

1	Doing the write thing	1
	<i>In the beginning</i>	1
	<i>Going it alone</i>	2
	<i>Footprints in the dark</i>	3
	<i>The process/ the what if . . .</i>	4
	<i>Cards and outlines, journals and boxes</i>	7
	<i>Creating the adaptation</i>	9
	<i>Research: it's all in the details</i>	11
	<i>Structure: building the perfect beast</i>	13
	<i>Comedy structure: a funny thing happened . . .</i>	15
	<i>The driver's seat: character versus story</i>	16
	<i>Creating unforgettable characters</i>	17
	<i>Getting it on the page</i>	18
	<i>From script to theme: what's it all about?</i>	19
	<i>Rewriting: making the good script great</i>	21
	<i>Close-up: the writer: Akiva Goldsman</i>	24
	<i>Notes</i>	27
2	The producer and the long run	29
	<i>The first decision</i>	31
	<i>The script: working with the writer</i>	33
	<i>But what if something goes wrong?</i>	34
	<i>The right "direction" for the vision team</i>	35
	<i>Collaboration, stars and "the vertical line"</i>	36
	<i>Other people's money</i>	37
	<i>So how does a producer get the money?</i>	38
	<i>Putting together the independent film</i>	39
	<i>No matter what, it takes a while</i>	42

	<i>The bridge over troubled waters</i>	43
	<i>Producers on board!</i>	45
	<i>Postproduction and studio relations</i>	46
	<i>To market, to market. . .</i>	48
	<i>The revenue game</i>	49
	<i>At the end of the day</i>	50
	<i>Close-up: an interview with the producers: Brian Grazer, Ron Howard and Karen Kehela</i>	52
	Notes	57
3	The director: from vision to action	58
	<i>Scripts and directors: choose me!</i>	59
	<i>It starts with the script</i>	61
	<i>Finding the style</i>	63
	<i>Research: getting inside the material world</i>	64
	<i>Shaping the script</i>	64
	<i>“Every picture tells a story”</i>	66
	<i>Myth and meaning</i>	67
	<i>Finding the rhythm</i>	69
	<i>Blocking and storyboarding</i>	70
	<i>The casting quandary</i>	72
	<i>Rehearsal: searching for “slightly unrealized”</i>	72
	<i>Lights, camera, action!</i>	74
	<i>The moving camera: a matter of degrees</i>	77
	<i>Problems, problems</i>	79
	<i>Ready on the set?</i>	81
	<i>Actors: the number one storytelling tool</i>	82
	<i>The collaborative art</i>	85
	<i>Close-up: Ron Howard, director, A Beautiful Mind</i>	87
	Notes	91
4	The actor and “the kindness of strangers”	93
	<i>Finding the write stuff</i>	95
	<i>Forever known for the role</i>	97
	<i>Scripts and tips</i>	99
	<i>Research: you are the details</i>	100
	<i>Preparation for the role</i>	101
	<i>Accents: say what?</i>	102
	<i>Physical training for difficult roles</i>	102

<i>The inside trick</i>	104
<i>Being there</i>	106
<i>"You must remember this"</i>	107
<i>Rehearsal: the self-discovery channel</i>	109
<i>Ready on the set</i>	111
<i>Energy and synergy: collaboration with other actors</i>	114
<i>Clothes encounters: love and sex scenes</i>	115
<i>Playing a supporting role</i>	117
<i>Collaboration with the director</i>	118
<i>Collaboration and the actor: the kindness of strangers</i>	121
<i>After the shoot</i>	121
<i>Close-up: the actors: Russell Crowe and Jennifer Connelly</i>	122
<i>Notes</i>	126
5 <i>Behind the scenes: ready on the set</i>	128
<i>The unit production manager</i>	128
<i>Managing the team</i>	128
How do you become a UPM?	129
Who hires the UPM?	130
What are the challenges to the job?	130
What are the qualities needed to be a UPM?	131
<i>Production designer</i>	131
<i>"Dream a little dream"</i>	131
On being a production designer	132
From script to set	133
Preparation	133
<i>The Last Emperor</i>	134
<i>Toys</i>	135
<i>Costume design</i>	136
<i>The lines of illusion</i>	136
Research	137
Tricks of the trade	137
<i>Pretty Woman</i>	138
Action pictures	139
Take-offs and put-ons	139
Make them look good!	140
Collaboration	140
<i>Photographic design</i>	141
<i>The cinematographer</i>	141

Preparation	142
Moving camera, moving pictures	143
<i>Makeup design</i>	143
<i>The subtle art</i>	143
Working with the stars	144
On the set	145
The no-makeup makeup	146
In case of violence	146
Special challenges	147
<i>Sound design</i>	148
<i>"I can hear it now"</i>	148
Creative sound	149
<i>Body Heat</i>	150
<i>Children of a Lesser God</i>	150
<i>Illusion design</i>	151
<i>The world of special effects</i>	151
Creating visual effects	153
Live action versus special effects	154
State of the art: <i>Death Becomes Her</i>	155
It's always complicated	157
Cause and effects	158
<i>Close-up: the production designer: Wynn Thomas</i>	158
<i>Close-up: director of photography: Roger Deakins</i>	161
<i>Close-up: makeup: Greg Cannon</i>	163
<i>Close-up: special effects: Kevin Mac</i>	163
6 The editor: a way of seeing	165
<i>How did it all begin?</i>	166
<i>From script to screen</i>	167
<i>Getting started</i>	168
<i>Looking at the dailies</i>	168
<i>Focusing the theme, playing with style and rhythm</i>	170
<i>How much to show?</i>	171
<i>Collaboration with the actor</i>	172
<i>The first assemblage: the editor's cut</i>	174
<i>Collaboration with the director</i>	175
<i>The director's cut</i>	176

	<i>JFK: the ultimate challenge</i>	178
	<i>Working with disaster</i>	180
	<i>The preview process</i>	181
	<i>The audience: the final collaborator</i>	182
	<i>Close-up: the editors: Mike Hill and Dan Hanley</i>	183
	Notes	185
7	The composer: translating emotions	186
	<i>Preparation for the job</i>	188
	<i>To read or not to read?</i>	188
	<i>Going last: the final influence</i>	190
	<i>Telling the story</i>	191
	<i>The temp track</i>	192
	<i>The spotting session</i>	193
	<i>Getting it down</i>	195
	<i>What is the composer doing and how does the composer do it?</i>	196
	<i>The theme's the thing</i>	197
	<i>Music and pictures: together at last!</i>	198
	<i>The score and more: interesting choices</i>	201
	<i>Take it from the top</i>	203
	<i>Making final decisions</i>	204
	<i>Emotion in motion</i>	205
	<i>Close-up: the composer: James Horner</i>	206
	Notes	209
8	The audience: the last collaborator	210
	<i>Quantitative response: the preview factor</i>	211
	<i>Qualitative response: social responsibility</i>	212
	<i>Index</i>	215