

Rebel Without A Crew

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Rebel Without A Crew

Making Movies
Sidney Lumet 2010-09-01
Why does a director choose a particular script? What must they do in order to keep actors fresh and truthful through take after take of a single scene? How do you stage a shootout—involving more than one hundred extras and three colliding taxis—in the heart of New York’s diamond district? What does it take to keep the studio honchos happy? From the first rehearsal to the final screening, Making Movies is a master’s take, delivered with clarity, candor, and a wealth of anecdote. For in this book, Sidney Lumet, one of our most consistently acclaimed directors, gives us both a professional memoir and a definitive guide to the art, craft, and business of the motion picture. Drawing on forty years of experience on movies that range from Long Day’s Journey into Night to Network and The Verdict—and with such stars as Katharine Hepburn, Paul Newman, Marlon Brando, and Al Pacino—Lumet explains how painstaking labor and inspired split-second decisions can result in two hours of screen magic.
Live Fast, Die Young
Lawrence Frascella 2005-10-04
When it was released in 1955, the film Rebel Without a Cause had a revolutionary impact on moviemaking and youth culture, virtually giving birth to our concept of the American teenager. For the first time, Live Fast, Die Young tells the complete story of the explosive making of Rebel, a film that has rocked every generation since its release. Set against a backdrop of the Atomic Age and an old Hollywood studio system on the verge of collapse, it vividly evokes the cataclysmic, immensely influential meeting of four of Hollywood’s most passionate artists. When James Dean, Natalie Wood, Sal Mineo, and director Nicholas Ray converged, each was at a crucial point in his or her career. The young actors were grappling with fame, their burgeoning sexuality, and increasingly reckless behavior. As Ray engaged his cast in physical melees and psychosexual seductions of startling intensity, the on- and off-set relationships between his ambitious young actors ignited, sending a shock wave through the film. Through interviews with the surviving members of the cast and crew and firsthand access to both personal and studio archives, Lawrence Frascella and Al Weisel reveal Rebel’s true drama -- the director’s affair with sixteen-year-old Wood, his tempestuous “spiritual marriage” with Dean, and his role in awakening the latent homosexuality of Mineo, who would become the first gay teenager to appear on film. Complete with thirty photographs, including ten never-before-seen photos by famed Dean photographer Dennis Stock, Live Fast, Die Young tells the absorbing inside story of an unforgettable and absolutely essential American film -- a story that is, in many ways, as provocative as the film itself.

Rebel Without a Crew (Dillons/Sunday Times Edition)
Robert Rodriguez 1997-03-01

Shock Value
Jason Zinoman 2011-07-07
An enormously entertaining account of the gifted and eccentric directors who gave us the golden age of modern horror in the 1970s, bringing a new brand of politics and gritty realism to the genre. Much has been written about the storied New Hollywood of the 1970s, but at the same time as Martin Scorsese, Steven Spielberg, and Francis Ford Coppola were making their first classic movies, a parallel universe of directors gave birth to the modern horror film-aggressive, raw, and utterly original. Based on unprecedented access to the genre’s major players, The New York Times’s critic Jason Zinoman’s Shock Value delivers the first definitive account of horror’s golden age. By the late 1960s, horror was stuck in the past, confined mostly to drive-in theaters and exploitation houses, and shunned by critics. Shock Value tells the unlikely story of how the much-disparaged horror film became an ambitious art form while also conquering the multiplex. Directors such as Wes Craven, Roman Polanski, John Carpenter, and Brian De Palma- counter-culture types operating largely outside the confines of Hollywood-revolutionized the genre, exploding taboos and bringing a gritty aesthetic, confrontational style, and political edge to horror. Zinoman recounts how these directors produced such classics as Rosemary’s Baby, Carrie, The Texas Chainsaw Massacre, and Halloween, creating a template for horror that has been imitated relentlessly but whose originality has rarely been matched. This new kind of film dispensed with the old vampires and werewolves and instead assaulted audiences with portraits of serial killers, the dark side of suburbia, and a brand of nihilistic violence that had never been seen before. Shock Value tells the improbable stories behind the making of these movies, which were often directed by obsessive and insecure young men working on shoestring budgets, were funded by sketchy investors, and starred porn stars. But once The Exorcist became the highest grossing film in America, Hollywood took notice. The classic horror films of the 1970s have now spawned a billion-dollar industry, but they have also penetrated deep into the American consciousness. Quite literally, Zinoman reveals, these movies have taught us what to be afraid of. Drawing on interviews with hundreds of the most important artists in horror, Shock Value is an enthralling and personality-driven account of an overlooked but hugely influential golden age in American film.

On Film-Making
Alexander Mackendrick 2006
A priceless examination of the filmmaker’s craft, from the renowned director of "Sweet Smell of Success" After more than twenty years in the film industry as a screenwriter, storyboard editor, and director of memorable films such as "The Ladykillers," Alexander Mackendrick turned his back on Hollywood and began a new career as the Dean of one of the country’s most demanding and influential film schools. His absolute devotion to the craft of filmmaking served as a powerful impetus to students at the California Institute for the Arts for almost twenty five years, with a teaching style that included prodigious notes, neatly crafted storyboards, and handouts containing excerpts of works by Kierkegaard, Aristotle, and others. At the core of Mackendrick’s lessons lay a deceptively simple goal: to teach aspiring filmmakers how to structure and write the stories they want to tell, while using the devices particular to the medium of film to tell their stories effectively. In this impressive volume, edited by Paul Cronin, the myriad materials that made Mackendrick’s reputation as an instructor are collected for the first time, offering a chance for professionals as well as students to discover a methodology of filmmaking that is challenging yet refreshing in its clarity. Meticulously illustrated and drawing on examples from such classic films as "North by Northwest," " Citizen Kane," and "Touch of Evil," Mackendrick’s elegant lessons are sure to provide inspiration for a new generation of filmmakers.

Chainsaws, Slackers, and Spy Kids
Alison Macor 2010-02-22
During the 1990s, Austin achieved "overnight" success and celebrity as a vital place for independent filmmaking. Directors Richard Linklater and Robert Rodriguez proved that locally made films with regional themes such as Slacker and El Mariachi could capture a national audience. Their success helped transform Austin’s hometown film community into a professional film industry staffed with talented, experienced filmmakers and equipped with state-of-the-art-production facilities. Today, Austin struggles to balance the growth and expansion of its film community with an ongoing commitment to nurture the next generation of independent filmmakers. Chainsaws, Slackers, and Spy Kids chronicles the evolution of this struggle by re-creating Austin’s colorful movie history. Based on revealing interviews with Richard Linklater, Robert Rodriguez, Mike Judge, Quentin Tarantino, Matthew McConaughey, George Lucas, and more than one hundred other players in the local and national film industries, Alison Macor explores how Austin has become a proving ground for contemporary independent cinema. She begins in the early 1970s with Tobe Hooper’s horror classic, The Texas Chainsaw Massacre, and follows the development of the Austin film scene through 2001 with the production and release of Rodriguez’s \$100-million blockbuster, Spy Kids. Each chapter explores the behind-the-scenes story of a specific movie, such as Linklater’s Dazed and Confused and Judge’s Office Space, against the backdrop of Austin’s ever-expanding film community.

Rebel Without a Crew, Or, How a 23-year-old Filmmaker with \$7,000 Became a Hollywood Player
Robert Rodriguez 1995
Describes the making of "El Mariachi" and subsequent Hollywood negotiations for international distribution

Filmmaking on the Fringe
Maitland McDonagh 1995
Provides candid interviews with low budget filmmakers who have made exploitation films their specialty, including Zalman King, Wes Craven, Jim Wynorski, and Paul Bartel
Rebel Rebel
Chris O’Leary 2015-03-27
David Bowie: every single song. Everything you want to know, everything you didn’t know. David Bowie remains mysterious and unknowable, despite 45 years of recording and performing. His legacy is roughly 600 songs, which range from psychedelia to glam rock to Philadelphia soul, from avant-garde instrumentals to global pop anthems. Rebel Rebel catalogs Bowie’s songs from 1964 to 1976, examines them in the order of their composition and recording, and digs into what makes them work. Rebel Rebel is an in-depth look at Bowie’s early singles and album tracks, unreleased demos, session outtakes and cover songs. The book traces Bowie’s literary, film and musical influences and the evolution of his songwriting. It also shows how Bowie exploited studio innovations, and the roles of his producers and supporting musicians, especially major collaborators like Brian Eno, Iggy Pop and Mick Ronson. This book places Bowie’s music in the context of its era. Readers will discover the links between Kubrick’s 2001 and "Space Oddity"; how A Clockwork Orange inspired "Suffragette City." The pages are a trip through Bowie’s various lives as a young man in Swinging London, a Tibetan Buddhist, a disillusioned hippie, a rock god, and a Hollywood recluse. With a cast of thousands, including John Lennon, William S. Burroughs, Andy Warhol and Cher.

Writing the Character-Centered Screenplay, Updated and Expanded edition
Andrew Horton 2000-02-23
"We need good screenwriters who understand character." Everywhere Andrew Horton traveled in researching this book—from Hollywood to Hungary—he heard the same refrain. Yet most of the standard how-to books on screenwriting follow the film industry’s earlier lead in focusing almost exclusively on plot and formulaic structures. With this book, Horton, a film scholar and successful screenwriter, provides the definitive work on the character-based screenplay. Exceptionally wide-ranging—covering American, international, mainstream, and "off-Hollywood" films, as well as television—the book offers creative strategies and essential practical information. Horton begins by placing screenwriting in the context of the storytelling tradition, arguing through literary and cultural analysis that all great stories revolve around a strong central character. He then suggests specific techniques and concepts to help any writer—whether new or experienced—build more vivid characters and screenplays. Centering his discussion around four film examples—including Thelma & Louise and The Silence of the Lambs—and the television series, Northern Exposure, he takes the reader step-by-step through the screenwriting process, starting with the development of multi-dimensional characters and continuing through to rewrite. Finally, he includes a wealth of information about contests, fellowships, and film festivals. Espousing a new, character-based approach to screenwriting, this engaging, insightful work will prove an essential guide to all of those involved in the writing and development of film scripts.

The Making of Rebel Without a Cause
Douglas L. Rathgeb 2015-06-08
In 1954, troubled director Nicholas Ray chatted at a dinner party about his controversial plan for a film about middle-class juvenile delinquents. He was told of a book, written by a prison psychologist and owned by Warner Bros., called Rebel Without a Cause. Though he was initially unimpressed, Ray adapted the book into his own screenplay and Warner Bros. hired him to direct what would become a classic. From the backgrounds of the many players to the pre-production, production, and post-production of the film, this complete history recounts every aspect of Rebel Without a Cause from its rudiments to the 1955 Academy Awards: the selection of cast and crew, legal fights, changing screenwriters and the many variations of the story, location scouting, additions, script readings, difficulties with the censors, romances and fights, the editing, test screenings, and, of course, the death of its star. Dozens of intimate anecdotes, from wardrobe decisions to James Dean’s pants, add rich detail. An epilogue discusses the possible sequels, rights conflicts, documentaries, musicals, and spin-off attempts, and offers concluding words on the cast and crew.

Directing
Michael Rabiger 2013-04-02
Directing: Film Techniques and Aesthetics is a comprehensive manual that teaches the essentials of filmmaking from the perspective of the director. Ideal for film production and directing classes, as well as for aspiring and current directors, Directing covers all phases of preproduction and production, from idea development to final cut. Thoroughly covering the basics, Directing guides the reader to professional standards of expression and control, and goes to the heart of what makes a director. The book outlines a great deal of practical work to meet this goal, with projects, exercises. The third edition emphasizes the connection between knowing and doing, with every principle realizable through projects and exercises. Much has been enhanced and expanded, notably: aspects of dramaturgy; beats and dramatic units; pitching stories and selling one’s work; the role of the entrepreneurial producer; and the dangers of embedded moral values. Checklists are loaded with practical recommendations for action, and outcomes assessment tables help the reader honegeaty house his or her progress. Entirely new chapters present: preproduction procedures; production design; script breakdown; procedures and etiquette on the set; shooting location sound; continuity; and working with a composer. The entire book is revised to capitalize on the advantages offered by the revolutionary shift to digital filmmaking.

How to Shoot a Feature Film for Under \$10,000
Bret Stern 2002-08-20
Right now, you’re wondering, "Gee, what kind of information is in this cute yet stylish guide?" Sure, there are a bunch of other books that will take you through the filmmaking process, and if your name is Beaver Cleaver, you might be interested in them. But you should know that filmmaking is a war, and this book will lead you through it like no other. These pages contain information learned from years spent in the filmmaking trenches. Anyone with a credit card can rent a camera and buy film stock -- but who can: Rent a camera for two weeks and pay for only two days? Set the exposure on the camera without a light meter? Feed a crew of twenty with yesterday’s chicken soup? Not many. You want more? Then turn the book over and crack her open. Still here? Fine -- we'll do it the hard way: This book will tell you how to shoot a sex scene, tell you what a stinger is. And if you need help writing your script, we'll give you some scenes to copy right into your screen-play -- and yes, we even provide the characters. In short, everything you need to know about filmmaking in the real world is in this book. Everything. We'll even help you select the proper baseball cap so you can look like a big-time director. Now start reading. Let's make film history.

Rebel Without a Crew, Or, How a 23-year-old Filmmaker with [dollars]7,000 Became a Hollywood Player
Robert Rodriguez 1996
In the world of American independent film-making, no one has landed on the cinema map with more explosive force than Robert Rodriguez did with El Mariachi. And he did so with only one camera, no crew, and a budget largely raised by subjecting himself to medical experimentation. Written in an exceptionally witty and straight-shooting style, this book will render conventional film-school programmes obsolete. Exploding the conventional wisdom that you need at least a million dollars to make a feature film, Rodriguez clearly demonstrates the countless ways to do for free what the pros spend thousands on without a second thought. Rodriguez also offers an insider’s view of the amazing courtship he enjoyed with Hollywood. He presents an entertaining tour of the Hollywood deal-making machine as he navigates his way through studio meetings, pitch sessions, and power lunches with the biggest names in the industry. Candidly divulging the tactics and tempting lures the warring studios used to win him over, he admits that he barely escaped with his movie and his soul intact. Rebel Without a Crew is both one man’s remarkable story and an essential guide for anyone who has a celluloid story to tell and the dreams and determination to see it through.

\$30 Film School
Michael W. Dean 2006
Filmmaking is entering a new era. Mini-DV filmmaking is the new folk music, the new punk rock, the new medium in which anyone can tell their story. "\$30 Dollar Film School, Second Edition" is an alternative to spending four years and a hundred-thousand dollars to learn the filmmaking trade. It is influenced by punk rock’s "Do-it-Yourself" spirit of just learning the basics and then jumping up on a stage and making a point; and by the essence of the American work ethic. This new edition of the bestselling title includes new, improved, and updated chapters on video and audio editing, plus a companion DVD-Rom loaded with movies, shorts, and trailers from "graduates" of the first edition.

Shooting to Kill
Christine Vachon 2009-03-17
Complete with behind-the-scenes diary entries from the set of Vachon’s best-known films, Shooting to Kill offers all the satisfaction of an intimate memoir from the frontlines of independent filmmaking, from one of its most successful agent provocateurs -- and survivors. Hailed by the New York Times as the "godmother to the politically committed film" and by Interview as a true "auteur producer," Christine Vachon has made her name with such bold, controversial, and commercially successful films as "Poison," "Swoon," "Kids," "Safe," "I Shot Andy Warhol," and "Velvet Goldmine."Over the last decade, she has become a driving force behind the most daring and strikingly original independent filmmakers-from Todd Haynes to Tom Kalin and Mary Harron-and helped put them on the map. So what do producers do? What don't they do?" she responds. In this savagely witty and straight-shooting guide, Vachon reveals threguts of the filmmaking process--rom developing a script, nurturing a director’s vision, getting financed, and drafting talent to holding hands, stoking egos, stretching every resource to the limit and pushing that limit. Along the way, she offers shrewd practical insights and troubleshooting tips on handling everything from hysterical actors and disgruntled teamsters to obtuse marketing executives. Complete with behind-the-scenes diary entries from the sets of Vachon’s best-known films, Shooting To Kill offers all the satisfactions of an intimate memoir from the frontlines of independent filmmaking, from one of its most successful agent provocateurs-and survivors.

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Rebel Without A Crew

What They Don’t Teach You at Film School
Camille Landau 2000-08-16
Two filmmakers who’ve beaten the system give the real dope on what it takes to get your movie made Do you have to go to film school to get your movies made No, say two young entrepreneurs who survived the grind. Here they offer 140 strategies for making movies no matter what. Amateurs as well as seasoned veterans can pick up this entertaining and incredibly useful guide in any place—at any point of crisis—and find tactics that work. Whether it’s raising money or cutting your budget; dealing with angry landlords or angry cops; or jump-starting the production or stalling it while you finish the script, these strategies are delivered with funny, illustrative anecdotes from the authors’ experiences and from veteran filmmakers eager to share their stories. Irreverent, invaluable, and a lot cheaper than a year’s tuition, this friendly guide is the smartest investment any future filmmaker could make. Strategies from the book include: Love your friends for criticizing your work—especially at the script stage Shyness won’t get you the donuts Duct tape miracles Don’t fall in love with cast or crew (but if you do…)

If It’s Purple, Someone’s Gonna Die: The Power of Color in Visual Storytelling
Patti Bellantoni 2012-10-02
If It’s Purple, Someone’s Gonna Die is a must-read book for all film students, film professionals, and others interested in filmmaking. This enlightening book guides filmmakers toward making the right color selections for their films, and helps movie buffs understand why they feel the way they do while watching movies that incorporate certain colors. Guided by her twenty-five years of research on the effects of color on behavior, Bellantoni has grouped more than 60 films under the spheres of influence of six major colors, each of which triggers very specific emotional states. For example, the author explains that films with a dominant red influence have themes and characters that are powerful, lusty, defiant, anxious, angry, or romantic and discusses specific films as examples. She explores each film, describing how, why, and where a color influences emotions, both in the characters on screen and in the audience. Each color section begins with an illustrated Home Page that includes examples, anecdotes, and tips for using or avoiding that particular color. Conversations with the author’s colleagues—including award-winning production designers Henry Bumstead (Unforgiven) and Wynn Thomas (Malcolm X) and renowned cinematographers Roger Deakins (The Shawshank Redemption) and Edward Lachman (Far From Heaven)—reveal how color is often used to communicate what is not said. Bellantoni uses her research and experience to demonstrate how powerful color can be and to increase readers awareness of the colors around us and how they make us feel, act, and react. *Learn how your choice of color can influence an audience’s moods, attitudes, reactions, and interpretations of your movie’s plot *See your favorite films in a new light as the author points out important uses of color, both instinctive and intentional *Learn how to make good color choices, in your film and in your world.

Like Brothers
Mark Duplass 2018-05-08
The multitalented writers, directors, producers, and actors (as seen on The League, Transparent, and The Mindy Project) share the secrets of their lifelong partnership in this unique memoir. “A book that anyone will love . . . You can enjoy it even if you have no idea who the Duplass brothers are.”—Janet Maslin, The New York Times
Whether producing, writing, directing, or acting, the Duplass Brothers have made their mark in the world of independent film and television on the strength of their quirky and empathetic approach to storytelling. Now, for the first time, Mark and Jay take readers on a tour of their lifelong partnership in this unique memoir told in essays that share the secrets of their success, the joys and frustrations of intimate collaboration, and the lessons they’ve learned the hard way. From a childhood spent wielding an oversized home video camera in the suburbs of New Orleans to their shared years at the University of Texas in early-nineties Austin, and from the breakthrough short they made on a three-dollar budget to the night their feature film Baghead became the center of a Sundance bidding war, Mark and Jay tell the story of a bond that’s resilient, affectionate, mutually empowering, and only mildly dysfunctional. They are brutally honest about how their closeness sabotaged their youthful romantic relationships, about the jealousy each felt when the other stole the spotlight as an actor (Mark in The League, Jay in Transparent), and about the challenges they faced on the set of their HBO series Togetherness—namely, too much togetherness. But Like Brothers is also a surprisingly practical road map to a rewarding creative partnership. Rather than split all their responsibilities fifty-fifty, the brothers learned to capitalize on each other’s strengths. They’re not afraid to call each other out, because they’re also not afraid to compromise. Most relationships aren’t—and frankly shouldn’t be—as intense as Mark and Jay’s, but their brand of trust, validation, and healthy disagreement has taken them far. Part coming-of-age memoir, part underdog story, and part insider account of succeeding in Hollywood on their own terms, Like Brothers is as openhearted and lovingly offbeat as Mark and Jay themselves. *Wright. Ringling. Jonas. I’m sure you could name a bunch of famous brother teams. They’re all garbage compared to Mark and Jay. I can’t wait for you to read this book.”—from the foreword by Mindy Kaling

The Portable Film School
D. B. Gilles 2005-10-01
The Portable Film School is a private tutorial from an instructor at one of the nation’s most prestigious film schools. D.B. Gilles explains the fundamental skills and techniques of screenwriting and making a short film arming you with the two calling cards you’ll need to break into Hollywood - without having spent the tuition or a minute in a classroom.

Rebel without a Crew
Robert Rodriguez 1996-09-01
Famed independent screenwriter and director Robert Rodriguez (Sin City, Once Upon a Time in Mexico, Spy Kids, Machete) discloses all the unique strategies and original techniques he used to make his remarkable debut film El Mariachi on a shoestring budget. This is both one man’s remarkable story and an essential guide for anyone who has a celluloid story to tell and the dreams and determination to see it through. Part production diary, part how-to manual, Rodriguez unveils how he was able to make his influential first film on only a \$7,000 budget. Also included is the appendix, “The Ten Minute Film Course,” a tell-all on how to save thousands of dollars on film school and teach yourself the ropes of film production, directing, and screenwriting. A perfect gift for the aspiring filmmaker.

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Spike Lee’s Gotta Have It
Spike Lee 1987
Reveals the creative and production processes behind the low-budget independent film "She’s Gotta Have It," which became a major critical and commercial success, and provides the entire shooting script of the film

Kazan on Film
Elia Kazan 1999-06-22
Drawn from a wealth of interviews, the author presents an intimate portrait of the Academy Award-winning director of such films as A Tree Grows in Brooklyn, detailing his moviemaking genius, relationships with celebrities, inner feelings and thoughts on the movie industry, and much more.

Something Like An Autobiography
Akira Kurosawa 2011-07-27
Translated by Audie E. Bock. "A first rate book and a joy to read.... It’s doubtful that a complete understanding of the director’s artistry can be obtained without reading this book.... Also indispensable for budding directors are the addenda, in which Kurosawa lays out his beliefs on the primacy of a good script, on scriptwritng as an essential tool for directors, on directing actors, on camera placement, and on the value of steeping oneself in literature, from great novels to detective fiction." --Variety
"For the lover of Kurosawa’s movies...this is nothing short of most reading...a fitting companion piece to his many dynamic and absorbing screen entertainments." --Washington Post Book World

Rebel Without A Crew
Kerrie Noor 2019-11-29
A Rebel Without a Crew is the third in the Planet Hy Man series where every hero is a woman old enough to know better and old enough not to care.

How Not to Make a Movie
William Robert Carey 2021-01-25
Part memoir, part primer, part cautionary tale, this book takes the reader along on a filmmaker’s 12-year journey through Hollywood Hell, culminating in the movie Angels in Stardust (2016), starring Alicia Silverstone, AJ Michalka and Billy Burke. Describing meetings with producers, agents, managers, hustlers, wannabes and famous celebrities, and how he overcame the host of problems encountered while trying to produce a movie, William Robert Carey’s humorous and confessional narrative illustrates why it takes a minor miracle, a cabinet of liquor and plenty of Pepto-Bismol to complete a film. Copies of his option agreement, script sales contract and director’s contract, crafted by LA entertainment attorneys, are included as a valuable guide for beginners.

The Filmmaker’s Handbook
Steven Ascher 2012-11-27
FIFTH EDITION, UPDATED FOR 2020. The authoritative guide to producing, directing, shooting, editing, and distributing your video or film. Whether you aspire to be a great filmmaker yourself or are looking for movie gifts, this comprehensive guide to filmmaking is the first step in turning a hobby into a career. Widely acknowledged as the "bible" of video and film production, and used in courses around the world, The Filmmaker’s Handbook is now updated with the latest advances in HD and digital formats. For students and teachers, professionals and novices, this indispensable handbook covers all aspects of movie making.
• Techniques for making dramatic features, documentaries, corporate, broadcast, and experimental videos and films
• Shooting with DSLRs, video, film, and digital cinema cameras
• In-depth coverage of lenses, lighting, sound recording, editing, and mixing
• Understanding HDR, RAW, Log, 4K, UHD, and other formats
• The business aspects of funding and producing your project
• Getting your movie shown in theaters, on television, streaming services, and online

The Independent Film Producers Survival Guide: A Business and Legal Sourcebook
Gunnar Erickson 2011-08-01
In this comprehensive guidebook, three experienced entertainment lawyers tell you everything you need to know to produce and market an independent film from the development process to deal making, financing, setting up the production, hiring directors and actors, securing location rights, acquiring music, calculating profits, digital moving making, distribution, and marketing your movie.

Rebel Without a Deal
Vincent Rocca 2010-11-04
ROBERT RODRIGUEZ without a doubt influenced this book. After reading Rebel without a Crew, Vince Rocca was inspired to keep a Journal, which has grown into a no-nonsense account of the real filmmaking process.Rebel without a Deal covers how a ninth grade dropout made his first movie in five days for \$11,000, landed and lost a multi-million dollar deal with both Warner Bros. and National Lampoon, later reviving Warner Bros. to release the movie on DVD and gross over one million dollars as well as break IMDb’s top 100 list.Everything is covered from film school to the idea, writing it and financing it, the entire shoot, postproduction, film festivals, meeting Kevin Smith and suicidal depression. No subject is taboo. This is a real account of no-budget filmmaking, down to profit and loss statements.New York Times-bestselling author and award winning screenwriter and director, Kevin Smith lends his take on Vince’s Journey and relates his experience with Clerks.

What Film Schools Don’t Tell You
Kelly Schwarze 2019-01-05
What Film Schools Don’t Tell You, is the perfect guide for any filmmaker or content creator looking to make product and sell in the marketplace. This easy and straight-forward guide can help you transform your cinematic dreams into a profitable business model.

Rebel Without A Crew
Kerrie A Noor 2019-11-30
Planet H Man has toppled under the coup of the century and Mex must choose. Will she settle for her retirement fund or politicians too young to take seriously? Planet Hyman is at a lost as her new and callous leader takes a sabbatical, she has found her "pleasure dome" and while she learns there is more to life than a new manifesto, a coup rises to the occasion. With Mex hungover in Scotland, there is little to stand in their way apart from a hippy colony too chilled to care, a reporter with no scruples, and a missing set of batteries. The coup has plans to runs things the "proletarian way" they are young, idealistic, and haven't tasted luxury yet. They almost make it, grab the operations room, when their new and callous leader arises from her pleasure dome and grabs back her throne. Will Mex pick up her leathers and defend the coupe, or return to her planet to recuperate from a Scottish "good night out"? Rebel Without A Crew is the quirky third book in the Planet Hy Man science fiction comedy series. If you like high-mileage heroines, fast-paced satire, and meticulously crafted universes, then you'll love Kerrie Noor's otherworldly farce.

The Film Director’s Team
Alain Silver 1992
The Assistant Director and the Production Manager are essential elements to the smooth operation and successful completion of any film. This is the first in-depth and thorough study of these jobs. A must read for all contemplating working in this field, as well as for all students of film directing and film production. Includes practical discussions of cost reporting, script breakdown, production boards, scheduling, production reports, and much more.

Independent Ed
Edward Burns 2015
Acclaimed independent filmmaker Ed Burns shares the story of his remarkable career and offers a candid, instructive account of the ins-and-outs of making great movies without the backing of Hollywood. As the second of three children from a working-class Long Island family, Ed Burns thought a career in filmmaking was a pipe dream. When his first film, The Brothers McMullen, won the Grand Jury Prize at the Sundance Film Festival, he proved himself to be one of the most distinctive and tenacious filmmakers of our time. Since then he has gone on to star in major Hollywood films while remaining dedicated to his true passion: making small films that he believes in. Sharing the lengths he’s gone to in order to write, direct, cast, produce, shoot, and edit films on a shoestring budget, Burns uses stories from his life and career to illustrate what it takes to make it as an indie filmmaker. His extreme focus and drive prove that passion and hard work can pay off, and he urges students and aspiring filmmakers to embrace and learn from their failures--and continue to pursue their goals. A gripping, inspirational story about forging your own path, Independent Ed is a must-read for casual movie fans, serious film students, and any creative person searching for a bit of inspiration.
Make Your Own Damn Movie!
Lloyd Kaufman 2007-04-01
Lloyd Kaufman, the writer/producer/director of such cult-classic films as The Toxic Avenger, Class of Nuke "Em High, and Tromeo and Juliet, offers a guide to movie-making unlike any other available anywhere. In 25 years, Kaufman, along with partner Michael Herz, has built Troma Studios up from a company struggling to find its voice in a field crowded with competitors to its current--and legendary--status as a lone survivor, a bastion of true cinematic independence, and the world’s greatest collection of camp on film. As entertaining and funny as it is informative and insightful, Make Your Own Damn Movie! places Kaufman’s radically low-budget, independent-studio style of filmmaking directly in the reader’s hands. Thus we learn how to: develop and write a knock-out screenplay; raise funding; find locations and cast actors; hire a crew; obtain equipment, permits, and music rights (all for little or no money); make incredible special effects for \$0.79 each; charm, schmooze, and network while on the film-festival circuit; and, finally, make a bad actor act so bad it’s actually good. From scriptwriting and directing to financing and marketing, this book is brimming with utterly off-the-wall, decidedly maverick, yet consistently proven advice on how to fully develop one’s idea for an independent film.

How I Made A Hundred Movies In Hollywood And Never Lost A Dime
Roger Corman 1998-08-22
In these pages Roger Corman, the most successful independent filmmaker in Hollywood relates his experiences as the director and/or producer of such low-budget classics Attack of the Crab Monsters, The Little Shop of Horrors, The Raven, The Man with the X-ray Eyes, The Wild Angels, The Trip, Night Call Nurses, Bloody Mama, Piranha, and many others. He also discusses his distribution of the Bergman, Fellini, and Truffaut movies that later won Academy Awards in the Best Foreign Film category. Corman alumni—John Sayles, Martin Scorsese, Jack Nicholson, Vincent Price, Francis Ford Coppola, Peter Bogdanovich, Peter Fonda, Joe Dante, and Jonathan Demme, among others—contribute their recollections to give added perspective to Corman’s often hilarious, always informative autobiography.

Down and Dirty Pictures
Peter Biskind 2013-01-08
In this "dishy...superbly reported" (Entertainment Weekly) New York Times bestseller, Peter Biskind chronicles the rise of independent filmmakers who reinvented Hollywood—most notably Sundance founder Robert Redford and Harvey Weinstein, who with his brother, Bob, made Miramax Films an indie powerhouse. As he did in his acclaimed Easy Riders, Raging Bulls, Peter Biskind "takes on the movie industry of the 1990s and again gets the story" (The New York Times). Biskind charts in fascinating detail the meteoric rise of the controversial Harvey Weinstein, often described as the last mogul, who created an Oscar factory that became the envy of the studios, while leaving a trail of carnage in his wake. He follows Sundance as it grew from a regional film festival to the premier showcase of independent film, succeeding almost despite the mercurial Redford, whose visionary plans were nearly thwarted by his own quixotic personality. Likewise, the directors who emerged from the independent movement, such as Quentin Tarantino, Steven Soderbergh, and David O. Russell, are now among the best-known directors in Hollywood. Not to mention the actors who emerged with them, like Matt Damon, Ben Affleck, Ethan Hawke, and Uma Thurman. Candid, controversial, and "sensationally entertaining" (Los Angeles Times) Down and Dirty Pictures is a must-read for anyone interested in the film world.

