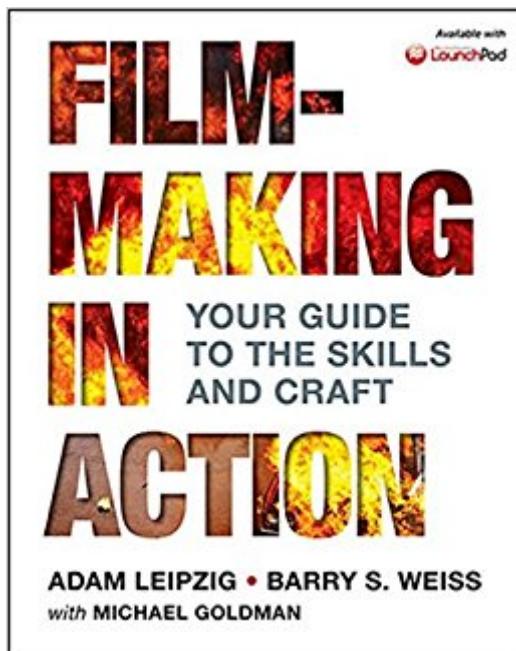


The book was found

Filmmaking In Action



Synopsis

The one-stop resource for students Script.Â Â Â Â Direction.Â Â Â Â Design.Â Â Â Â Production.Â Â Â Â Sound.Â Â Â Â Lighting.Â Â Â Â Editing.Â Â Â Â Effects.Â Â Â Â Animation.Â Â Â Â Marketing.Â Â Â Â Careers.Â Â Â Â ItÂçâ –â„çs all here.

Book Information

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Customer Reviews

'An excellent resource for budding filmmakers.' - Chuck Gloman, DeSales University, USA

'Manages to capture every detail and nuance of the incredibly complex filmmaking process, and will remain as current as the latest blockbuster thanks to its innovative integration of online resources.'

'An invaluable guide.' - Jeffrey Katzenberg, CEO, DreamWorks Animation 'One of the most useful and highly informative books on filmmaking.' - Lakshmi Tirumala, University of Cincinnati, USA 'An inspiring real-world introduction that speaks directly to students.' - Kristen Shaeffer, Chatham University, USA

Adam Leipzig is the CEO of Entertainment Media Partners, which provides informed guidance for independent media companies, financiers, and producers, and is the publisher of Cultural Weekly (www.culturalweekly.com). Adam teaches at Chapman University's Dodge College of Film and Media Arts, in the Executive Education program of UC Berkeley's Haas School of Business, and in UCLA's Professional Producing Program. He has overseen more than 25 movies as producer, executive, or distributor, including *March of the Penguins*; *Dead Poets Society*; *Titus*; *Honey, I*

Shrunk the Kids; Amreeka; and The Story of the Weeping Camel. Adam served as president of National Geographic Films and as senior vice president at Walt Disney Studios, and in each of those positions was responsible for the movie industry's most profitable film of the year. He is the author of Inside Track for Independent Filmmakers: Get Your Movie Made, Get Your Movie Seen, a how-to manual with tips for solving the problems most faced by emerging and independent filmmakers. Adam worked his way through college with a number of summer jobs, including a stint as a garbage collector for the City of Los Angeles. He says it prepared him well for his work in Hollywood. Adam loves to hear from his readers; contact him at Adam@AdamLeipzig.com. After completing his MFA at the USC School of Cinematic Arts, Barry worked on some of the most profitable, award-winning projects of the last 20 years. In the roles of animation executive, producer, and collaborator with Sony Pictures, Warner Brothers, Nickelodeon, and Turner Pictures, he has achieved an unparalleled record of success. Barry was instrumental in the creation of two animation studios, leading the teams that created the animated characters for the Stuart Little and Spider-Man franchises, plus characters for 20 additional films, such as Open Season and Academy Award nominee Surf's Up. He is credited on 62 films and shorts, two of which have won Academy Awards and eight additional nominations. Barry is also an Emmy Award winner. Barry began his Hollywood career as a tour guide at Universal Studios. He still has fond memories of his daily encounters with mechanical sharks and flash floods. Michael Goldman is a veteran entertainment-industry journalist and author, who has penned seven books, including his work coauthoring Filmmaking in Action. Among these are the New York Times bestseller John Wayne: The Genuine Article; Clint Eastwood: Master Filmmaker at Work, an authorized look at the legendary director's filmmaking techniques; and Reality Ends Here: 80 Years of USC Cinematic Arts, the definitive history of the world's oldest and most famous film school. He is a frequent contributor to American Cinematographer magazine and writes for a host of industry publications, newsletters, and websites, including CineMontage, SMPTE Newswatch, and Post magazine. Michael served for many years as senior editor of the famed industry trade journal Millimeter and, before that, as an editor at Daily Variety. In his work over the years, Michael has interviewed many of the world's leading filmmakers across all disciplines. Learn more at his website, www.hollywood-scribe.com>."

Lots of errors in this book, probably a first edition for review only, not for sale (as the cover of my copy states).

As a teacher of filmmaking and screenwriting for very motivated high school students, I have been

on the look-out for a comprehensive, easy to digest, reliable guide to the different crafts and skills that combine to create a final film. This is that book. Mr. Leipzig draws the reader in with a clear, conversational narrative voice that reveals the process with clarity, wit, and specificity. It's that wonderful rarity: a text book that does not read or feel like a text book. It feels like a deep conversation with a talented guide. Along the way, he provides links to online sources that will enable students to have a full multi-media experience to accompany the text. This book will transform the way I teach film and, will, I suspect, be THE book on the shelves of every high school, college, and university film classroom in the country. I cannot recommend it highly enough.

I write this from a different perspective. Not as a filmmaker, but rather as somebody interested in the filmmaking process. I found it to be fascinating and can say with certainty that I consider it the best insiders look at the art and business of filmmaking that I've come across. Easy to read, but yet still full of great info at every turn. I like that the authors are proven pros in the industry, as are the many experts that they call on to provide invaluable information. So often these types of books are written by people that have never really done anything in the field. That's not the case here. I will also add that I picked up two copies at the Toronto International Film Festival, and gave them as gifts to two young filmmakers. They have spoken very highly of the book and recommended to many others.

Great resource for those wanting to be a filmmaker and for early-stage filmmakers. Love the videos in the LaunchPad feature. Overall great job by the authors and the folks at Macmillan/Bedford-St. Martin's. I think students, educators and non-students will all be impressed.

Overall, a very solid resource. I found it to be well written, easily explaining all concepts with real-world examples and experts. I wish I had had it when I was studying film in college back in the 90s, but making good use of it now!

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