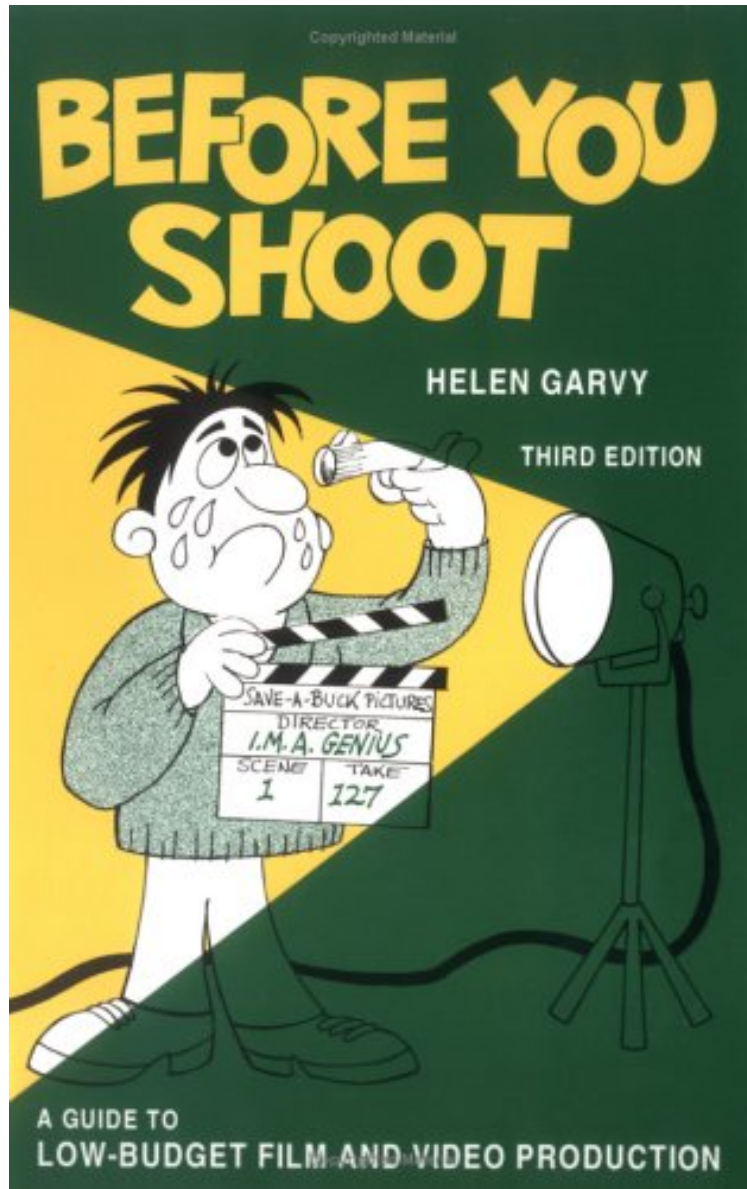


Before You Shoot : A Guide to Low Budget Film and Video Production (3rd edition)

Helen Garvy

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Helen Garvy : Before You Shoot : A Guide to Low Budget Film and Video Production (3rd edition) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Before You Shoot : A Guide to Low Budget Film and Video Production (3rd edition):

0 of 0 people found the following review helpful. Good for Independent Filmmakers!!!By Richard Cepedal bought this book for my Producing class and it is very simple and basic and will help with independent filmmakers as myself to sell a movie or how to do the basics of getting that movie out there. The author shares her experiences with the films she produced and the spread sheets she did for the films or movies.I would recommend buying this book because it can teach you something that you are missing to produce that film you have been wanting.5 of 5 people found the following review helpful. Very Important for BeginnersBy A CustomerI agree with the others reviewers that most of the information is is a checklist of don't forgets and filled with information that is "common: sense, but I still think that it is a very valuable book.I am a film student and I have worked on an indy feature film and a commercial and I believe that both of those projects could have gone much better had the producers/directors had this information.This book is perfect for the person who has no knowledge of film, but needs an overview of the process in order to get their feet wet. The book also contains all the necessary forms for each phase of making a film.0 of 0 people found the following review helpful. A Swing and A Miss?By Jim McCulloughHas been my production logistics bible for both studio sized budgets as well as self-financed no budget epics. Allows you a swing and a miss so you can try again.

Practical guide for independent filmmakers on all aspects of film video production -- including planning, budgeting, scheduling, casting, production logistics, post-production, distribution, and much more. Geared for producers or production managers but valuable for anyone connected with the filmmaking process.

"Outstanding book of concise, no nonsense information essential to anyone considering producing a film." -- Todd Flinchbaugh, Film/Television Instructor, DeAnza College"Practical, down-to-earth common sense primer for independent filmmakers. Producing is a skill and Garvy lets you eavesdrop on her troubleshooting and problem-solving on a range of film/video projects. Highly recommended." -- Pat Ferrero, Professor of Cinema, San Francisco State UniversityAbout the AuthorHelen Garvy is a film producer, director, writer, and editor. Her independent production company has produced everything from dramatic and documentary features to films and videos for television and schools. This book came out of classes that Helen has given over the years.Excerpt. Reprinted by permission. All rights reserved.Before You Shoot will save you time, money, and aggravation when you make your next film. Making clear, sensible decisions and planning a well-organized shoot are essential to the success of any film, but these are often overlooked as filmmakers concentrate primarily on artistic and technical challenges. In Before You Shoot, I'll clarify what decisions need to be made and on what to base those decisions. I'll also discuss what needs to be organized and how to do it. Although the jobs I discuss usually belong to the producer, the production manager, their assistants, and assistant directors, this book will also be very useful for directors -- and, of course, any independent filmmaker who, of necessity or by choice, will fill many roles. In preparing this book I've drawn on my experiences as producer and partner (along with Dan Bessie) in Shire Films, a two-person independent production company that has produced over 22 films. Our projects include a dramatic feature film, children's programs shown on both network and cable television, a documentary, and many short educational films. I've presented the information in this book at workshops and seminars throughout our area. I've learned some lessons the hard way and I hope that by writing them down I can spare you from having to learn the same way. Much of this book is just simple common sense, written down and organized a little. I used to take common sense for granted. I assumed things would just "work themselves out.". But I've learned that by not figuring things out carefully in advance, you generally lose time and waste money -- and can even ruin a film. As I've gone to film festivals and markets, I've seen filmmakers who've put years of their time and too much of their own money into producing films (some quite worthwhile) that never made it to the local movie house, that never got distributed. The tragedy is that most of those mistakes were preventable. Before You Shoot will help you avoid those mistakes. While I can't tell you how to make your film, I can help by creating checklists, suggesting alternatives, and alerting you to potential problems. This book does not cover the technical side of filmmaking -- cinematography, lighting, sound, or editing, except in general ways that relate to the decisions a producer must make. Nor does it cover directing or script-writing, again except as they relate to the role of the producer. What's left? That's precisely why filmmakers get into trouble and have chaotic shoots and go over budget. What's left is the very important decision-making and organizational side of filmmaking. The order of things in this book is somewhat arbitrary -- but that's simply because so much in filmmaking (as in life) is inter-related. I'd suggest reading through the whole book and then going back and using specific sections as you need them. Not everything in this book applies to every film project or to every person. Take what applies to you and ignore the rest -- perhaps it will be of use in your next project. I can't tell you what decisions to make, and I don't want to because what's right for me may not be right for you. But I do hope to let you know what decisions need to be made and what some of the problems are, as well as to give you some ideas about how you might approach solutions for your film. A few specific notes: 1) I've tried to write this book for both the novice and those who are already involved in filmmaking. Those with experience may want to skim certain areas while novices might find other sections too detailed and overwhelming at first. Take your time. 2) This book is geared more to independent filmmakers than to those working within the system, although I hope it will be useful to both. 3) This book is primarily for the "low-budget" filmmaker,

although that phrase can mean many things, and money is usually an important issue on even the biggest Hollywood shoots. But those working on low budgets need to be especially frugal -- and above all they need to be flexible and creative. This book stresses both. 4) This book focuses on scripted films but most of it also applies to documentaries, where creativity and good planning can cut costs significantly. 5) Terminology. Every field has a language of its own and film is no exception. I've tried to define words that might be unfamiliar. Use the index for cross-references. 6) A word on gender. The terminology in this book is the terminology I use. I'm aware that film has traditionally been a man's world (except for "script girls," "wardrobe ladies," and such) and words have reflected that. But times are changing and my world of film has not been totally male. Many of the crews I have worked with have included women in key roles and so my terminology reflects that. It's difficult to say cameraman or soundman when the people you have worked with in those jobs have sometimes been women. I've tried to use neutral terms and although I realize that "he or she" is unwieldy, I use it sometimes for lack of anything better. If my terms seem awkward, perhaps they'll be less awkward as women become more accepted in the field and our language adapts. If my terms help question stereotypes, so much the better. 7) I sometimes ask a lot of questions without providing specific answers. I don't do this to frustrate you, but simply because the answers depend so much on particular situations that it would take forever to cover all possibilities. But I do want to make you aware of questions to ask yourself and things to think about. Once you do that, the answers should come fairly easily.