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The Film Director's Intuition: Script Analysis and Rehearsal Techniques. Acclaimed director Judith Weston offers a deeply creative exploration on how to access and stimulate the filmmaker's most precious assets: instincts, imagination, and intuition.

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The film director's intuition : script analysis and ...

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judith weston. Studio City, CA: Michael Wiese, 2003, 364 pp.

While Judith Weston says that she set out to write "an entirely new book"(xviii), this is clearly a companion piece to her very successful Directing Actors.

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What I find in Judith Weston's DIRECTOR'S INTUITION is a serious attempt to crystallize what film directors know. Specifically the book is about how to develop your director's intuition: what you know at a subliminal level, how you tell when an actor is bringing truth versus indic The Film Director's Intuition: Script Analysis and

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Description or summary of the book: Acclaimed director Judith Weston offers a deeply creative exploration on how to access and stimulate the filmmaker's most precious assets: instincts, imagination, and intuition. Estimated reading time (average reader): 17H0M50S; Other categories, genre or collection: Acting Techniques, Films, Cinema

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The Lion King 2 Script Gets High Praise from Director Barry
Jenkins. Moonlight director Barry Jenkins praises The Lion King 2
script and reveals that Disney is giving him free reign on the

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

Directing film or television is a high-stakes occupation. It captures your full attention at every moment, calling on you to commit every resource and stretch yourself to the limit; it's the white-water rafting of entertainment jobs. But for many directors, the excitement they feel about a new project tightens into anxiety when it comes to

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working with actors. In the years since the original edition of Directing Actors was published, the technical side of filmmaking has become much more easily accessible. Directors tell me that dealing with actors is the last frontier--the scariest part and the part they long for--the human part, the place where connection happens. Weston's books help directors scale the heights of the actor-director dynamic, learn the joys of collaborating with actors--and become an "actor's director."

Provides a dazzling array of useful tips to get the performances you want from your actors.

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Features interviews with twenty of the world's top film directors to reveal techniques, approaches, and visions, in a volume that includes discussions with such filmmakers as Martin Scorsese, Lars Von Trier, Bernardo Bertolucci, Laurent Tirard, Woody Allen, Tim Burton, and John Woo. Original.

Mecha Mania features all of the coolest mecha designs and variations, along with outrageous battle scenes. Also included are informative interviews with a company that creates mecha-based games and a Japanese publisher of mecha. Whether one's a beginning or professional artist, Mecha Mania is the best how-to reference ever published for mastering this hot, hot comic book art.

This guide for actors and directors develops a valid method for

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Training performers to act from their core--whether they are cold reading, auditioning, or performing for film or television. This book teaches actors how to achieve and respond to believable and honest emotions before the camera, and it maintains that the key to a successful performance lies in how the actors relate to one another and to the circumstances. Exercises, including script examples, throughout the book give readers an easy resource for practicing the principles outlined. The Art of Film Acting applies a classic stage acting method (Stanislavsky) to the more intimate medium of performing before a camera, teaching readers to experience an emotion rather than to indicate it.

Elia Kazan was the twentieth century ' s most celebrated director of both stage and screen, and this monumental, revelatory book shows

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

Film Directing Fundamentals gives the novice director an organic methodology for realizing on-screen the full dramatic possibility of a

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Screenplay. Unique among directing books, Nicholas Proferes provides clear-cut ways to translate a script to the screen. Using the script as a blueprint, the reader is led through specific techniques to analyze and translate its components into a visual story. A sample screenplay is included that explicates the techniques discussed. Written for both students and entry-level professionals, the book assumes no knowledge and introduces basic concepts and terminology. Appropriate for screenwriters, aspiring directors and filmmakers, Film Directing Fundamentals helps filmmakers bring their story to life on screen. This fourth edition is updated with a new foreword by Student Academy Award-winner Jimmy Keyrouz, who studied with author Nicholas Proferes, as well as an enhanced companion website by Laura J. Medina, available at www.routledge.com/cw/proferes, which features new supplemental

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Material for both instructors and students, including two new analyses of contemporary films—Wendy and Lucy (2008) and Moonlight (2016)—study questions, suggested assignments and exercises, as well as the instructor ' s manual written by Proferes in 2008.

Directing: Film Techniques and Aesthetics is a comprehensive manual that teaches the essentials of filmmaking from the perspective of the director. Ideal for film production and directing classes, as well as for aspiring and current directors, Directing covers all phases of preproduction and production, from idea development to final cut. Thoroughly covering the basics, Directing guides the reader to professional standards of expression and control, and goes to the heart of what makes a director. The book outlines a great

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deal of practical work to meet this goal, with projects, exercises. The third edition emphasizes the connection between knowing and doing, with every principle realizable through projects and exercises. Much has been enhanced and expanded, notably: aspects of dramaturgy; beats and dramatic units; pitching stories and selling one's work; the role of the entrepreneurial producer; and the dangers of embedded moral values. Checklists are loaded with practical recommendations for action, and outcomes assessment tables help the reader honestly gauge his or her progress. Entirely new chapters present: preproduction procedures; production design; script breakdown; procedures and etiquette on the set; shooting location sound; continuity; and working with a composer. The entire book is revised to capitalize on the advantages offered by the revolutionary shift to digital filmmaking.

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