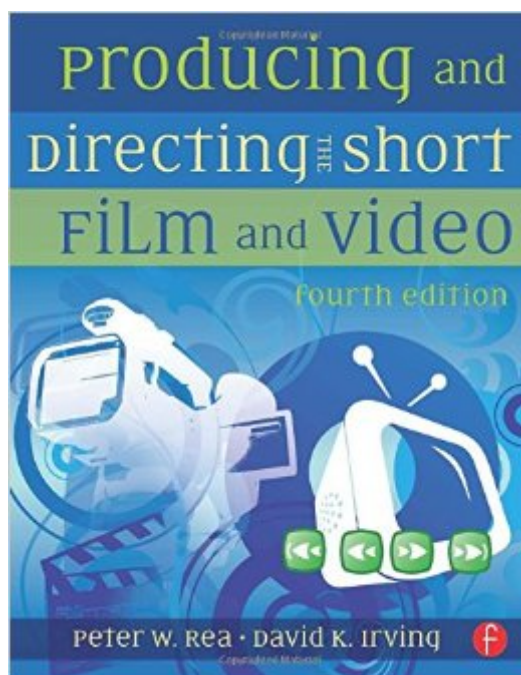


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# Producing And Directing The Short Film And Video



## Synopsis

Producing and Directing the Short Film and Video is the definitive book on the subject for beginning filmmakers and students. The book clearly illustrates all of the steps involved in preproduction, production, postproduction, and distribution. Its unique two-fold approach looks at filmmaking from the perspectives of both producer and director, and explains how their separate energies must combine to create a successful short film or video, from script to final product. This guide offers extensive examples from award-winning shorts and includes insightful quotes from the filmmakers themselves describing the problems they encountered and how they solved them. The companion website contains useful forms and information on grants and financing sources, distributors, film and video festivals, film schools, internet sources for short works, and professional associations.

## Book Information

Paperback: 424 pages

Publisher: Focal Press; 4 edition (March 4, 2010)

Language: English

ISBN-10: 0240811747

ISBN-13: 978-0240811741

Product Dimensions: 0.8 x 8.8 x 11 inches

Shipping Weight: 2.7 pounds

Average Customer Review: 4.4 out of 5 starsÂ Â See all reviewsÂ (33 customer reviews)

Best Sellers Rank: #550,364 in Books (See Top 100 in Books) #455 inÂ Books > Business & Money > Industries > Sports & Entertainment #654 inÂ Books > Humor & Entertainment > Movies > Video > Direction & Production #797 inÂ Books > Humor & Entertainment > Movies > Direction & Production

## Customer Reviews

For a person curious about creating a short film, this book will help you. This book breaks down the function and importance of each individual person involved in the making of a short film, how certain problems were encountered and resolved, provides websites for other film affiliated tools and/or questions and answers, and points you to certain short films which can inspire you. A plus for anyone willing to get into movie production on short films.

This book should have been a required text book for school (in any film production course)! I really could have used this when we shot our student short film (\$15,000 budget) on Super 16 film; the

whole experience itself was a great learning experience, but if I had this book for support, I would have felt more comfortable on what I needed to do and to expect from other crew members. This book breaks down everything in detail from start to finish; getting the idea, budget (has humor about catering of not just offering pizza because it would end up being a "pizza film" and definitely have salad -- very true! need to keep the crew happy), getting crew members, what each crew member specifically needs to do, figuring out the whole production and style of the film, the audio, workflow, etc. It's organized and it has samples, templates, some black and white pictures, and many great advices/quotes. The book may be a little too overwhelming to a total beginner -- there is a lot of information -- but if filmmaking is your passion, you'll love it. For me, it is currently the Bible of how to make films. It's imperative to have good teamwork and communication in filmmaking; even if you're not going to be the director/producer, it's very beneficial to know what every department does. It's definitely a must have for students planning on making a film. It's more guidance than my professors ever really explained in my years of taking film classes (sad, but true). I don't know if this was a mistake, but I was a little confused here: on page XIX, it says "(see Figure 1.1 for producer's responsibilities)" but I don't see any other 1.1 figure besides on page 4 of "two hungry diners, from The Lunch Date."

This is a massive and comprehensive how-to book. My interest in this manual centered around the writing chapter and how to make good decisions when writing which, as most writers know, is not just about writing dialogue and action. When writing a script, there's a lot more to think about. There are technical considerations, cost of making a film, one setting vs another, etc... The information in this chapter alone offers a way of looking at the material and considering ways to work within a budget and still get a desired result. The book goes on to break down and give step by step instructions for creating videos with profession quality and is useful for all experience levels. The book is written by professionals Peter Rea and David Irving of the legendary NYU Film School - spawning ground for many of the successful Hollywood artists working today so you can be sure they know exactly what they're talking about. Although, when you look at the reviews of the book, it's sweet to see David Irving's mom, Priscilla Pointer (also the mom of actress Amy Irving with whom she appeared in the Stephen King classic film, Carrie) giving her son a good review (but she only gave him four stars so I'll add an extra one to make up for that!). This is not a book you will invest in and then have it be out of date in a year. It has a long shelf life with valuable information that will be current and useful for quite some time. Also, the resources are extremely helpful and these authors hold nothing back - the list is comprehensive and valuable. No question you will get a

better final product by referencing the information contained within. Highly recommend.

Before I begin, let me admit that I mistook this title to be one of the many how-tos on home video production. This is anything but. It is not an understatement to say this is as complete a treatment of the art of movie making as I have ever encountered and is geared towards the serious student of professional film making. Unfortunately, I'm at most a dabbler in the art. Fortunately for me, I'm an avid fan of cinema, and so this book did give me a deeper glimpse into what goes on behind the scenes of movie-making - a lot deeper than what the "Making Of" snippets that I'd find on movie discs. For instance, in the chapter that covers the actor, you learn how stand-ins work to help you practice your camera movements, the importance of keeping your actor comfortable, and how to help guide your actor to perform (tight shots require less performance, and guiding an actor's eye line), and how apple boxes can be used to make an actor seem taller. In addition, you see how the assistant director creates "mini-stories" for the background characters in a scene (such as a crowded bar) so as to create a natural looking scene within which the primary and secondary characters perform. What's cool is that I didn't realize that the extras in such scenes are simply required to mime their actions (such as laugh without making a sound). The actual sound is added back in during post production. As you can tell, there's a wealth of information in this book - but make no mistake - it's neither a coffee table book, nor is it a casual read. It feels and reads (and even weighs) like a textbook, and would be brilliant when used in a course. Happy Reading!

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