

DIGITAL MEDIA AND TV TECHNOLOGIES

Umarova Dildora

TUIT, Teacher

ANNOTATION

A classic example of such a film is Alfred Hitchcock's "Trap" with montage without connections and long shots. The production library has a wide range of shooting styles, from wide-angle shots for general shots to narrow-angle shots for close-ups. Wenger Miklos Dzhansko is another director who uses long panning and zooming in much more than the traditional set of "cuts" with wide and wide shots. His creative method creates a strong impression of being close up or far away from the subject in one shot. Attention should be paid to the fact that a certain part of the director's script can be taken in the same scenery and in the same filming shifts. This is common, and examples of this can be seen in many films. This information is the first step in breaking down the screenplay into characters and scenes, taking into account the details. In this case, each scene should be marked with serial numbers in different ways. In most cases, a style is used that starts at one point, runs through part of the script, and ends at a specific point. An alternative method is to assign each specific scene shot plan with a sequence number and place the shot plan sequence number after the scene sequence number. The advantage of this method is that it makes it easier to find the right scene, even if it is in the middle of the script. Regardless of which method you use, it must be followed throughout production. In addition to providing basic information, the staging script is also necessary to create a step-by-step shooting schedule. The director's script takes into account the shooting locations, involved actors and techniques. The director's script provides practical information to the directors of the picture to organize the production in the prescribed manner, which, in turn, can only be done by the director himself on the basis of the details laid down in the staging script. In this case, it may happen that some of the stars may appear in

different episodes, but in one place the director of the picture with the director's first assistant should know exactly what the director wants from each concrete shot. This is all the more important because there is a difference in time and in the complexity of preparing a specific scene depending on what content is used in it.

When John Ford was shooting his film in nature, two executive producers from the director came to the set to talk to him. During the interview, they explained that filming was running a third behind schedule and that management wanted to know what Ford would do to remedy the situation. Ford called his assistant to him and asked him to bring a copy of the script. "A spark delay?" asked Ford, and the executive producers nodded in response. Ford counted the nine pages of the script, tore it up and handed it over to the executive producers, explaining: "True, we were behind schedule before." At that point, the executive producers had to go back to their offices and let Ford work in peace. The continuation of the incident happened after some time. Some screenwriters in Hollywood were angered by Ford's lackadaisical approach to the script, and then Writers Guild President Joseph Mankiewicz sent Ford nine clean sheets, demanding that the previous director's script be reinstated. Despite the importance of Ford's pre-script, it only dictates the design and the design is corrected, modified and revised during production to approximate what should be in the design. But without a clear script, there will be no film. It is a sad fact that inexperienced directors and producers often look down on this fact, and it is not fully appreciated by the technical personnel involved in the work. It is very important for the cinematographer to understand all this, because he takes the information from the script for further planning, and this planning should be done with the help of the director, because only the director knows what will be left from the script and what will finally be embodied on the screen. must participate in the production as soon as it is offered at the stage and the staging script is completed. Therefore, it is important to understand the difference between an original literary screenplay and a staged screenplay. The original script is first available as a literary option that producers

and financiers can initially discuss and evaluate. A director's script is a guide to the film crew and serves as a technical document, so it must be carefully written by shots and scenes. Clarity of division comes later, and division remains. This allows the director of the picture to closely monitor the writing process of the staging script and to determine the funds and technical details needed for the secondary scenes as well as the main shots and scenes. Beginning screenwriters have a certain aspiration - to write literary scripts with all the details of each scene. This is completely unnecessary and represents a waste of power. The person reading the script wants to read the content, not the instructions on how to film it. If authors hope to direct their own screenplay, they will need no more than detailed written instructions on how it should be filmed and staged. If their script is given to an independent director for staging, then no such director, anywhere, will tell in advance how he will get his film. Therefore, staging the directorial script cannot be considered as the final stage of the creative work on the film. During the recording process, it will be clarified and changed. Each director has his own method and style of work and often shortens the script to pack in a lot of action. Even in the editing of the film, there was no damage to the film at all.