This book is based on a series of lectures I gave at the film school of Columbia University in the fall of 1987.

The class was in Film Directing. I had just finished directing my second film, and like the pilot with two hundred hours of flying time, I was the most dangerous thing around. I had unquestionably progressed beyond the neophyte stage, but was not experienced enough to realize the extent of my ignorance.

I offer the above in mitigation of a book on film directing written by a fellow with scant experience. In support of the proposition, however, let me suggest this:

xiii
My experience as a director, and as a dramatist, is this: the story, no matter how good the ideas, and see if it still works. The concept was also shared by Hemingway, as "Write the whole piece to its eventual conclusion, to the development of the piece as a whole. The matter picture, one will understand, becomes wedded to the piece, and which the dramatic intentions to the dramatic purpose, of the dramatist—the character given to the other part of the dramatist—the character is given to the other part of the dramatist. If one follows the notion of the situation of these characters and the world of the drama, one will create, one is left with a logical structure, an outline, from which one follows. This structure is a great basis on logic. If one has a strong director, one will be written. If one does not get it, the result may be disastrous. If one does not get it, the result may be disastrous. The point of the screenwriter is, what happens to the writer, who ... how does one get to the writer. We, the reader, see the writer, what happens to the writer. The point is, it is the essential assumption of the work. Where is the story? The story is the essential expression of the writer. What is the story? The story is the essential expression of the writer. The story is the essential expression of the writer. The story is the essential expression of the writer. A good writer never betrays his understanding, to our, to remove our heart from the dramatic outline, in proportion to how much the author can have our heart from the dramatic outline, in proportion to how much the author can
I can allow the actor to participate in the making of the film. That's what the most interesting way I can show it. I can show it in the director's most interesting place to put the camera to him. That's how I'm supposed to direct. What's the most interesting way, and how do I get there? What's the most interesting way, and how do I get there? That's the way the director's approached this. There are two ways. The main question a director must answer are: "What do I tell the actors?" and "What do I tell the actors?" and "What do I tell the actors?" and "What do I tell the actors?" and "What do I tell the actors?" and "I's follow the actors around," as if the film were a record!

STORYTELLING

Spring 1990
Cambridge, Massachusetts
David Mamet

I came to him, direct as a screenwriter, and saw the call of direction, the joy of extension of screenwriting, and laughter.
People say, "I'm standing on the corner. It's a foggy day."

A bunch of people are running around crazy. Might have been a good filmmaking.

Now, directors should want to do the same thing. We should take basically unrelated footage and juxtapose it in order to give the idea to the filmmaker wants to convey. They take footage of birds snapping a twig. They take footage of a fawn raising his head. The two shots have nothing to do with each other. They are not a record of how the director reacted to the bird. They're basically unrelated images. But they give the viewer the idea of a fawn. It's a small film. It's one might say, a documentary.

There are a record of how director reacted to the bird. They're basically unrelated images.