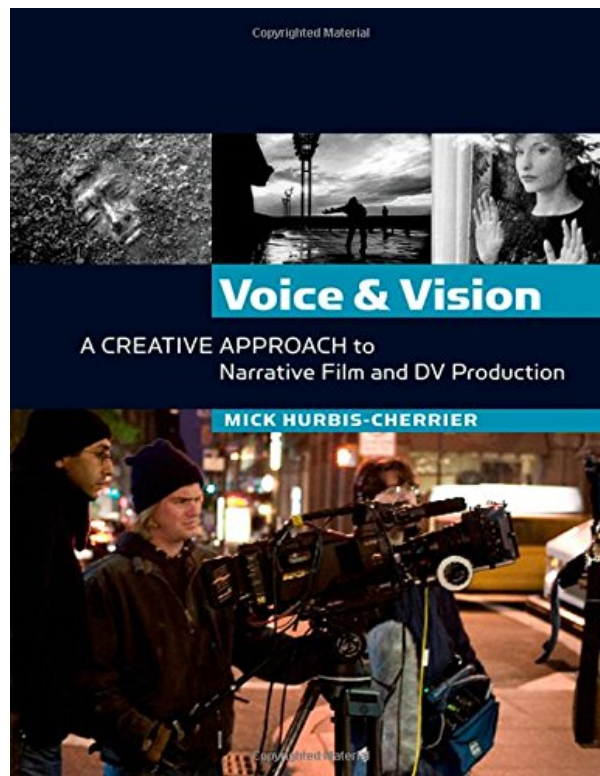


VOICE AND VISION: A CREATIVE APPROACH TO NARRATIVE FILM AND DV PRODUCTION BY MICK HURBIS-CHERRIER



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Voice & Vision

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"For those filmmakers who want to learn more about the technicalities of film and DV production, this is the book you've been waiting for. Written in a way that is educational yet easy-to-understand, you will find this book helpful whether you're a new filmmaker or one with some experience under your belt. Regardless of your budget size, or your preference for film/DV, there is an incredible amount of information to learn here. The book's layout and detailed illustrations make it easy to follow and enjoyable to read, while the depth of information--as well as the topics themselves--ensure that this book will be usable for quite awhile after its purchase. The price is excellent, especially considering the amount of information the book contains, as well as its reusability. A must-have for the filmmaker who wants to take his education to the next level!" - Microfilmmaker Magazine

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Exceptional **Voice And Vision: A Creative Approach To Narrative Film And DV Production By Mick Hurbis-Cherrier** book is consistently being the most effective buddy for investing little time in your workplace, evening time, bus, and all over. It will certainly be a great way to merely look, open, and also review the book *Voice And Vision: A Creative Approach To Narrative Film And DV Production By Mick Hurbis-Cherrier* while in that time. As known, experience and ability do not consistently featured the much cash to acquire them. Reading this book with the title *Voice And Vision: A Creative Approach To Narrative Film And DV Production By Mick Hurbis-Cherrier* will certainly let you recognize much more things.

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Voice & Vision is a comprehensive manual for the independent filmmakers and film students who want a solid grounding in the tools, techniques, and processes of narrative film in order to achieve their artistic vision. This book includes essential and detailed information on relevant film and digital video tools, a thorough overview of the filmmaking stages, and the aesthetic considerations for telling a visual story.

The ultimate goal of this book is to help you develop your creative voice while acquiring the solid practical skills and confidence to use it. Unlike many books that privilege raw technical information or the line-producing aspects of production, Voice & Vision places creativity, visual expression, and cinematic ideas front and center. After all, every practical decision a filmmaker makes, like choosing a location, an actor, a film stock, a focal length, a lighting set-up, an edit point, or a sound effect is also an expressive one and should serve the filmmaker's vision. Every decision, from the largest conceptual choices to the smallest practical solutions, has a profound impact on what appears on the screen and how it moves an audience.

"In Practice" sidebars throughout Voice & Vision connect conceptual, aesthetic and technical issues to their application in the real world. Some provide a brief analysis of a scene or technique from easily rentable films which illustrate how a specific technology or process is used to support a conceptual, narrative, or aesthetic choice. Others recount common production challenges encountered on real student and professional shoots which will inspire you to be innovative and resourceful when you are solving your own filmmaking challenges.

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Most helpful customer reviews

11 of 12 people found the following review helpful.

Awesome filmmaking reference book

By Cynthia Sue Larson

This is a truly marvelous reference book for anyone seriously interested in learning the art of filmmaking. I've got a shelf full of books on screenwriting, story and plot and character development, and other aspects of movie production, but none of them so fully pack the entire movie making process into one volume... Voice and Vision is amazing!

Voice and Vision is written with the generous, good-natured wisdom of an industry mentor... the friend we wish we had who's "been there and done that" and has the amazing stories to drive home points about lighting, miking, city permits, and a seemingly endless assortment of details beginners could easily get bogged down with. I loved reading the stories about a film crew who set up filming a scene involving some violence inside a convenience store... without first checking in with the local police. While it might seem such steps could be dispensed with in remote locations, passersby just might think an actual crime is taking place!

While my main interest in filmmaking is writing screenplays, I know the importance of fully understanding what it takes to bring a movie from pure idea to reality... and Voice and Vision makes a good case for the notion that good filmmaking requires proficiency in many skills, keeping a wide range of factors in mind. The advice is often pithy and concise... comfortable shoes? A must. Hiring the right actors for the parts? Essential. The writing isn't quite as terse or laconic as it is opinionated, and the reader gets a sense that these opinions have come from a wealth of experience.

I love the way Voice and Vision combines pictures and engaging examples in the form of real-life stories in every section of the book. I kept finding myself reading "just one more chapter" because I couldn't put the book down. Voice and Vision may be as valuable as a textbook, but it definitely won't put you to sleep while you read it late at night... it's a real page-turner!

6 of 6 people found the following review helpful.

Almost COMPLETE FILM PRODUCTION on a book!

By Paulo Leite

This is a great book. In a nutshell, it discusses virtually every aspect of film production... from screenwriting all the way to post. And that's a lot to cover. In fact, this book covers so much, it is the size of a telephone book. So in that respect, THIS BOOK IS THE BEST! But...

...But the problem with this type of approach is that it never gets too deep into any subject - because the purpose is to give you a first, main introduction to film production as a whole. So this book is a GREAT CHOICE if you are looking for a first film book. It is PERFECT for the novice film student or someone who wants to have a general (but as wide as possible) about the aspects of producing a film.

Outside the book are important subjects you must look for in other books: film marketing, film distribution and budgeting (that here is only covered in general terms).

Here is a advice: get this book in order to get the wide picture... THEN you select the subjects you want/need to learn in more detail... AND THEN get another book dedicated to that/those subject.

HIGHLY RECOMMENDED!!

3 of 3 people found the following review helpful.

A film school between covers

By Jerry Saperstein

If you woke up one morning wanting to become a filmmaker and asked me how, I would say read this book and implement its lessons. As it says in the introduction to the first edition, "the best way to learn about filmmaking is simply to make films". And with this book at your side, you will be introduced to every aspect of creating a film.

Everything begins with an idea, an idea that must be converted into a cinematic story. The first chapter is extraordinary as it discusses the process of taking an idea and creating a cinematic story around it. The book is profusely illustrated with examples of student, documentary and theatrical films that explore the concepts put forth in the text. There are many sidebars with interviews of filmmakers or the story behind a film or scene. The editing of this book is superb: it never comes across as dry or preachy. Rather it is loaded with a "can-do" spirit that doesn't minimize difficulties, but doesn't make them insurmountable either. Even some of the sidebars are perfectly attuned to this, such as this from Robert Rodriguez, famous for his low-budget hit "El Mariachi": "How do you make a cheap movie? Look around you, what do you have around you? . . . Your father owns a liquor store? Make a movie about a liquor store. . . ."

I am astounded by how much information the author has crammed into this 600 page volume. He covers everything - the nature of the screenplay (including its formatting), the visual language and aesthetics of cinema, going from script to visual plan, the nature of film and video and all the tools and processes that go into making a movie.

If you take this book, study it one page at a time, arrange to view the many films cited as examples and, as the advice dictates, make films, you'll learn how to make films. Whether or not they're films anyone else would want to watch is a different story, but you will definitely gain understanding of the process.

Jerry

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