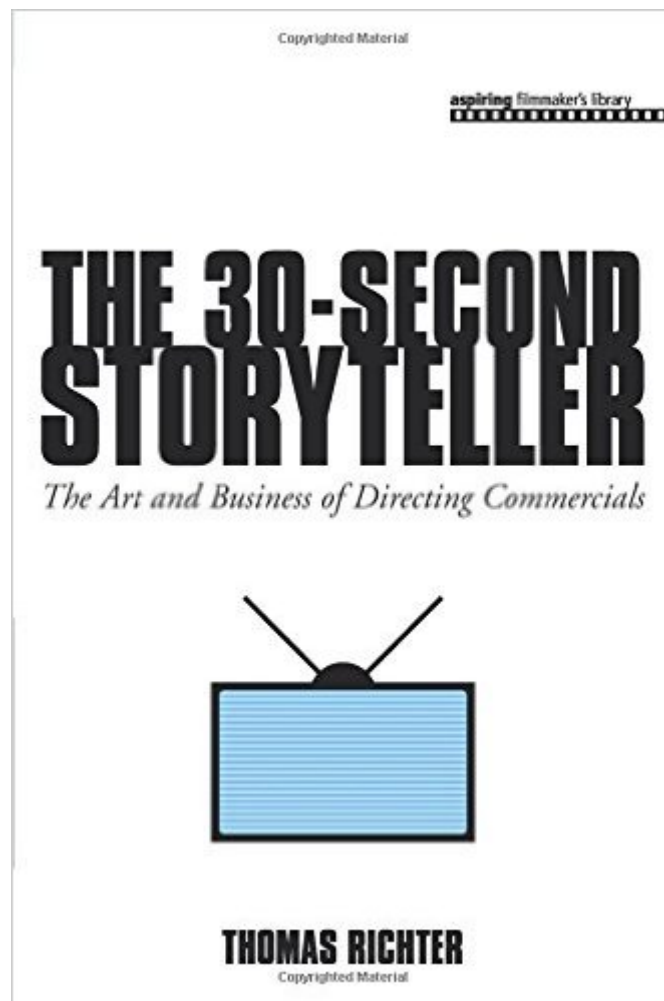


The book was found

The 30-Second Storyteller: The Art And Business Of Directing Commercials (Aspiring Filmmaker's Library)



Synopsis

Imagine a job where you need to work only 10 days a year to make \$100,000. A job that allows you to be a respected artist, a savvy craftsman, and a hip partygoer who hangs out with celebrities, superstars, and top models. No need to wear a tie and suit. No corporate office hours, and no supervising department heads checking your time card. At your command explosions occur, cars crash, helicopters swoop, and you are expected to spend a million dollars in a week or two. This job exists. It's called a commercial director, the creative mind behind the production of a TV spot. While being a commercial director may be one of the coolest jobs in the world, it's also one of the toughest jobs to get (and keep). The 30-Second Storyteller: The Art and Business of Directing Commercials teaches any filmmaker how to get work as a commercial director, how to navigate the pitfalls of production, and how to get clients to keep coming back to you for more. The book is not a textbook on directing -- plenty of other books cover that. Rather, The 30-Second Storyteller focuses on directorial challenges specifically related to creating a TV spot -- the techniques involved, the technologies of choice, and the obstacles that come between you and a successful career. It begins by teaching you how to get your foot in the door -- creating a spec reel, picking a specialty, getting signed with a production company, and successfully bidding for projects. It then covers the production of a commercial from preproduction through the shoot, all the way to finishing in post-production. Examples from a real-world commercial are utilized throughout to illustrate concepts. The book concludes with advice on obtaining work abroad, and making the jump from commercials to features, as TV ads are a training ground for Hollywood's next blockbuster director. Filmmakers like Ridley Scott, Michael Bay, David Fincher, Jonathan Glazer, Tarsem and Zack Snyder have all gotten their start in commercials.

Book Information

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Customer Reviews

I'll say up front that certain film books are a bit dubious. I have been working on sets since a teenager so I am biased a bit in "hands on" training. Reading about making film is sometimes just a very small part of a big education. Having said that, Thomas Richter impressed me. Mostly by the fact that he is a very pragmatic, level headed director who is actually working, signed and talented who had the nuts to put this down on paper. I've found most advice in specialized arenas like this is unfortunately not given by people who are quite qualified enough. Mr. Richter is signed at Boxer, an LA production company that I am familiar with. I am also signed at a similar level bicoastal shop so when I bought this book I was curious how true the read would be. I have to say that pretty much every thing he speaks about I find quite true and his experiences resonated with mine. To me that is again impressive - this is the real thing. For my tastes there was a bit too much focus on practical filmmaking. He spells out this book is not a guide to filmmaking but rather about the business world of actually working as a commercial director. Saying that I think there are times he strays a bit and focuses a bit on some very fundamental stuff. This is probably necessary to make the book more accessible but perhaps Mr. Richter missed an interesting opportunity to take this from general interest to a true reference material. I'd love to personally hear more about the values of a great Executive Producer and Producer. Those relationships. Relationships with the sales reps. Knowing how and when to navigate moving to a different production company.

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