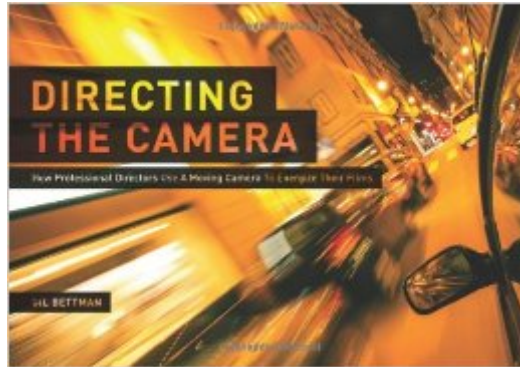


The book was found

Directing The Camera: How Professional Directors Use A Moving Camera To Energize Their Films



Synopsis

The first half of this book is devoted to teaching a systemized approach that can be used to design the very best moving shot for any dialogue scene, no matter how complex or long. Bettman's "Five Task" approach enables the aspiring director to quickly grasp this difficult element of directorial craft. In the second half the reader is taught how to shoot action sequences using moving and static cameras and the gamut of lenses to achieve the magic trick essential to shooting action "making stunts that are highly controlled and neither violent nor dangerous look completely mind-blowing.

Book Information

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Customer Reviews

Attention filmmakers! Author of "Directing the Camera", Gil Bettman, is a guy who knows what he is talking about. He has been in "the business" of making movies and TV shows in Hollywood for many years and in his new book he shares some of what he has learned. To understand the book you first must understand what "Directing the Camera" means. Anybody who has ever shot a film, a documentary video or even filmed a home movie with the family understands "directing the talent". IE your actors, actresses or in the case of a home movie your Aunt Ethel. Directing is quite simply telling the person who is being recorded what to do. Examples of directing talent include "Pick up the knife, take three steps and stab the bad guy" or "Stop near the window, pause, and listen to the wind howl" or in the case of Aunt Ethel "Blow out the candles but make sure your dentures don't land in the frosting". Directing the

camera is essentially the same thing except now the camera angles and motion becomes part of what makes the scene interesting. In the above examples perhaps the camera is stationary but now we are going to add camera movement and that movement needs to be thought out and communicated to the actors and crew. Directing the camera! Bettman does a great job in his book "Directing the Camera". It is broken into three parts. In part one there is only one chapter called "The Importance of Directing the Camera". He discusses just that. It is only a few pages. Part two and three are the meat of this book. Part two is called "Shooting dialog sequences with a moving camera". He goes into great detail on how to move your camera during what, in many films, become boring talking head scenes.

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