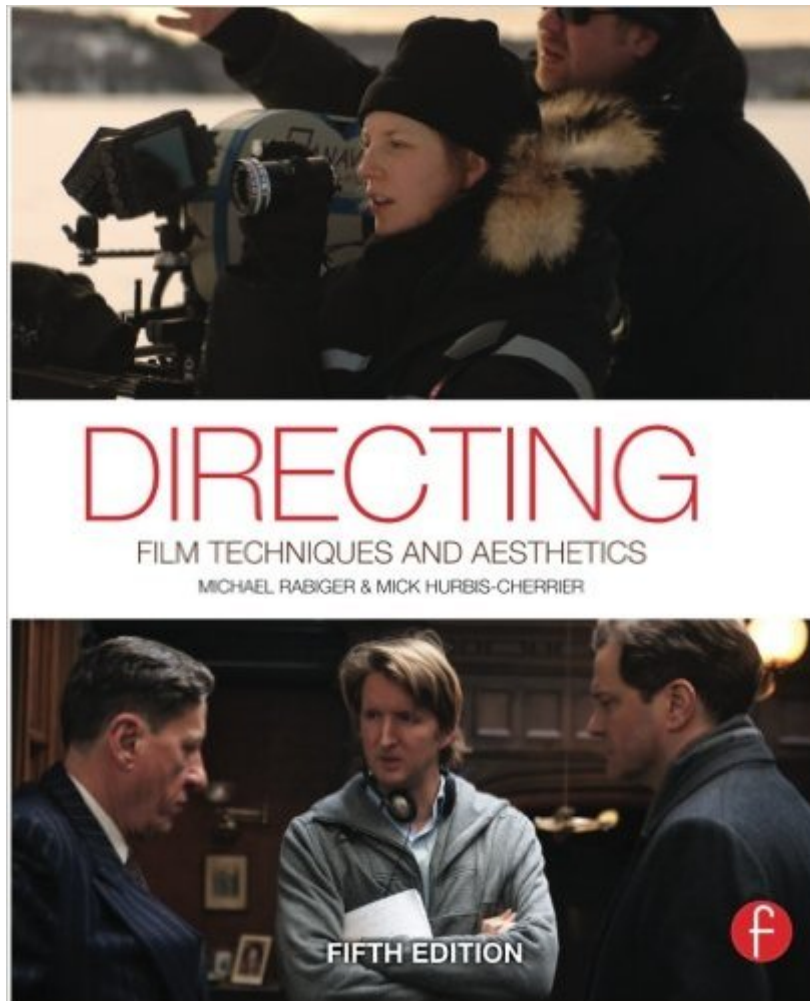


The book was found

Directing: Film Techniques And Aesthetics



Synopsis

This comprehensive manual has inspired tens of thousands of readers worldwide to realize their artistic vision and produce well-constructed films. Filled with practical advice on every stage of production, this is the book you will return to throughout your career. Directing covers the methods, technologies, thought processes, and judgments that a director must use throughout the fascinating process of making a film. The core of the book is the human, psychological, and technical knowledge that every director needs, the enduring elements of the craft that remain vital. Directing also provides an unusually clear view of the artistic process, particularly in working with actors and principle crew to achieve personally expressive storytelling and professionalism on any budget.

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Customer Reviews

Cut! The most comprehensive book ever assembled on the subject of film directing has just been published by Michael Rabiger and Mick Hurbis-Cherrier. DIRECTING FILM TECHNIQUES AND AESTHETICS (Fifth Edition), a massive, monumental work, encompasses everything you've ever wanted to know about directing a movie. This thoroughly researched manual has inspired tens of thousands of readers worldwide to realize their artistic vision and produce well-constructed films. The new revised edition has been updated and re-organized for a more streamlined and integrated approach. All illustration graphics are new. Film examples and references are completely updated and expanded, and virtually every detail has been modernized to embrace cutting-edge techniques. Somewhere, a youth is making his or her first film using a cell phone video camera. Buy him or her

this new book and you may be launching the next Steven Spielberg or Anne Fletcher. Two top industry professionals provide the backbone for this colossal compilation of conversations about the artistic process: Michael Rabiger and Mick Hurbis-Cherrier. Michael has directed or edited more than three dozen films and was Chair of the Film/Video Department at Columbia College Chicago. Mick teaches filmmaking at Hunter College in New York and has won numerous festival prizes as a screenwriter, director, cinematographer, and editor. Together, they outlay eminently practical tools and exercises that show fledgling filmmakers how to fine-tune credible and compelling stories, manage casts and crews, and create films with a distinctive voice and style. For the cost of three tickets to a current blockbuster movie, readers will acquire 2.

If you love reading, you should have a copy of DIRECTING sitting on your bookshelf. One might find it strange that I would recommend a book that covers film directing from A to Z and back again, to an audience of literature aficionados. Bear with me, though: if you have ever found yourself totally lost in a novel or film and asked yourself, "How did the author/director do that?!" DIRECTING will answer that question and much, much more. I originally was attracted to this book as a tool for my younger daughter, a budding film producer. The subtitle --- "Film Techniques and Aesthetics" --- is a bit dry and, to be honest, doesn't quite include everything that this exhaustive, 500-page delight covers. The table of contents is 13 pages all by itself, starting with an overview of who a director is and what a director does, and moves on to scripting, pre-production, casting, dealing with actors, camera shots, the dreaded post-production, and everything else in between. DIRECTING is also paired up with a website (www.directingbook.com) that supplements and previews the book. If you have a concept but don't know where to start, DIRECTING will lay down a breadcrumb on the first step and keep dropping them all the way through a very interesting and complex forest. While it does this, it presents examples of what is being discussed from any number of films, including many of which you may be totally unfamiliar. If you're in the mood to watch something different, open up the book at random and you'll find something. Have you ever heard of a movie called 4 Months, 3 Weeks and 2 Days? I hadn't until just now, when I found it mentioned in a section dealing with "Real Time and Expanded Time."

I went to a filmmaking camp from 13-17. I went to a film college from 1998-2001. I've worked with many other filmmakers and have directed my own stuff as well. I must say that while there is a great deal in this book that I've already known either through school or real-world experience, even that info is wonderful to read again. Sometimes it's because it's presented from a new perspective, in a

new light or in clearer ways. I find myself learning about what I've known all over again, and it's very exciting to me. But having experienced what this book teaches, I can say with confidence that the authors know what they are talking about. It's all legit. You can trust what you're reading in this. The book is tantamount to film school minus the ability for you to ask the teacher questions, to get your hands on school equipment and to have someone there pushing to you make films. Still, all the reading material you would get in film school is between these covers. I have to take long breaks between chapters sometimes because the depth of information can be overwhelming. I've been taking notes as I go along because of how much I'm reading. I am only just beginning Chapter 4 which is around page 107 of 504 and we've only covered the script (for good reason!). It excites me to think that there will be this much information regarding the other stages of directing (production, post production). The book is WELL worth your money. Read it, take notes. You will find yourself using these exercises/tips/tricks on every one of your films from this point on. You can buy a book on writing a script.. Or you can buy a book on reading other scripts. Or you can buy a book on pre-production things like storyboarding, call sheets, shot lists etc.

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