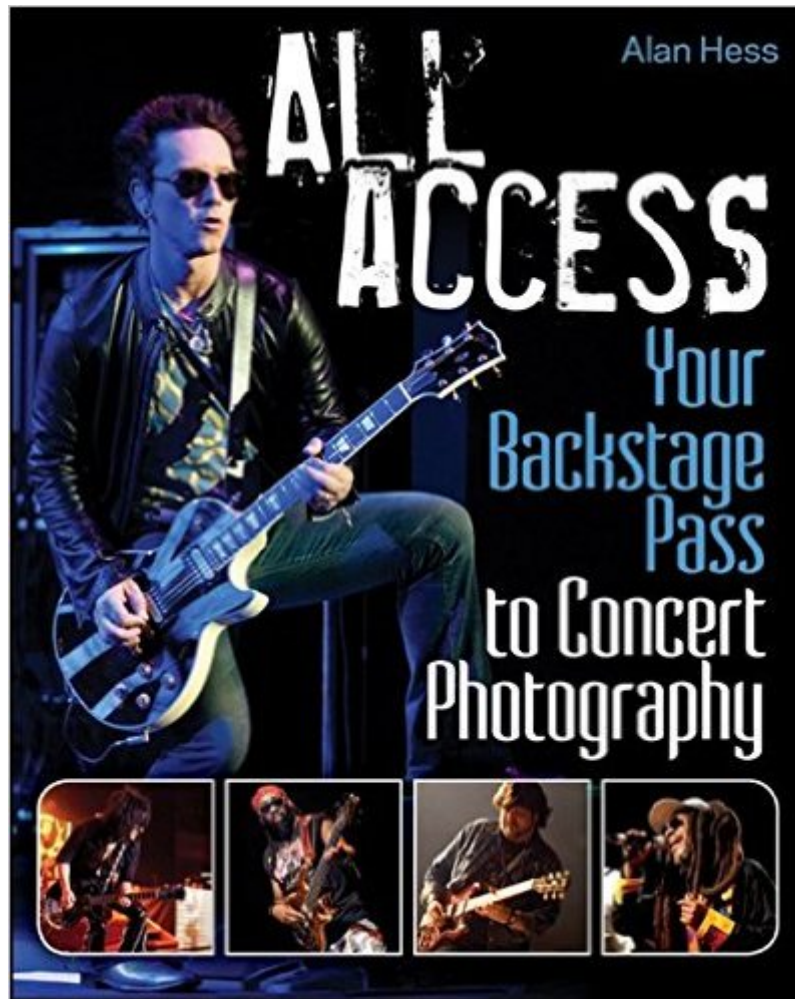


The book was found

# All Access: Your Backstage Pass To Concert Photography



## Synopsis

Advice, inspiration, and insight for taking remarkable concert photos Concert photography poses a unique set of challenges to photographers, including night or low-light, inconsistent stage lighting, a moving subject matter, limitations on vantage point, complex exposure situations, and no chance for re-takes. Compounded with those hurdles is a lack of resources on this subject?until now. All Access: Your Backstage Pass to Concert Photography fills this gap and provides you with all the information you need to know, from choosing the right gear and camera settings to negotiating rights to publish or share photos as well as how to best edit your photos in post-production. Reveals essential techniques and valuable best practices for dealing with the unique challenges of concert photography Features more than 200 stunning concert photographs to inspire you and illustrate the tips and techniques the author describes Written by experienced author and well-known concert photographer Alan Hess All Access: Your Backstage Pass to Concert Photography is an ideal resource if you are determined to learn the skills necessary to capture clear, well-composed, and professional-level concert photos.

## Book Information

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## Customer Reviews

Â Â®Â‡ Fuzzy Wuzzy's Summary:Â'Â Â'Â Â'Â Â'Â Highly recommended with warm fuzzies!More than two years ago, I read Alan Hess' excellent book on exposure,Â Exposure Digital Field Guide, which thoroughly covers the topic of exposure under a variety of shooting situations. In

that book, Alan has eight chapters that discuss the eight common scenes that you may encounter to get properly exposed photographs: event photography, portraits, landscape and nature, night and low-light, sports and action, wedding photography, wildlife and animal, and ending with "creative exposure" where you are purposely overexposing or underexposing to create a mood or effect. Since Alan is a professional photographer who specializes in concert and live-event photography, having done it since the late 1980s, it is only fitting that his latest photography book is entirely devoted to the logistics and techniques of photographing concerts. Even though this book discusses all of the various aspects of concert photography, most of the information presented here could be applied to various other event photography such as performing arts, weddings, sports and action photography, and indoor/low-light photography. Since there are only a few books that are entirely devoted to concert photography, this book fills a unique and important niche. But if you remove the drums, keyboards, and guitars from the stage, you can really also apply this book's information to the photographing of any kind of indoor/low-light or performing arts scene where both the ever-changing stage lighting and moving performers can be a challenge to photograph (e.g. theater, live shows, plays, dance performances). The book begins by discussing the business, logistics, legal matters, etiquette. Alan also tells his story of how he got started with photography and photographing concerts. As with any kind of show business dealings, it often boils down to who you know and how you can network with people to get where you want to be. Chapter 4 talks about and offers suggestions for the camera gear and lenses that you may need for concert photography. As with other forms of indoor or low-light action photography, you need fast wide-aperture lenses. Chapter 5 provides some basic guidelines for exposure, with some quick discussions about shutter speed, aperture, and ISO. If you still frequently wrestle with how to adjust these three exposure-related settings on your SLR camera, I would recommend that you also read another book that is dedicated to talking about exposure such as Alan's book that I previously mentioned above. Because concert stages can be so unevenly lit, Chapter 4 includes a good discussion about the different metering modes. Chapter 6 provides a ton of good tips on composition as it relates to concert photography that can also be applied just as well to photographing sports, dancing, and other action scenes. When composing for action shots, some composition principles such as the old "Rule of Thirds" concept matter less than catching the shot at the right split-second moment, and getting the focus, angle, and background positioned optimally. Timing is everything with action photography, regardless of whether you are photographing musicians, football players, or ballet dancers, and Alan provides excellent tips on how to anticipate the ever-changing movements and lighting of the musicians. I smiled to myself when Alan suggested "Photograph with both eyes open"

because, even though I learned this tip many years ago during the pre-digital and pre-Internet days, I am still surprised at the number of supposedly experienced photographers who look into their SLR viewfinders while closing the other eye. Alan's "shoot in burst mode" suggestion applies to any action photography. For this reason, I like the 8-shot-per-second continuous shooting speed of my Canon 7D because I can be assured that somewhere in my burst, I may have captured that perfect moment frozen in time. Chapters 7 through 11 cover the different variables, factors, and considerations involved in photographing different kinds of venues, from small bars, to bigger shows, and outdoor festivals. Each chapter includes an insightful "My Photo Bag" page where Alan describes the cameras, lenses, and accessories (e.g. always pack earplugs!) that he brings to each kind of venue. If you get the opportunity to photograph from the stage or go backstage, Chapter 12 offers suggestions and etiquette tips so that you do not look like an obnoxious idiot. Chapter 13 is a brief chapter that talks about considerations that can vary depending upon the genre of music and band that you are photographing. The book ends with Chapter 14 talking about post-processing and offering workflow suggestions. Each chapter in the book ends with a two-page "Pro Tip" section that interviews a different professional photographer in a question-answer format to give you lots of different perspectives on concert photography. A nice variety of Alan's own concert photographs fill the book, accompanied by explanations of how and why he photographed the scene. The book's Appendix includes a brief discussion of camera accessories, a collection of Web links, and a good discussion of copyright laws. Until I read this book, I was actually not aware of the "Digital Millennium Copyright Act". This is an excellent book both if you are hoping to get into concert photography as a professional or if, like me, you just want to photograph your favorite bands in action for your own use.

The book itself is great, and perfect for a beginner. For someone that has actually been doing concert shoots for a few years, it was just reaffirmation of stuff I learned the hard way, on my own. [...] is some of my work, and [photos.terrymercer.com/concerts](http://photos.terrymercer.com/concerts) is the link to hundreds of Country Artists and thousands of images I've shot over the last 4 years. The one thing I didn't really get out of this book, which I was hoping to... is WHERE & HOW TO MAKE MORE MONEY. It's all above the photography, the venue relationships, dealing with the artists, and the common sense stuff. It really is a great book, but aimed more for those that don't already have venue relationship, haven't already been 'doing it' in the real world. It really could have saved me a whole lot of time had I read it before jumping into concert shoots. And he's 1000% correct, having SECURITY & the venue manager/owner on your side is key to making anything happen. And following the rules of the

artist's manager/label is key to ever having the opportunity to shooting that artist again in the future.

Great book for people interested in capturing live shows. Many great tips, suggestions and practical reference guide. I only occasionally shoot concerts and this book is my mental check list a few days before the assignment.

Mr. Hess,, Just wanted to write you a brief email and thank you so much for all the help and information in your book. I bought your book All Access: Your Backstage pass to Concert Photography,,, and have not been able to put it down yet... I had my first major concert shoot this pass weekend and i must say it went off with a hitch,,, images came out great, and the promoter has asked me to shoot many more of his shows.. Just wanted to share that with you,, Im a huge fan and follower of your work, and will continue to be a student of our craft thru you...

I'm already a band photographer but I wanted to see if there were any extra tips I could use. It's a very well written and concise book and would be especially useful for those just starting out or who are thinking of upgrading to a SLR. I'm glad to have this book in my library!

As someone who loves music and photography I have always dreamed of becoming a "concert photographer" but wasn't really sure how to get started. This book was able to answer a lot of questions for me. I love the way Alan explains things and shares his personal experiences with the reader. The "Pro Tip" sections are great and gave me even more insight to what goes on in the business.

All Access is an appropriate title as this book offers practical advice for all aspects of Concert photography. There is detailed technical advice on gear, settings in all possible situations, and most importantly advice on conduct in the Photo Pit. He presents this information in a logical order in layman's terms, yet provides ample technical support information. He provides camera settings for all images supporting his text. My only complaint is that I should have purchased the paperback instead of the Kindle version for a better reproduction of his images. A Must Have book for potential Concert photographers! Joe Mac

If you're starting with concert photography, this book can be considered as 'the bible' to read. The book is full of helpful tips starting from the gear, getting into venues, do's and don'ts, processing

tips, ...all illustrated with some beautiful photos. Even after shooting several gigs myself I still find very useful tips in Alans book. Really enjoyed reading this!

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