

[MUSIC PLAYING]

**DAVID GORDON GREEN:** My school experience was really important to me. Really, I still work with the same crew that I went to school with for the most part, same cinematographer that I went to college with shot all 10 of my movies, and same production sound mixer on everything I've done. A lot of collaborators I use over and over, so it's just like so many people that you kind of get to know in your formative years. And you're taking creative and technical strides together, learning who does what and how this works.

The first day of shooting is really important. It sets the tone for the rest production, gets everybody in gear. Everybody starts to figure out how they're working together, what the groove is, what the tone's like, what the actors are going to be bringing to the table. It's really important to be really aware of the characteristics of the people and how they're relating to each other, how they're communicating with each other, iron out any wrinkles.

I like to do one of two things. If I'm very confident in the material, I like to start slow. I like to get B roll, get some location shots, any sort of inserts or things that might just get everybody slowly into the groove of the production. I feel like just starting to reveal character and little traits of the narrative are important, and its nice to just kind of settle into the personality of the production.

My first day of *Manglehorn* was my first day of working with Al Pacino, who was an actor I'd loved for a really long time, really inspiring guy. And I designed this movie for him. I felt really good about it.

I'd engineered it in great detail, so I knew I could start slow. So we brought Al in, and really just had his character exploring his environment. And it's just starting to explore who Manglehorn was in our mind. And day one, day two is real discoveries that then we were going to track, expand on, and then work our way up to the more difficult, logistical challenges.

If I have any anxieties, I like to jump right into the difficult scenes, take the logistical challenges. If there's casting I may have uncertainty of or really want to put to the test, I want to get that uncertainty out of the way. I want to see what they're all about and see what I can pull from them.

And I usually start day one with some media logistical material. It also helps focus and fine tune the entire production on some things so that once we've overcome those challenges and once we've observed those obstacles, then we can take a ride that's a breath of fresh air, sigh of relief, and rock and roll through the rest of the shoot. I'm David Gordon Green. I'm a director.