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# Master Shots: 100 Advanced Camera Techniques To Get An Expensive Look On Your Low-Budget Movie



## Synopsis

Master Shots gives filmmakers the techniques they need to execute complex, original shots on any budget. By using powerful master shots and well-executed moves, directors can develop a strong style and stand out from the crowd. Most low-budget movies look low-budget because the director is forced to compromise at the last minute. Master Shots gives you so many powerful techniques that you'll be able to respond, even under pressure, and create knock-out shots. Even when the clock is ticking and the light is fading, the techniques in this book can rescue your film and make every shot look like it cost a fortune. Each technique is illustrated with samples from great feature films and computer-generated diagrams for absolute clarity.

## Book Information

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## Customer Reviews

As a huge fan Jennifer Van Sijll's Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know, I thought Master Shots would be a great addition to my collection (same publishing-house/same style) ... and I wasn't wrong. Master Shots addresses the basics. The language is simple and jargon-free ... very accessible to young people. Moreover, the descriptions are succinct. No needless words. This text will appeal to both new film-makers and those who want to understand the film-making process (to better appreciate the art). (I use Van Sijll's text in my film courses for a quick student-refresher and plan to use this work for a similar purpose). Unlike many similar texts, Kenworthy uses easily recognizable films as examples: Cuarón's Children of Men Kubrick's The Shining, Lee's Crouching Tiger, Hidden Dragon Lynch's Blue Velvet, etc... So, no

need to worry about a Fellini fiasco. A minor critique: while the film examples are excellent, the computer renderings are bizarre and strangely distracting.

I'm a film student (not the rich, fortunate, private school kind) and I was REALLY excited to receive a copy of this book. I realize this book is not about certain shots being limited to a particular example, but also giving you ideas to expand on. However, I was slightly disappointed. Don't get me wrong, this book is still helpful, but I'm having a hard time understanding who this book is MAINLY targeted towards to. First of all, even if you follow the "techniques", your low budget film will still look low budget if you don't have the proper equipments (and believable actors, lighting, script, and the list goes on....) That's reality. This book alone is not going to give you that "expensive look on your low-budget movie". That's just a marketing tool. Just be aware of that. (This is not the reason I'm giving it a 3 stars!) If you do have a dolly track, Steadicam, or crane, THAT will give you an "EXPENSIVE" \*LOOK\* -- however, if you're trying to convey a STORY using those tools, then there has to be a meaning to it or feel natural; or else the audience will feel disconnected. That's what this book is here to help you with. It's all about the e-MOTION. (Get it? The motion has to convey the emotion.) The author mentions about using long/short lens, focus pull, dolly. etc, so you better really have that ability down first or know the basics. If you try to go hand held on a consumer camera, unless you're going for the Blair Witch/Cloverfield style, it's still going to look BAD. As far as camera techniques go, it just uses the same, common, existing shots several times (it could just be a simple motionless long shot, or tracking/panning and coming to a halt; but just used in different examples). If you're looking for mindblowing innovation, this is not it.

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