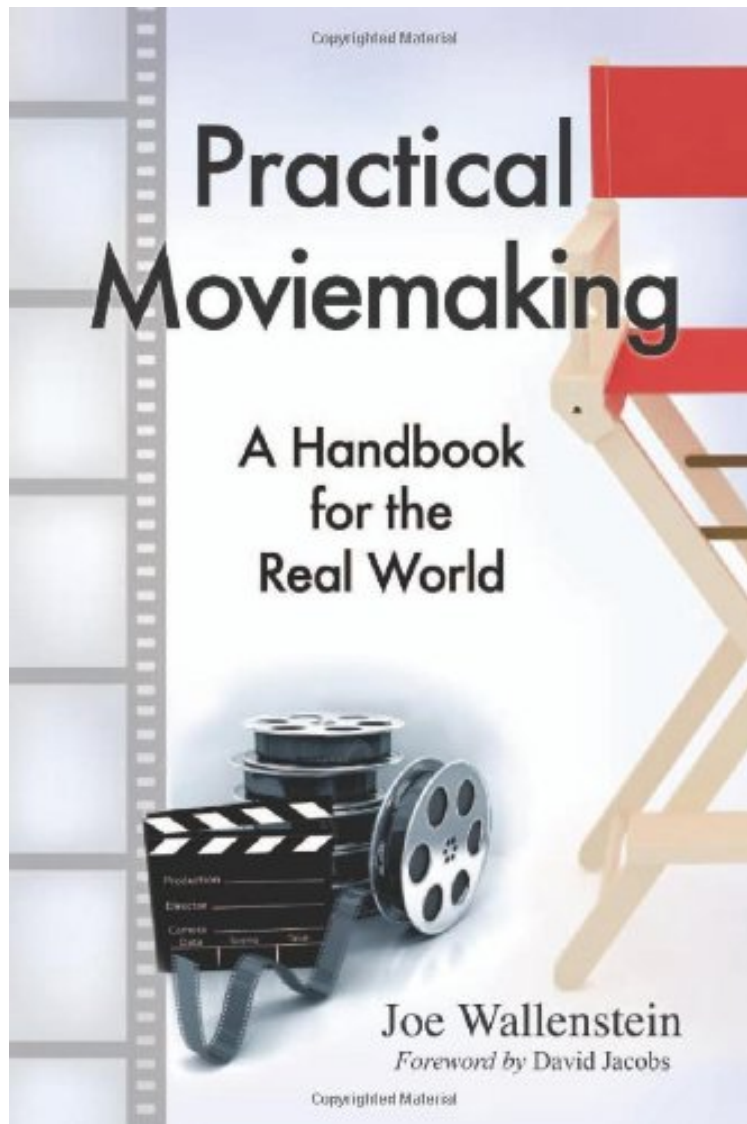


[Free and download] Practical Moviemaking: A Handbook for the Real World

Practical Moviemaking: A Handbook for the Real World

Joe Wallenstein

*ePub | *DOC | audiobook | ebooks | Download PDF*



#1663732 in Books 2011-10-25 Original language: English PDF # 1 9.01 x .62 x 6.021, .73 #File Name: 0786466758243 pages | File size: 56.Mb

Joe Wallenstein : Practical Moviemaking: A Handbook for the Real World before purchasing it in order to gage whether or not it would be worth my time, and all praised Practical Moviemaking: A Handbook for the Real World:

0 of 0 people found the following review helpful. A Good Read But Not Really a Practical Moviemaking "How To" or "Handbook" By Writer/Producer/Director A good read but not really a practical moviemaking "how to" or a "handbook." Instead, the book is an interesting narrative of the author's various experiences with regard to each chapter's subject or topic. If you're looking for something with step-by-step instructions and "how to"s, you'll have to

look elsewhere. On the other hand, it is an interesting read from a man with several interesting experiences throughout his career as film and television producer during the 70s and 80s. If you're looking more for a how-to book, I highly recommend you consider Dov Simens' amazing book *From Reel to Deal: Everything You Need to Create a Successful Independent Film* or Jason Tamoric's *Filmmaking: Direct Your Movie from Script to Screen Using Proven Hollywood Techniques*. 1 of 2 people found the following review helpful. Save yourself headaches and heartaches. Read this book. By Joel Spezeski This book is an easy and entertaining read the first time through, full of pithy quotes and great anecdotes. Bring it out alongside the script you're getting ready to make and suddenly it's becomes something different. It becomes an essential guide to the process of taking a script to the screen. It gets harder to read. Spectacular imaginations crash up against hard truths and huge bills. As much fun as it is to talk about artistry and cinematic vision, filmmaking basically comes down to achieving the best possible result within the constraints of available time and money. This book is a great resource for accomplishing that. It also provides valuable insight on communicating about challenges in ways that enhance, rather than stifle, creativity. It provides methods to support the prerogatives of the director in the face of serious practical concerns. I am fortunate to have had the benefit of the author's guidance while a student. Some years out of school now, I found many valuable lessons reading his book. I've not once regretted taking Joe's advice. Beyond addressing how to go about making a movie, the theme of this book is how to make a career. Laced throughout are ways to acquire the true currencies of filmmaking which are credibility and good reputation. There's a practical aspect to it: On time, on budget, no one gets hurt and everyone gets taken care of. In my case, doing that consistently lets me keep calling myself a working cinematographer. But when I meet with a director, I don't want to be talking about that stuff. A big part of my job is shielding the director from those concerns as much as possible. That's why this book is so valuable. I continually find what it teaches about anticipation and communication essential to creating the right environment for filming -- one which holds reality at bay for just a few moments and frees the director and actors to make some magic while the cameras roll. 0 of 1 people found the following review helpful. A Great Document for Filmmakers By Ken G. I have many years experience in the motion picture business and I also teach. Joe's book is the book on production that I would have written had I been teaching full time, and not maintained a film company. Our experiences are so similar, it's uncanny. His take on physical production is spot on, both in terms of technical issues, but also in terms of having a humanistic approach to production/producing with integrity. It's also an easy read, sprinkled with anecdotal examples of what at first seem like bookkeeping issues, but in reality affect real people in substantial ways, both creatively and in terms of work flow. I highly recommend this book to any student of film production, or anyone wanting to learn how to make a film. After raising money to fund a project, the next three most important things for a Producer to know are (1) how to breakdown a script by seeing every scene in your mind's eye, (2) scheduling and (3) budgeting. You win or lose it in prep, and Joe's book lays it out for everyone to see in an entertaining and accurate way. Buy it and learn and enjoy! Ken Golden

Every year, hundreds of American film schools graduate thousands of aspiring filmmakers. Very few of them, however, leave school prepared for the challenges that await or are fortunate enough to secure the financial backing of a major studio. This practical guide provides all necessary information for newcomers to the profession to get a movie made, information often left out of film school curriculums. Topics include finding a project, breaking down a script, creating a production board, casting, budgeting, scouting locations, scheduling, dealing with actors, establishing set protocol, marketing, and many others. Throughout, real-life examples vividly illustrate the subject at hand. Bridging the gap between learning the craft of moviemaking and exercising that craft in the entertainment world, this manual is essential for all who seek a career in film.

"offers information to newcomers to the profession"--Communication Booknotes Quarterly; "the book succeeds at being both educational and entertaining and should be picked up by any film school graduate who finds that she or he is dwelling on the question 'now what?'" Ultimate value stems from Wallenstein's years of producing experience...an incredibly optimistic and encouraging book"--Journal of Film and Video; "Wallenstein presents a guide for neophytes to the performance of this highly collaborative craft...discusses moviemaking's creative, financial, and production aspects"--Reference Research Book News. About the Author Joe Wallenstein oversees and administers all aspects of filming by the more than 700 students making approximately 1500 films each year at the USC School of Cinematic Arts. He worked on numerous television pilots for Paramount, Universal, NBC, CBS, and ABC, produced the CBS mini-series *Dallas: the Early Years* and the first four years of the hit television series *Knots Landing*, and worked as a second assistant director on *The Godfather*.