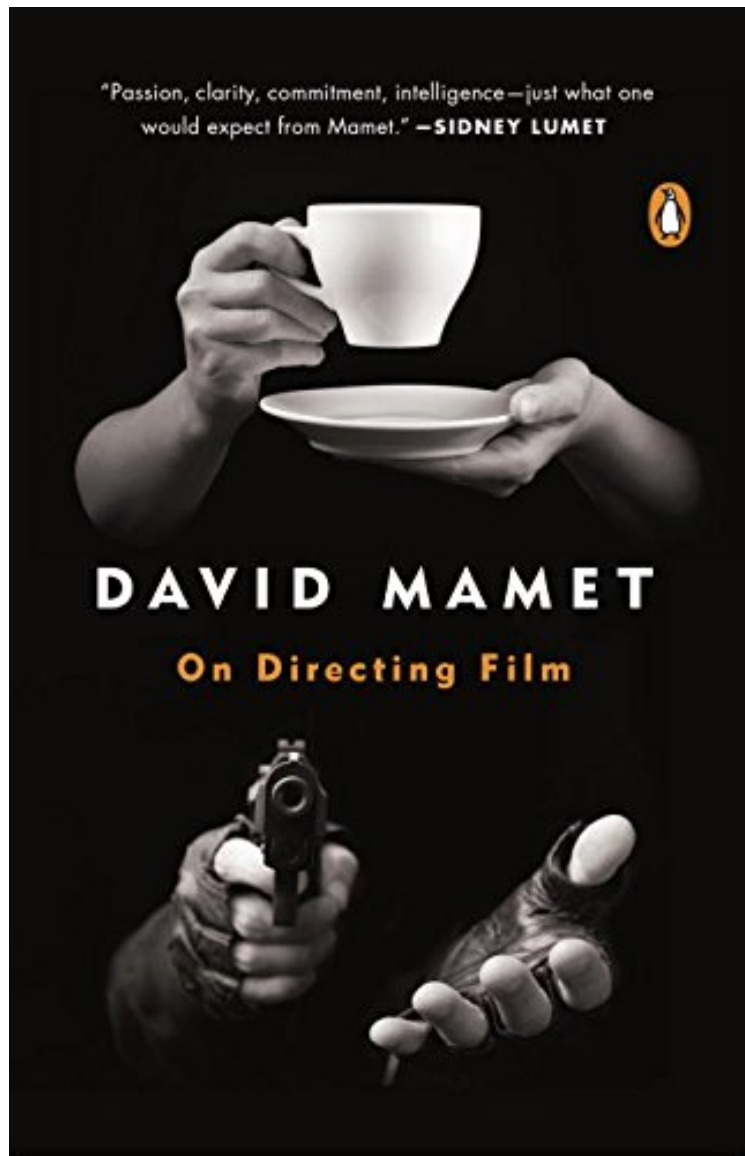


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## On Directing Film

*David Mamet*

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#14434 in Books Penguin Books 1992-01-01 1992-01-01 Original language: English PDF # 1 7.70 x .40 x 5.20l, .24 #File Name: 0140127224128 pages Great product! | File size: 26.Mb

**David Mamet : On Directing Film** before purchasing it in order to gage whether or not it would be worth my time, and all praised On Directing Film:

0 of 0 people found the following review helpful. A master storyteller reveals quite a lot By Mark Mamet was behind some of the best films ever. If you have not seen House of Games (not be confused with House of Cards), you are missing out on a genuinely twisted story that takes you unexpected places. Same with Glengarry Glen Ross. He is a master storyteller and a very decent director.. especially on low to mid budget films such as these ones. He goes into

the practical aspects of visual storytelling with a range of examples and anecdotes. He is very much into naturalism and has an understated approach both photographically and also with acting. I can imagine that any cinematographer or actor would not have had a good time with him as his style is all about the story with all else being simply delivered! As a director myself I was engrossed and read it in one sitting. Definitely a must read for film professionals. 9 of 10 people found the following review helpful. Good writing advice, bad directing advice  
By JayBee I'm really disappointed with this book. A very boring read because of the presentation of the material. It all boils down to 2 examples (1. Student gaining respect of the professor 2. Farmer who has to sell his pig) which are discussed in a very bland way. There is some good writing advice in there often referring to Aristotle's basics. The directing advice looked bad to me because of over simplification. He seems to have a very different opinion of actors, than most directors. I also found a lot of ranting about American films in general, Hollywood and acting. I wish I read the negative reviews before buying it. 1 of 1 people found the following review helpful. Mamet has a clear idea of how to make a ...  
By rodrigo Mamet has a clear idea of how to make a film. You may not agree with his idea. But I think he's proved he knows what he's talking about. There are real gems of clarity about how to think about making a film in here. Excellent

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

.com According to David Mamet, a film director must, above all things, think visually. Most of this instructive and funny book is written in dialogue form and based on film classes Mamet taught at Columbia University. He encourages his students to tell their stories not with words, but through the juxtaposition of uninflected images. The best films, Mamet argues, are composed of simple shots. The great filmmaker understands that the burden of cinematic storytelling lies less in the individual shot than in the collective meaning that shots convey when they are edited together. Mamet borrows many of his ideas about directing, writing, and acting from Russian masters such as Konstantin Stanislavsky, Sergei M. Eisenstein, and Vsevolod Pudovkin, but he presents his material in so delightful and lively a fashion that he revitalizes it for the contemporary reader. From *Library Journal* Noted playwright, screenwriter, and director Mamet offers his views on film directing taken, some in transcript form, from lectures and classes at Columbia. With only two films under his belt, Mamet is an odd choice to publish his opinions here, and his ideas are unsurprising. Although presumably being paid by Columbia, Mamet "suspects" film schools are "useless." Citing his heroes Eisenstein (story via cuts) and Hitchcock (pre-planning), he advises shooting scenes simply in the "least interesting way" possible and cutting everything extraneous to the story. He suggests reading in myth and psychology and watching a lot of animated cartoons. Refreshingly untheoretical, particularly regarding acting technique, this is fitfully interesting stuff, but a bit of an ego trip, too.- David Bartholomew, NYPL Copyright 1991 Reed Business Information, Inc. "Passion, clarity, commitment, intelligence just what one would expect from Mamet." Sidney Lumet, Academy Award-nominated director of *12 Angry Men*, *Dog Day Afternoon*, *Network*, and *The Verdict*