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you to the process. It can take a person who knows nothing about film & video production, leading them from story, to script, to budgeting, casting, finding actors, directors, camera people, composers, and

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distributors. -It will also show you how to do ALL of that yourself, on almost any budget. -You'll learn about the gear you need like cameras, tripods, lighting, editing software, editing computer. -Story & Script,

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the logline, a spec pitch
that went to pilot, Joseph
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writing concepts of Syd
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outlines, the screenplay,
free and demo screenwriting
software sources, adapting a
book into a movie, music
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-Finding actors and crew
members. Free casting tools.
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look at cameras, including f/stop, t/stops, depth of field, focal lengths, distortions, filter, matte boxes, global and rolling shutters, and lens mounts.
-How to budget and plan a production economically.

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- Business types for setting up your production company. How to protect your assets and a discussion of liabilities and taxes.
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- Making a storyboard and using it for

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shooting, editing, and
composing. -The shoot
itself, framing shots, the
master shot, the close
shots, reverse angles, the
180 rule, lighting a set
with sample diagrams, night
for day shots, day for night

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shots, doing coverage of a scene, the role of the script supervisor. -Special Effects, blue, green, and yellow screen, examples. -Editing 16 and 35mm movie film, analog videotape using an edit controller, digital

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file types, editing software, the timeline, dialog editing, background, music, and room tone tracks.
-A primer for Composing Music, learning how to count to make chords and patterns, major chords, minor chords,

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sevenths, major sevenths,
diminished, perfect seconds,
including a template for a
key wheel to help you change
keys and know what notes
makeup what chords. Concepts
that the video person who is
all thumbs can use to make

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their own basic backgrounds scores if they can't find a composer. -The new ASCAP and BMI Cue Sheets so you can get paid for any music when your productions air on broadcast or network television. Also covers the

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Harry Fox Agency for the licensing of your song, your music or to obtain permission to use someone else's tunes. -The history of imaging, optics, the photographic process, projectors, sound recording,

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digital age, SD, HD, 4k and 8k. A look at the mystical color spaces of YUV and YIQ. -Distribution concepts for your films. -Los Angeles Union Scale Rates for the cast and crew so you can budget your scripts. -A

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Bibliography of reference sources for further reading. The author has been doing film, photography, and audio recording for fifty-five years working on productions that have aired on television, been screened

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theatrically and on YouTube.
The author has been writing
on the topics of film,
video, and audio for
magazine since 1980,
including contributions for
Mix Magazine, Music
Connection, Pro Sound News,

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Technical Photography,
Moving Image, etc. The
author was schooled in
television electronics by
engineers at Admiral in
Chicago, and in film/theater
production at Valley College
in Los Angeles, under Dr.

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Milton Timmons, Dr. Stern,
Peter Parkin MFA from
Pasadena Playhouse, Elliot
Bliss at CBS Television
Studios (now Todd-A0).

An updated handbook provides
a definitive overview of the

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latest digital techniques for recording music both on location and in recording studios, covering equipment selection and use, acoustics, microphone techniques, and analog and digital recording, as well

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as all new coverage of digital recording technology and techniques, a detailed instrument frequency range chart, special sound effects, and more. Original. (Intermediate)

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Video compression is not a new process; however, it is forever evolving. New standards, codecs, and ways of getting the job done are continually being created.

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Newcomers to video compression and seasoned veterans alike need to know how to harness the tools and use them for specific workflows for broadcast, the Web, Blu-rays, set-top boxes, digital cinema, and

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mobile devices. Here to guide you through the multitude of formats and confusing array of specifications, Andy Beach and Aaron Owen use a practical, straightforward approach to explaining video

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compression. After covering the fundamentals of audio and video compression, they explore the current applications for encoding, discuss the common workflows associated with each, and then look at the most common

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delivery platforms. The book includes examples from the authors' projects as well as recipes that offer a way to define some of the best practices of video compression today. This invaluable resource gives

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you: proven techniques for delivering video online, or via disc or other devices. clear, straightforward explanations that cut through the jargon. step-by-step instructions for using a wide variety of encoding

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tools. workflow tips for performing either stand-alone or batch compressions. insight and advice from top compression professionals sprinkled throughout.

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must read. Each and every issue is packed with punishing product reviews, insightful and innovative how-to stories and the illuminating technical articles that enthusiasts crave.

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