html>

Learn More About Metaphors

Metaphor (from the Greek language: Meaning "transfer") is language that directly compares seemingly unrelated subjects. It is a figure of speech that compares two or more things not using like or as. <http://en.wikipedia.org/wiki/Metaphors>

Using Metaphors in Creative Writing

<http://owl.english.purdue.edu/owl/resource/687/05/>

Metaphors We Live By

<http://theliterarylark.com/metaphors.html>

Metaphor Lists

http://knowgramming.com/metaphor_lists.htm

What Is a Metaphor? - Examples of Metaphors in Prose and Poetry

<http://grammar.about.com/od/qaabout rhetoric/f/faqmetaphor07.htm>

What is the Difference Between Metaphor and Simile?

<http://bit.ly/1R6LzHM>

Learn More About Motifs

In a narrative, such as a novel or a film, a motif is any recurring element that has symbolic significance in a story and can be created through the use of imagery, structural components, language, and other narrative elements.

The narrative motif is the vehicle of means by which the narrative theme and mood is conveyed. Motifs are also recurring structures, contrasts, or literary devices that can help to develop and inform the piece's major themes. The chosen motif can be an idea, an object, a place, or a statement.

http://en.wikipedia.org/wiki/Motif_%28literature%29

Empire of the Sun - One of my favorite films is *Empire of the Sun*, directed by Steven Spielberg. The main motif throughout this film is...the Sun.

Watch the Trailer: <https://www.youtube.com/watch?v=IKbg7RmW8rY>

VIDEO: Motifs in Film

<http://www.youtube.com/watch?v=7RRnHgYpSBk>

Developing Motifs That Set Mood and Texture

<http://www.visualwriter.com/ScriptDr/Advanced/Motifs.htm>

Hitchcock's Cinematic Style

http://pov.imv.au.dk/Issue_04/section_2/artc1A.html

Motifs in Film and Television

<http://www.tvtropes.org/pmwiki/pmwiki.php/Main/Motifs>

Some Visual Motifs of Film Noir

<http://faculty.wiu.edu/D-Banash/eng395/visualnoir.pdf>

It's Time for Horror Movies' Kiddie Motifs to Grow Up

<http://articles.latimes.com/2005/aug/05/entertainment/et-horror5>

Learn More About Symbols

Symbols

<http://en.wikipedia.org/wiki/Symbols>

Explore a World of Symbols

<http://www.symbols.com/>

Symbols and Their Meaning

<http://www.crossroad.to/Books/symbols1.html>

Four Ways to Use Symbols to Add Emotional Depth to Games

http://www.gamasutra.com/view/feature/2974/four_ways_to_use_symbols_to_add_.php

The Matrix: Symbolism of Names

<http://thematrix101.com/matrix/symbolism.php>

Central Ideas, Symbols, & Film Techniques of *Citizen Kane*

<http://bit.ly/1R6M7xg>

Using Metaphors and Symbols to Tell Stories

<http://www.peachpit.com/articles/article.aspx?p=174318&seqNum=3>

VIDEO: Writing A Script Fast: 17 Metaphors and Symbol

http://ca.youtube.com/watch?v=SR06s_1JACI

SYMBOLS and Their Meaning

<http://www.radioliberty.com/Symbolsandtheirmeaning.html>

Learn More About Rhythm (Film Editing)

VIDEO: What is Rhythm?

<http://masteringfilm.com/video-what-is-cutting-rhythm/>

Rhythm

<http://en.wikipedia.org/wiki/Rhythm>

Film Editing - A Hidden Art?

http://pov.imv.au.dk/Issue_06/section_1/artc2A.html

What is Film Editing? Good Film Editing? Great Film Editing?

http://www.editorsguild.com/v2/magazine/archives/0507/features_article04.htm

Film Editing – Rhythm

<http://www.scribd.com/doc/3157919/Film-Editing>

The Lost Art of Film Editing

<http://bit.ly/1OZvYIL>

Rhythm and Film

<http://londontimeslamoments.blogspot.com/2009/03/rhythm-and-film.html>

Dimensions of Film Sound

<http://filmsound.org/filmart/bordwell2.htm>

Learn More About Shooting Styles

Movie Making Manual-Shooting Styles

http://en.wikibooks.org/wiki/Movie_Making_Manual/Shooting_Styles

Observations on Film Art and Film Art

<http://www.davidbordwell.net/blog/?p=91>

André Bazin: Film Style Theory in its Historical Context

http://www.horschamp.qc.ca/new_offscreen/bazin_intro.html

VIDEO: Shooting Video on Film Stock vs. Digital

<http://www.artistshousemusic.org/videos/shooting+video+on+film+stock+vs+digital>

Digital Camera Vs. Film: Pros And Cons

<http://www.picturecorrect.com/tips/digital-camera-vs-film-pros-and-cons/>

Film Technique for the Digital Age

<http://www.moviemaker.com/?s=Film+Technique+for+the+Digital+Age>

Digital Cinematography

http://en.wikipedia.org/wiki/Digital_cinematography

VIDEO: Brad Rushing On Shooting Video on Film Stock vs. Digital

<http://www.youtube.com/watch?v=orrgwLaSre8>

Learn More About "*Blade Runner*"

Blade Runner

http://en.wikipedia.org/wiki/Blade_Runner

IMDb - *Blade Runner*

<http://www.imdb.com/title/tt0083658/>

VIDEO: *Blade Runner*

<http://bladerunnerthemovie.warnerbros.com/>

8. THE SYMBOLIC MEANINGS OF COLORS

Understanding the symbolic meaning and theories of colours is an important part of your job as a director because colours can be used to express feelings and emotions and represent certain qualities of a character

- 1) FOR CHARACTERS** who interact with their physical environment: (red, orange, magenta) (PHYSICAL- THE ENVIRONMENT)
- 2) FOR CHARACTERS** whose sensations are triggered by their physical bodies (yellow, physical tan) (PHYSICAL - THE BODY)
- 3) FOR CHARACTERS** who think about the world and their place in it (mental tan, green, nurturing tan, loving tan) (MENTAL/LOGIC)
- 4) FOR CHARACTERS** who live in a world where the uncertainties of life (hopes, wishes, dreams) are more important than the physical (emotions, feelings) (blue, violet, lavender, crystal, indigo) (EMOTIONAL/SPIRITUAL)
- 5) FOR CHARACTERS** with good physical, mental, emotional health (CLEAR, BRIGHT COLOURS – orange, yellow, red, light green, light blue)
- 6) FOR CHARACTERS** with depression, anger, self-pity (MUDDY COLOURS – brown, black, dark green, dark blue)
- 7) FOR EXTROVERTS** (outgoing, friendly, sociable) – WARM COLOURS (red, orange, yellow)
- 8) FOR INTROVERTS** (loner, withdrawn, weird) COOL COLOURS (green, blue, purple)

Learn More About Introverted and Extroverted

Extraversion and Introversion

<http://en.wikipedia.org/wiki/Introverted>

Choices of Personality: The Basic Choice

http://www.lessonsforliving.com/introversion_extroversion.htm

Five Questions to Determine Your Basic Personality Type!

<http://quizstop.com/ask33344.htm>

Quick Quiz: Extraverted or Introverted?

http://www.yourofficecoach.com/Topics/extrovert_introvert.htm

Extraverted or Introverted Preference

<http://www.mypersonality.info/personality-types/extraverted-introverted/>

The Physiology of Type: Introversion or Extraversion

<http://www.benziger.org/articlesIng/?p=30>

Extraverts and Introverts: How Your Myers-Briggs Preference Affects the Way You Interact with People

<http://bit.ly/1pwNWr8>

9. FIVETEEN COLORS AND THEIR MEANINGS

All colours mean something on an emotional level and they can help add new visual layers to your film. For example: warm colours (such as red, yellow, or orange) wake us up and get us moving while cool colours (such as blue, green, white) have a calming effect on us.

It is also essential that you learn what colours mean to various cultures and traditions around the world. For example: in Western culture, black is the colour of death (mourning). In Eastern culture, the colour of mourning is white.

Here is a list of 15 of the most common colours used today.

- 1) RED** - anger, passion, rage, desire, excitement, energy, speed, strength, power, heat, love, aggression, danger, fire, blood, war, violence
- 2) PINK** - love, innocence, healthy, happy, content, romantic, charming, playfulness, soft, delicate, feminine
- 3) YELLOW** - wisdom, knowledge, relaxation, joy, happiness, optimism, idealism, imagination, hope, sunshine, summer, dishonesty, cowardice, betrayal, jealousy, covetousness, deceit, illness, hazard
- 4) ORANGE** - humour, energy, balance, warmth, enthusiasm, vibrant, expansive, flamboyant
- 5) GREEN** - healing, soothing, perseverance, tenacity, self-awareness, proud, unchanging nature, environment, healthy, good luck, renewal, youth, vigour, spring, generosity, fertility, jealousy, inexperience, envy
- 6) BLUE** - faith, spirituality, contentment, loyalty, fulfillment peace, tranquility, calm, stability, harmony, unity, trust, truth, confidence, conservatism, security, cleanliness, order, sky, water, cold, technology, depression
- 7) PURPLE/VIOLET** - erotic, royalty, nobility, spirituality, ceremony, mysterious, transformation, wisdom, enlightenment, cruelty, arrogance, mourning, power, sensitive, intimacy
- 8) BROWN** - materialistic, sensation, earth, home, outdoors, reliability, comfort, endurance, stability, simplicity
- 9) BLACK** - No, power, sexuality, sophistication, formality, elegance, wealth, mystery, fear, anonymity, unhappiness, depth, style, evil, sadness, remorse, anger

10) WHITE - Yes, protection, love, reverence, purity, simplicity, cleanliness, peace, humility, precision, innocence, youth, birth, winter, snow, good, sterility, marriage (Western cultures), death (Eastern cultures), cold, clinical, sterile

11) GREY - neutral, uncommitted, insulated, non-involvement, security, reliability, intelligence, staid, modesty, dignity, maturity, solid, conservative, practical, sadness, boring, old age

12) IVORY - quiet, pleasantness, calming, lustre, elegance

13) BEIGE - calming, neutral, conservative, dull, boring

14) SILVER - riches, glamorous, distinguished, earthy, natural, sleek, elegant, high-tec

15) GOLD - precious, riches, extravagance. warm, wealth, prosperity, grandeur

BONUS - Symbolic Colour Meanings

<http://actioncutprint.com/files/SymbolicColourMeanings.pdf>

Learn More About the Color Spectrum

<http://www.metaphysicalzone.com/aura/blue.shtml>

Learn More About Colour Meanings

Color: Meaning, Symbolism and Psychology

<http://www.squidoo.com/colorexpert>

Symbolism of Color and Colors That Go Together

<http://desktoppub.about.com/cs/color/a/symbolism.htm>

Color Symbolism by Culture

http://webdesign.about.com/od/color/a/bl_colorculture.htm

Color Psychology

<http://www.infoplease.com/spot/colors1.html>

The Meaning and Power Of Colours

<http://www.empower-yourself-with-color-psychology.com/meaning-of-colors.html>

Symbolic Meanings of Colors

http://www.anviams.com/color_symbols.htm

Color Symbolism and Culture

<http://www.incredibleart.org/lessons/middle/color2.htm>

10. REVEAL – REVEAL – REVEAL!

These are my three favorite words when it comes to writing, shooting and editing:
Reveal-Reveal-Reveal

1. “As a writer, you can’t get too eager and give too much away too quickly. The **Slow Reveal** is paramount to any story and is vital in creating tension in a film. Keeping in mind that tension is the result of conflict, and that conflict arises from slowly revealing a series of mysteries leading to the central mystery of the film.”

Wayne Camilleri, Lights Film School

2. “A simple dolly or crane move can be used for an effective **reveal**. A subject fills the frame, then with a move, something else is revealed.” *Blain Brown, Cinematography*

3. “The **reveal** is a narrative/dramatic element so pervasive that its power can be underestimated by the beginning filmmaker because, in a sense, each shot reveals something.” *Nicholas Proferes, Film Directing Fundamentals*

11. COMPOSITION, DEPTH OF FIELD & THE RULE OF THIRDS

The human eye watches a scene based on several things: movement, color, points of focus and leading lines. And the art of pointing audience attention to a specific place in the frame is achieved through composition.

Composition refers to how all the elements of a frame are arranged. Everything in a frame is important and good composition shows not only the relationship between the characters, but between the characters and all the other elements in the frame as well.

The purpose of composition is to direct the audience to the central points in your scene and this is accomplished by the director and DOP using the “rule of thirds.”

The rule of thirds (not a rule but a guideline) is a concept in which the frame is divided into nine imaginary sections - both horizontally and vertically. This divides the frame into a series of horizontal and vertical thirds which creates reference points that act as guides for composing the frame.

When thinking of composition, you want to compose for depth in your frames. **WHY?**

Because film is a two-dimensional medium, Directors and DOP’s want to find ways to compose scenes to create a more natural three-dimensional feel. You accomplish this by looking for ways to add depth to your composition which are any visual element that provides the illusion of depth in the frame.

A frame with depth is always more dynamic than a flat one - but remember that blocking and composition are about story first. Your first task as a director is to know what emotions you want to convey to your audience.

12. UNDERSTANDING CAMERA TECHNIQUES

As a film director, you need to know and understand the various camera techniques that can influence and enhance the structure of your film.

You don't have to know how to work all the technical equipment on a film set, but this knowledge is crucial because it will help you to communicate more efficiently with the DOP, camera operator, sound mixer, editor etc. Remember, the more correctly you can explain a technical detail to the crew, the better chance of getting it.

The following list of camera techniques are basic concepts you should know. There are many books and articles available that explain in more detail these camera techniques, but this is a very good reference guide for you.

NOTE: Every Director and DOP will have a different version of the following examples. But if you use this list as a guide, you can't go wrong.

1) Shot Size (Example: a person)

ECU - Extreme Close Up (focus on the eye)

TCU - Tight Close Up (forehead to chin)

CU - Close Up (top of head to just below the chin)

MCU - Medium Close Up (below the throat to just above the head)

MS - Medium Shot (the body from the waist up)

FS - Full Shot (full figure of a person – head to toe)

WS - Wide Shot (figure is shown in relationship to their surroundings)

LS - Long Shot (subject is shown in a small scale)

ELS - Extreme Long Shot (a great distance from the subject)

OSS - Over Shoulder Shot (over shoulder of person A to see face of person B)

POV - Point of View (shot from another person's perspective)

Learn More About Film (Camera) Techniques

Film Techniques

https://en.wikipedia.org/wiki/Category:Cinematic_techniques

Shot Types

<http://www.mediacollege.com/video/shots/>

Cinematic Techniques

http://en.wikipedia.org/wiki/Cinematic_techniques

Film Techniques of Alfred Hitchcock

<http://www.borgus.com/hitch/index.htm>

Single-Camera Setup

http://en.wikipedia.org/wiki/Single-camera_setup

Film Directing Shots

http://www.wildsound-filmmaking-feedback-events.com/film_directing_shots.html

Shot Design for James Cameron's *Titanic*

<http://www.solutioneers.net/cinema/titanicshotdesign.htm>

VIDEO: Filmmaking Techniques

<http://www.youtube.com/watch?v=d1japIhKU9I>

VIDEO: Moviemaking Techniques SHOT TYPES

<http://www.youtube.com/watch?v=3VS2iNhz180>

VIDEO: Camera Techniques for Better Filmmaking! - Film Riot

<http://bit.ly/1LQEYPs>

Top Ten Online Filmmaking Techniques

<https://gigaom.com/2007/07/27/top-ten-online-filmmaking-techniques/>

2) Composition (Frame Balance)

- a. How you position people and objects in the frame
- b. Research paintings and photographs to study composition

Learn More About Composition

Composition Skills in Film Making

<http://www.slideshare.net/adityarao310/composition-skills-in-film-making>

Deep Focus and Frame Composition

<http://bit.ly/1YvprX8>

Framing the Composition

<http://bit.ly/1UdvbEu>

Composition: The Rule of Thirds

<http://www.cambridgeincolour.com/tutorials/rule-of-thirds.htm>

Composition (Visual Arts)

http://en.wikipedia.org/wiki/Composition_%28visual_arts%29

Composition: Filling the Frame

<http://www.elementsofcinema.com/cinematography/composition-and-framing/>

VIDEO: Videomaker's Composition Tips 101

<http://www.youtube.com/watch?v=GjFUGAV2dqM>

3) Camera Lenses

a. Wide angle lenses (short focal lengths that make spatial distances greater) create deep focus - where both the foreground and the background are sharp (think "Citizen Kane")

b. Long/telephoto lenses (long focal lengths that compress distant objects and bring them closer) create short focus - where the foreground is in focus and the background is out of focus

Learn More About Camera Lenses (Focal Lengths)

Camera Lens

http://en.wikipedia.org/wiki/Camera_lens

Focal Length

http://en.wikipedia.org/wiki/Focal_length

Lens Focal Length

<http://www.paragon-press.com/lens/lenchart.htm>

Understanding Camera Lenses

<http://www.cambridgeincolour.com/tutorials/camera-lenses.htm>

VIDEO: Photography Tutorial - Lens Focal Length

<http://www.youtube.com/watch?v=ChDxNmBfdeI>

Learn More About *Citizen Kane*

Citizen Kane

http://en.wikipedia.org/wiki/Citizen_Kane

IMDb – *Citizen Kane*

<http://www.imdb.com/title/tt0033467/>

SCRIPT *Citizen Kane*

<http://screenplayexplorer.com/wp-content/scripts/Citizen-Kane.pdf>

VIDEO - *Citizen Kane* - The Theatrical Trailer

<http://www.youtube.com/watch?v=zyv19bg0scg>

4) Depth of Field

a. The focal length of a lens affects the depth of field of a scene (how much the background, middle ground and foreground are in focus.)

Learn More About Depth of Field

In optics, particularly as it relates to film and photography, the depth of field (DOF) is the portion of a scene that appears sharp in the image.

http://en.wikipedia.org/wiki/Depth_of_field

Understanding Depth of Field

<http://www.cambridgeincolour.com/tutorials/depth-of-field.htm>

VIDEO: Photography Tutorial - Depth of Field

<http://ca.youtube.com/watch?v=uzedefUXARE>

VIDEO: Understanding Depth of Field

http://www.youtube.com/watch?v=BfOC_Msb1dI

Depth-of-Field Explained

<http://www.ephotozine.com/article/Depth-of-field-explained>

Understanding Depth Of Field for Beginners

<http://digital-photography-school.com/understanding-depth-field-beginners/>

5) Camera Angles

- a. Straight angle (eye level) - camera is placed at the level of human eyes (most common)
- b. Low angle: camera looks up at a character or object, (shows fear, respect, authority)
- c. High angle: camera looks down on a character or object (shows vulnerability, inferiority, weakness)
- d. Tilted (Dutch): camera is tilted at an angle. (creates tension, altered states)

Learn More About Camera Angles

Camera Angle

http://en.wikipedia.org/wiki/Camera_angle

Camera Angles: Close-Ups and Long Shots

<http://www.learner.org/interactives/cinema/directing2.html>

Camera Angles

<http://www.slideshare.net/pjcrap/02-camera-angles-slide-share>

Describing Camera Angles and Movement

<http://www.mediaknowall.com/camangles.html>

Using Camera Angles Like a Pro

<http://www.videomaker.com/article/9788/>

Shots and Camera Angles

<http://bit.ly/1SyLOT3>

VIDEO: Camera Angles and Shots

<http://ca.youtube.com/watch?v=ZwbsYgZ7d-8&feature=related>

VIDEO: All About Camera Angles and Moving Shots

<http://www.videomaker.com/video/watch-external/228>

6) The Moving Camera

a. Pan shot (Horizontal movement of a camera) (Left to right/right to left)

http://en.wikipedia.org/wiki/Panning_%28camera%29

b. Tilt shot (Vertical movement of a camera) (Up and down)

http://en.wikipedia.org/wiki/Tilt_%28camera%29

c. Crane shot (Camera is on a large crane) (Up-down/in-out//sweeping)

http://en.wikipedia.org/wiki/Crane_shot

d. Tracking shot/dolly shot (Camera is placed on a wheeled platform with rails) - does change the visual perspective (The way objects appear to the eye)

http://en.wikipedia.org/wiki/Dolly_shot

e. Zoom shot (using a zoom lens to move closer or further away from a subject) - does not change the visual perspective (The way objects appear to the eye)

http://en.wikipedia.org/wiki/Zoom_lens

f. Hand held shot (The camera is held by the operator as he walks or runs with the action)

http://en.wikipedia.org/wiki/Hand-held_camera

g. Steadicam shot (Camera is mounted on a stabilizing arm for smooth movement)

<http://en.wikipedia.org/wiki/Steadicam>

h. Dolly Zoom: Dolly in and zoom out (Used to keep a foreground object stationary while the background moves away from the object)

<http://www.youtube.com/watch?v=iv41W6ivvGs>

i. Dolly Zoom: Dolly out and zoom in (Used to keep a foreground object stationary while the background moves toward the object)

<http://www.youtube.com/watch?v=Ag4ucx3wYoU&feature=related> (7:25)

Learn More About the Moving Camera

Dolly/Zoom

http://en.wikipedia.org/wiki/Dolly_zoom

Vertigo Effect

<http://tvtropes.org/pmwiki/pmwiki.php/Main/VertigoEffect>

VIDEO: LOTR Forced Perspective Moving Camera

<http://www.wimp.com/forcedperspective/>

Camera Moves

<http://www.mediacollege.com/video/shots/movement.html>

The Camera Assistant's Manual - Moving Camera

<http://bit.ly/21YEFJJ>

Learn More About Camera Angles and Composition

Basic Thoughts about Visual Composition

<http://www.hippasus.com/resources/viscomp/index.html>

Elements of Cinematography

<http://accad.osu.edu/~midori/Materials/camera.html>

VIDEO: Camera Angles and Shots

<http://www.youtube.com/watch?v=ZwbsYgZ7d-8&feature=fvw>

Learn More About the Movie Making Manual

Movie Making Manual

http://en.wikibooks.org/wiki/Movie_Making_Manual

Learn More About Cinematography

Cinematography

<http://en.wikipedia.org/wiki/Cinematography>

American Society of Cinematographers (ASC)

<http://www.theasc.com/>

Canadian Society of Cinematographers (CSC)

<http://www.csc.ca>

The History of The Discovery of Cinematography

<http://www.precinemahistory.net/>

Internet Encyclopedia of Cinematographers

<http://www.cinematographers.nl/>

13. SIX FILM EDITING GUIDELINES

Although we do not talk about film editing in this audio series, I thought it would be a good idea to mention 6 film editing guidelines that you need to know about when you are shooting.

According to **Walter Murch**, (an Academy Award–winning film editor/sound mixer) when it comes to film editing, there are six main criteria for evaluating a cut or deciding where to cut.

They are, in order of importance, most important first:

- 1) **Emotion** - Does the cut reflect what the editor believes the audience should be feeling at that moment?
- 2) **Story** - Does the cut advance the story?
- 3) **Rhythm** - Does the cut occur at a moment that is rhythmically interesting and 'right'?
- 4) **Eye-Trace** - Does the cut pay respect to "the location and movement of the audience's focus of interest within the frame?"
- 5) **Two-Dimensional Place of the Screen** - Does the cut respect the 180 degree rule?
- 6) **Three-Dimensional Space of Action** - Is the cut true to the physical/spatial relationships within the narrative?

According to Walter, “Emotion and Story are the most important elements - so remember to put yourself in the place of the audience by asking these 4 questions:

- 1) What is the audience thinking at any particular moment?
- 2) Where are they going to be looking on the screen?
- 3) What do you want them to think about while watching a scene?
- 4) What do you want them to feel: after each scene; at the end of the film?

When making a cut, audience emotion is what you should preserve at all costs. The audience will forgive - or not even notice - continuity problems or rhythmic inconsistencies, as long as they are engaged by the story.

If you have to give up something in your edit, (and you always do) don't ever give up the character emotion or the audience emotion. Remember: each shot (each cut) needs to make a point. Make them laugh or make them cry, but whatever else you do, make the audience care.”

Learn More About Walter Murch

Walter Murch

http://en.wikipedia.org/wiki/Walter_Murch

IMDb - Walter Murch

<http://us.imdb.com/name/nm0004555/>

VIDEO: Walter Murch Lecture

<http://www.youtube.com/watch?v=7yEwERsgVzA>

14. TWELVE FILM EDITING TRANSITIONS

- 1) Cut (Straight transition to a new shot)
- 2) Wipe (Gradual transition to a new scene)
- 3) Dissolve (Gradual double exposure transition from one image to another)
- 4) Fade in/fade out (Gradual increase or decrease in picture brightness)
- 5) Focus in/focus out (Transition shot using focus)
- 6) Match cut (When two camera shots are linked visually - the foreground is the same but the background changes)
- 7) Freeze frame (Shot that gives the illusion of a still photograph)
- 8) Split screen (Visible division of the screen used to combine two or more actions filmed separately)
- 9) Slow motion (Time has been slowed down)
- 10) Fast motion (Time is speeded up)
- 11) Jump cuts (Middle section of a shot is removed to create a jump in time)
- 12) Cross-cutting (Suggests that actions are occurring at the same time)

Learn More About Film Editing

Film Editing

http://en.wikipedia.org/wiki/Film_editing

Continuity Editing

http://en.wikipedia.org/wiki/Continuity_editing

Film Editing

<http://www.wildsound-filmmaking-feedback-events.com/film-editing.html>

Film / Editing Terms

http://www.zerocut.com/tech/film_terms.html

Space Between the Scenes: The Art Behind Scene Transitions

<http://borgus.com/film/?p=5>

Editing Basics

<http://www.elementsofcinema.com/editing/editing-basics/>

VIDEO: Moviemaking Techniques: Fast and Slow Cutting

<http://ca.youtube.com/watch?v=SPK65xG3jFA>

The Grammar of Film Editing
http://pamcole.com/DOCS/film_editing.html

Why Editing Works
<http://www1.icsi.berkeley.edu/~stellavu/artvis/project/filmedit/index.html>

15. "THE TWLEVE BIGGEST MISTAKES DIRECTORS MAKE"

"*The 12 Biggest Mistakes Directors Make*" is from the book '*Notes on Directing*' by Frank Hauser and Russell Reich. <http://www.notesondirecting.com>

NOTE: Even though "Notes on Directing" is a book about theatre directing, these 12 directing mistakes are equally relevant to film and television.

BONUS - Download the Full Article
<http://www.actioncutprint.com/files/12MistakesDirectorsMake.pdf>

"Learning from one's own mistakes is an important component of getting better at any craft. Better still is avoiding the mistakes in the first place - recognizing where others have commonly stumbled and then detouring around.

Here, then, in no particular order - gleaned from observation and from hard-earned personal pain from which we want to spare all others - is a compilation of common errors in action or perception committed by directors of all stripes.

1) Giving emotional directions - Imagine yourself as an actor being told to "be angry," "be disappointed," "be sad," or even "be awestruck." Is there a greater guarantee of an insincere result?

2) Applying style without reason or intention - Elements of style are best applied with intention, purpose, and meaning - not as ends in themselves. Without intention, style is empty.

3) Criticizing and bullying actors - Too many directors choose shouting or sarcasm or, worst of all, imitation to cover up their own ignorance about what to do or say. They figure if they're intimidating enough it will keep everyone on their toes.

4) Failing to include all the actors - Good actors do an enormous amount of internal work based on the circumstances you and the script have set up. If you change those circumstances you must give ALL the actors the opportunity to adjust.

5) Being lazy - No actor likes a lazy director, or an ignorant one. You should certainly know the meaning (and the pronunciation) of every word, every reference, every foreign phrase.

6) Using nudity to indicate inner nakedness and vulnerability - Beware the naked truth. Earnest nudity imposed by sincere directors is rarely the reliable conveyer of inner emotional nakedness and vulnerability they suppose it is.

7) Mandating the revelation of real life on stage and the repeatability of dictated, on-the-nose moments - If you have skilled actors at work there will be some variations moment to moment and performance to performance that make it real and therefore subject to change. Expect and accept that.

8) Using technical solutions when acting solutions will do - Spectacle has its value, but when we wean the audience from simple human drama, we commit a kind of suicide. It becomes instead all about the eye rather than the ear, about cleverness and money rather than insight and skill.

9) "Concepting" the play - Directors need to stop coming up with "concepts" that mean omitting passages which don't fit, altering an emphasis for the sake of novelty, or twisting the writer's overt intention in order to bring out some hypothetical Inner Meaning.

10) Thinking good art is whatever the audience cannot understand - Too many audiences blame themselves for not following a story when their negative experiences may in fact be the result of directing that undervalues clarity.

11) Neglecting the audience - The object of the director's attention is often not the crowd in the seats, but someone else: the director's idol, a former teacher, colleagues, parents, critics The real audience, of course, is the one showing up. .

12) Lacking self-awareness and acceptance - Young directors often don't know or accept themselves. This leads them to imitate the most notable stylist or theorist they can find."

16. CONCLUSION

I hope you enjoyed Day Seven of this 10 part series. You will probably want to refer to this course over and over again so I suggest you print out this ebook, as well as the course handouts, and keep them in a 3-ring binder.

17. SUGGESTIONS, COMMENTS AND FEEDBACK

This 10 part audio seminar was created for you, so if you have any comments, suggestions or testimonials, please email me at: pdm@actioncutprint.com

“The Art and Craft of the Director” Audio Seminar - Day 8

WELCOME TO DAY EIGHT of "The Art and Craft of the Director Audio Seminar," a comprehensive, 10-part program of discovering what it takes to be a successful, working film and television director.

DAY EIGHT AUDIO: Today's audio course is **27 minutes** and is divided into two mp3 files. To start listening to Part One, click on the mp3 link below.

WEBSITE LINKS - As of **March 16, 2015**, all reference links in this ebook were working. But nothing is permanent on the Internet, so if you find a broken link, an error message or a page/file not found, please contact me at: pdm@actioncutprint.com

IF LINKS DON'T WORK - You may find that some of the longer links in this ebook won't work. If that is the case, cut-and-paste the link into your browser URL locator. If that still doesn't work, cut-and-paste the link title into Google to find the website.

SUGGESTIONS, COMMENTS AND FEEDBACK - This audio seminar was created for filmmakers like yourself and your feedback is important to me. So if you have any comments, suggestions or testimonials, please email them to: pdm@actioncutprint.com

FILMMAKING QUOTE: *“There is no reason why challenging themes and engaging stories have to be mutually exclusive – in fact, each can fuel the other. As a filmmaker, I want to entertain people first and foremost. If out of that comes a greater awareness and understanding of a time or a circumstance, then the hope is that change can happen.” Edward Zwick*

Day Eight Course Outline

- 1. How to Download Audio Files (Pg.167)**
- 2. Video: Famous Movie Quotes (Pg.168)**
- 3. Newton's First Law of Motion (Pg.168)**
- 4. Concepts of Blocking and Rehearsing a Scene (Pg.169)**
- 5. Staging a Scene in Theatre (Pg.170)**
- 6. The Psychology of Film Movement (Pg.171)**
- 7. Script and Scene Analysis (Pg.171)**
- 8. Character Analysis (Pg.172)**
- 9. Finding Your Script Beats (Pg.173)**
- 10. Creating a Backstory for Your Characters (Pg.173)**
- 11. The 9 Part Scene Breakdown Process (Pg.174)**
- 12. Basic Blocking and Staging Techniques (Pg.177)**
- 13. The 180 Degree Rule (Pg.180)**
- 14. Shot Lists and Storyboards(Pg.181)**
- 15. The Five Parts to Shooting a Scene (Pg.182)**
- 16. The 10 Step Actor/Director/Blocking Process (Pg.183)**
- 17. 15 Questions Director's Ask Before Blocking (Pg.183)**
- 18. How to Block Actors on the Set (Pg.184)**
- 19. Five Blocking Tips for Directors (Pg.185)**
- 20. Staging and Shooting a Fight Scene (Pg.185)**
- 21. Conclusion (Pg.188)**
- 22. Suggestions, Comments and Feedback (Pg.188)**

1. DOWNLOADING AUDIO FILES

HOW TO DOWNLOAD AUDIO FILES TO YOUR COMPUTER: To start listening to Part One, click on the mp3 link below to open the audio file on your web browser. Once the audio file is playing on your computer, go to "File - Save Page As." This will download the audio file onto your desktop. Another method is to simply "copy and paste" the audio file URL right into the your web browser's address box.

BURN AUDIO FILES TO CD: Once the audio file is open on your desktop, you can burn the files to a CD or transfer them to your iPod so you can listen to this course anywhere without ever going Online.

NOTE: Please wait until the whole audio file has downloaded before trying "File-Save Page As." (This may take some time depending on your bandwidth.)

AUDIO FILE DOWNLOAD PROBLEMS: If you can't download the audio files to your computer because the "Save As" is not enabled, you may be trying to save the file too early before the audio has fully downloaded onto your computer. If you still have a problem downloading the audio files because the "Save As" is not enabled, you may have a computer/browser issue. Try using a different browser to open the files.

OTHER METHODS OF DOWNLOADING THE AUDIO FILES: Another method of downloading the mp3 audio files is to copy each audio link into your favorite media player as follows:

For Quicktime - To copy the link of each recording, open your Quicktime Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Real Player - To copy the link of each recording, open your Real Player, go to "File" then "Open Location" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Windows Media Player - To copy the link of each recording, open your Windows Media Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

If you still can't open the audio files or other links, it's possible the file was corrupted as it was downloaded onto your computer. Try downloading the course again and see what happens:

<http://www.actioncutprint.com/files/13-AOTD-AS.pdf>

NOTE: As of this date, all audio files located on my web server are working perfectly. If you are still having difficulties opening the MP3 audio files, please contact me at pdm@actioncutprint.com and I will send you the links to open the audio in a WAV file.

MP3 Files

Part One - <http://www.actioncutprint.com/audio1/DAY8MASTERS-1.mp3>

Part Two - <http://www.actioncutprint.com/audio1/DAY8MASTERS-2.mp3>

2. VIDEO: FAMOUS MOVIE QUOTES

160 Greatest Arnold Schwarzenegger Quotes (9:59)

<http://www.youtube.com/watch?v=pDxn0Xfgkgw&feature=related>

3. NEWTON'S FIRST LAW - THE LAW OF MOTION

Don't worry, this is not a physics course, but I want to show you how a LAW OF PHYSICS can help filmmakers block a scene and direct actors.

Isaac Newton's first law of motion is: "An object at rest tends to stay at rest unless acted upon by an external or unbalanced force and an object in motion tends to stay in motion with the same speed and in the same direction unless acted upon by an external or unbalanced force."

By translating Newton's Law of Motion into filmmaking terms you get this: "A character who is stationary will not move until some sort of physical event or emotional feeling compels him to take action."

In other words, a character (actor) must be "MOTIVATED" before they will take any kind of action.

Learn More About Isaac Newton

Isaac Newton

http://en.wikipedia.org/wiki/Isaac_Newton

Isaac Newton's Life

<http://www.newton.ac.uk/newtlife.html>

Learn More About Newton's Laws of Motion

Newton's Laws of Motion

http://en.wikipedia.org/wiki/Newton%27s_laws_of_motion

Newton's Laws

<http://www.physicsclassroom.com/Class/newtlaws/>

Motivation

<http://en.wikipedia.org/wiki/Motivation>

Maslow's Hierarchy of Needs

http://en.wikipedia.org/wiki/Maslow%27s_hierarchy_of_needs

4. CONCEPTS OF BLOCKING AND REHEARSING A SCENE

"Cinema is a matter of what's in the frame and what's out." Martin Scorsese

Blocking is simply the relationship of the camera to the actors. Essentially, it is the physical movement of the actors relative to the position of the camera. It is also the dramatic use of the camera to help find the truth in a scene by analyzing the scene in detail from all the relevant perspectives (beats, themes, story, character, style etc.)

However, when a director starts to plan the blocking of a film scene, he is thinking not only about his shots and camera positions, but he also needs to take into consideration other items affecting the scene such as lighting, window placement, vehicle movement, extras, stunts, special effects and of course, time and budget.

Where you put the camera (picking shots and angles) is determined by: a) what's important in the scene; b) what is the scene about (scene objective); c) what do the characters want (character objectives.)

And your choices can either enhance or detract the audience's understanding of what the scene is really about and what the characters are feeling.

Actor movement must have a precise purpose and goal, and a director needs to make sure that every move actors make has a specific purpose.

Because viewer emotion is the ultimate goal of each scene, where you place the camera involves knowing what emotion you want the audience to experience at any given moment.

As a director, your job is to reveal a character's thoughts or emotions through actions - because actions reveal more of a character than dialogue. (Real Life!) So when blocking actors for movement and for the camera, you want to drive the blocking emotionally so no actor movement is done aimlessly.

You accomplish this by determining:

- Why the actor moves
- Where the actor moves
- When the actor moves
- How the actor moves

Audiences will assume that every shot or word of dialogue in a film is there to further the central idea. Therefore, each shot you use should contribute to the story or the idea you are trying to convey.

REMEMBER: There is never one, definitive, interpretation of how a scene should be blocked. Blocking is like a puzzle - keep working at it until the scene falls into place.

BLOCKING TIP: Start thinking about the blocking of a scene during your callback sessions with the actors. Before you begin your callback sessions, figure out some basic staging of your scenes so you can experiment with the actors during their callbacks.

2) Learn More About Blocking a Scene

Blocking

http://en.wikibooks.org/wiki/Movie_Making_Manual/Blocking

Camera Blocking for Emotional Impact

<http://bit.ly/FREPUJ>

The Master Course In High-End Blocking & Staging

http://www.hollywoodcamerawork.us/mc_sampleclips.html

How to Self-Block a Scene

<http://renierdrama.wordpress.com/2008/09/05/how-to-self-block-a-scene/>

Blocking a Scene - Indie Film Forum

<http://www.indietalk.com/archive/index.php/t-7394.html>

AUDIO: Ang Lee: Breaking Down '*Brokeback Mountain*'

<http://www.npr.org/templates/story/story.php?storyId=5066480>

Camera Blocking - A Case Study

<https://vimeo.com/70033899>

5. STAGING A SCENE IN THEATRE

Blocking is a theatre term that refers to the precise movement and positioning of actors on a stage in order to facilitate the performance of a play, ballet or opera.

The director usually determines blocking during rehearsal, telling actors where they should move for the proper dramatic effect and to ensure sight lines for the audience.

Each scene in a play is usually 'blocked' as a unit, after which the director will move onto the next scene. The positioning of actors on stage in one scene will usually affect the possibilities for subsequent positioning unless the stage is cleared between scenes. Once all the blocking is completed a play is said to be 'fully blocked' and then the process of 'polishing' or refinement begins.

Learn More About Blocking for the Stage

Blocking (Stage)

http://en.wikipedia.org/wiki/Blocking_%28stage%29

Stage Blocking

<http://direct.vtheatre.net/blocking.html>

How To Block a Theatrical Scene

<http://www.howtodothings.com/hobbies/a2448-how-to-block-a-theatrical-scene.html>

6. THE PSYCHOLOGY OF FILM MOVEMENT

The study of movement psychology found that 'movement' is controlled by deeper emotions. This means that 'attitude and emotion can change movement' as well as 'movement can change emotion and attitude.'

In filmmaking terms, this takes us back to Newton's Law of Motion, which translates into "a character must be MOTIVATED before they will take action." MOTIVATED being the key word! (Remember Newton's Law!)

There are two kinds of movement between characters: 'toward or away' and 'moving or still'

1) Toward or Away - when you change the space between characters, you indicate a change in the relationship

- a. If a character walks toward another character, that could indicate anger
- b. If a character walks away from another character, that could indicate fear

2) Moving or Still – character movement is also a way of expressing opposition and resistance

- a. Moving characters create lots of energy (it is dynamic)
- b. Still characters create less energy (they are peaceful)

Learn More About Movement Psychology

Movement Psychology

<http://www.movementpsy.com>

Motion (Physics)

http://en.wikipedia.org/wiki/Motion_%28physics%29

7. SCRIPT AND SCENE ANALYSIS

Before you can figure out your blocking plan (and your shot list), one of the first things you need to do is understand the complexities of the SCRIPT - what is the story about, what are the themes, what are the story points, who are the main characters and what happens to them. And you accomplish this task by breaking down the script first, then analyzing the individual scenes.

A good way to start this process is by finding out what the INTENT of the scene is. In other words, what is the scene used for dramatically in the script? Once you know the story points and the intent of a scene, you can then properly figure out your blocking plan.

Here are just some of the factors you need to know about each scene. (We covered this in more detail on Day 6.)

- 1) What are the MAJOR POINTS OF ACTION
- 2) What are the important LINES OF DIALOGUE?
- 3) Which character CONTROLS the scene?
- 4) What are the PLOT POINTS?
- 5) What is the CLIMAX of each scene?
- 6) What is the RESOLUTION?

Find Out More About Script and Scene Analysis

Scene Analysis (Dialogue)

<http://www.periphron.net/acting/gangsters.html>

Scene Analysis From the *Shawshank Redemption* Shooting Script

<http://www.shawshankredemption.org/analysis.htm>

A Scene-by-Scene Analysis of *Opening Night*

<http://www.johncassavetes.net/?p=openingnight>

First Ten Pages

<http://thescriptlab.com/screenplay/first-ten-pages>

Acting: Script and Character Analysis

<http://www.oocities.org/elfpoems/atacting.html>

How to Analyze a Scene in a Film

http://www.ehow.com/how_2138317_analyze-scene-film.html

8. CHARACTER ANALYSIS

The next part of a Director's homework is Character analysis. This is where you uncover the development of the characters by understanding their background, their objectives and the dialogue. **NOTE:** This topic is covered in greater detail on Day 9 & 10.

Find Out More About Character Analysis

Character Analysis

<http://gytg.com/theactingstudio/tasart.html>

Character Analysis Worksheet

<http://alex.state.al.us/uploads/33079/analyzingcharacters.pdf>

How to Write a Character Analysis

<http://www.enotes.com/topics/how-write-character-analysis>

9. FINDING YOUR SCRIPT BEATS

After you have thoroughly researched the script, broken down the scenes and analyzed the characters, it's time to divide the scene into smaller sections called beats. (At the very least, you should identify at least three major beats in any scene - the beginning, the middle and the end.)

Script Beats are moments in the script when the story suddenly changes direction and they are often punctuated by some physical movement or shift in dialogue.

By looking at a scene as a series of smaller units, a director can begin to focus on the details of the scene and use these script beats to start developing a rough blocking plan. (Reductionism Breakdown Formula)

Find Out More About Script Beats

Beat Sheets

<http://dannystack.blogspot.com/2005/12/beat-sheets.html>

Download the *Blake Snyder Beat Sheet*

<http://www.blakesnyder.com/tools>

Mahler's Script-Beat Calculator

<http://mysterymanonfilm.blogspot.com/2006/10/mahlers-script-beat-calculator.html>

Pause vs. Beat

<http://johnaugust.com/archives/2007/pause-or-beat>

10. CREATING A BACKSTORY FOR YOUR CHARACTERS

Very simply, a backstory is an event that has happened just before the scene starts. It is usually an off-camera beat and it is the moment in a character's life just before the scene starts.

Why is a backstory important for every character? Because it helps to give the audience a sense that the scene is in the middle of something. Remember - no actor ever just walks into a scene - the character they are portraying has to come from somewhere. When you find out where this was, and what happened (even if it is made up) you have the beginning of a good and realistic scene.

Learn More About Backstory

Backstory

<http://en.wikipedia.org/wiki/Backstory>

Solving for the BackStory

<http://moultonlava.blogspot.com/2005/11/solving-for-backstory.html>

The Secret Lives of Characters

<http://www.craftyscreenwriting.com/secret.html>

Imagining Backstory

<http://www.skotos.net/articles/Backstory.html>

Three Ways to Flesh Out Your Characters

<http://rhonda-leigh-jones.suite101.com/how-to-write-character-backstory-a30675>

Writing Characters Using Conflict & Backstory

<http://www.movieoutline.com/articles/writing-characters-using-conflict-and-backstory.html>

Creating Fictional Characters: Developing Back Stories

<https://suite.io/michelle-wright/5pvt2v8>

Creating Suspense in Fiction With Backstory

<http://www.writersdigest.com/whats-new/5-simple-steps-on-creating-suspense-in-fiction>

11. THE 9 PART SCENE BREAKDOWN PROCESS

After you have done your general analysis of the script, you need to dig deeper into the story and its structure. Once you have an understanding of what the story is about, you then need to analyze each individual scene in the script.

Your script breakdown will be a never-ending process because each time you read the script, you'll find something different about the story or the characters. As long as you know what the story is about and where the story is going, you can adjust to all changes.

TIP: If you know the intent of a scene and the story points of a scene, you can deal with actors who want to change their dialogue - as long as the dialogue change doesn't alter the intent of the scene or the character.

Before you break down your script, you need to know:

- a. The Theme of the film
- b. The Genre of the film
- c. The Main Question to be answered in the story

Then you break down each scene in your script using this 9 Part Process:

1. What are the Scene Objectives? (Main/Secondary)
2. What is each Character's Super-Objective? (Needs/Subtext)
3. What is each Character's Objective? (Wants/Text)
4. What is each Character's Main Actions (How they achieve their scene objective)
5. Which Character is Driving (pushing) the Scene (Action and then reaction)
6. Where are the Scene Beats? (Where the subject changes or scene changes direction)
7. Write out Action Verbs (Words that express a desired emotion or action)
8. Write out Images, Comments & Expressions (To help actors reach specific beats)
9. Prepare Preliminary Shot List/Storyboards (How you want to shoot the scene)

1. Scene Objectives

What is the intent of the scene? Why is this scene in the story? What happens in the scene? What is the reason for the scene? Does it move the story forward?

The scene objective carries the character through this particular scene. It is also something that a character must achieve in that scene. It is something the character consciously desires and wants to achieve.

These overall objectives are what drive the entire film forward and create a state of suspense that generates audience involvement:

- What's going to happen next?
- What will the outcome be?
- Who wins in the end?

2. Character Super-Objectives (Needs/Subtext)

What are the main needs of the character? (This is the Subtext of the character - the inner feelings of what the character needs.)

SUBTEXT is what is thought - it is the inner world of the character. Think of subtext as the inner feelings of what a character needs in this scene.

Subtext is what your characters really think or believe - it is the content underneath the spoken dialogue. It shows that an inner conflict is present.

What characters are really thinking has a great effect on how actors move and how they deliver their lines. This effects how you will block a scene.

3. Character Objectives (Wants/Text)

To find out a character's objective, ask "What does the character want in this situation?" (This is the Text of the character - explained by either dialogue or expressions.)

TEXT is what is said - it is the outer world of the character. Think of text (dialogue) as the outer expression of what a character wants.

A character's objective should create obstacles for the character. (Conflict Creates Drama) HE: Wants to marry her. SHE: Wants to leave the relationship

Objectives should be clear and concise and stated in one simple sentence.
("My objective is to ask Mary for a date.")

Understanding a character's objectives is the key to getting a realistic performance from an actor as well as helping you block a scene.

4. Main Actions

Actions are what the character does...to get what he wants...to fulfill his needs.

Motive (Inner/Needs) Determines (Controls) Behavior (Outer/Wants)

A character must be MOTIVATED before they will take action. Look at what the character does rather than what he says. (His behavior.)

5. Which Character Controls (drives, pushes) the Scene?

Which character creates an "action" that causes a "reaction" with another character?

6. Scene Beats

1. A good way to help analyse a scene is by breaking the scene down into its BEATS - which are moments in the script when the scene changes direction.
2. The simplest way to identify beats is by subject - when the subject changes, that's a new beat. By looking at a scene as a series of smaller units, (beats) the director can focus on the details.
3. Every beat change is often punctuated by some physical movement plus a change in the character's action verb. You can use these beats to develop a rough blocking plan to help figure out your shots and to give direction to actors.

7. Action Verbs

Verbs stimulate emotion. They have an emotional effect on another person. 'Actions' are active verbs. 'I tempt you.' 'You taunt me.' In order to perform an action truthfully-and therefore convincingly, an actor needs to find the right action to suit that particular situation and that particular line.

By using action verbs instead of adjectives, the actor doesn't have to think "Now I'm supposed to be getting happy." Instead, the actor can concentrate completely on the situation and his objectives. That is the motivation and that's what the actor needs to make a character come alive.

Actors need actions. Actors cannot 'act' adjectives - they need verbs. So, instead of asking an actor to play it SEXY, ask the actor TO FLIRT with the other actor. This encourages the actor to engage with the other actor, rather than be focused on being sexy.

The best thing about verbs is that you can play with intensity. If you want more energy or intensity, give a stronger verb. If at first they're playing "to complain" about something and you want more, ask them "to warn." If that isn't enough ask them "to punish."

8. Images, Comments and Expressions

The value of having several rehearsals with the actors, is that you will know what scenes or specific lines of dialogue may give them trouble when you are on the set.

Therefore, when you do your scene breakdowns, write out images (or visualizations) that will help you direct the actors if they have trouble achieving their character objective, if they stumble over specific lines of dialogue or they cannot achieve an emotional beat.

Also write out any comments that seem appropriate (like script facts or specific camera movements) as well certain expressions that you can tell an actor to help them achieve a specific emotional beat.

9. Prepare Preliminary Shot List

A shot list is a description of all the camera angles for a scene and can include shot size, camera movement, character movement, coverage and cutaways. Shot lists should be mandatory for every director because they help guide you through the blocking process.

Like most things in the film business, there is no standard format to follow to help you write a shot list. It varies from director to director. Many directors do not make shot lists - at least they don't show it to anyone on the set. (Unlike most TV Commercial directors who work with shot lists AND story boards.)

A shot list is like a road map: it gives you a path to your destination but you don't always have to follow it. **TIP:** The 'average' dialogue scene of 1-2 pages contains 4-6 shots.

12. BASIC BLOCKING AND STAGING TECHNIQUES

When you first start directing, blocking a scene can be one of the hardest (and most embarrassing) parts of your job. If you get it wrong here, you could waste valuable shooting time trying to get out of the mess you created!

Like anything else in real life, blocking a scene with actors and crew takes practice and the more times you do it, the more comfortable you will become.

To help you begin, I suggest you start thinking of blocking as the choreography of a dance or a ballet – all the elements on the set (actors, extras, vehicles, crew, equipment) should move in perfect harmony with each other.

1) Whenever you start blocking a scene, you must know five things:

- a. What is the LAST shot of the previous scene (EX: Sc. 21)
- b. What is the FIRST shot of the scene you are blocking (EX: Sc. 22)

- c. What is the LAST shot of the scene you are blocking (EX: Sc. 22)
- d. What is the FIRST shot of the next scene (EX: Sc. 23)
- e. When (and where) were the characters LAST SEEN

2) Your blocking plan (or shot plan) is determined by:

- a. Whose POV is being expressed at the time (The writer's, the character or the director)
- b. What distance are you from the subject (The size of shot - are you close or far)
- c. What is your relationship to the subject (The angle of view - choice of lenses)

3) The opening position of a character is where the characters start in a scene and is a very important element of blocking

- a. Use your knowledge of the characters to help you imagine their opening positions. Different character types tend to move to different places in the room
 - strong characters could move to the middle of room
 - weak characters could move to the side of room

4) Two ways to stage space

- a. Staging across the frame
 - left to right
 - right to left
- b. In-depth staging
 - foreground to background
 - background to foreground

5) Two methods for staging groups and individuals

- a. Zone coverage - when you stage the coverage of groups in the same location (like battle scenes/sports events/crowds)
- b. Man-to-man coverage - when you stage the coverage of individual characters according to their movement in relationship to others

6) Four staging techniques

a. Static camera (the camera doesn't move)

- Subjects can be still
- Subjects can be moving

b. Moving camera (The camera moves)

- Subjects can be still
- Subjects can be moving

c. Static subjects (The subject doesn't move)

- Camera can be still
- Camera can be moving

d. Moving subjects (The subject does move)

- Camera can be still
- Camera can be moving

7) Four basic reasons to move the camera

a. Move for emphasis (The camera moves into an actor)

b. Move to emphasize a subject in a group (Pan or dolly)

c. Transfer attention from one subject to another (Pan or focus)

d. To connect movement from one space to another (Pan from the door to a desk or go from room to room)

8) Subjective and objective camera angles

a. A subjective camera angle is a shot taken close to the 180 line (You can see the face and eyes more clearly)

b. An objective camera angle is a shot taken perpendicular to the 180 line (It is wider – more profile to the actor)

9) The dramatic circle of action is determined by the size and shape of the space that the action covers

a. Any space is divided into three parts:

- Foreground

- Middle ground

- Background

b. You can place the camera IN the action (Action flows around the camera)

c. You can place the camera OUTSIDE the action (Keep a distance from the action)

10) Camera height is used to show physical relationships (or status) between people.

In real life, there are two kinds of status relationships:

a. Equal to equal (Good cop and bad guy/doctor and doctor)

b. Superior to inferior (Judge and defendant/teacher and student)

Cinematography Coverage

<http://production.4filmmaking.com/cinematography1.html>

Basic Stage Blocking Techniques For Play Directors

<http://bit.ly/1M68kEc>

Observations on Film Art: The Cross

<http://www.davidbordwell.net/blog/2010/06/01/the-cross/>

13. THE 180 DEGREE RULE

The "180-degree rule" states that if two characters are filmed in a scene, there is an invisible line between them. The camera should only be positioned within the 180 degrees on one side of that line.

"The Line" is also referred to as the imaginary line and the action axis. Coverage is shot from one side of this line to preserve consistent screen directions for all participants. Complex scenes involving multiple characters and physical regrouping may have more than one axis. (Example: dinner scenes, dancing scenes and fight scenes)

"Crossing the line" results in a jump cut. If you end up crossing the line, two characters talking to each other will look like they're not talking to each other - and this makes for bad cutting.

Learn More About the 180 Degree Rule (Screen Direction)

The 180 Degree Rule

http://en.wikipedia.org/wiki/180_degree_rule

Screen Direction

http://en.wikipedia.org/wiki/Screen_direction

Edit Suite: The Mysteries of Screen Direction

<http://bit.ly/1SAqpkq>

Establishing Continuity When Shooting

http://nikkicarlaharris.blogspot.ca/2008/11/blog-post_26.html

180 Degree Axis Rule and Coverage

<http://cinewiki.wikispaces.com/180+Degree+Rule>

The 180-Degree Rule

<http://www.brighthub.com/multimedia/video/articles/46987.aspx>

VIDEO: 180 Degree Rule

<http://www.youtube.com/watch?v=fMq8t0d3gLE>

VIDEO: Moviemaking Techniques 180 Degree Rule

<http://ca.youtube.com/watch?v=HdvyuqmCW14>

VIDEO: Videomaker - 180 Degree Rule

<http://ca.youtube.com/watch?v=oNOT9iHDSXU>

14. SHOT LISTS AND STORYBOARDS

Now you're ready to begin your shot list. A shot list is a description of all the camera angles for a scene and can include shot size, camera movement, character movement, coverage and cutaways. I believe shot lists are very useful because they can help guide you through the blocking process.

Like most things in the film business, there is no standard format to follow to help you write a shot list. It varies from director to director. Many directors do not make shot lists - at least they don't show it to anyone on the set. (Unlike most TV Commercial directors who work with shot lists AND story boards.)

The thing to remember is this - a shot list is like a road map: it gives you a path to your destination but you don't always have to follow it.

TIP: The 'average' dialogue scene of 1-2 pages contains 4-5 shots

Learn More About the Shot List

How to Make a Storyboard and Shot List

<http://www.videomaker.com/article/8841/>

Shot Lists: From Pre-Production through Post Production

<http://www.sonyboo.com/downloads/shotlist.php>

VIDEO: Shot Lists & Storyboards: Moving Making Tips

http://www.ehow.com/video_4395573_shot-lists-storyboards-moving-making.html

Making a Shot List

<http://vimeo.com/videoschool/lesson/100/making-a-shot-list>

Shot Lister - The only shot list and schedule app

<http://www.shotlister.com/>

Learn More About Storyboards

Storyboard

<http://en.wikipedia.org/wiki/Storyboard>

Film Storyboard Sample Page

<http://www.thestoryboardartist.com/Site/Film.html>

Acting with a Pencil - Storyboarding your Movie

www.cibacs.org/teacherpages/mwhitmore/downloads/pdf/sb/Storyboarding.pdf

Storyboard

<http://accad.osu.edu/womenandtech/Storyboard%20Resource/>

Zack Snyder Discusses Watchmen Storyboards

<http://www.firstshowing.net/2008/zack-snyder-discusses-watchmen-storyboards/>

Examples of Storyboards

<http://www.storyboardsinc.com/>

VIDEO: Storyboarding

<http://ca.youtube.com/watch?v=e-yeI83fN6s>

VIDEO: 'Batman' DVD Robin Storyboard Sequence

<http://ca.youtube.com/watch?v=BknHApJ6e0>

Hitchcock's Storyboards from 13 Classic Films

<http://filmmakeriq.com/2010/11/hitchcocks-storyboards-from-13-classic-films/>

15. THE FIVE PARTS TO SHOOTING A SCENE

Block - Light - Rehearse - Adjust - Shoot

1) **Blocking** - determines where the actors will be on the set and the location of the first camera position

- a. Blocking should be for movement only - not performance
- b. Always block with the actors before blocking with the camera
- c. Always let the actors show you what they want to do first

2) **Lighting** - the time when the DOP and the crew light the set and position the camera for the first shot

a. The DOP lights the set and positions the camera with the second team (stand-ins)

3) Rehearsing - the full camera rehearsal of the first set-up with the actors and the crew

a. The rehearsal is about the ballet between the camera, sound and actors

4) Adjustments (Tweaking) - when the DOP and crew make technical adjustments to lights and other equipment based on the changes from the full rehearsal

5) Shooting - you shoot the first scene, then repeat the process

a. This is when you have to watch for both performance and technical

b. Your notes will come after the first take (first time for 100% effort)

On Set Procedures

<https://tuppermedia.wikispaces.com/On+Set+Procedure>

16. THE 10 STEP ACTOR/DIRECTOR BLOCKING PROCESS

Main Objective: To let the actors discover the set, their movements (blocking) and their relationship by themselves with minimal interference from the director.

This process creates more believable performances, leads to realistic blocking and builds trust between the actors and the director.

1. The actors read the scene first (either off the set or on the set)
2. Director shows the actors the set but gives very little direction (unless asked)
3. First Blocking - actors explore the scene themselves
4. Director gives preliminary notes
5. Second Blocking - actors go through the scene incorporating notes from director
6. Director gives more detailed notes
7. Third Blocking - actors go through the scene incorporating notes from director
8. Blocking for Marks - actors run scene so stop marks (tape) can be placed on floor
9. The director tells DOP and 1st AD his shots (actors are still present)
10. Choose the First Shot - the DOP and Director pick the first set up with the actors

17. 15 QUESTIONS DIRECTOR'S ASK BEFORE BLOCKING

1. Do I understand the writer's intentions? (Story & themes)
2. What is the objective of this scene? (What is the scene intent?)
3. What is each character's scene objective? (What do they want?)
4. What normal activities (business) would the characters be doing at this time?
5. What are the characters emotional states? (Story arch)
6. Where is the focus of interest (emphasis) at each moment?
7. What is more important: business or dialogue?
8. What do I want the audience to react at this moment? (Tension? Laughter?)
9. How much time should I allow to shoot this scene? (The schedule)
10. What kind of coverage do I need? (Result of above answers)

11. When (and where) were the characters LAST SEEN (Before Sc. 7)
12. What is the LAST shot of the previous scene (Sc. 7)
13. What is the FIRST shot of the scene you are working on (Sc. 8)
14. What is the LAST shot of the scene you are working on (Sc. 8)
15. What is the FIRST shot of the next scene (Sc. 9)

18. HOW TO BLOCK ACTORS ON THE SET

The first thing I do when the actors arrive for a blocking is to get them in a group and read the scene: no moving, no "acting" - just reading the scene through. This makes sure everyone is on the "same page". (Sometimes actors do not have revisions and this is a good time to find that out.) Also, by reading together, the actors start to feed off each other - and you get to watch the process.

After the actors read the scene, I ask them to show me what they want to do. I just step back and let them go for it. If it is a set no one has been in before, I take a few moments to discuss the physical lay out of the room - the door an actor will come through; a window they can walk up to; a desk they can sit at if they wish etc.

The actors then begin their first walk through - they read the scene and walk around the set to get a feel of what they want to do and where they want to be. During this initial blocking, I try not to make any suggestions to the actors - it is important that they show me what they have in mind.

Remember, this is the first time the actors have been together on the set and they need their time to explore. As you watch the actors, you get a feeling for what they want to do, where they want to go and how they are relating to each other.

On the next blocking, you begin to make your changes. Maybe you want an actor to sit in a chair by the window instead of on the couch; you ask an actor if it would be okay to pace beside the other actor and not in front of him so you can save a set-up; you make a suggestion to an actor to move across the room instead of standing by the door etc.

Once you have discussed the scene, and everyone agrees with the suggestions, the actors do it again. This time, you begin to figure out your camera placement based on their movement and what you first had in mind. As the actors go through the scene, you walk around them looking at all your camera positions.

Usually the DOP is with you to discuss camera set-ups and positions. This is also a time where you can stop-and-start the actors - move them around to get a better background. During this blocking, a camera assistant will place marks on the floor whenever the actors stop.

When everyone is satisfied, the actors leave and you discuss the first set-up in more detail with the DOP, the camera operator and the 1st AD. When the DOP begins to light, you go over all your set-ups with the Script Supervisor and the 1st AD.

Learn More About Rehearsing Actors

Film Preproduction - Rehearsing the actors

<http://preproduction.4filmmaking.com/rehearsing-actors.html>

How To Direct On Screen Actors

<http://www.videomaker.com/article/17042-how-to-direct-on-screen-actors>

Working with Actors for Film

http://www.filmmaking.net/articles/show_article.asp?id=30

Working with Actors

<http://www.filmunderground.com/98/article/NWFS/working-with-actors.htm>

What Not to Rehearse with Actors

<http://ozfilm.blogspot.com/2006/03/what-not-to-rehearse-with-actors.html>

The Do's & Don'ts of Successfully Directing Actors

http://microfilmmaker.com/tipstrick/Issue16/do_wont1.html

19. FIVE BLOCKING TIPS FOR DIRECTORS

TIP-1: Actors move around a film set for basically two reasons: a) to express their character and their relationships and b) to physically vary the shot.

TIP-2: When you let actors block themselves first, it pays off later when you want to make a change because your suggestion is based on something you have already seen them do

TIP-3: One thing a director always has to deal on a set is with actor's wanting to change their dialogue. So if you know the intent of the scene, you will be well prepared to deal with this discussion - as long as the dialogue change doesn't alter the intent of the scene or the character objectives.

TIP-4: In television, speed is essential, so try and block some scenes so that your action takes place in one direction to avoid turning the camera around for reverses.

TIP-5: It's not the page count per day that matters as much as the set-ups per day!

20. STAGING AND SHOOTING A FIGHT SCENE

Almost every film today has some sort of obligatory fight scene between the good guy and the bad guy. In this issue, I will share some basic shooting tips on how to stage and shoot a simple fight scene between two actors.

SCENE: Goodguy enters a dark room and looks around. Badguy steps out from the shadows behind Goodguy and points a gun at him. Goodguy stops and raises his hands - he does not turn around. Badguy walks up to Goodguy and shoves the gun in his back.

They talk. Goodguy turns around quickly and knocks the gun from Badguy's hand. They fight it out and after a few punches, Goodguy wins and walks out the door.

1) Prep - make sure you have a meeting with the Stunt Co-ordinator about the fight scene. You should give him as many details about the fight as you can so he can go away and work out some moves for you.

2) Shoot the beginning of the scene first -following the block/light/rehearse/shoot scenario, you block and shoot everything up to the fight first.

3) Blocking the fight - on the set, the two actors, two stunt doubles and the Stunt Co-ordinator block out the fight sequence with everyone watching. You then discuss the first shot with the DOP and rehearse that specific shot with the actors and/or doubles. Once this has been done, the DOP will light the shot while the Stunt Co-ordinator takes the actors and stunt doubles off set and practises the fight.

4) Off Set Rehearsal - the Stunt Co-ordinator practices the fight scene with the actors and the doubles. You should watch this rehearsal process for specific camera angles and make comments regarding action and movement.

5) On Set Rehearsal - The Stunt Co-ordinator shows the crew the fight sequence with the stunt doubles and the actors. He then sets up the first part of the fight and you rehearse that with the camera.

6) Shooting - you shoot the first part of the fight and continue through the process until the fight is done. You then shoot the ending of the sequence where Goodguy walks out the door.

SHOOTING TIPS - Here are a few tips on shooting a stylistic fight sequence using the least amount of set-ups. (I will use the 35mm aspect ratio for reference):

Tip One: Shoot two takes of every set-up and just change the lens size and speed of both cameras for each take. This means you can shoot each set-up twice (assuming no technical problems) and give your editor 4 different angles to choose from - without moving the cameras! This technique is a good way of shooting a well covered action scene with only a few takes and without spending a lot of time.

a) Use 2 cameras for each shot

b) For Take 1, Camera A can have a 25mm lens (wide) at 24fps. Camera B can have a 75mm lens (tighter) at 40fps

c) For Take 2, reverse lens size and speeds on each camera. (You don't have to move the cameras.) So, Camera A is 75mm at 40fps while Camera B is 25mm at 24fps

Tip Two: Try and shoot from at least three different positions for your fight using 2 cameras. That could be as simple as two over-shoulders and a 2 shot. By using the techniques in Tip One, you will have at least 12 different angles, lens sizes and camera speeds to choose from!

Tip Three: Punches look the best from over-shoulder shots (OS). Make sure you always shoot "overs " with your 2 cameras.

Tip Four: If you have two cameras, you should have two monitors to watch. For Take 1, you should watch one monitor and have someone else (DOP, AD, Stunt Co-ord) watch the other monitor. After you cut, you discuss each shot. If the shot worked, you switch monitors. This gives you a good look at both shots since action is, by its nature, very fast and you may miss something if you try and look at both monitors at the same time.

Tip Five: Slow motion creates an action sequence that has the qualities of a ballet (re: John Woo). As long as you have the exposure to shoot slow motion, shoot slo-mo on the set with your cameras. You can also shoot normal speed on the set and slow down the shots in the editing room but there is a different quality of the picture when you do this. (it has a certain "ghosty" look to it.) I usually have the camera with the longest lens (closer) shoot slo-mo.

Tip Six: Once the camera rolls, everyone's adrenaline pumps up and a actor may be afraid of hitting the other actor or of hurting themselves. One way to solve this is to use the Actor/Double stunt system when shooting a fight. Say you have an OS shot of Goodguy as he punches Badguy. What you do is shoot the two actors first then switch Goodguy (he has his back to the camera) with his stunt double:

a) First: shoot Goodguy-Actor OS as he fights Badguy-Actor Then switch Goodguy-Actor with Goodguy-Stunt:

b) Second: shoot Goodguy-Stunt OS as he fights Badguy-Actor

When your turn around for the reverses, you repeat the process:

a) First: shoot Badguy-Actor OS as he fights Goodguy-Actor Switch Badguy-Actor with Badguy-Stunt:

b) Second: shoot Badguy-Stunt OS as he fights Goodguy-Actor

You can see this process working by watching the end fight scene in "*Bird on a Wire*" between Mel Gibson & David Carradine when they are swinging on the ropes in the zoo. We had each actor fight each other then we did the switch with the doubles. This worked very well because the actors were also attached to ropes so they had a lot on their minds.

The Art of Fight Choreography in Film

<http://bit.ly/24RvZAm>

VIDEO: 300 Fight and Stunt Coordination

<http://www.traileraddict.com/trailer/300/video-journal-5>

Game of Thrones Craft: Stunt Coordination

http://www.youtube.com/watch?v=wb03X8BOn_s

21. CONCLUSION

I hope you enjoyed Day Eight of this 10 part series. You will probably want to refer to this course over and over again so I suggest you print out this ebook, as well as the course handouts, and keep them in a 3-ring binder.

22. SUGGESTIONS, COMMENTS AND FEEDBACK

This 10 part audio seminar was created for you, so if you have any comments, suggestions or testimonials, please email me at: pdm@actioncutprint.com

“The Art and Craft of the Director” Audio Seminar - Day 9

WELCOME TO DAY NINE of "The Art and Craft of the Director Audio Seminar," a comprehensive, 10-part program of discovering what it takes to be a successful, working film and television director.

DAY NINE AUDIO: Today's audio course is **65 minutes** and is divided into three mp3 files. To start listening to Part One, click on the mp3 link below.

WEBSITE LINKS - As of **March 16, 2015**, all reference links in this ebook were working. But nothing is permanent on the Internet, so if you find a broken link, an error message or a page/file not found, please contact me at: pdm@actioncutprint.com

IF LINKS DON'T WORK - You may find that some of the longer links in this ebook won't work. If that is the case, cut-and-paste the link into your browser URL locator. If that still doesn't work, cut-and-paste the link title into Google to find the website.

SUGGESTIONS, COMMENTS AND FEEDBACK - This audio seminar was created for filmmakers like yourself and your feedback is important to me. So if you have any comments, suggestions or testimonials, please email them to: pdm@actioncutprint.com

FILMMAKING QUOTE: *“As a filmmaker you get typecast just as much as an actor does, so I'm trapped in a genre that I love, but I'm trapped in it!”*
George A. Romero

Day Nine Course Outline

- 1. How to Download Audio Files (Pg.190)**
- 2. Video: Famous Movie Quotes (Pg.191)**
- 3. Audio Interview - Actor/Director Trilby Jeeves (Pg.191)**
 - Subtext and the actor
 - The actor/director relationship
 - Actors and research
 - How actors break down their scripts (beats)
 - Determining character objectives
 - Tips for director's in the casting session
 - Why actors need to be "director proof"
- 4. Trilby Jeeves' Interview Notes (Pg.190)**
- 5. Special Bonus: One Year Later - A Special Report (Pg.198)**
- 6. Trilby's Acting Links and Resources (Pg.198)**
- 7. Recommended Acting Books (Pg.200)**

8. Conclusion (Pg.200)

9. Suggestions, Comments and Feedback (Pg.200)

1. DOWNLOADING AUDIO FILES

HOW TO DOWNLOAD AUDIO FILES TO YOUR COMPUTER: To start listening to Part One, click on the mp3 link below to open the audio file on your web browser. Once the audio file is playing on your computer, go to "File - Save Page As." This will download the audio file onto your desktop. Another method is to simply "copy and paste" the audio file URL right into the your web browser's address box.

BURN AUDIO FILES TO CD: Once the audio file is open on your desktop, you can burn the files to a CD or transfer them to your iPod so you can listen to this course anywhere without ever going Online.

NOTE: Please wait until the whole audio file has downloaded before trying "File-Save Page As." (This may take some time depending on your bandwidth.)

AUDIO FILE DOWNLOAD PROBLEMS: If you can't download the audio files to your computer because the "Save As" is not enabled, you may be trying to save the file too early before the audio has fully downloaded onto your computer. If you still have a problem downloading the audio files because the "Save As" is not enabled, you may have a computer/browser issue. Try using a different browser to open the files.

OTHER METHODS OF DOWNLOADING THE AUDIO FILES: Another method of downloading the mp3 audio files is to copy each audio link into your favorite media player as follows:

For Quicktime - To copy the link of each recording, open your Quicktime Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Real Player - To copy the link of each recording, open your Real Player, go to "File" then "Open Location" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Windows Media Player - To copy the link of each recording, open your Windows Media Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

If you still can't open the audio files or other links, it's possible the file was corrupted as it was downloaded onto your computer. Try downloading the course again and see what happens:

<http://www.actioncutprint.com/files/13-AOTD-AS.pdf>

NOTE: As of this date, all audio files located on my web server are working perfectly. If you are still having difficulties opening the MP3 audio files, please contact me at pdm@actioncutprint.com and I will send you the links to open the audio in a WAV file.

MP3 Files

Part One - <http://www.actioncutprint.com/audio1/Trilby9-1.mp3>

Part Two - <http://www.actioncutprint.com/audio1/Trilby9-2.mp3>

Part Three - <http://www.actioncutprint.com/audio1/Trilby9-3.mp3>

2. VIDEO: FAMOUS MOVIE QUOTES

The Other 100 Greatest Movie Insults of All Time (10:24)

http://www.youtube.com/watch?v=pHWEZ_IjcSk&feature=related

3. INTERVIEW - Actor/Director Trilby Jeeves

Trilby Jeeves is an actor, director, instructor, and writer from Vancouver, Canada.

She was the first English student to be theatrically trained in her second language for 3 years at the notable “Le Conservatoire d'Art Dramatique” in Quebec City. She went on to perform and direct in both languages across Canada, eventually coming back to Vancouver.

As well as performing up to 40 plays, she worked for 20 years in the theatre, (Confederation Centre Theatre in PEI, The National Arts Centre, The Banff Centre), and film industry as a set costumer/supervisor working on T.V. series such as “Highlander”, Spielberg’s “Taken”, Paramount’s “Higher Ground”; feature films such as Disney’s “Angels In The EndZone”, and “The Lizzie McGuire Movie”,” Universal’s “Snow Falling On Cedars” and more.

She is currently facilitating her [Buffoonery Acting Workshops](#) for actors who want to re-learn how to play and reach deeper performance, and also for non-actors for team-building and wellness. Trilby has also taught classes in improvisation and drama en Francais and in English.

As a writer, Trilby enjoys blogging and creating her one-woman show “Dusty Shoes” for 2013 summer performances.

To begin listening to my 65 minute interview with Trilby, click on Part One above.

4. TRILBY JEEVES' INTERVIEW NOTES

PETER INTRODUCTION - Filmmaking is a very young art form (less than 110 years) compared to the rest of the arts. Theatre, on the other hand, has been around for thousands of years. And the basic structure of “The Play” (story, acting and directing) is the foundation for the films we enjoy today. Theatre is a part of our cultural history, mythology and folklore – no matter what country we live in.

In today’s session, we are going to listen to Trilby Jeeves - an actor who has been trained in the theatre. I believe this is important because when you finish listening to this interview, you will realize that what she is talking about (the process of acting) is about ALL ACTING - not just theatre or film.

To me, a believable performance comes from any actor who makes us feel the truth. And

for any actor to do that, they must have certain personal qualities and training that enables them to make an audience care about their character – and the story.

PETER - Trilby, how did you get started in acting?

TRILBY - I got the bug to act when I was working behind the scenes in theatre as a costume dresser. I longed to try to be on stage. My first role was as a clown for the children's theatre and I was hooked. I didn't get to theatre school until I was 23 and because I was living in Quebec City at the time studying French, I ended up at a French theatre school called "Le Conservatoire d'Art Dramatique". I was accepted after two auditions and 3 days of observation during workshops. My class started out as 11 people and we ended up 8 finishing.

I am proud to say I was the first and only English student to have ever done the course. I spent three years studying acting and graduated successfully. It was a tough job because it was my second language. But, I learned so much more than anyone in my class. My teachers were just amazing.

PETER - What did you do after theatre school? Where did you find work?

TRILBY - I went on to work in repertory theatre, improvisational theatre, and touring. I worked in PEI, New Brunswick, Montreal, and eventually Vancouver, and toured the western provinces. Most of my acting experience is in theatre.

PETER - Traditionally, making a living as an actor is a challenge – any art is!

TRILBY - As an actor you usually have to have a few professions as the money is always rolling in so I have worked as well as an ESL teacher, a waitress, a costume designer and set supervisor, and started my own business as well. It all feeds your performance. My friend and I always called all our different experiences in life as data gathering. The more life experience you have the richer your performance will be.

PETER - I know that you have also directed before. Does that help you as an actor?

TRILBY - Yes, I have directed. I'm most proud of doing "The Vagina Monologues" en francais, two years in a row. I had about 8 women who had various experiences in acting. They were all very eager and boldly learned their monologues and unlike most shows, went up without scripts in hand and rocked the audiences. It was very exciting. I loved the challenge of getting the best out of each woman. They all gave 200%!! And yes... I'm sure directing enhanced my acting. I don't see how it couldn't!

PETER - How do you do your research on the story and on your character.

TRILBY - Depending on the script, I might research real people who have had similar vocations, or situations, or I draw on my own life experiences and find parallels. I always try to find something in me that makes me relate to the character. A good director will also help you to find this.

Sometimes I will write a complete back-story on a character, especially if it's a small character and the script doesn't give much information. I feed my thoughts with background. From the inside out! Once I had a stage role for a waitress and I spent more time with props than I did with the other actors sitting at the table. I had many courses to deliver as the play took place over a large meal. I had very few lines. So. I decided to make the play all about my characters background. I decided that I had created the supper and the players in my head in order to answer a big question in my head. This made my work much better and more interesting for me.

Otherwise I would have been a glorified props master. As a result I had audience members ask me afterwards what I was thinking because they could see something was going on in me. This pleased me and confirmed that all my story creating was valuable. I didn't tell anyone, by the way, about this. You don't need to do that as long as it doesn't interfere with anyone else. Confirms...there are no small roles only small actors!

PETER - Can you discuss how actors breakdown their script and scenes (beats, objectives)

TRILBY - I tend to read, and reread a script until some natural beats start to appear. Then I will make notes on my script and divide certain areas - areas that obviously change. I will name sections sometimes and give them words – could be adjectives, nouns or verbs - that resonate with my psyche (sounds weird but it works for me...) Maybe a scene is about a date and my character is tired of never expressing what she wants. This time she's going to try. I may give myself the verb “empower” and that helps guide the scene for me. I may give myself the noun “self love”. Whatever resonates. I work instinctively that way.

Saying the sentences aloud as you read helps, and even getting to know the other characters responses help (and that can save a day when your fellow actor forgets a line on stage...On stage there's no cutting and starting again...) It's good to know what a character wants from a scene, or another character. Maybe my character is a wife having an argument with her husband and they end up talking about splitting up. My goal through all the words might be to get him to say, “I love you”. It will change the colour of your delivery.

PETER - How do you personally like to work?

TRILBY - I like to have permission to explore before anyone puts his or her ideas to me. A director who is confident and open will allow their actor to do this. Then you feel that they also trust you, and your instincts. It's all about being part of a team. If there is a sense of freedom present then I think one will do better. When I work in theatre I like to read the script several times at the table, before we work with our bodies. In French theatre they do this as they realize the importance of knowing the work organically before getting it up on its feet. Often, in English theatre they get up on their feet right away, holding the script. I think this sometimes brings on clichés because that is the first thing that happens if you don't understand your character or the scene. I think table work can

be hugely valuable.

I learn my lines with subtext. Understanding what is really going on will make the lines stick. This works for me. Everyone is different, though. Subtext is what is really being said underneath the words actually being said. When someone doesn't understand the job of acting I give them the example of how many ways I can say hello. I can say "hello" (sexily) or I can say "hello" (it's about time you got home) or I can say "hello" (I'm scared).... Goes on and on. Now apply that to a full sentence, a paragraph and a scene and a full script. AND, make it truthful.

PETER - As an actor, what are the differences between performing in theatre and acting in a film?

TRILBY - When you act on a stage you have to project your performance to a large room - could be 60 people or 1000 people, and remain real. Your gestures, and expressions are bigger. In film the camera searches you out and finds the gesture in the eyes, or a subtle movement. In theatre you act in sequence with no one stopping you. Your character goes on his/her real journey live. In film they always shoot out of sequence and your job is to know where you are in your journey even if you haven't shot the scenes before.

Sometimes you are shooting the last scene first without having lived the other scenes, and not having them part of your psyche. That's when your imagination really needs to work! It is always challenging going from one to the other, depending on your experience. Of course there are all the technical aspects of acting or taking on a role, like learning your lines, knowing your blocking, hitting your mark, and being there for the other actors.

PETER - One thing I learned as a director a long time ago was the term "Motive Determines Behaviour". What does this mean to you?

TRILBY - If I know why I am doing something, my behaviour, which is my performance, should follow naturally. If you tell me I'm angry and I don't know why I am angry, you will get a contrived performance. If you tell me that I'm defending the most important person in the world to me because they're about to be attacked, I'm sure anger will arise naturally.

What's my motive - to defend? However, that being said, maybe another tact will arise that may be more interesting. Depends on the situation. If my motive is to tell someone I love them, and they aren't listening, my behaviour will be determined. Observe life around you. This is occurring constantly.

PETER - What is the most important element for you as an actor to do your work?

TRILBY - I guess finding the truth in the scene so it isn't contrived. Looking for the "aha" spot in my body where truth resonates. Having a director who helps you find that is so great. I need to feel like I'm performing with subtext that makes sense to me. It has to be real somewhere.

PETER - What does finding the Truth mean to you?

TRILBY - Truth. It's a big question. So many people live with masks and are afraid to be truthful to themselves, and others. When you look at a child and watch them react to something or state something, you know they're being truthful because they haven't got all the protective mechanisms in place yet. I remember observing adults as a child and thinking they were all out to lunch because they didn't listen and they didn't tell the truth. I didn't want to become one of them. The thing is, finding the truth in a scene or a character doesn't mean you necessarily tell it.

You just need to know it. Maybe the character is hiding something but in order to hide something you need to know what the truth is. Then it's interesting. And, the audience will be compelled to watch because something is going on.

PETER - In your opinion, what is the best relationship you can have with a director?

TRILBY - Feeling safe is huge for me. Feeling safe enough to be vulnerable so you can go to those places in your performance. You have a relationship with the director, and you need to trust them. It's like any relationship whether it's with a parent, a friend, a lover, or a director. If you feel safe, you will be you more, which means you can tap into many more places for whatever the performance calls for.

I don't believe in bullying to get performance out of someone. I have directed, and I got a lot more out of my performers by doing it with love. I have also witnessed many incidents on film sets where I was working in another capacity, actors seeking their safe person with whom they could be, spiritually, and feel safe to give their all. It's hugely important. It's such a vulnerable job. Liking the director's style and trusting his/her judgment. And, the fact they chose you must give you a good beginning of knowing this!

PETER - What is your biggest complaint about directors and even other actors?

TRILBY - Like I was saying before, I don't believe people listen enough. (and that goes for life in general) Being present, and listening is important for me. And there is more to listening than just hearing words. There is body language, and subtext. If you are really, truly listening you will have the appropriate reaction, and action, if you listen to yourself as well. Our instincts have gone array in this world, and we need to trust them more. I say this because I sometimes would go against my instincts because I didn't trust myself! Although, sometimes going against a certain instinct might also be an interesting choice in your acting.

PETER - I have always said that we all need to feel more than think. A good director will ask an actor to feel – then they will do.

TRILBY - I guess it depends on what you are thinking. If you are thinking about your hair, make up or your costume or whether the sound guy is annoyed with you, then yes, NOT thinking is good. If you are thinking about how the situation in the script reminds

you of something that really happened to you that probably is proactive. This way you can tap into your own feelings about a situation.

Find what makes you sense the dialogue or scene in a real way. Our feelings are what we tap into for the authenticity of the moment. If we intellectualize too much we lose the spontaneity.

Commitment is big too. Make a decision and commit to it. It will be stronger and more alive than a half made choice. Strangely, a lot of principles of the acting job translate directly to real life. Maybe just more intensified.

PETER - Can you explain in more detail about directors giving you “result direction.”

TRILBY - A director can really make your performance. A thing I really hate having happen is a director who tells you to act a result he'd like to have i.e. act mad, be angry, be happy, be funny, be more intense, be more like Sandra Bullock in Crash! No one wants direction like that.... Tell us why, tell us a verb, a goal, a motivation but don't tell us to be a certain way... And, don't give us a line reading. Share your passion for the character. Be a good director and figure out a route for you to get us to reach a truthful result that might be in your imagination.

PETER - Paul Newman once said that the best note he ever got from a director about a scene, was, “Crowd the guy.” Do you have any examples of some good direction you have received?

TRILBY - I had a young director recently, give me a beautiful adjustment to what I was doing. He simply told me my character's father used to always tell me what I was doing wrong in my life. Always judging. He told me to bring that to the scene. Well... when the other character, male, started telling me how much he would listen to me, and be there for me, and never judge me, I was naturally moved. The scene came alive for me. It was fantastic. It felt effortless.

Also, sometimes a direction can be simply “bring up the pace”. I don't mind this, as it doesn't change any intentions, just makes it more active. I have a tendency to slow down, and that direction always helps me!! (after we have our intentions clear, don't get me wrong)

PETER - Actors tend to get a bad rap sometimes from directors and crew. Any comment?

TRILBY - When I hear that a director, or anyone for that matter, actually likes actors and what they do, I feel so much better. There are so many people who don't like performers. Sure there are performers who give actors a bad rap but I think if you go into any of the professions there are those who give bad raps to every vocation! I think anyone who wants to direct, or already does, should do some acting and then you will understand more why your actor is asking for motivation. Why they don't want to sit when you want.

PETER - I know many actors who have said that to survive in this business they have to be “director proof!” Do you agree?

TRILBY - Yes, I wholeheartedly agree. Ask any actor, and most will share frustrating director stories. It means you have to be prepared to direct yourself if the director is too busy worrying about everything else and leaving the work with the actor until there's very little time left. There are all kinds of directors and I've had experience from a director taking a nap during a rehearsal period (theatre) because he was of the mind that all we needed was an audience, to a director giving you line readings. I hate that!

On film sets a lot of time the actor doesn't get much time, if any, with the director, especially if you have a small role - and, especially if it's at the end of the day. I always visualize my performance in my head so I can direct myself should I not get the help I needed or desired. Then if you get a jewel from a director, it's a bonus!

PETER - *What tips do you have for directors who are unsure of how to talk to an actor - or don't know the proper thing to say?*

TRILBY - Some directors just don't know how to talk with actors as well. People are mystified by the acting job, because, well, it is mysterious sometimes! I still say if a director has acted he will be so much more compassionate to the actors questions about motivation. (Peter, you have a good workshop for directors for this understanding!) Also, be honest. If you are unsure of a character, ask the actor questions, and work it out together. The actor just wants to be the best he can for you. If the director has a personal story, or connection to something, tell it.

PETER - *What tips can you give directors when it comes to the casting session?*

TRILBY - Always ask the actor to read the scene twice! See whether they can take direction and how big their range is. As an actor it feels better if I can do something twice, and change it up. Even if I'm not good for this role I may suddenly be good for another role that they haven't cast, (re: Episodic TV) or are going to cast in the future. I got called for a role once because of an audition a year before. They remembered me!

PETER - *And that's a good tip for actors. Casting directors have your information and your tape. So, you may not be right for the role you are reading right now, but you could be right for something else late. You teach classes in "Buffoonery." What is that?*

TRILBY - When I rehearse a scene I like to sometimes do something I call "buffooning a scene." A buffoon is an intelligent clown who likes to make fun of someone. It is based on commedia del arte. I developed a technique of rehearsing a scene to an extreme place in order to free you up and discover things. You can do it with anything. It's a great way to warm up for an audition. It's very physical and descends the text into the body and becomes less cerebral. So I do that with any scene and even though it is not what you will end up performing, you will discover all kinds of things. Exploring! Finding out things is good. Gets you out of a clichéd performance.

PETER - *Any last inspirational thoughts for directors listening to this program.*

TRILBY - Don't be afraid of us! Ask us questions. Let us help you. A director who really observes his actors will start to know very quickly what kind of direction to give... what kinds of words, goals, will inspire the performance. Compassion is the key here. And respect. I respond much better if I feel respected. What a great feeling. And, isn't that what we all want in real life? Dish it out and you might get it back. The classy people will. The others, well hopefully they will learn from you.

If you want to contact Trilby Jeeves, you can email her at trilby@buffooneryworkshops.com and you can check out her website at www.buffooneryworkshops.com/

5. SPECIAL BONUS: ONE YEAR LATER - A SPECIAL REPORT

I asked Trilby to give me an update on what has happened to her since this interview in 2007. You can read what she has to say by clicking the link below to download a pdf file. <http://www.actioncutprint.com/files/aotdas-TJoyL.pdf>

6. TRILBY'S ACTING LINKS, ARTICLES AND REFERENCES

Buffoonery for Actors

<http://buffooneryworkshops.com/buffoonery-for-actors/>

Acting Coach Larry Moss Does Not Need a Buffoonery Workshop!

<http://trilbyjeeves.com/2010/12/04/larry-moss-does-not-need-a-buffoonery-workshop/>

Acting and The Physical Life...

<http://trilbyjeeves.com/2010/12/09/acting-and-the-physical-life/>

Acting Is an Art, Actors Are a Business

<http://buffooneryworkshops.com/acting-is-an-art-actors-are-a-business/>

A Casting Director's Note to Actors: Stop Waiting for Permission

<http://bit.ly/1QHYUUP>

Le Conservatoire d'Art Dramatique

<http://www.conservatoire.gouv.qc.ca/>

Jacques Lecoq

http://en.wikipedia.org/wiki/Jacques_Lecoq

Les Monologues du Vagin

French - *Les Monologues du vagin*

http://fr.wikipedia.org/wiki/Les_Monologues_du_vagin

English - *The Vagina Monologues*

http://en.wikipedia.org/wiki/The_Vagina_Monologues

Book - *The Vagina Monologues*

<http://www.randomhouse.com/features/ensler/vm/>

V-Day

<http://www.vday.org/about.html#.VuCjV5MrKt8>

History of the Theatre

http://en.wikipedia.org/wiki/History_of_the_theatre

Theatre History Sites on the Web

<http://www.win.net/kudzu/history.html>

Acting Resources

<http://actioncutprint.com/film-ae>

Screen Actors Guild (SAG)

<http://www.sag.org/>

ACTRA

<http://www.actra.ca/main/>

Is "Emotional Work" Acting?

<http://bit.ly/1nxnEDs>

The History and Science of Acting

http://www.jinxdavis.com/history_and_science.htm

Result Directing

<http://www.dvxuser.com/V6/showthread.php?t=73119>

Method Acting

http://en.wikipedia.org/wiki/Method_acting

Meisner Technique

http://en.wikipedia.org/wiki/Meisner_technique

Inside the Actors Studio

http://en.wikipedia.org/wiki/Inside_the_Actors_Studio

VIDEO: *Inside the Actors Studio*

<https://www.youtube.com/channel/UCTf6xw4NxcYMzpP9jSmiHHA/playlists>

US Bureau of Labor Statistics (Actors)

<http://www.bls.gov/ooh/entertainment-and-sports/actors.htm>

7. RECOMMENDED ACTING BOOKS

1) *The Intent to Live: Achieving Your True Potential as an Actor* by Larry Moss
<http://www.amazon.com/gp/product/0553381202?ie=UTF8&tag=actiocutprint&link>

2) *Inside Inside* by James Lipton
<http://www.amazon.com/gp/product/0525950354?ie=UTF8&tag=actiocutprint&link>

8. CONCLUSION

I hope you enjoyed Day Nine of this 10 part series. You will probably want to refer to this course over and over again so I suggest you print out this ebook, as well as the course handouts, and keep them in a 3-ring binder.

9. SUGGESTIONS, COMMENTS AND FEEDBACK

This 10 part audio seminar was created for you, so if you have any comments, suggestions or testimonials, please email me at: <mailto:pdm@actioncutprint.com>

“The Art and Craft of the Director” Audio Seminar - Day 10

WELCOME TO DAY TEN of "The Art and Craft of the Director Audio Seminar," a comprehensive, 10-part program of discovering what it takes to be a successful, working film and television director.

DAY TEN AUDIO: Today's audio course is **36 minutes** and is divided into three mp3 files. To start listening to Part One, click on the mp3 link below.

WEBSITE LINKS - As of **March 16, 2015**, all reference links in this ebook were working. But nothing is permanent on the Internet, so if you find a broken link, an error message or a page/file not found, please contact me at: pdm@actioncutprint.com

IF LINKS DON'T WORK - You may find that some of the longer links in this ebook won't work. If that is the case, cut-and-paste the link into your browser URL locator. If that still doesn't work, cut-and-paste the link title into Google to find the website.

SUGGESTIONS, COMMENTS AND FEEDBACK - This audio seminar was created for filmmakers like yourself and your feedback is important to me. So if you have any comments, suggestions or testimonials, please email them to: pdm@actioncutprint.com

FILMMAKING QUOTE: *“My movie is born first in my head, dies on paper; is resuscitated by the living persons and real objects I use, which are killed on film but, placed in a certain order and projected on to a screen, come to life again like flowers in water.” Robert Bresson*

Day Ten Course Outline

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21. Suggestions, Comments and Feedback (Pg.231)

1. DOWNLOADING AUDIO FILES

HOW TO DOWNLOAD AUDIO FILES TO YOUR COMPUTER: To start listening to Part One, click on the mp3 link below to open the audio file on your web browser. Once the audio file is playing on your computer, go to "File - Save Page As." This will download the audio file onto your desktop. Another method is to simply "copy and paste" the audio file URL right into the your web browser's address box.

BURN AUDIO FILES TO CD: Once the audio file is open on your desktop, you can burn the files to a CD or transfer them to your iPod so you can listen to this course anywhere without ever going Online.

NOTE: Please wait until the whole audio file has downloaded before trying "File-Save Page As." (This may take some time depending on your bandwidth.)

AUDIO FILE DOWNLOAD PROBLEMS: If you can't download the audio files to your computer because the "Save As" is not enabled, you may be trying to save the file too early before the audio has fully downloaded onto your computer. If you still have a problem downloading the audio files because the "Save As" is not enabled, you may have a computer/browser issue. Try using a different browser to open the files.

OTHER METHODS OF DOWNLOADING THE AUDIO FILES: Another method of downloading the mp3 audio files is to copy each audio link into your favorite media player as follows:

For Quicktime - To copy the link of each recording, open your Quicktime Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Real Player - To copy the link of each recording, open your Real Player, go to "File" then "Open Location" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

For Windows Media Player - To copy the link of each recording, open your Windows Media Player, go to "File" then "Open URL" then paste it in the box and press OK and it should play immediately. This method requires no downloading and can be easily saved. NOTE: If the file doesn't open in your Player, it could be corrupted. You will need to download another player.

If you still can't open the audio files or other links, it's possible the file was corrupted as it was downloaded onto your computer. Try downloading the course again and see what happens:

<http://www.actioncutprint.com/files/13-AOTD-AS.pdf>

NOTE: As of this date, all audio files located on my web server are working perfectly. If you are still having difficulties opening the MP3 audio files, please contact me at pdm@actioncutprint.com and I will send you the links to open the audio in a WAV file.

MP3 Files

Part One - <http://www.actioncutprint.com/audio1/DAY10-1.mp3>

Part Two - <http://www.actioncutprint.com/audio1/DAY10-2.mp3>

Part Three - <http://www.actioncutprint.com/audio1/DAY10-3.mp3>

2. VIDEO: FAMOUS MOVIE QUOTES

Revised 10 Funniest Movie Quotes (3:45)

<http://www.youtube.com/watch?v=BmXlJc3kcc&feature=related>

3. THE KULESHOV EFFECT (THE RUSSIAN ACTOR STORY)

The Kuleshov Effect is a cinematic montage effect demonstrated by Russian filmmaker Lev Kuleshov in about 1918.

Kuleshov shot and edited a short film in which the face of a famous Russian matinee idol was intercut with three other shots: a plate of soup: a girl playing ball: and an old woman in a coffin. Now, the point to be made here is that the shot of the actor was identical, and expressionless, every time Kuleshov cut back to him.

The film was then shown to audiences who totally believed that the expression on the actor's face was different each time he appeared, depending on whether he was "looking at" the plate of soup, the little girl, or the old woman's coffin, showing an expression of hunger, happiness or grief respectively.

The Russian film director Pudovkin described how one audience reacted to this acting tour-de-force! "The audience raved about the acting... the heavy pensiveness of his mood over the forgotten soup, they were touched and moved by the deep sorrow with which he looked on the dead woman, and they admired the light, happy smile with which he surveyed the girl at play. But we knew that in all three cases, the face was exactly the same!"

Although Kuleshov used this experiment to prove the effectiveness of film editing, it also proved that it's not just the content of the images in a film that are important, but their combination.

In other words, film audiences bring their own emotional reactions to a series of images, and by associating these reactions to the actor, they use the actor's face as a pathway to their own feelings.

The results of that experiment have guided filmmakers around the world to this day and established the power of editing to alter the perception of the subject.

Kuleshov Effect: "The name given to the mental tendency of viewers to attempt to figure out how filmed shots fit together, even if the shots are totally unrelated" Most notably this effect can be used to hint at emotions without actually showing any.

Learn More About the Kuleshov Effect

VIDEO - The Kuleshov Experiment (Original - incomplete)

<http://ca.youtube.com/watch?v=jWRvHeMHYcA>

VIDEO: Kulesov Kísérlet (Kuleshov Effect) (3 Faces of an Actor)

Reproduction of the famous montage-experiment made at the State Film Academy in 1921 by a team led by director Lev Kuleshov using footage from Hungarian filmmaker Zoltán Fábri's *Körhinta* (Carousel) and an old movie newsreel.

<http://ca.youtube.com/watch?v=o6D5Gx9tcH0>

The Kuleshov Experiment

<http://www.elementsofcinema.com/editing/kuleshov-effect.html>

Kuleshov Effect

http://en.wikipedia.org/wiki/Kuleshov_Effect

The Kubrick Corner - The Kuleshov Effect (*)**

<http://kubrickfilms.tripod.com/id21.html>

The Kuleshov Effect and the Death of the Auteur

<http://www.forumjournal.org/site/issue/01/michael-russell>

Basic Film Techniques: The Kuleshov Effect

<http://bit.ly/1R8dU0n>

Learn More About Vsevolod Pudovkin

Vsevolod Pudovkin

http://en.wikipedia.org/wiki/Vsevolod_Pudovkin

IMDb - Vsevolod Pudovkin

<http://www.imdb.com/name/nm0699877/>

The Silent Revolutionary

<http://www.guardian.co.uk/film/2001/aug/31/artsfeatures1>

4. BASIC HUMAN NEEDS AND WANTS

Human needs are an important part of our nature. Values, beliefs, and customs differ from country to country, but we all have similar needs. As a director, you must understand these needs because they are powerful motivators.

There are two major groups of human needs: "basic needs" and "higher needs."

Basic needs are physiological, such as food, water, shelter and sleep; and psychological, such as affection, security, and self-esteem. If these basic needs are not met, we will strive to make up the deficiency.

The higher needs are called "growth needs" or "being needs." These include justice, goodness, beauty, order, unity, etc.

Our basic needs usually take priority over our growth needs. For example, a person who lacks food or water will not be focused very much on beauty needs.

Everyday, people all over the world strive to meet their individual goals and needs. But if these basic needs are not met, they tend to take over as the main source and direction of a person's goals because these basic needs are more urgent.

Growth needs, on the other hand, will become a "motive of behaviour" as long as the basic needs have been satisfied. But unsatisfied basic needs must always be satisfied first before a person can satisfy their higher or growth needs.

Learn More About Needs and Wants

Needs and Wants

<http://www.mcwdn.org/ECONOMICS/NeedWant.html>

Needs vs Wants

<http://www.wisc-online.com/objects/ViewObject.aspx?ID=ABM3302>

Wants vs. Needs - How to Distinguish Between the Two

http://frugalliving.about.com/od/frugalliving101/qt/Wants_vs_Needs.htm

Needs, Wants and Likes

http://changingminds.org/explanations/needs/needs_wants_likes.htm

Needs, Wants, Interests, Motives

<http://www.wku.edu/~jan.garrett/ethics/needs.htm>

Wants and Needs

<http://www.idlex.freeseve.co.uk/idle/evolution/human/ethics/needs.html>

5. OBSERVING HUMAN BEHAVIOUR AND EMOTIONS

Here are two quotes - the first one was written for actors and the second one for writers, but they are both relevant for directors as well.

1) From the book, "*An Actor Prepares*" by Stanislavski.

"An actor should be observant not only on the stage but also in real life. He should concentrate with all his being on whatever attracts his attention. There are people gifted by nature with powers of observation. When you hear such people talk you are struck by the amount that an unobservant person misses.

Average people have no conception of how to observe the facial expression, the look of the eye, the tone of the voice, in order to comprehend the state of mind of the persons with whom they talk. If they could do this, their creative work would be immeasurably richer, finer and deeper. This calls for a tremendous amount of work, time, desire to succeed, and systematic practice."

2) Here's a quote from David Foster Wallace from an article he wrote called "*Television and U.S. Fiction.*"

"Fiction writers as a species tend to be oglers. They tend to lurk and to stare. The minute fiction writers stop moving, they start lurking, and stare. They are born watchers. They are viewers. They are the ones on the subway about whose nonchalant stare there is something creepy, somehow. Almost predatory.

This is because human situations are writers' food. Fiction writers watch other humans sort of the way gapers slow down for car wrecks: they covet a vision of themselves as witnesses."

(David Foster Wallace, "E unibus pluram: Television and U.S. Fiction", in *The Review of Contemporary Fiction*, Summer 1993, Vol. 13, Num. 2, pp. 151-194).

3) **As a director**, you need to follow this sound advice and start to "ride the subways" of society to be a "witness" to human behaviour. You must, I repeat **MUST**, get into the habit of observing people going about their daily lives so you can find out what motivates people to take action.

Once you know what motivates a person to achieve their daily needs, you will feel more confident about helping actors achieve believable performances.

Learn More About "*An Actor Prepares*" - Konstantin Stanislavski

An Actor Prepares

http://en.wikipedia.org/wiki/An_Actor_Prepares

Konstantin Stanislavski

<http://en.wikipedia.org/wiki/Constantin Stanislavski>

BOOK - *An Actor Prepares*

http://www.gyford.com/phil/writing/2005/05/27/an_actor_prepare.php

Learn More About David Foster Wallace

http://en.wikipedia.org/wiki/David_Foster_Wallace

Learn More About Human Behavior

Human Behavior

http://en.wikipedia.org/wiki/Human_behavior

Human Nature

http://en.wikipedia.org/wiki/Human_nature

Understanding Human Behavior

<http://psychology.about.com/od/psychology101/u/psychology-basics.htm>

The Secret to Understanding Human Behavior

<http://bit.ly/1RRULgb>

Understanding Human Behavior and Its Existence

<http://www.exrx.net/Psychology/HumanBehavior.html>

VIDEO: Ideas Festival: David Brooks on Human Behavior

<http://bit.ly/1U4ciVD>

Understanding the 10 Most Destructive Human Behaviors

<http://www.livescience.com/14152-destructive-human-behaviors-bad-habits.html>

6. ARRIVALS AND DEPARTURES

The easiest location to watch basic human behaviour, in one convenient place, is at any airport in the world. Airports are great places to study people because you can quickly observe the flip side of human drama by simply walking from the Arrivals level to the Departures level. This is why Airports are the perfect environment to explore two of the most basic of human emotions: happiness and sadness.

1) Departures level (Tears, sadness, abandonment, loneliness)

2) Arrivals level (Tears, happiness, completion, togetherness)

An Airport Study on Human Behavior - People Still Read!

<http://blog.junta42.com/2007/11/an-airport-stud/>

7. THE DIRECTOR'S ACTING MANTRA

I'm going to be bold here, but I firmly believe that almost everything you need to know about directing actors can be put into three words:

MOTIVE - DETERMINES - BEHAVIOUR

Let's break this down:

MOTIVE (Our inner world)

DETERMINES (Controls)

BEHAVIOUR (Our outer world)

Now let's break this down even further:

What our needs are (**MOTIVE**)

Will decide (**DETERMINES**)

What action we will take (**BEHAVIOUR**)

And if we break this down into Text and Subtext:

MOTIVE (The Character Subtext/Need)

DETERMINES (Will decide how an actor plays)

BEHAVIOR (The Script Text/Want)

If you go back through the last nine classes of this course, you will see many references to certain Key Words: Truth, Feelings, Emotions, Needs, Behaviour and Motivate. These key words are very important to you as a director because they will help guide you through the next part of your filmmaking journey - the realm of the actor.

Learn More About Motivation

Understanding Motivation

http://www.drmarkhillman.com/mh_pub_under_mot.html

Models Of Understanding Human Behaviour

<http://www.scribd.com/doc/512778/Models-Of-Understanding-Human-Behaviour>

Motivtion: The Power of Responsibility

<http://ezinearticles.com/?Motivtion:-The-Power-of-Responsibility&id=67206>

Human Motivation and the 3 Motivation Personalities

<http://bit.ly/220LJWn>

8. SCRIPT BREAKDOWN - CHARACTER ANALYSIS

After reading the script and making notes about the script structure and scene analysis, it's time to figure out the development and objectives of the characters.

1) Character Functions

Each character in a film has at least one function (or role) in any story, such as:

- a) Protagonist (The main character or hero of any story)
- b) Antagonist (The opposition against the protagonist)
- c) Love interest (Object of romantic attraction for the protagonist)
- d) Confidante (Close friend of the protagonist)
- e) Mentor (A trusted friend, counselor or teacher)
- f) Comic relief (A sidekick used for some humour)
- g) A witness (Someone who reports on the events)

2) Character Emotions

There are three main character emotions:

- a) Sympathy - the audience IDENTIFIES with the character's problems and triumphs
- b) Empathy - the audience UNDERSTANDS the emotions that drive the character
- c) Antipathy - the audience wants the character to "GET WHAT THEY DESERVE"

3) Character Components

These are the Internal and External factors that shape each character:

- a) Interior factors (They form character)
- b) Exterior factors (They reveal character)

4) Character Background

- a) Where is the character from (What is their background)
- b) What was he doing just before this scene (Fact or backstory)
- c) What does the writer say about this character (Scene descriptions)
- d) What do others say about this character (Dialogue)
- e) What does the character say about himself (Through inner monologue, dialogue, scene description, narration)

5) Character Objectives

These are the main needs and wants of a character (What people want out of life)

- a) **SUPER OBJECTIVE** (example: "Power over People")
 - What is the primal motivation of the character
 - What are the main needs of the character
- b) **OBJECTIVES** (Example: "Wants to Dominate Character A")
 - What does the character want (Motives)
 - What are the active choices to achieve the Super Objective
- c) **MAIN ACTIONS** (Example: "What they DO to Character A")

- What the character DOES...
- To get what he WANTS...
- To fulfill his NEEDS

6) Character Breakdown

Go through your script and write down all the characters. You should list the main characters first and the secondary characters last and then assign them a function. Your first character should be the main character - or the protagonist.

NOTE: if you are doing a TV Series, the main characters will already be established for you. They are usually numbered "1,2,3..." on any call sheet.

7) Script Breakdown (Per Character)

Answer these question about how each character fits in the story:

- a) What is the story function of this Character
- b) What is their Super-Objective
- c) What is their Main Objective (in the story)

8) Scene Breakdown (Per Character)

Answer these questions about how each character fits in every scene:

- a) What is the character objective in this scene
- b) What are the character's main actions in this scene
- c) What are the results of their actions in this scene

9) Character Dialogue

I'm a firm believer in the rule "Less is more!" As the Director, it is your responsibility to take a written document (the Script) and translate it into a visual format (Film or Video). This means that we can sometimes use visuals instead of dialogue to make a story point or to show what an actor is thinking.

After you have done all your homework on the Script, Scene and Character Analysis, make another pass at the script to see what dialogue can be omitted by using visuals to get the point across. It's always better to SHOW the audience what a character is thinking, than have them talk about it. ('Motion' Pictures!)

NOTE: On a Television series, the producers are usually the writers and they are, for the most part, very hesitant to have any dialogue removed. If you have done your homework, good Scene and Character Breakdowns and can show them that your idea will make the scene better, go for it - they can only say no!

Learn More About Character Analysis

Character Analysis

<http://gvtg.com/theactingstudio/tasart.html>

Minor Characters Don't Need Major Introductions

http://www.writersstore.com/article.php?articles_id=602

Character = Function

<http://www.gointothestory.com/2010/09/screenwriting-back-to-basics-day-4.html>

Structure and Character

<http://bit.ly/1UfY0jz>

On Creating Emotion

<http://johnaugust.com/archives/2008/on-creating-emotion>

Connecting with Audiences Through Character Emotions

http://www.writersstore.com/article.php?articles_id=975

Emotion and Cognition: About Some Key-Figures in Films

<http://bit.ly/1QI8lUh>

Character Background

<http://www.filmscriptwriting.com/characterbackground.html>

Character Development

<http://tvtropes.org/pmwiki/pmwiki.php/Main/CharacterDevelopment>

The Art of Character Development

<http://fullcircle.comicgenesis.com/characterdevelopment.htm>

Character Arc

http://en.wikipedia.org/wiki/Character_arc

Learn More About Antagonist and Protagonist

Antagonist

<http://en.wikipedia.org/wiki/Antagonist>

Protagonist

<http://en.wikipedia.org/wiki/Protagonist>

Characters

<http://dramatica.com/theory/book/characters>

My Mother the Antagonist

<http://www.scriptsecrets.net/articles/antagon.htm>

VIDEO: Writing A Great Script Fast: Step 10 Antagonists

<http://www.spike.com/video/writing-great-script/2879299>

Learn More About Mentor

Mentor

<http://en.wikipedia.org/wiki/Mentor>

Learn More About Sympathy

Sympathy

<http://en.wikipedia.org/wiki/Sympathy>

Learn More About Empathy

Empathy

<http://en.wikipedia.org/wiki/Empathy>

Learn More About Antipathy

Antipathy

<http://en.wikipedia.org/wiki/Antipathy>

Learn More About Objectives

Objective

<http://www.abwag.com/objective.htm>

VIDEO: Acting Tips to Identify Character Motivation

http://www.youtube.com/watch?v=a_9GfAq_nV0

Theatre and Acting/Objectives, Obstacles, Tactics

[http://en.wikibooks.org/wiki/Theatre_and_Acting/Objectives, Obstacles, Tactics](http://en.wikibooks.org/wiki/Theatre_and_Acting/Objectives,_Obstacles,_Tactics)

Four Character Acting Objectives Actors Need Know

<http://actingworld.blogspot.ca/2012/08/four-character-acting-objectives-actors.html>

Objectives and Internal Obstacles

<http://bit.ly/1TMIai0>

Learn More About Dialogue

Dialogue

<http://en.wikipedia.org/wiki/Dialogue>

Actors and Dialogue

<http://www.abwag.com/dialogue.htm>

Top 8 Tips for Writing Dialogue

<http://fictionwriting.about.com/od/crafttechnique/tp/dialogue.htm>

How to Write Screenplay Dialogue

<http://www.movieoutline.com/articles/how-to-write-screenplay-dialogue.html>

How to write dialogue that works

<http://www.creative-writing-now.com/how-to-write-dialogue.html>

If your Dialogue fails, so will your story

<http://www.musik-therapie.at/PederHill/Dialogue&Detail.htm>

9. HOW TO CHOOSE CHARACTER OBJECTIVES

When coming up with character objectives, ask yourself: what does each character want in the story and in this particular scene? And always remember the Director's Mantra: **Motive (inner life) Determines Behavior (outer life).**

- 1) A character's objective should create obstacles for the character in the story
- 2) Objectives rise out of the character's needs and feelings
- 3) Look at the character's behaviour (What he does)
- 4) Look at what the character talks about (What he says)
- 5) Look at what the character does rather than what he says (His behaviour)
- 6) Ask yourself "What does the character want in this situation?"
- 7) Look at what people want out of life (Some things we will sacrifice everything for)
- 8) There can only be one objective per character, per scene
- 9) Objectives help actors react to each other, rather than just "say the lines"
- 10) The simpler the objective, the easier it is for an actor to play it
- 11) An objective should be an active choice for an actor
- 12) An actor should always play their objective in every scene

Learn More About Character Objectives

Is Objective Character the Same as Obstacle Character?

http://storymind.com/dramatica/questions_and_answers/dramatica3.htm

Drama Theory

<http://web.media.mit.edu/~bkort/Drama.html>

List of Stock Characters

https://en.wikipedia.org/wiki/List_of_stock_characters

What the Big Bad Wolf Teaches Us About Character Motivation

<http://bit.ly/1p9559V>

The Psychology of Character

<http://theeditorsblog.net/2011/02/17/the-psychology-of-character/>

Character Motivation Defined

<http://narrativefirst.com/archives/character-motivation-defined>

10. FOUR TYPES OF ACTOR

When I say a "type" of actor, I am not referring to an acting style, (such as a method actor or a technical actor) but rather to an actor's presence on the screen.

1) The Character Actor

A performer who strives to create an image of character that is part of his own psyche and part of the written image so that the audience responds to this new image of character, forgetting, for a time, that actor himself.

Example: Marlon Brando, Meryl Streep, Laurence Olivier, Dustin Hoffman

2) The Personality Actor

A performer who has a unique physical presence or aura about them which the camera captures giving each performer an identity which is immediately responded to as a character by the audience

Example: John Wayne, Marylin Monroe, Humphrey Bogart, Pee Wee Herman

3) The Physical Actor

A performer who embodies either a "type" that is presently in vogue as an "ideal look", or a performer who possesses a particular physicality that is in some way extraordinary

Example: Marty Feldman, Arnold Swartzenegger, Danny Devito, Bjork

4) The Natural Actor

A performer who was "found in the street" and who has an individual identity combined with the right physical characteristics and, hopefully is capable of some emotion

Example: Child actors and most characters in Fellini movies

11. CHARACTER PERSONALITY TRAITS

NOTE: Please refer to the **Character Personality Chart** for this section.

<http://actioncutprint.com/chart>

The first time a director works with an actor is usually during the casting session, and the thing I do to prepare for this session, is to make a note of each character's personality traits - the inner patterns and workings of their psyche.

Because all individuals have personality traits, knowing what type of person you are dealing with is an important first step to understanding the inner world of a character - and the actor!

There are four main functions of the psyche and each approaches reality from a different point of view and with a different question - each holds onto a different part of reality. The four functions of the psyche are:

- 1) Intuition** - The Intuitive Type are creative people whose chief concern is with future possibilities; people who have a nose for the invisible; people who can encompass a lot quickly.
- 2) Thinking** - The Thinking Type is a person whose ultimate value is order and organization; everybody must say what they mean.
- 3) Feeling** - The Feeling Type are people who have a proper evaluation of the Cosmos and an appropriate relationship with it; they handle their feelings expertly; they express their feelings by style; they know the value of beauty and relationships; they need attention - love or anger.
- 4) Sensation** - The Sensation Type are masters of observing detail; they absorb impressions deeply; they are sensitive to tastes, pain, noise, and physical sensations.

Each of these four functions can operate in two areas:

- 1) Extrovert** - energy flowing towards the outer world
- 2) Introvert** - energy flowing towards the inner world

And each function has a further possibility of operating in either:

- 1) Stable** - a positive, Conscious way
- 2) Unstable** - a negative, Unconscious way

All psychological evidence suggests so far, that these two major factors, Extrovert/Introvert and Conscious/Unconscious, are interwoven in each person according to a pattern - a pattern that can be graphed out.

Okay! Now what does all this mean to you? It means you can create a chart that will clearly display the four functions, and their personality traits, which you will then be able to reference anytime.

For example, let's say you are casting for the hero (protagonist) and the bad guy (antagonist.) By referring to the Chart, you can now figure out the basic traits for each of them. As far as the main characters are concerned, they should always have opposite traits to create conflict.

NOTE: This process of character function will have already started earlier in your script breakdown and character analysis.

For the protagonist, you know he fits into Stable and Extrovert. If you look at the Chart, you will see some of the qualities he could possess (he is easygoing, sociable, a leader.)

For the antagonist, you know he fits into Unstable and Extrovert. Checking with the Chart, you see some of his qualities (he is aggressive, restless, impulsive.)

So when you graph them out, this is what it could look like:

PROTAGONIST:

Stable - Extrovert

He easygoing, sociable, a leader

Sensation Type (Time is now)

He is confident and hopeful

ANTAGONIST:

Unstable - Extrovert

He is aggressive, restless, impulsive

Intuitive Type (Future is All)

He is angry and hot tempered

You can use any combination of character functions you want with this Chart. Again, just make sure that the main characters have opposite character traits, otherwise, you will have two characters that create no conflict.

Take some time to analyze the Character Personality Chart because it will give you a clear understanding of who your characters are and what their motivations are - as well as help you with the actor's interpretation of the character!

Learn More About Character Personality Traits

Character Trait Chart and Personality Components

<http://www.inspirationforwriters.com/tip8.html>

Developing Character Traits

<http://www.fictionfactor.com/articles/developingcharactertraits.html>

Traits of Human Consciousness

<http://www.scribd.com/doc/96612028/Traits-of-Human-Consciousness#scribd>

A List of Personality Traits

<http://www.thelists.org/list-of-personality-traits.html>

VIDEO: Acting Tips on Character Personality

<http://www.youtube.com/watch?v=MVNVZci72Ms>

Personal Character Traits Important in Achievement

http://www.school-for-champions.com/character/personal_traits.htm

Personality Page - Character Traits for Writers

<http://bethestory.com/2008/03/27/personalitypage-for-writers>

Web Resources for Developing Characters

<http://www.writerswrite.com/journal/jun00/gak14.htm>

Learn More About Assessing Psychological Type

Assessing Psychological Type

<http://www.transpersonalscience.org/wwtype.aspx>

Personality Theories, Types and Tests

<http://www.businessballs.com/personalitystylesmodels.htm>

The Psychological Type Profiles

<http://typelogic.com/>

Psychological ("Personality") Types

<http://www.socionics.com/main/types.htm>

Learn More About Jung's Theory of Psychological Types

Psychological Types

<http://www.friesian.com/types.htm>

Learn More About the Four Ego Functions

The Four Ego Functions

<http://www.kheper.net/topics/Jung/typology.html>

Coordinating the Four Functions of Mind

<http://www.swamij.com/fourfunctionsmind.htm>

Ego Psychology

http://en.wikipedia.org/wiki/Ego_psychology

The Self (Jung's Definition)

<http://www.trans4mind.com/jamesharveystout/self.htm>

Learn More About Extraversion and Introversion

Extraversion

<http://en.wikipedia.org/wiki/Extraversion>

Introversion / Shyness

<http://talentdevelop.com/introversion.html>

Extraversion vs. Introversion

http://changingminds.org/explanations/preferences/extravert_introvert.htm

Understanding the 8 Jungian Cognitive Processes (8 Functions)

<http://www.cognitiveprocesses.com/>

12. CREATING GOOD CHARACTER DESCRIPTIONS (BIOS)

1. Casting Breakdown

When you send out your Casting Breakdowns, you need to think of them as marketing tools - you want to create an “advertisement” to attract the right actors to audition for each role.

Always ask yourself: why would any actor want to audition for my (VFS) film? It’s obviously not for the money (or the craft service.) So why then?

It’s because actors want to *work on an interesting story*; they want to *play a character that has depth*; they want *set experience*; and they want *clips for their demo reel*.

2. Character Descriptions (Bios)

Ineffective Character Bios only show the “outside life” of the character. The trick is to also show part of the “inner life” of the character to add depth. By adding subtext in your character descriptions, you can attract more experienced actors who will also be better prepared at your audition.

Good Character Bios should explain essential physical and background information about the character, but also establish some conflict so an actor can play with it.

- a. Your descriptions need to be written to attract (interest) actors.
- b. You should use at least one “emotional conflict” to add to the description
- c. Use subtext to create conflict within the character

While there are specificities of character that are necessary, it’s important to understand that outer traits (ethnicity, height, weight, etc.) are seldom integral to the actual character.

An ineffective bio only details those outer traits, whereas a good bio supplies a glimpse into the character's inner life, which offers valuable insight into the role for the benefit of your potential actors.

For example, you might have a character who you view as:

A muscular, towering, Samoan bouncer with a shaved head.

First, you should recognize that those are only the outer traits of the character and, in casting, you have to remain open to actors who might not exactly look the part (in fact, a lot of great roles are created by actively playing against type).

So instead, you should find the pertinent inner traits that point to the same character:

An imposing bouncer, intense and without fear.

In that description you can see immediately the character you're describing, but you're not chaining that character to specific physical characteristics.

Of course, there are certain aspects of physicality that are necessary to mention. If, for example, special skills are required in the role – like the ability to ride a bike or swim – then that should be mentioned. Similarly, you'll want to specify if it's integral to the story that two characters look physically related: brothers and sisters; parents and children etc.

Lastly, give some kind of description of what is required in the role. It's important to casting if there are any physical demands, violence, implied nudity and/or sexuality in the part. In short, be precise in what you need; be flexible over what you don't.

3. Character Descriptions should have two parts to them.

a. TEXT: Describe the “outer life” of the character? (Age, general description, what they do for a living etc.)

b. SUBTEXT: Describe some part of the “inner life” of the character (What is really going on inside of them. What conflicts do they have.)

EXAMPLE 1: “John is a 45 year old dishwasher who limps from a car accident when he was 7. He is passionate about classical music and he dreams of playing his violin in an orchestra. He lives at home with his mother and his step-father, who abused him when he was a child.”

EXAMPLE 2: “Mary is a vivacious, 25 year old university student studying Engineering. She grew up with three older brothers who always bullied her. She constantly pushes herself to be the best in a man's world while struggling to accept her emotional, female side.

4. Sample Character Descriptions (Ineffective and Effective)

Ineffective:

John is a skinny 28 year old Caucasian. He has short hair and a beard. He was born in Berlin and can speak fluent German. When he was 15 his parents divorced, and his mother brought him to North America. He felt ostracized in high school and spent most of his time reading the works of Bertolt Brecht. He now works as a clown.

Effective:

John is a brooding German male in his late 20s. Even though he makes a living by entertaining children as a clown at parties, he emits an intense aura of defeat and depression. He's obviously worn down by too many regrets, and seems to be wavering on the verge of a mental breakdown

Basic List of Action Verbs

<http://www.cvisual.com/film-techniques/writer-action-verb-list.pdf>

Character Analysis Worksheet

<http://alex.state.al.us/uploads/33079/analyzingcharacters.pdf>

13. THE 9 STEP ACTOR/DIRECTOR WORKING RELATIONSHIP

The film director's working relationship with an actor starts in the first casting session, continues through the various rehearsal stages, on to the set and ends in the ADR session.

- 1) Casting Session
- 2) Callbacks (Several)
- 3) Screen Tests
- 4) Script Read Through
- 5) Cast Rehearsals (Several)
- 6) On the Set (Blocking)
- 7) On the Set (Rehearsals)
- 8) On the Set (Shooting)
- 9) ADR Sessions

Of course, you could have more or less of these stages. For example: you may have actor/director meetings or even reshoots after principle photography has wrapped. Or, you may not have time for rehearsals or have any money to do ADR sessions.

14. THE CASTING SESSION

Before we get to the casting session, let's review the director's prep for a moment.

When you first start prep, you read your script through several times to get a feel for what the story is about and who the characters are. You then have a meeting with the Producer(s) and the Casting Director to share your ideas of the characters.

This is an important meeting for the Director, because it's where you find out what the Producer(s) are thinking and if you're on the right track. (NOTE: if you are directing TV it's a Producers medium so they have the final say in everything - even casting!)

After the meeting, the Casting Director goes away and puts together a list of actors that fit the character traits and specific looks discussed in the meeting with the Producer(s).

The Casting Director then has her own casting session where she videos a "short list" of actors for you and the Producer(s) to view. (Sometimes you will only cast from these tapes - other times you will make a short list from the tapes and then go to casting.)

Okay - you have now arrived at the casting session. You walk in with the Producer (usually late because you had to get a latte) and you meet the cameraman (who puts the actors on tape) the reader (who reads the script with the actors) and the Casting Director.

You then get a piece of paper listing all the auditioning actors and the roles they are portraying - then the actors enter and do their thing!

When the session is done, you have a headache, the Producer(s) don't agree with anyone you like, the casting Director is already on the phone setting up another session, and there is a message from the production office informing you that there is a complete revision of the script waiting for you when you get back!

If you have any hope of making a good film, you must first get it right in the story, and then you must get it right in the casting.

As Quentin Tarantino said in his Oscar Speech for *Django Unchained*: "I actually think that like.... if people are knowing my movies 30 or 50 years from now it's going be because of the characters that I created, and I really only got one chance to get it right. *I have to cast the right people to make those characters come alive and hope they live a long time.*"

Casting sessions are not just to pick actors for a role they are also a very useful way for director's to improve their script. When you listen to actors performing a scene in the script, you get a real feel for the words and how they flow when different actors read the same scenes. You can see (or hear) what works and what doesn't. It is from the casting session that many of your script changes will happen.

1) What Directors Look for in the Casting Session

Casting is the "bottleneck" of the film industry. It's a place where both sides of the table have only a few minutes to make choices - choices that can affect all our careers.

The Casting session (the "audition") can be a terrifying place for any actor. It takes a lot of guts to walk into a small, windowless room and have 5 - 10 minutes to "show your stuff" in front of complete strangers.

But it's just as tough for the Director as well! How can we correctly decide, in less than 10 minutes, who is right for a particular part?

From a director's POV, a good performance means we believe them. When casting, directors look for several things in an actor:

- Acting ability
- Physical characteristics
- Subtleties in style
- Chemistry between other actors

Good directors want to create a personal relationship with the actor so they can work together on each scene to find:

1. Physical movement (blocking)
2. Activities (actor business)
3. The pace of the scene
4. The emotional structure (feelings and emotions)
5. Subtext (what is really going on)

2) The top 3 qualities good director's look for when casting

Because there is never have enough time to work with actors in a casting session, here are the top 3 qualities good director's look for in an actor when they audition:

- 1) Do they look the part?
- 2) Do they have range?
- 3) Can they take direction?

1) Do they look the part?

I call this the "50%" rule - 50% of any role is cast when an actor enters the room! He (or she) doesn't have to say anything - they just LOOK like the character (they ARE the character) when they come in!

This is especially true of a TV series. You don't have a lot of time to build a character in Television, so if an actor looks like the character, that is the first step in making them believable to a TV audience.

2) Do they have range?

This is basically saying, "Can they act?" and a director needs to find this out quickly. Can an actor give you both ends of the spectrum? Can they change the direction believably? Are they believable when they are in a tense, dramatic scene? Are they believable in a comedy?

3) Can they take direction?

A good actor will make a choice when they enter the casting room. They will have decided who this character is and give us their interpretation. But many times, this is not the exactly what we had in mind. So, what director's do now is give them some "direction."

Director's do this by asking actors for an adjustment. Good director's will have the actor read the same scene again, but give them an adjustment with a different objective for the second take. This gives us a good idea if they have range and if they can take direction.

4) Here are some other good performance traits directors look for in actors:

1. Incorporates changes quickly (beat changes, unexpected events)
2. Listens and sees (well focused, plays the moment)
3. Gives and takes with other performers (a good ensemble actor)
4. Has a clear sense of the character (who, what, where, when, how)
5. Knows how to visualize (fantasy, green screen, situations like war etc)
6. Acts on impulse, not on cues (reacting – not anticipating)
7. Reacts well to problems (other actor dropping lines, sun going down)
8. Knows how to start and end scenes (beats, moments, body language)
9. Is good at entrances and exits (back story)
10. Knows what is important in the scene (lines of dialogue, props, VFX)
11. Has a certain charisma about them (can't teach this)
12. Has a sense of the truth (we believe them)
13. Knows his environment i(s it cold or hot out? Are you in a prison)
14. Knows his props (looks and feels natural with props)
15. Makes active choices (doing not saying – actions rather than words)

5) Here are some other characteristics directors look for in Casting:

1. Is the character type in the actor?
2. What is the persona/image of the character?
3. What is the persona/image of the actor?
4. What is the actor's rhythm and movement pattern?
5. Judge the actor by what he does - not what he says
6. Never cast an actor who cannot play the objectives
7. Make note of all the negative qualities

6) Ultimately, the most important thing to remember when auditioning actors is to “Cast for performance first, and look second.”

Whether you review the auditions just from your notes or from looking at the tapes, here's what to pay attention to before deciding on whom to cast:

1. Assessing the performance
 - Look at both the actor's physical characteristics and their acting abilities
2. Critique the performance
 - Judge the strengths and weaknesses of the actor's performance from the director's adjustment. (Was the adjustment believable?)
3. Type casting vs performance casting
 - Think outside the box when it comes to actors portraying characters
4. Character Relationships
 - Which actors could play well together? Does the chemistry work?

15. HOW TO CONDUCT EFFECTIVE AUDITIONS & CALLBACKS

1) The First Audition (Casting Session)

1. Actors are scheduled every 10 minutes but some auditions could take longer than others depending on the director.
2. When the actor comes into the room, there will be the director, casting director, the producers, a cameraperson and the reader.
3. Before the actor begins, the camera records their name, the role they are reading for and their agency.
4. The director asks them if they have any questions. He then shows them the area of the room where they can freely move around.
5. The camera starts and the director calls action for the first take.
6. The director will make an adjustment (change of objective) with the actor.
7. The camera starts and the director calls action for the second take.
8. The director thanks the actor and tells them the producers will be in contact with them if there is a callback. When the actor leaves the room, the director, casting director and producers quickly make their notes.
9. The next actor is brought in and the process repeats.
10. At the end of the casting session, the director, casting director and producers compare notes and then decide on a short list for the first callback session.
11. For this first callback session, the director will usually want 3 - 4 actors to come back for each role.
12. Some decisions to be made for the callback are:
 - Which new scene should be used? (different than the first audition if possible)
 - What good qualities does each actor have? (strengths and weakness)
 - Which actors are the best match? (good chemistry)
 - Where to raise the stakes? (adjustments and subtext)

2) The First Callback

Callbacks are a little different than an audition. This is where you want to spend more time working with the actors. You also want to pair the actors up and watch the chemistry between them. You usually budget about 15 minutes per session.

You also want all the actors to show up at the same time so the director can mix-and-match actors as he sees fit. And if you can, you should also choose different scenes for them to perform then they did for the first audition.

The most important job a director needs to do before a callback is to make a list of the actors they want to read together. Depending on their schedules, you want the first actors that read for you at a callback to be the ones you are most interested in. If they work out, those first reads are the standard by which you can gauge the other actors' performances

1. The director tells the casting director which 2 actors he wants for each session. When the 2 actors come into the room, there will be the director, casting director, the producers and the cameraperson.
2. Before the actors begin, record their names and the roles they are reading for.
3. The director asks them if they have any questions. He then shows them the area of the room where they could freely move around. The director may also add additional props for the scene.
4. The camera starts and the director calls action for the first take.
5. The director makes an adjustment (change of objectives) with the 2 actors.
6. The camera starts and the director calls action for the second take.
7. The director thanks the actors and asks them to go back to the waiting room. When the actors leave the room, the director, casting director and producers quickly make their notes.
8. The director tells the producer which 2 actors he wants for the next session. The next 2 actors are brought in and the process repeats.
9. At the end of the session, the director, casting director and producers compare notes and decide on a short list for the second callback session. For this last session, the director will want the top 2 actor choices to come back for each role.

3) The Second Callback

This final callback is where you now have 2 actors competing for each role and you have paired the actors up so you can watch the chemistry between them. You usually budget about 20 minutes per session.

Like the first callback, the actors all show up at the same time so you can mix-and-match actors as you see fit. You should also choose two scenes for them to perform together if possible.

1. The audition process is the same as the First Callback session.
2. At the end of the session, the director, casting director and producers will compare notes and decide on the cast.

Learn More About Casting Feature Films and Narrative Drama

The Casting Process

http://en.wikipedia.org/wiki/Casting_director

How to Cast a Movie

http://www.ehow.com/how_2087796_cast-movie.html

The Casting Process Explained

<http://www.actingbiz.com/acting-tips/the-casting-process-explained.php>

Ten audition tips for actors

<http://bit.ly/1JMwlmr>

VIDEO: On Camera Acting Audition Tips: Video Series

http://www.ehow.com/videos-on_3814_camera-acting-audition-tips.html

Casting Directors - How the Film Casting Process Works

<http://bit.ly/1QIpUne>

Acting - The Casting Process

<http://ezinearticles.com/?Acting---The-Casting-Process&id=135167>

Casting Feature Films and Narrative Drama

<http://www.moviepubs.net/memos/casting.htm>

Learn More About Casting Tips for TV Commercial Directors

Casting Tips for Commercial Directors

http://www.rondexter.com/intermediate/pre-pro/casting_tips.htm

Preparing for the Audition Process

<http://preproduction.4filmmaking.com/auditioning-actors.html>

Commercial Audition Advice

<http://bit.ly/2219jIH>

BONUS - 9 Actor Questions (pdf)

<http://www.actioncutprint.com/files/9ActorQuestions.pdf>

16. DIRECTOR'S NOTES ON CASTING

When casting, you want to look for: acting ability, physical characteristics, subtleties in style, and the chemistry between actors. Here's a list that will help you with this process.

- 1) Do they look the part? (The 50% Rule)
- 2) Is the character type in the actor?
- 3) What is the persona/image of the character?
- 4) What is the persona/image of the actor?
- 5) Judge the actor by what he does - not what he says
- 6) Motive determines character
- 7) Outline the story/scene/character background
- 8) Describe the character objective
- 9) Have the actor play the objective
- 10) Have the actor up the stakes in the objective
- 11) Change the direction (What is the actor's range?)
- 12) Does the actor make active choices?
- 13) Never cast an actor who cannot play the objectives
- 14) Make note of all the negative qualities
- 15) What is the actor's rhythm and movement pattern?
- 16) Super-Objective
 - a. The primal motivation of the character
 - b. The main needs (Love, power, money, trust, recognition)
- 17) Objectives
 - a. What the character wants
 - b. Character motive/active choices

18) Main Actions

- a. What the character does
- b. To get what he wants
- c. To fulfill his needs

19) Good Performance - a good performance means you believe them? How do you determine that in 10 minutes? Start with this statement "A good actor..." and then go through the following list. "A good actor..."

- a. Adapts quickly
- b. Incorporates changes
- c. Can concentrate and focus easily
- d. Listens and sees
- e. Gives and takes with other performers
- f. Has a clear sense of character (Who, what, where, when, how)
- g. Knows how to visualize
- h. Acts on impulse, not on cues
- i. Reacts well to problems
- j. Is a good ensemble actor
- k. Knows how to start and end scenes
- l. Is good at entrances and exits
- m. Knows what is important in the scene
- n. Has a strong element of fantasy
- o. Can take direction
- p. Has a certain charisma about them
- q. Knows his environment
- r. Knows his props
- s. Can always play the moment

READ: "Directing Actors" by Judith Weston (From MovieMaker Magazine)

<http://actioncutprint.com/files/DirectingActor-JudithWeston.pdf>

On Directing Actors for Film/Video

<http://filmmakeriq.com/2009/03/on-directing-actors-for-filmvideo/>

17. DIRECTORS AND THEIR INSECURITIES

1. When dealing with the acting process, directors need to focus on feelings and emotions. And dealing with actors and their feelings is a whole new minefield that is not easy to deal with.
2. For many directors, the technical mechanics of filmmaking is a safer place to be. These directors feel safe with machinery because it doesn't talk back. And they feel safe with technical people because their discussions are about objective issues.

18. REHEARSING ACTORS ON THE SET

Well... you finally made it! You've broken down your script, finished your scene analysis, you know the character objectives, you've had a successful casting session and you just blocked the first scene of your movie with the actors.

Now they crew is ready for the rehearsal.

When the DOP has finished lighting, the 1st AD calls the actors back to the set for the rehearsal. This is when all the elements of the scene are rehearsed together - actors, camera, sound, stunts, effects etc.

When the actors arrive, it is important to tell them of any changes that have happened since the blocking. For example: in the blocking, an actor might have stopped on the left side of the window and turned around for his line. But during lighting, the DOP had to move his mark to the right side of the window.

Because the rehearsal process is for both cast and crew, the first rehearsal will sometimes be a stop-and-start rehearsal - a technical run-through with the actors (especially if there are complicated camera moves.)

The actors should walk through their positions and let the Camera Operator stop them to adjust their end marks or let the Sound Man find a better position for his mic. Once the crew is happy about positions and lighting, begin a full rehearsal.

During this first full rehearsal, watch the camera movement and the placement of the actors in the frame. Are you getting what you had imagined? Should you tighten up the lens? Should you delay the dolly in? Should you change the actor's positions slightly?

Once you are happy with this rehearsal and the crew have made their adjustments, begin another rehearsal - and watch the performances. If this is a TV Series, this will probably be your last rehearsal, so concentrate on the actors and make your notes.

Unless there is a technical problem, I like to shoot after the second rehearsal. (I hate great rehearsals - why didn't we shoot it!) I usually don't give notes to actors during the rehearsal stage unless it is about movement because cast and crew will only give 100% once the camera starts rolling - and that is the only time you will see if the shot really works.

The 1st AD calls for Finals and then Hair, Make-Up and Costumes go to work on the actors. This is also the time any last minute technical adjustments are made: the camera crew gets final focus marks and the DOP adjusts his lighting.

During the first take, you watch everything - camera movement, performances and background action. Does the shot feel right? Are the actors making the right choices? Does the dolly move come at the right time? Very rarely does the first take get printed - this is your first true rehearsal with cast and crew.

After the first take, make any technical adjustments and talk to ALL the actors. This is the first time you have seen them working up-to-speed and it is important that you give them all some feedback.

Talk with the DOP and the Camera Operator if you have any concerns about the camera moves or the framing. (The DOP usually watches the monitor with you and if he sees anything wrong he will deal with it after each take.) Discuss the extras with the 1st AD or any line changes with the Script Supervisor.

If things are going well, the second take will be your first print. Make a note of where you want changes and focus on those areas for the third take. If you are shooting a "oner," get at least two prints for safety. If you are shooting coverage, concentrate only on the parts of the scene you want corrections.

Once you are happy with the shot, and you have at least 2 prints, move on to the next shot. Tell the Script Supervisor what takes you like or what portions of several takes you like for the editor. And the five-part process of shooting the next scene begins all over again.

Learn More About Rehearsing on Set

How do You Direct Actors? (Discussion Forum)

<http://www.indietalk.com/archive/index.php/t-8820.html>

The Rehearsal Process During Production:

<http://bit.ly/1TN2Jeg>

Rehearsing Actors Do's and Don'ts

<http://www.raindance.org/rehearsing-actors-dos-and-donts/>

Pre-production - Rehearsing actors

<http://bit.ly/GAoP8t>

Using Rehearsals and Read Throughs

<http://www.brighthub.com/multimedia/video/articles/6887.aspx>

BOOK - *I'll Be in My Trailer: The Creative Wars Between Directors & Actors*

<http://www.amazon.com/gp/product/1932907149?ie=UTF8&tag=actiocutprint&link>

BONUS - Get the Table of Contents and the first 2 chapters of John Badham's Book, "*I'll Be in My Trailer: The Creative Wars Between Directors and Actors*"

<http://www.actioncutprint.com/files/i'llbeinmytrailer.pdf>

19. BONUS - INTERVIEW WITH A YOUNG FILMMAKER

Here is your **BONUS AUDIO INTERVIEW** with Kulwant Rajwans - a young filmmaker from Toronto, Canada. Topics Include: the main obstacles young directors face today, where to find money for your projects, a director's day in pre-production, the director's relationships with the crew, what qualities make a good director and some advice for filmmakers. <http://www.actioncutprint.com/files/KRinterview.pdf>

20. LAST WORDS

Congratulations - you have successfully completed the "The Art and Craft of the Director" 10 part audio seminar. If you have listened to all 10 recordings, read the daily email outlines and downloaded all the support material, you now have access to many of the tips, techniques and tools a working film director needs to survive today.

But please, don't stop there. I have just passed onto you a lot of film production knowledge (and hopefully some inspiration) to help your creative process as a filmmaker.

But you have to get up, get out and take action now. Start to write those scripts. Start to make that movie... now!

As a director, you are part of a creative team whose goal is to find the TRUTH in every STORY, in every SCENE and in every PERFORMANCE. By studying this audio course, you have taken another step in gaining the knowledge and skills necessary to guide you through the script breakdown process, the casting session, to the set and the editing room.

And don't forget those three magic mantra words ("Motive Determines Behaviour".) By understanding this 'Director's Mantra,' you have gained valuable insight into the film director's world which I guarantee will help you to "tell a visually compelling story with believable characters."

21. SUGGESTIONS, COMMENTS AND FEEDBACK

This 10 part audio seminar was created for you, so if you have any comments, suggestions or testimonials, please email me at: pdm@actioncutprint.com

BONUS ARTICLES AND PODCASTS

- 1. Elia Kazan's Speech: "On What Makes a Director" (Pg.232)**
- 2. "The Director/Actor Dance" by Mark W. Travis (Pg.243)**
- 3. The Actor's Language - 21 Words & Phrases Directors Must Know (Pg. 245)**
- 4. How to Work (and Survive) in the Film and Television Industry (Pg. 253)**
- 5. Rex Sike's Movie Beat: Podcasts with Director Peter D. Marshall (Pg. 257)**
- 6. The Official 65 Step "Make Your Movie Now" Checklist (Pg.257)**
- 7. Scene Tectonics: The Building Blocks of Drama - Jeffrey Michael Bays (Pg. 258)**

Elia Kazan's Speech: "On What Makes a Director"

In the autumn of 1973, Elia Kazan, director of such classic films as *Gentleman's Agreement*, *A Streetcar Named Desire* and *On the Waterfront*, was honored by a two week retrospective of his films at Wesleyan University, Middletown, Connecticut. At the conclusion of the program, Mr. Kazan gave this timeless talk to students.

"This is the traditional instant for me to thank all of you who have helped mount this retrospective. I think you did a damned good job. Together we may have finally begun to move this university, and, by influence, those like it, towards a serious and devoted study of films as the art of this day. I hope and - judging by the number of you here present - have begun to believe that this retrospective and the appearance of a distinguished French critic on your campus will be the first in a series of similar events.

A reporter from your campus paper, the Argus, asked me why I'd given my papers to this university. I gave a superficial answer. I said Wesleyan is close to where I live, so my things would be available to me after an hour's drive. I added that the authorities here had been generous, eager and accommodating. All true.

But the real reason was that for years I've been thinking it was about time our institutions of learning became involved in film as the subject of formal courses of study both for themselves as pieces of art and for what they say as witnesses to their day. I saw an opportunity here to progress this cause.

Tonight I urge you who direct the program of this university to now place the Movie on the same basis of regard, esteem and concern as, for instance, the novel.

We simply can no longer think of movies in the way we used to years ago, as a pastime between supper and bed. What your faculty has particularly contributed here was to make these two weeks of study with Michel Ciment part of the curriculum. Credit towards graduation was given, a first step in the right direction.

I have been examining the excellent book you have assembled with this showing of my work - I was going to say life's work, but that would not be totally accurate. It should be noted that at the Yale Drama School and elsewhere I had a valuable time as a backstage technician. I was a stage carpenter and I lit shows. Then there was a tedious time as a radio actor, playing hoodlums for bread. I had a particularly educational four years as a stage manager helping and watching directors and learning a great deal. And, in between, I had a lively career as a stage actor in some good plays. All these activities were very valuable to me.

In time, I was fortunate enough to have directed the works of the best dramatists of a couple of the decades which have now become history. I was privileged to serve Williams, Miller, Bill Inge, Archie MacLeish, Sam Behrman and Bob Anderson and put some of their plays on the stage. I thought of my role with these men as that of a craftsman who tried to realize as well as he could the author's intentions in the author's vocabulary and within his range, style and purpose.

I have not thought of my film work that way.

Some of you may have heard of the auteur theory. That concept is partly a critic's plaything. Something for them to spat over and use to fill a column. But it has its point, and that point is simply that the director is the true author of the film. The director TELLS the film, using a vocabulary, the lesser part of which is an arrangement of words.

A screenplay's worth has to be measured less by its language than by its architecture and how that dramatizes the theme. A screenplay, we directors soon enough learn, is not a piece of writing as much as it is a construction. We learn to feel for the skeleton under the skin of words.

Meyerhold, the great Russian stage director, said that words were the decoration on the skirts of action. He was talking about Theatre, but I've always thought his observations applied more aptly to film.

It occurred to me when I was considering what to say here that since you all don't see directors - it's unique for Wesleyan to have a filmmaker standing where I am after a showing of work, while you have novelists, historians, poets and writers of various kinds of studies living among you - that it might be fun if I were to try to list for you and for my own sport what a film director needs to know as what personal characteristics and attributes he might advantageously possess.

How must he educate himself?

Of what skills is his craft made?

Of course, I'm talking about a book-length subject. Stay easy, I'm not going to read a book to you tonight. I will merely try to list the fields of knowledge necessary to him, and later those personal qualities he might happily possess, give them to you as one might give chapter headings, section leads, first sentences of paragraphs, without elaboration.

Here we go.

Literature. Of course. All periods, all languages, all forms. Naturally a film director is better equipped if he's well read. Jack Ford, who introduced himself with the words, "I make Westerns," was an extremely well and widely read man.

The Literature of the Theatre. For one thing, so the film director will appreciate the difference from film. He should also study the classic theatre literature for construction, for exposition of theme, for the means of characterization, for dramatic poetry, for the elements of unity, especially that unity created by pointing to climax and then for climax as the essential and final embodiment of the theme.

The Craft of Screen Dramaturgy. Every director, even in those rare instances when he doesn't work with a writer or two - Fellini works with a squadron - must take responsibility for the screenplay. He has not only to guide rewriting but to eliminate what's unnecessary, cover faults, appreciate nonverbal possibilities, ensure correct structure, have a sense of screen time, how much will elapse, in what places, for what purposes. Robert Frost's Tell Everything a Little Faster applies to all expositional parts. In the climaxes, time is unrealistically extended, "stretched," usually by clasps.

The film director knows that beneath the surface of his screenplay there is a subtext, a calendar of intentions and feelings and inner events. What appears to be happening, he soon learns, is rarely what is happening. This subtext is one of the film director's most valuable tools. It is what he directs. You will rarely see a veteran director holding a script as he works - or even looking at it. Beginners, yes.

Most directors' goal today is to write their own scripts. But that is our oldest tradition. Chaplin would hear that Griffith Park had been flooded by a heavy rainfall. Packing his crew, his stand-by actors and his equipment in a few cars, he would rush there, making up the story of the two reel comedy en route, the details on the spot.

The director of films should know comedy as well as drama. Jack Ford used to call most parts "comics." He meant, I suppose, a way of looking at people without false sentiment, through an objectivity that deflated false heroics and undercut self-favoring and finally revealed a saving humor in the most tense moments. The Human Comedy, another Frenchman called it. The fact that Billy Wilder is always amusing doesn't make his films less serious.

Quite simply, the screen director must know either by training or by instinct how to feed a joke and how to score with it, how to anticipate and protect laughs. He might well study Chaplin and the other great two reel comedy-makers for what are called sight gags, non-verbal laughs, amusement derived from "business," stunts and moves, and simply from funny faces and odd bodies. This vulgar foundation - the banana peel and the custard pie - are basic to our craft and part of its health. Wyler and Stevens began by making two reel comedies, and I seem to remember Capra did, too.

American film directors would do well to know our vaudeville traditions.

Just as Fellini adored the clowns, music hall performers, and the circuses of his country and paid them homage again and again in his work, our filmmaker would do well to study magic. I believe some of the wonderful cuts in Citizen Kane came from the fact that Welles was a practicing magician and so understood the drama of sudden unexpected appearances and the startling change. Think, too, of Bergman, how often he uses magicians and sleight of hand.

The director should know opera, its effects and its absurdities, a subject in which Bernardo Bertolucci is schooled. He should know the American musical stage and its tradition, but even more important, the great American musical films. He must not look down on these; we love them for very good reasons.

Our man should know acrobatics, the art of juggling and tumbling, the techniques of the wry comic song. The techniques of the Commedia dell'arte are used, it seems to me, in a film called O Lucky Man! Lindsay Anderson's master, Bertolt Brecht, adored the Berlin satirical cabaret of his time and adapted their techniques.

Let's move faster because it's endless.

Painting and Sculpture; their history, their revolutions and counter revolutions. The painters of the Italian Renaissance used their mistresses as models for the Madonna, so who can blame a film director for using his girlfriend in a leading role - unless she does a bad job.

Many painters have worked in the Theatre. Bakst, Picasso, Aronson and Matisse come to mind. More will. Here, we are still with Disney.

Which brings us to Dance. In my opinion, it's a considerable asset if the director's knowledge here is not only theoretical but practical and personal. Dance is an essential part of a screen director's education. It's a great advantage for him if he can "move." It will help him not only to move actors but move the camera. The film director, ideally, should be as able as a choreographer, quite literally.

So I don't mean the tango in Bertolucci's Last or the High School gym dance in American Graffiti as much as I do the baffle scenes in D.W. Griffith's Birth of a Nation which are pure choreography and very beautiful. Look at Ford's Cavalry charges that way. Or Jim Cagney's dance of death on the long steps in The Roaring Twenties.

The film director must know music, classic, so called-too much of an umbrella word, that! Let us say of all periods. And as with sculpture and painting, he must know what social situations and currents the music came out of.

Of course he must be particularly INTO the music of his own day - acid rock; latin rock; blues and jazz; pop; tin pan alley; barbershop; corn; country; Chicago; New Orleans; Nashville.

The film director should know the history of stage scenery, its development from background to environment and so to the settings INSIDE WHICH films are played out. Notice I stress INSIDE WHICH as opposed to IN FRONT OF. The construction of scenery for filmmaking was traditionally the work of architects. The film director must study from life, from newspaper clippings and from his own photographs, dramatic environments and particularly how they affect behavior.

I recommend to every young director that he start his own collection of clippings and photographs and, if he's able, his own sketches.

The film director must know costuming, its history through all periods, its techniques and what it can be as expression. Again, life is a prime source. We learn to study, as we enter each place, each room, how the people there have chosen to present themselves. "How he comes on," we say.

Costuming in films is so expressive a means that it is inevitably the basic choice of the director. Visconti is brilliant here. So is Bergman in a more modest vein. The best way to study this again is to notice how people dress as an expression of what they wish to gain from any occasion, what their intention is. Study your husband, study your wife, how their attire is an expression of each day's mood and hope, their good days, their days of low confidence, their time of stress and how it shows in clothing.

Lighting. Of course. The various natural effects, the cross light of morning, the heavy flat top light of midday - avoid it except for an effect - the magic hour, so called by cameramen, dusk. How do they affect mood? Obvious. We know it in life. How do they affect behavior? Study that. Five o'clock is a low time, let's have a drink!

Directors choose the time of day for certain scenes with these expressive values in mind. The master here is Jack Ford who used to plan his shots within a sequence to best use certain natural effects that he could not create but could very advantageously wait for.

Colors? Their psychological effect. So obvious I will not expand. Favorite colors. Faded colors. The living grays. In *Baby Doll* you saw a master cameraman - Boris Kaufman - making great use of white on white, to help describe the washed out Southern whites.

And, of course, there are the instruments which catch all and should dramatize all; the tools the director speaks through, the CAMERA and the TAPE RECORDER. The film director obviously must know the Camera and its lenses, which lens creates which effect, which one lies, which one tells the cruel truth. Which filters bring out the clouds. The director must know the various speeds at which the camera can roll and especially the effects of small variations in speed.

He must also know the various camera mountings, the cranes and the dollies and the possible moves he can make, the configurations in space through which he can pass this instrument. He must know the zoom well enough so he won't use it or almost never.

He should be intimately acquainted with the tape recorder. Andy Warhol carries one everywhere he goes. Practice "bugging" yourself and your friends. Notice how often speech overlaps.

The film director must understand the weather, how it's made and where, how it moves, its warning signs, its crises, the kind of clouds and what they mean. Remember the clouds in *Shane*. He must know weather as dramatic expression, be on the alert to capitalize on changes in weather as one of his means. He must study how heat and cold, rain and snow, a soft breeze, a driving wind affect people and whether it's true that there are more expressions of group rage during a long hot summer and why.

The film director should know the City, ancient and modern, but particularly his city, the one he loves like DeSica loves Naples, Fellini-Rimini, Bergman-his island, Ray Calcutta, Renoir-the French countryside, Clair-the city of Paris. His city, its features, its operation, its substructure, its scenes behind the scenes, its functionaries, its police, firefighters, garbage collectors, post office workers, commuters and what they ride, its cathedrals and its whore houses.

The film directors must know the country - no, that's too general a term. He must know the mountains and the plains, the deserts of our great Southwest, the heavy oily, bottom-soil of the Delta, the hills of New England. He must know the water off Marblehead and Old Orchard Beach, too cold for lingering and the water off the Florida Keys which invites dawdling. Again, these are means of expression that he has and among them he, must make his choices. He must know how a breeze from a fan can animate a dead-looking set by stirring a curtain.

He must know the sea, first-hand, chance a ship wreck so he'll appreciate its power. He must know under the surface of the sea; it may occur to him, if he does to play a scene there. He must have crossed our rivers and know the strength of their currents. He must have swum in our lakes and caught fish in our streams. You think I'm exaggerating. Why did old man Flaherty and his Mrs. spend at least a year in an environment before they exposed a foot of negative?

While you're young, you aspiring directors, hitch-hike our country! And topography, the various trees, flowers, ground cover, grasses. And the subsurface, shale, sand, gravel, New England ledge, six feet of old river bottom? What kind of man works each and how does it affect him?

Animals, too. How they resemble human beings. How to direct a chicken to enter a room on cue. I had that problem once and I'm ashamed to tell you how I did it. What a cat might mean to a love scene. The symbolism of horses. The family life of the lion, how tender! The patience of a cow.

Of course, the film director should know acting, its history and its techniques. The more he knows about acting, the more at ease he will be with actors. At one period of his growth, he should force himself on stage or before the camera so he knows this experientially, too. Some directors, and very famous ones, still fear actors instead of embracing them as comrades in a task. But, by contrast, there is the great Jean Renoir, see him in *Rules of the Game*. And his follower and lover, Truffaut in *The Wild Child*, now in *Day for Night*.

The director must know how to stimulate, even inspire the actor. Needless to say, he must also know how to make an actor seem NOT to act. How to put him or her at their ease, bring them to that state of relaxation where their creative faculties are released.

The film director must understand the instrument known as the VOICE. He must also know SPEECH. And that they are not the same, as different as resonance and phrasing. He should also know the various regional accents of his country and what they tell about character.

All in all he must know enough in all these areas so his actors trust him completely. This is often achieved by giving the impression that any task he asks of them, he can perform, perhaps even better than they can. This may not be true, but it's not a bad impression to create.

The film director, of course, must be up on the psychology of behavior, "normal" and abnormal. He must know that they are linked, that one is often the extension or intensification of the other and that under certain stresses which the director will create within a scene as it's acted out, one kind of behavior can be seen becoming the other. And that is drama.

The film director must be prepared by knowledge and training to handle neurotics. Why? Because most actors are. Perhaps all. What makes it doubly interesting is that the film director often is. Stanley Kubrick won't get on a plane - well, maybe that isn't so neurotic. But we are all delicately balanced - isn't that a nice way to put it? Answer this: how many interesting people have you met who are not - a little?

Of course we work with the psychology of the audience. We know it differs from that of its individual members. In cutting films great comedy directors like Hawks and Preston Sturges allow for the group reactions they expect from the audience, they play on these. Hitchcock has made this his art.

The film director must be learned in the erotic arts. The best way here is through personal experience. But there is a history here, an artistic technique. Pornography is not looked down upon. The film director will admit to a natural interest in how other people do it. Boredom, cruelty, banality are the only sins. Our man, for instance, might study the Chinese erotic prints and those scenes on Greek vases of the Golden Age which museum curators hide.

Of course, the film director must be an authority, even an expert on the various attitudes of lovemaking, the postures and intertwining of the parts of the body, the expressive parts and those generally considered less expressive. He may well have, like Bunuel with feet, special fetishes. He is not concerned to hide these, rather he will probably express his inclinations with relish.

The director, here, may come to believe that suggestion is more erotic than show. Then study how to go about it.

Then there is war. Its weapons, its techniques, its machinery, its tactics, its history - oh my - Where is the time to learn all this?

Do not think, as you were brought up to think, that education starts at six and stops at twenty-one, that we learn only from teachers, books and classes. For us that is the least of it. The life of a film director is a totality and he learns as he lives. Everything is pertinent, there is nothing irrelevant or trivial. O Lucky Man, to have such a profession! Every experience leaves its residue of knowledge behind. Every book we read applies to us. Everything we see and hear, if we like it, we steal it. Nothing is irrelevant. It all belongs to us.

So history becomes a living subject, full of dramatic characters, not a bore about treaties and battles. Religion is fascinating as a kind of poetry expressing fear and loneliness and hope. The film director reads *The Golden Bough* because sympathetic magic and superstition interest him, these beliefs, of the ancients and the savages parallel those of his own time's people. He studies ritual because ritual as a source of stage and screen mise-en-scene is an increasingly important source.

Economics a bore? Not to us. Consider the demoralization of people in a labor pool, the panic in currency, the reliance of a nation on imports and the leverage this gives the country supplying the needed imports. All these affect or can affect the characters and milieus with which our film is concerned. Consider the facts behind the drama of *On the Waterfront*. Wonder how we could have shown more of them.

The film director doesn't just eat. He studies food. He knows the meals of all nations and how they're served, how consumed, what the variations of taste are, the effect of the food, food as a soporific, food as an aphrodisiac, as a means of expression of character. Remember the scene in *Tom Jones*? *La Grande Bouffe*?

And, of course, the film director tries to keep up with the flow of life around him, the contemporary issues, who's pressuring whom, who's winning, who's losing, how pressure shows in the politician's body and face and gestures. Inevitably, the director will be a visitor at night court. And he will not duck jury duty. He studies advertising and goes to "product meetings" and spies on those who make the ads that influence people. He watches talk shows and marvels how Jackie Susann peddles it.

He keeps up on the moves, as near as he can read them, of the secret underground societies. And skyjacking, what's the solution? He talks to pilots. It's the perfect drama - that situation - no exit.

Travel. Yes. As much as he can. Let's not get into that.

Sports? The best directed shows on TV today are the professional football games. Why? Study them. You are shown not only the game from far and middle distance and close-up, you are shown the bench, the way the two coaches sweat it out, the rejected sub, Craig Morton, waiting for Staubach to be hurt and Woodall, does he really like Namath? Johnson, Snead? Watch the spectators, too. Think how you might direct certain scenes playing with a ball, or swimming or sailing - even though that is nowhere indicated in the script. Or watch a ball game like Hepburn and Tracy in George Steven's film, Woman of the Year!

I've undoubtedly left out a great number of things and what I've left out is significant, no doubt, and describes some of my own shortcomings.

Oh! Of course, I've left out the most important thing. The subject the film director must know most about, know best of all, see in the greatest detail and in the most pitiless light with the greatest appreciation of the ambivalences at play is - what?

Right. Himself.

There is something of himself, after all, in every character he properly creates. He understands people truly through understanding himself truly.

The silent confessions he makes to himself are the greatest source of wisdom he has. And of tolerance for others. And for love, even that. There is the admission of hatred to awareness and its relief through understanding and a kind of resolution in brotherhood.

What kind of person must a film director train himself to be?

What qualities does he need? Here are a few. Those of -A white hunter leading a safari into dangerous and unknown country;

A construction gang foreman, who knows his physical problems and their solutions and is ready, therefore, to insist on these solutions;

A psychoanalyst who keeps a patient functioning despite intolerable tensions and stresses, both professional and personal;

A hypnotist, who works with the unconscious to achieve his ends;

A poet, a poet of the camera, able both to capture the decisive moment of Cartier Bresson or to wait all day like Paul Strand for a single shot which he makes with a bulky camera fixed on a tripod;

An outfielder for his legs. The director stands much of the day, dares not get tired, so he has strong legs. Think back and remember how the old time directors dramatized themselves. By puttees, right.

The cunning of a trader in a Baghdad bazaar.

The firmness of an animal trainer. Obvious. Tigers!

A great host. At a sign from him fine food and heartwarming drink appear.

The kindness of an old-fashioned mother who forgives all.

The authority and sternness of her husband, the father, who forgives nothing, expects obedience without question, brooks no nonsense.

These alternatively.

The illusiveness of a jewel thief - no explanation, take my word for this one.

The blarney of a PR man, especially useful when the director is out in a strange and hostile location as I have many times been.

A very thick skin. A very sensitive soul.

Simultaneously.

The patience, the persistence, the fortitude of a saint, the appreciation of pain, a taste for self-sacrifice, everything for the cause.

Cheeriness, jokes, playfulness, alternating with sternness, unwavering firmness. Pure doggedness.

An unwavering refusal to take less than he thinks right out of a scene, a performer, a co-worker, a member of his staff, himself.

Direction, finally, is the exertion of your will over other people, disguise it, gentle it, but that is the hard fact.

Above all - COURAGE. Courage, said Winston Churchill, is the greatest virtue; it makes all the others possible.

One final thing. The ability to say "I am wrong," or "I was wrong." Not as easy as it sounds. But in many situations, these three words, honestly spoken will save the day. They are the words, very often, that the actors struggling to give the director what he wants, most need to hear from him. Those words, "I was wrong, let's try it another way," the ability to say them can be a life-saver.

The director must accept the blame for everything. If the script stinks, he should have worked harder with the writers or himself before shooting. If the actor fails, the director failed him! Or made a mistake in choosing him. If the camera work is uninspired, whose idea was it to engage that cameraman? Or choose those set-ups? Even a costume after all - the director passed on it. The settings. The music, even the goddamn ads, why didn't he yell louder if he didn't like them? The director was there, wasn't he? Yes, he was there! He's always there!

That's why he gets all that money, to stand there, on that mound, unprotected, letting everybody shoot at him and deflecting the mortal fire from all the others who work with him.

The other people who work on a film can hide. They have the director to hide behind.

And people deny the auteur theory!

After listening to me so patiently you have a perfect right now to ask, "Oh, come on, aren't you exaggerating to make some kind of point?"

But only a little exaggerating.

The fact is that a director from the moment a phone call gets him out of bed in the morning ("Rain today. What scene do you want to shoot?") until he escapes into the dark at the end of shooting to face, alone, the next days problems, is called upon to answer an unrelenting string of questions, to make decision after decision in one after another of the fields I've listed. That's what a director is, the man with the answers.

Watch Truffaut playing Truffaut in *Day for Night*, watch him as he patiently, carefully, sometimes thoughtfully, other times very quickly, answers questions. You will see better than I can tell you how these answers keep his film going. Truffaut has caught our life on the set perfectly.

Do things get easier and simpler as you get older and have accumulated some or all of this savvy? Not at all. The opposite. The more a director knows, the more he's aware how many different ways there are to do every film, every scene.

And the more he has to face that final awful limitation, not of knowledge but of character. Which is what? The final limitation and the most terrible one is the limitations of his own talent. You find, for instance, that you truly do have the faults of your virtues. And that limitation, you can't do much about. Even if you have the time.

One last postscript. The director, that miserable son of a bitch, as often as not these days has to get out and promote the dollars and the pounds, scrounge for the liras, francs and marks, hock his family's home, his wife's jewels, and his own future so he can make his film. This process of raising the wherewithal inevitably takes ten to a hundred times longer than making the film itself. But the director does it because he has to~who else will? Who else loves the film that much?

So, my friends, you've seen how much you have to know and what kind of a bastard you have to be. How hard you have to train yourself and in how many different ways. All of which I did. I've never stopped trying to educate myself and to improve myself.

So now pin me to the wall - this is your last chance. Ask me how with all that knowledge and all that wisdom, and all that training and all those capabilities, including the strong legs of a major league outfielder, how did I manage to mess up some of the films I've directed so badly?

Ah, but that's the charm of it!"

“The Director/Actor Dance” by Mark W. Travis
Author of “*Directing Feature Films*” and “*The Film Director’s Bag of Tricks*”
<http://www.markwtravis.com/>

Mark Travis is regarded by Hollywood’s top brass and international film professionals as the world’s leading authority on the art and craft of film directing. All of his techniques stem from the pursuit of organic authentic performances that are deeply felt by audiences.

As far as relationships go I propose the one between actors and directors is one of the most challenging. It is extremely demanding and often misunderstood. Just think about it. A director gets a script that is full of complex characters and he/she needs actors to portray those characters. No problem. There are thousands of available actors from which the director can choose.

But ... once the selection has been made the trouble begins. It’s like dancing a waltz and both you and your partner are trying to lead. Or, perhaps a more accurate metaphor: you think it’s a waltz and your partner is convinced it’s a tango. (And we won’t talk about what music the writer or the producer thinks the band is playing!)

Actors expect most directors to be ‘result’ directors. They expect the director to communicate only how he/she wants the scene to be played as if actors can flip switches and push buttons until the prescribed performance comes out. The reason most actors expect result directing is because most directors are result directors. Hey, it’s the easiest way to direct. It’s like going to MacDonald’s: I tell you what I want and you put it in the bag.

This ‘marriage’ is dysfunctional (and curiously co-dependent) from the start. It’s not because of any malicious intent but rather because the two species have never really learned how to communicate effectively with each other. Take a look through all the literature on acting and directing, search through all the finest acting and directing schools and see how little is written or taught about regarding the communication between actors and directors.

Yet it’s very clear that actors and directors all have the best of intentions of making this relationship work. I have not met a director who did not have a clear idea of what he/she wanted. And every actor I have worked with has an intuitive instinct for their character and how a scene can be played. Why then does this relationship so often begin to fall apart when they begin talking to each other? The answer is quite simple: different languages and different ideas of how this relationship should or could work.

What’s missing? The missing element is the understanding that if this process is going to work there must be collaboration. Okay, I know what you’re thinking. “We collaborate. We work together. We talk to each other.” And you’re right, of course you do. But are you clear on what the job is and what each of you bring to the table?

Way too many directors think that it is the director's job to "tell the actors what you want" and too many actors believe that their job is to "give the director what he/she wants". This is their collaboration. And with this co-dependent formula the final product is destined to be limited to the imagination of the director and most of the potential creative input from the actor will never be exposed.

So, what is the shared goal of the actor and director and what is it that they are missing?

In this challenging relationship there is a third entity – the product of this union, the child if you will – the character. In fact the primary reason for this 'marriage' is to create the offspring. Can you imagine raising a child when you and your partner have two totally different ideas of how to nurture it? One of you (the actor) wants to infuse the child with certain emotions, habits, attitudes, fears and dreams.

And the other (the director) has very clear ideas how that child should behave under certain and specific conditions. And who is there to advocate for the child? Is anyone even listening to the child? Is anyone truly interested in what the child might want, what the child might need? Or how the child thinks or dreams? What about his fears or desires?

The essential job of the actor and director relationship is to create a character of such depth and authenticity that it can be 'released' into any scene without prerequisites of 'acting' or 'performance'. What the director or the actor believes the character wants or needs pales by comparison to what the character truly wants or needs. How we believe the character would behave under certain circumstances may have little to do with the character's own intuition and instincts. Create the character and then let the character breathe.

Here's a thought. What would happen if directors stopped 'directing actors'? By this I mean, what if directors abandoned the idea of demanding a certain performance, or controlling the behavior of the actor/character? What if the director actually allowed the actors, as the characters, to find their way through each scene?

And, what would happen if actors stopped 'acting'? What if they gave up the practice of shaping, defining and controlling the behavior of their characters? What if they just allowed their characters to exist authentically and purely? What if they let their character carve his/her own way through each scene, through each moment of the character's life?

Imagine, no more 'directing' and no more 'acting'?

Imagine a world of storytelling where each character was free from the constrictions and restrictions of actors and directors.

Imagine the actor/director relationship evolving into a creative relationship full of wonder, joy, creativity and parental pride.

It is possible. All it takes is the willingness to explore new ways of working together. All it takes is the courage to relinquish those old traditional controls and roles and immerse yourself in a world of exploration and discovery.

The Actor's Language - 21 Words & Phrases Directors Must Know

Peter D. Marshall

The key to getting successful performances from actors is good communication between the director and the actors.

For many first time directors, working with trained actors can be very intimidating because the actor's world is filled with strange words like "character spine, super objective, scene intention and (everyone's favorite) motivation."

Actors need to trust you because they rely on you to help them create a sustained performance. If you can't direct them in a language they understand, many actors will tune you out and start to direct themselves - out of protection.

And this dilemma doesn't just apply to first time directors. There are many experienced directors today who are much more comfortable working with the crew and directing the camera, than working intimately with actors on their performances.

So, if you don't understand how to speak to an actor using most of the following acting terms, you will have a difficult time getting actors to trust you. And if your actors don't trust you, you will have a difficult time getting great performances from them.

To help you learn how to communicate successfully with actors, here's a breakdown of 21 major words and phrases actors think about when they are preparing for a scene. This list is only an overview of the actor's language so you will need to explore these (and more) on your own to learn how to effectively communicate with an actor.

1. Characterization

Characterization is a method used by writers to develop a character. Writers create characterization by choosing a variety of details that make fictional characters seem life-like including the character's personal appearance, actions and thoughts.

A major responsibility of the actor is take what is written and then flesh it out and create a total believable life for their character. Actors must become completely comfortable inhabiting the language and actions of their character and they do this by exploring the Internal and External factors that shape each character.

- Interior components form character (feelings/emotions)
- Exterior components reveal character (car/clothes/house)

2. Given Circumstances (Script Facts)

Given Circumstances are facts the writer has provided about plot, characters, costumes, props, conditions of life, time period, locations etc. For the actor, a given circumstance is also information about who they are, what they are doing and why they are doing it.

Given Circumstances are useful for the director because if an actor questions you on something that is in the script, just show them the facts written in the script.

3. The Magic If (As If)

Rather than attempting to believe they really are a character, many actors play "as if" they were in the situation of the character, or "as if" they were actually the character.

In order to be caught up in the action on the set, an actor must believe he is really in that environment. He doesn't forget that the scenery, props and other actors surround him, but he asks himself, "If this were real, how would I react? What would I do?"

The secret of this *As If* effect, is that it creates a real inner activity based on their own experience in life that they can also apply to the other actors around them.

4. Scene Objectives

As you read through a script, well written scenes make you ask "What will happen next?" Every scene in a film has at least two main objectives: (1) to move the story forward and (2) to reveal character.

For an actor, a scene objective is something their character must achieve in that scene. It is something the character consciously desires and needs to achieve.

For a director, scenes can have several objectives: to establish a location for the first time; to focus a specific prop; to establish a character; to hear an important line of dialogue etc.

To find out a scene's objective, always ask: What is the intent of the scene? Why is this scene in the story? What happens in the scene? What is the reason for the scene? If this scene was not in the film, would the story still make sense?

These overall scene objectives are what drive the entire film forward and create a state of suspense that generates audience involvement:

- What's going to happen next?
- What will the outcome be?
- Who wins in the end?

5. Character Objectives

In a story, characters rarely get what they want without difficulty. How they go about trying to fulfill their objectives is what makes for interesting drama. There would be no drama if the characters got what they wanted right away.

To find out what a character is trying to achieve in a section of dialogue or a scene, actors must ask (as the character) 'What do I want?' - and this specific character objective carries the character through that particular scene.

SUPER OBJECTIVE ("Power Over People")

- What is the primal motivation of the character
- What are the main needs of the character

OBJECTIVES (“To Dominate X”)

- What does the character want (motives)
- What are his active choices to achieve the super objective

MAIN ACTIONS (“What They Do To X”)

- What the character DOES...
- To get what he WANTS...
- To fulfill his NEEDS!

How to choose character objectives:

- Ask “What does the character want in this situation?”
- A character’s objective should create obstacles for the character in the story
- Look at what the character *does* rather than what he says (his behavior)
- Look at what happens in the scene and how it ends
- Look at what people want out of life (some things we will sacrifice everything for)

6. Drama is Conflict

Conflict is the heart of all drama. Without conflict, there is no drama - there is no story! Conflict goes to the very heart and essence of storytelling - it’s the very nature of drama.

Good drama shows characters in confrontation as a result of two character’s objectives in opposition to each other. When you put characters in conflict with one another, the audience experiences the conflict and they are drawn to the story.

Syd Field (“Screenplay”) *“Without conflict there is no action; without action there is no character; without character there is no story. And without story there is no screenplay.”*

Robert McKee (“Story”) *“Nothing moves forward in a story except through conflict.”*

Alfred Hitchcock: *“Drama is real life with all the dull bits cut out.”*

7. Obstacles

Obstacles are what stand in the way of a character achieving his or her objective. They can be either inner or external. A good scene should answer these two questions: “What does the character want? Why is he having difficulty getting it?”

Obstacles continually raise the stakes for your character throughout the story and they add conflict and tension to the plot because obstacles make it harder for the character to achieve their objective.

8. Text and Subtext

What is TEXT? (It is what is *said* – the outer world of character.)

What is SUBTEXT? (It is what is *thought* – the inner world of character.)

“Text means the sensory surface of a work of art. In film it’s the images onscreen and the soundtrack of dialogue, music, and sound effects. What we see. What we hear. What people say. What people do. Subtext is the life under that surface – thoughts and feelings both known and unknown, hidden by behavior.” From Robert McKee’s *Story: Substance, Structure, Style, and the Principles of Screenwriting*

Whether we realize it or not, most of the time we have an interior monologue going on. However, we may not decide to outwardly express any of them. This Subtext communicates that more is going on within the person that they are sharing - that an inner conflict is present.

When this Subtext is strong, (the meaning of the story beneath the surface) it comes through and colors how the dialogue is delivered.

Subtext is also a good way to help actors find out if they understand the scene.

9. Wants and Needs

When it comes to owning or acquiring certain things, people often use these two terms interchangeably. But there is a big difference between a need and a want.

A *need* is generally something that is necessary for a person to survive. Such as: water, food, shelter, work, good health, money.

A *want* is something we would like to have but do not need. Such as: a big screen TV, a second home, designer clothes, a red Lamborghini.

Everyone in the world has wants and needs, but unlike needs, wants differ from one person to another - and one culture to another.

10. Scene Beats

Beats are defined as changes of circumstances or transitions in behavior - action/reaction. Beats happen whenever something changes in the scene, whenever a new behavior occurs, or there is a change in direction in the dialogue that creates a change of emotion with the characters.

11. Action Verbs

Action verbs are words that express action - something that a person can actually *do*. Action verbs stimulate emotion. They all carry an emotional effect on the other person.

Example: If I want you to leave the room, I might INVITE you to leave. If that doesn't work, I might BEG that you leave the room. If that doesn't work, I might DEMAND that you leave the room.

The intention, or verb, might change often, even in a sentence. Complex characters may change their intention often in one speech (from soothing to punishing.)

Example:

Go to Sally and *inquire* about the secret she knows.
Go to Sally and *persuade* her to tell us the secret.
Go to Sally and *plead* with her to tell us the secret.
Go to Sally and *demand* she tell us the secret.
Go to Sally and *threaten* her if she doesn't tell us the secret.
Go to Sally and *kill* her if she doesn't tell us the secret.

12. Result Directing

Directing for Results means telling the actors what you want to see and hear - without giving them any clues as to why or how they'll get there. Examples of result directing are: "I want you to shout... cry... laugh louder... be sad... be happy... be angry."

The reason result direction does not work very well, is that "all emotions have a different way of being expressed." So if you give the same result direction to 5 different actors, they will all express that emotion differently.

The problem with result directing is not realizing that emotions are the results of an actor's needs and wants - and that an actor's emotional responses come as a consequence of trying to fulfill a need – to achieve their objectives.

Result directing takes the actor's concentration off his partner and puts it squarely on himself. Now the actor starts worrying if he is as "angry" as the director wants him to be.

Good directing is a matter of searching for the right words (usually verbs) to unlock the potential in each actor. Result directing is TELLING actor how to react.

So...don't tell your actors how to feel. Use other ways to suggest your ideas such as action verbs, facts, anecdotes and images to try and motivate them to find themselves or the action you are after.

When you address experienced actors with result direction, they will immediately decide that you don't know how to direct and will lose faith in you. (Remember: TRUST!)

However, there are some actors you will work with that will want to be given result-based direction. They will be always able to laugh, get angry or cry right on cue. BUT... you will see that it's not likely to be the most original or subtle acting you will see.

The Encyclopedia of Acting: Common Acting Terms: (*)**
<http://www.jbactors.com/actingreading/actingencyclopedia.html>

13. In the Moment

When good actors perform, they are reacting *in the moment*. In other words, they are totally present with both the text and their scene partners by reacting truthfully to what's in front of them now - not in the future.

This technique creates powerful performances because when actors are not worried about their blocking or their next line, they will be relying on complete instinct and will be completely immersed in the scene.

A good way for a director to help an actor's performance is to make sure they are always listening *in the moment* to the other actors in the scene. If this happens, then every take should be a little different because they are reacting to the other actor for the first time.

An actor always knows their character's destiny - but the character they are playing does not. It is up to the director to make sure the actor is always *in the moment* and does nothing to foreshadow or give away anything that will happen to their character.

14. Permission

When Jessica Lange accepted her Academy Award for *Blue Sky*, she said: "I want to thank our director, Tony Richardson, for giving us actor's permission to play."

Permission is a powerful weapon for the director where you give the actor permission to go to places he or she needs for the role - without being judged. Sometimes you just have to allow actors to play, try things, play with opposites, and take risks using play. Make no judgments, just play, in order to discover the unexpected.

15. Improvisation

Improvisation is the art of acting and reacting to one's surroundings (in the moment) and it is an essential component of the actor's tool box. This acting technique is particularly helpful in its focus on concentration. Film directors use improvisation to help build story lines and characters.

When actors are having a difficult time understanding and relating to a scene, let them improvise the scene – let them have the freedom to get under the lines and find the meaning to them (the subtext.)

Improvisation lets you see if everyone is on the same page. It's a chance to discover something you may have missed. It also loosens up the actors and gives them freedom.

16. Imagination and Fantasy

Imagination creates things that can be or can happen. Every word you speak, every movement you make on the set, is the result of your imagination.

Fantasy invents things that in reality do not exist. For actors, both fantasy and imagination are indispensable working tools that will help the actor physically as well as intellectually on the set. (Think of actors fighting aliens in front of a green screen!)

17. Sense of Truth

At the base of every art is a search for artistic truth. The actor must believe in everything that takes place on the set, and what his character is doing.

On a film set there is no such thing as story reality, so the aim of every actor is to turn each scene into a reality where everything is real in the imaginary life of their character.

In order to do this effectively, actors must create an artistic sensitivity to truth by developing a high degree of imagination in their body and soul.

18. Character Archetypes

Character Archetypes are personalities that are an expression of man's nature, behavior and experiences. There are dozens of archetypes that make-up your personality and they are universal in all human beings.

The psychologist, Carl Jung, believed that universal, mythic characters called Archetypes reside within the collective unconscious of people all over the world and that these Archetypes represent the basic human motifs of our experience which result in deep emotional responses.

For actors, it is often helpful to know which archetypes are in a character in order to gain personal insight into using specific behaviors and motivations.

19. Emotional Recall

Emotional Recall (also called Affective Memory) is an emotional technique that re-creates a real emotional or psychological moment of a past event that actually happened to the actor.

It is essentially a "trick" into responding as if the past experience is occurring in the present and is used to help actors believe the emotion their character is experiencing at the moment.

For example: An actress is looking at her "character father" in a coffin and has to feel real grief over his death. However, in real life, she has never had anyone in her family or close friends die.

So to attain a believable feeling of grief for this scene, she remembers when her cat was run over by a car when she was a little girl. She can then bring up those real emotions of grief she felt back then, and use them in this scene.

20. Indicating

A common problem for some actors is the temptation to indicate an emotional beat they are not actually feeling by "showing the audience something about the character through their acting." This usually takes the form of what I call "face acting!"

Unfortunately, when an actor is not feeling a specific emotion at the time, and has not had the proper training (or proper direction) they end up *indicating* the desired emotion by trying to “act” that feeling without being truthfully connected to the emotion.

Another way to describe this term is “over-acting.” So as a director, make sure your actors don't *play the result* of what they want the audience to feel. Remember, the camera won't let you get away with anything - especially when it comes to faking emotions. Close Ups don't lie!

21. Italian Reading

This is when the actors run their dialogue very quickly several times. The objective is to get them out of their heads (don't think about their lines) and into their bodies (listen and feel.) This is a very helpful tool to use when actors are tired or are forgetting their lines.

“The 10 Commandments of Filmmaking”
How to Work (and Survive) in the Film and Television Industry
Peter D. Marshall

My years in the film and TV business have taught me many things, but the main thing I have learned is to “remain human at all costs.” By this I mean to simply “treat others as you would like to be treated yourself.”

Making a film is a stressful job. You have to remember that there is a great deal of money and hundreds of careers on the line everytime the camera rolls. It isn't just about you and how much you get paid.

When you enter this business, you step into the world of “entertainment.” Television and movies are just one part of this “make-believe” environment - dance, theatre and music are some other examples.

This is a business of artistic expression, massive egos and huge amounts of cash - a recipe for disaster if I ever saw one! It is also a business where you can lose your soul if you're not careful.

Remember the often cited (and industry changeable) quote of Hunter S. Thompson: *"The (television) business is a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free, and good men die like dogs. There's also a negative side."*

With that in mind, I've created the following list of “Ten Commandments of Filmmaking” which is my way of showing how anyone can (and should) work and survive in this business - without getting OR giving ulcers!

This list also gives you some insight into my own personal philosophy and work ethic which I also discuss throughout this course. So here now are my “Ten Commandments of Filmmaking”:

C1. It's only a movie - no one should get hurt

This one should be obvious. Making any kind of film or TV production can be risky because there are so many natural hazards on a film set: crew members can trip over cables, fall off platforms, equipment can tumble on them, they can burn and cut themselves and they can slip down stairs.

Then there are the added hazards that are specific to our industry: breathing atmosphere smoke for long periods, accidents involving insert cars or process trailers, accidents involving stunts and special effects and noise hazards such as loud explosions and gunfire.

All crew members should be aware of the safety issues of working on any set. If you have any concerns or suggestions, talk to your shop steward, union representative or the First Assistant Director who, on most productions around the world, is the Set Safety Supervisor.

C2. Ask lots of questions and never assume anything

Don't be afraid to ask questions. Like the expression says, "The only dumb question is the one that was never asked." As an AD you have to listen and you have to ask questions. If something doesn't feel right, or it doesn't ring true, or it doesn't make sense, ask questions. Solve it now.

Assuming it will all work out or be "ready on the day" is wrong. If something in the script doesn't make sense, or you feel something is not working, deal with it right away. Because if it doesn't work in the script, it sure won't work when you are on set. This attitude of "it will be alright when we shoot," will come back and haunt you 9 times out of 10.

Never assume anything. Never! Fix it, change it, eliminate it, solve it, get rid of it. Whatever IT is, do something about it before you go to camera.

C3. There are no rules in filmmaking - only sins!

This is probably my best piece of advice. It's not original - it's a quote from the legendary film director, Frank Capra: "There are no rules in filmmaking. Only sins! And the cardinal sin is dullness."

I want you to always remember this quote, and as you get up each morning and walk onto that set, refer to it often!

C4. Listen to the people who know more than you do

When was a Second AD on the TV Series "*Hitchhiker*" in 1985, I had to run the set for the first AD while he did some scheduling. Well, after a bit I got a little flustered, as this was my first time running the entire set.

Suddenly I heard my name. When I turned around, the dolly grip was waving me over to him. As I came closer, he smiled and said, "It's block, light, rehearse, tweak, shoot!" Words I will always remember.

The crew work on the set - all the time! That's what they do. They see directors and First AD's come and go. They know more than you do. Always will. Listen to them and you will become a better AD.

C5. You have to EARN respect - not demand it

The hierarchy of a movie is very much like the hierarchy of the Army: General's at the top and Privates at the bottom. And just like the Army, there are certain people in the higher positions that you won't like or you are unable to get along with.

Directors, 1st AD's and DOP's form the "Triumvirate" of any movie set. They are the people in charge. And many times you will be faced with the difficult task of working for months with one (or more) of these people who are egotistical, abusive, or sometimes, incompetent at their job.

In my experience, I believe that the majority of cast or crew who act up on set are just insecure. And because they are in a position of authority working in a “creative environment,” they feel they are “allowed” to have temper tantrums and yell at people.

This will always happen - and sometimes it happens a lot. How I deal with this, and suggest you do the same, is to remember this military expression: “You need to respect the Rank - but you don’t have to respect the person.”

C6. Don’t abuse your power - use Power Through not Power Over

As a First AD, you have a very powerful position in the film industry. The Director hires you for your organizational skills and your command of the set; the Producers look to you to make sure the movie comes in on time and on budget; the crew look to you for leadership.

The “rank” of 1st AD means you get to carry “a big stick”. But a lot of AD’s will abuse this power and yell and scream and make everyone’s life miserable. In other words, they will take advantage of their position and take power over people.

Here’s a good thought...let’s yell and scream at everyone and maybe they will work harder! NOT! I remember another dolly grip who said to me early in my career, “If you don’t like this speed, you’re going to hate the next one.”

My philosophy is to take the other route. In other words, use "power through." What this means is to work with your crew and bring them all together as a team and work it out together. The crew know you are in charge. You don’t have to flaunt it.

C7. Don’t be afraid to change your mind

I read a self-help book once that also had a set of ten commandments and one of them was "It's okay to change your mind."

This makes a lot of sense, especially when you are a First AD because you are making decisions all the time. Some of your decisions may need to change after you get more information from other people. The problem happens if your ego gets in the way.

I did that once. I thought I had the right answer and I didn’t want to change the schedule even though the Director and PM thought we couldn’t make it.

Well..we didn’t and I cost the production money. All because I didn’t want to do the extra work and also because I didn’t want to change my decision for fear that others would feel I didn’t know what I was doing (which turned out to be correct in this instance anyway.)
Lesson learned!

C8. A healthy Ego is necessary - self importance is unnecessary

There is an important distinction between Ego and Self-importance.

Ego can be defined as “your consciousness of your own identity.” You need an ego in this business because Ego is important for your survival. Ego helps you to believe in yourself, it helps you to get up in the morning knowing that you still have things to learn but you are good at your job and you will get through your day by being fair and respecting others.

On the other hand, self-importance (or what I call “misplaced ego”) is “an inflated feeling of pride in your superiority to others.” I believe it is this trait (more than anything else) that makes working and surviving in the entertainment industry harder than it has to be.

Here’s my formula for knowing when you are working on a bad set:
(Insecurity + self-importance = people we all hate to work with)

C9. Have a sense of humour – and learn to laugh at yourself

This rule should probably be #1 on this list.

In my experience, the best film sets are the ones that have a relaxed and professional atmosphere presided over by a creative director with no insecurity issues; an experienced 1st AD with no attitude problems; and a DOP who loves the collaboration process and realizes that “making a film is not all about the lighting!”

Making a movie is hard work, and the occasional break from the stress and intensity of it by a film crew having a laugh pays for itself many times over.

I have found that my sense of humour (and my large repertoire of bad jokes and puns!) have gotten me through some very difficult times. Also, I think it is important to feel that you can say to the crew, “I don’t care whether you laugh at me or about me, as long as you laugh!”

C10. Take 10 at lunch – and change your socks and shoes

As a First AD you stand on your feet all day. Taking a moment after lunch to change your socks and shoes is a blissful moment – it actually re-energizes you. There is probably some psychological or chemical reason for this that I don’t understand, but whatever it is, try it because it does work!

I like to take about 10 - 15 minutes on my own somewhere off set during lunch to have a quiet time. This is where I can “recharge my batteries.”

As an Assistant Director, you have to be on your game all day and make hundreds of decisions with the crew constantly asking you questions. Taking time some time for yourself is really, really important to keep your body relaxed and your mind sharp.

Rex Sikes' Movie Beat: Podcasts with Director Peter D. Marshall

Rex Sikes' Move Beat Introduction

From Hollywood, California and around the world discover filmmaking at its finest through conversations with the finest filmmakers. Rex connects you up with filmmakers who are making it happen.

You won't find this quality of interview anywhere else! Rex Sikes' Movie Beat is your resource for everything film and TV.

You get secrets, advice, stories and insights from professionals including celebrities, authors, actors, directors, producers, cast, crew, casting directors, agents, managers, marketers and more..... it's all here!

Rex Rants, Raves and Reviews all things film and television related in his blog. Tune in to find out what is hot, what is not, and what is happening now! Rex provides Cast & Crew listings and news updates local and elsewhere around the world.

Peter D. Marshall Interviews: The Director Series

Here are the all the podcast interviews I have done with Rex for The Director's Series. Each recording is about 1 hour long.

<http://bit.ly/1RS6yuU>

The Official 65 Step "Make Your Movie Now" Checklist

Jason Brubaker is a Hollywood based Independent Motion Picture Producer and an expert in internet movie distribution. He is focused on helping you make, market and sell movies more easily by growing your fan base, building buzz and creating community around your title. <http://actioncutprint.com/files/65StepChecklist1.pdf>

"Scene Tectonics: The Building Blocks of Drama" Jeffrey Michael Bays

We live in the midst of a "gold rush" of filmmaking. It's a time when equipment is cheaper than ever, and an influx of directors are out there making films, hoping to find gold. But, instead of a precious metal they are looking for a different kind of gold - a golden emotional connection with their audience. Without it, their efforts will be for nothing. But, what's the best way to find this emotional connection?

This is the undercurrent question of my new book 'Between the Scenes' as I explore how directors can use scene changes as smart tools for provoking their audiences' empathies. I call it scene tectonics, a way of looking at how your scenes, sequences, and acts fit together. Just like the Earth's tectonic plates collide and create earthquakes, mountains, and volcanoes, in a similar way your scenes create drama when they're placed together.

Scene tectonics brings your mind-set away from the compartmentalized scenes and allows you to focus on the true emotional exchange between character and audience. This top-down perspective of your story forces you to look between the scenes and the interaction of the broader puzzle pieces that your film is comprised of.

Seeing scene boundaries as dramatic tools can open up a whole new way of thinking about cinematic storytelling:

(1) Scenequakes

The most basic thing you can look at as director is how your locations change from scene to scene. By shifting from a snowy tundra to a green jungle, you've automatically provoked the audience into thought at the scene transition. Your audience perceives the new jungle location in comparison to the cold tundra, and thus internalizes the emotion of this temperature change.

This is a way of prompting story elements through a process called binary opposition, where stark contrasts are generated between two scenes through aesthetic differences (night to day, quiet to loud, indoor to outdoor, etc.).

This is the same effect that a chess board has with its white and black squares, making it easy for players to determine where they can move next. If the chess board and the game

pieces were all white, the confused players would have no time to strategize. Similarly, if there are no changes in your locations from scene to scene, your audience will get lost as well.

(2) Impose Boundaries

Another important way scene tectonics can create drama between your locations is to impose physical scene boundaries into the world of your characters.

Placing walls, fences, and other obstacles around your locations have the effect of forcing your character into drama in order to escape the scene. Inserting doorways and gates can help them pass through to the next scene.

Characters can even impose the boundaries on each other by locking a door, thus preventing someone from entering the scene. Or, a character can slam a door, creating intimidation when they leave.

Now you can force your characters to cross those boundaries and travel from one scene to the other. Cars, trains, and other modes of transportation can give your characters dramatic ways to move between scenes if the locations are far apart.

(3) Travelling Creates Emotion

Travelling through geographic space is one thing film does best, over all the other performing arts.

When we think of travel in real life, we tend to think of boredom. Waiting in traffic during rush hour, sitting through a long flight - these are all moments we'd rather forget. But for some reason, these moments of travel can be intently captivating in a movie narrative if they are expressing a character's emotion.

As director, you have a choice as to whether to stay with the character as the scene changes, follow them on an emotional reaction, or cut away from them to let the audience feel an absence and process what has just happened. The scene transition is where the viewer connects on an emotional level with the character on the screen. As a big plot revelation shifts the story, the characters react. If the filmmaker allows us to share in those reactions, we feel the story.

When you allow your audience to share in this hero's reaction, follow them out to the car, on the bus, on horseback, in a spaceship to a different planet - this is when that audience feels the most "at one" with the story. At this moment, the viewer is swept away into the story, fully connected with the events and the hero. This is the moment when you, as director, have struck gold.

For an easy-to-use guidebook on exploring that golden connection to your audience, see *'Between the Scenes'* now available on Kindle and bookstores worldwide.

Amazon and Kindle:

<http://www.amazon.com/Between-Scenes-Director-Writer-Transitions/dp/1615931694>

Barnes & Nobel and Nook:

<http://www.barnesandnoble.com/w/between-the-scenes-jeffrey-michael-bays/1115602192?ean=9781615931699>

Book Depository (free shipping):

<http://www.bookdepository.co.uk/Between-Scenes-Jeffrey-Michael-Bays/9781615931699>

Jeffrey Michael Bays is author of 'How to Turn Your Boring Movie into a Hitchcock Thriller' as well as 'Between the Scenes: What Every Film Director, Writer and Editor Should Know about Scene Transitions.' He is both a director and film scholar with an MA in Cinema Studies from La Trobe University, Australia. He is also writer and producer of XM Satellite Radio's award-winning drama 'Not From Space' (2003), recently listed by Time Out magazine as among the top five most essential radio plays of all time.

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Actors, Singers, Business Executives and Athletes Have Private Coaches. So Why Not Film and TV Directors?

“Peter’s insight, wisdom and experience gave me the extra edge I needed during tough situations on set. I know I made it through those days with the confidence I got through Peter’s coaching. The value here is tremendous, I recommend Peter to every director, beginning or experienced.” Brett Eichenberger, Portland, Oregon, USA

Hilary Swank used an acting coach to prepare for her role in *Boys Don’t Cry*. She won her first Academy Award. Singer Renee Fleming has always used a vocal coach. She has won several Grammy Awards.

As a matter of fact, winners in nearly every profession (athletes, actors, singers, Fortune 500 business leaders) know that without the right coach, they won’t perform at their peak.

They know that without the support of an experienced and qualified coach, they would constantly struggle to achieve success.

So if these top professionals in their respective fields use coaches - why not film and television directors?

Since January 2006, I have taught filmmaking classes and directing workshops to hundreds of international filmmakers: either as an instructor at the Vancouver Film School or through my own film directing workshops I teach worldwide.

Over the past 6 years, as an instructor at VFS, I have been involved in some phase of the production of over 300 short films: from the concept; to the script writing process; to casting; to shooting on the set; to post-production.

And not only that, but during my time at VFS, I’ve also had the opportunity to “exercise my own creative muscles” by directing 4 short dramatic films.

Yes! I’m not just teaching - I’m also doing 😊

Needless to say, my passion over the past few years has turned to educating indie filmmakers from around the world by helping to “demystify the filmmaking process” for them. And I love it!

So why hire me as your film directing coach?

Along with my international teaching experiences and my 40 years of professional filmmaking experience (as a TV Director and Feature 1st AD, I feel I have the necessary qualifications to help you achieve your dreams of being a creative and successful independent film director.

For more information on my **Film Directing Coach services via Skype, One-on-One Coaching and On Set Coaching, visit: <http://actioncutprint.com/filmdirectingcoach>**

Filmmaking Workshops with Peter D. Marshall

"I have taken several directing courses and Peter's course by far, takes the gold star. This impressive, condensed seminar saturates years of experience and learning and presents it in an easy to use package. A definite recommendation." Trevor McWhinney – Vancouver, Canada

I have worked in the Film and Television Industry for over 40 years – as a Film Director, Television Producer, First Assistant Director and a Series Creative Consultant. And I've been asked many times to share my Film and TV production knowledge with others.

As a result, I have developed several workshops that I have successfully presented over the past 20 years.

To find out more about these workshops, just click on the link below. If you are interested in any of these workshops for yourself or your organization, please contact me to discuss how we can bring these workshops to your city.

The Workshops <http://actioncutprint.com/workshops/>

- 1. Essentials of Film Directing** - this 2 day workshop with Peter D. Marshall will help you become a confident director who knows what to do, from pre-production to yelling 'that's a wrap!'
- 2. Advanced Directing: Directing Actors** - this 2 day hands on workshop with Peter D. Marshall will demonstrate how directors and actors can work effectively together to build trust; to maximize performance on set; and understand how to work together cooperatively in a tense, time-sensitive and often challenging creative environment.
- 3. Advanced Directing: Blocking with Actors** - this 2 day hands-on workshop with Peter D. Marshall concentrates on constructing shots and blocking actors in a scene and is designed for directors and actors who want to better understand the complicated process of scene analysis and blocking actors on set.
- 4. The Art and Craft of the Director** - this 3 day intensive workshop with Peter D. Marshall discusses Film and Television Directing tips and techniques. This course was designed for any Filmmaker who wants to know the answer to the question, "How do I become a successful, working film director?"
- 5. Directing the Film Actor** - this 3 day hands-on workshop with Peter D. Marshall and Trilby Jeeves concentrates on the filmmaker's main task: directing the actor! This workshop was designed for filmmakers who want to understand the acting process and how to get the best results from actors.

"Peter's workshop was a pivotal event in my mostly self taught filmmaking experience. The best 3 days I've spent. After working with Peter and the other participants in the class, I now have the confidence and knowledge to work with both actors and non-actors

and help them achieve the best possible performance. In short, I now feel empowered as a director." Larry D. Barr - Stephenville, Texas, USA

"The Directors Chair" Monthly Ezine for Filmmakers

Since 2000 I have published the free monthly ezine, "**The Director's Chair**" which has over 6000 subscribers in 100 countries around the world. I cover a variety of topics in this ezine but focus primarily on resources and information for the professional Film and Television Director.

So if you want to keep updated on filmmaking tips from around the world, sign up now for your free monthly subscription to "**The Director's Chair**" packed with hundreds of film making articles, tips, tools and techniques. <http://actioncutprint.com/subscription>

Comments from subscribers:

"Peter, I can't begin to thank you enough for your monthly Ezine! The content is so valuable I feel like I'm stealing free lessons. I'm constantly learning something each month, which allows me to grow as an independent filmmaker. I look forward to the next installment!" D. Miles, (Long Beach, USA)

"Thank you for your monthly teaching Ezine. I have been receiving it since I first started taking film classes at community college and then into University film school and now I will continue learning tips & pointers from them as I create movies in my career." Joe Perez, Los Angeles, U.S.A.

"I must tell you that the Director's Chair E-Zine has been my crash course in directing and I am very grateful for the incredibly practical advice it contains!" Chisanga Kabinga, South Africa

"I'd like to say how much your publications have meant to me and how much I have learned from them and I have left more than one printed version with a few of my directors." Greg Fawcett, Los Angeles, USA

*"Do keep up the good work in The Director's Chair. Filmmakers all over the globe are benefitting from your insight and your generosity in sharing your knowledge. Including me - and I've been at it for thirty years!" James MacGregor
www.movieScopemag.com*

"I am regular reader of your paper. I am a new director in Nepal (Kollywood film industries.) Thank you very much for giving me very useful tips. Due to this, I can manage my tasks very easily. I'm so grateful to you." Pradeep K. Bhatta, Nepal

"I just wanted to let you know I find you're ezine to be very helpful! I'm in the process of a film and have enjoyed the tips & info!" Morbid Trioxin - Louisville, Kentucky, USA

"I just started with your newsletter.. saw it on a friend's facebook page.. she is a director I had worked with on a film project. I think what you do is fabu! and so needed.. you provide a wealth of info in what I have read so far.. so, I had to say thank you with great appreciation. I do not have time to go to film school.. please know you make a difference." Daphne