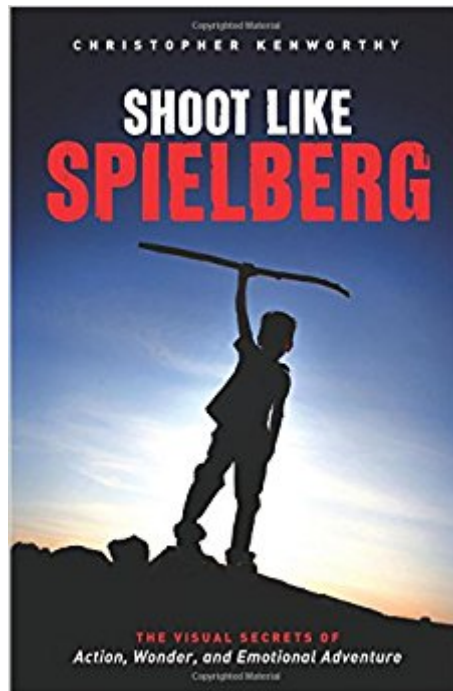


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Shoot Like Spielberg: The Visual Secrets Of Action, Wonder And Emotional Adventure



Synopsis

Spielberg makes his audience feel something, whether heâ€™s shooting a kidsâ€™ Â- adventure, a dramatic chase, or the darkest war scene. The auteur always employs a core set of techniques that make each shot crystal clear and evoke the most intense emotions from the audience. This book shows you how. From tension to tearjerker, these moves will make your scenes memorable enough to be talked about for years to come. Spielberg directs films that cover everything from childhood dreams to the horrors of war. He always hones in on the emotional center of a scene. This book unravels the secrets of his core techniques, and shows how you can use the same simple camera moves and setups to make your films full of wonder, thrills, and emotion.

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Customer Reviews

Spielberg, Hitchcock, Truffaut, Tarantino, Coppola â€” there are some directors that resonate with just their last name. You know, pretty much, their styles with story, visuals and structure. Spielberg, out of those five, has been able to make films that are both wildly successful and artistically cutting edge at the same time. He doesnâ€™t sacrifice story for visuals but enhances the story through visuals. Christopher Kenworthy focuses on specific scenes in eight of Spielbergâ€™s films over 10 chapters (â€œAmistadâ€• and â€œEmpire of the Sunâ€• get used twice). As a screenwriter and filmmaker â€” I enjoyed this book on two different levels. How Spielberg would use the visuals to tell the story he wants to tell (screenwriter level) and how he used camera and camera movement (or lack thereof) to accomplish that feat (filmmaker level). For instance, Kenworthy highlights a scene in â€œJawsâ€• where Spielberg shot it to create, as Kenworthy says: â€œDynamic Dialogue.â€• (Not

unlike the way that Blake Snyder talked about the “Pope in the Pool” idea of writing creative scenes with interesting visuals.) As a writer, you can learn from the visuals on how to write a scene that has certain dialogue you want to get across, as a filmmaker you can see how simply Spielberg did it (and hopefully recreate it yourself). As good as this book is, there are a couple of suggestions I would make in upcoming editions. Suggestion one would be to put a time-stamp as to when the scene takes place so the reader can just quickly fast forward to that chapter or moment. Another suggestion would be to also include other films not directed by Spielberg that also uses similar techniques “ just to give the reader a different perspective.

Christopher Kenworthy comes through again with his three book “Shoot Like” series of filmmaking books. The three books are “Shoot Like Spielberg”, “Shoot Like Tarantino”, and “Shoot Like Scorsese”. Each book is 144 pages and loaded with information to make you a better filmmaker. Each chapter of each book hones in on a certain technique such as “Raising Tension”, “Symbolism of Height”, “Revealing the Villain” among dozens of others. Each technique is broken down using a scene from one of the movies the director has made. For example Chapter 10 of the “Shoot Like Tarantino” book is called “Group Conversations”. It teaches you a method of how Tarantino shoots a group conversation using a scene from “Pulp Fiction”. There are stills from the movie put in order to correspond with the text of the book so you fully understand what is being taught to you. It is recommended that you also watch the scene from a DVD or your online library so that you can comprehend and see the camera moves and techniques in action. Kenworthy recommends that you watch the entire film first as there are spoilers in the book. It’s a great excuse to go out and buy yourself some films for your movie library too. (Ohh...did I say that out loud?). Seriously though, having copies of each film or at least the one you are studying will help you immensely. If you are working on a film and you can’t afford the entire series, I suggest looking at the chapter list of each book and purchase just the book or books that you need to help you make your film. Maybe your film is purely in the style of Spielberg. If it is just get that one and study Steven Spielberg films with the book by your side. A nice collection of books that I can envision as one big book someday.

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