



So You Want To Make A Film

Michael T. Martin, David C. Wall



So You Want To Make A Film:

So You Want To... Alan Watkins, 2012-01-31 A short book on breaking into the independent movie biz Gives tips for shooting your first short film special effects makeup and getting your foot in the door with acting So You Want to Be a Producer Lawrence Turman, 2010-03-10 Few jobs in Hollywood are as shrouded in mystery as the role of the producer What does it take to be a producer how does one get started and what on earth does one actually do In So You Want to Be a Producer Lawrence Turman the producer of more than forty films including *The Graduate* *The River Wild* *Short Circuit* and *American History X* and Endowed Chair of the famed Peter Stark Producing Program at the University of Southern California answers these questions and many more Examining all the nuts and bolts of production such as raising money and securing permissions finding a story and developing a script choosing a director hiring actors and marketing your project So You Want to Be a Producer is a must have resource packed with insider information and first hand advice from top Hollywood producers writers and directors offering invaluable help for beginners and professionals alike Including a comprehensive case study of Turman's film *The Graduate* this complete guide to the movie industry's most influential movers and shakers brims with useful tips and contains all the information you need to take your project from idea to the big screen **So You Want to Be a Film Or TV Director?** Amy Dunkleberger, 2007-02-01 Takes a look at the art of directing and discusses how directors have influence over the entire creative process *Film Voices* Gerald Duchovnay, 2012-02-01 This collection of interviews brings together major Hollywood directors and actors independent filmmakers screenwriters and others to discuss the art craft and business of making movies Whether it be Clint Eastwood or Francis Ford Coppola Vittorio Storaro or Dede Allen these filmmakers detail how they strive for quality the price they pay to do so and how new technologies and the business aspects of filmmaking impact all aspects of their creativity Taken together the interviews reveal much about filmmaking practices in and out of Hollywood The interviewees include Dede Allen Robert Altman Jamie Babbit Don Bluth Francis Ford Coppola Robert Downey Sr Clint Eastwood Atom Egoyan Horton Foote Stephen Frears Barbara Hammer Louis Malle Sydney Pollack Oliver Stone Vittorio Storaro Paul Verhoeven and James Woods Contributors include Leo Braudy Wheeler Winston Dixon Gerald Duchovnay Gwendolyn Audrey Foster Lester D Friedman Ric Gentry Peter Harcourt Wade Jennings Robert P Kolker Richard A Macksey Mark Crispin Miller Chris Shea Scott Stewart and Gerald C Wood *Sofia Coppola* Amy N. Monaghan, 2023-01-27 Sofia Coppola b 1971 was baptized on film After appearing in *The Godfather* as an infant it took twenty five years for Coppola to take her place behind the camera helming her own adaptation of Jeffrey Eugenides's celebrated novel *The Virgin Suicides* Following her debut Coppola was the third woman ever to be nominated for Best Director and became an Academy Award winner for Best Original Screenplay for her sophomore feature *Lost in Translation* She has also been awarded the Golden Lion at the Venice Film Festival and Best Director at Cannes In addition to her filmmaking Coppola is recognized as an influential tastemaker She sequenced the so called Tokyo dream pop of the *Lost*

in Translation soundtrack like an album a success in its own right Her third film Marie Antoinette further showcased Coppola's ear for the unexpected needle drop soundtracking the controversial queen's life with a series of New Romantic bangers popular during the director's adolescence The conversations compiled within Sofia Coppola Interviews mark the filmmaker's progression from dismissed dilettante to acclaimed auteur of among the most visually arresting melancholy and wryly funny films of the twenty first century Coppola discusses her approach to collaboration Bill Murray as muse and how Purple Rain blew her twelve year old mind There are interviews from major publications but Coppola speaks with musician Kim Gordon for indie magazine Bust and Tavi Gevinson then adolescent founder of online teen magazine Rookie as well The volume also features a new and previously unpublished interview conducted with volume editor Amy N Monaghan in which Coppola discusses her plans for the now cancelled adaptation of The Custom of the Country To read these interviews is to witness Sofia Coppola coming into her own as a world renowned artist

So You Want to Direct TV? Jacob Pinger,2020-07-14

Becoming a TV director is nothing like other professions There is no road map Traditionally the only way to break in was through access to a powerful mentor to show you the way but today creative people with a drive to direct are finding their own ways into the industry In this book of interviews working TV directors show you exactly how they did it No two stories are exactly alike These deeply personal interviews with a racially and culturally diverse range of eight women and eight men are candid and full of practical insights For the first time in the 100 plus year history of the entertainment industry there are increasing opportunities to rise into the director's chair This book reflects the hope and promise of a new era Open the cover and discover the mentor you deserve

Indie Film Producing Suzanne Lyons,2012-08-06 Indie Film Producing explains the simple basic clear cut role of the independent film producer Raising funds to do your dream project producing award winning films with a low budget putting name actors on your indie film it's all doable and this book guides you through the entire process of being a successful producer with bonus tips on how to effortlessly maneuver through the sphere of social media marketing and fundraising tactics Indie film producer Suzanne Lyons pilots you through the actual making of low budget films to show you how easy and fun it can be Laid out in a step by step A to Z matter of fact style that shows how the producer's role can be easy how to treat the film as a business and especially how to avoid the painful pitfalls faced by so many producers this book gives you the essential tools you need to make your film a success from the ground up Begins with the earliest stages of concept development continues through production post and ultimately concludes with distribution Shows you how to create a buzz for your film through marketing and promotions Interviews with global producers who produced films using social media festivals apps and more give you real world insight that can be applied to your own films Website points you to a fantastic collection of resources that you'll need to produce your own films <http://booksite.focalpress.com/indiefilmproducing>

So You Want to Be a Talent Agent? "Wolf" Elliott Tom "Wolf" Elliott,Tom Elliott,2010 Rev ed of Clowns clients chaos published in 1983 by Tom Elliott Productions

Steven Spielberg Brent Notbohm,Lester D.

Friedman,2019-08-01 More than four decades after the premiere of his first film Steven Spielberg b 1946 continues to be a household name whose influence on popular culture extends far beyond the movie screen Now in his seventies Spielberg shows no intention of retiring from directing or even slowing down Since the publication of Steven Spielberg Interviews in 2000 the filmmaker has crafted some of the most complex movies of his extensive career His new movies consistently reinvigorate entrenched genres adding density and depth Many of the defining characters motifs tropes and themes that emerge in Spielberg s earliest movies shape these later works as well but often in new configurations that probe deeper into more complicated subjects dangerous technology rather than man eating sharks homicidal rather than cuddly aliens lethal terrorism instead of rampaging dinosaurs Spielberg s movies continue to display a remarkably sophisticated level of artistry that matches and sometimes exceeds the memorable visual hallmarks of his prior work His latest series of films continue to demonstrate an ongoing intellectual restlessness and a willingness to challenge himself as a creative artist With this new collection of interviews which includes eleven original interviews from the 2000 edition and nine new interviews readers will recognize the themes that motivate Spielberg the cinematic techniques he employs to create his feature films and the emotional connection he has to his movies The result is a nuanced and engaging portrait of the most popular director in American cinema history

Practical DV Filmmaking Russell Evans,2013-07-31 Written for the beginner Practical DV Filmmaking guides you thorough the process of making a film with low cost digital equipment from development through to production post production and distribution While the technical tools you need are fully explained the book concentrates on filmmaking principles throughout illustrating how these tools can be used to achieve stylistic approaches for innovative filmmaking The book assumes no background knowledge in either technology or filmmaking and is divided into four key areas DEVELOPMENT turn your idea into a workable script storyboard and schedule PRODUCTION develop skills to shoot original short films and turn a zero to low budget to your advantage POST PRODUCTION learn basic editing techniques to enhance your original idea using iMovie Premiere and other popular tools DISTRIBUTION set up a website and use the internet to promote your film Includes numerous links to useful websites Plus top tips for how to enter a film festival and a new chapter on developing a career Projects enable you to master each step of the process taking you through different aspects of filmmaking today Gradually you will find out where your strengths lie and how to make the most of them The book also encourages stylistic development by intruding theoretical approaches to filmmaking A glossary of terms plus an appendix of resources make this guide a one stop essential handbook to DV filmmaking practice for beginners and student filmmakers

The Film Finance Handbook Adam P. Davies,Nicol Wistreich,2007 This is a complete guide to film finance around the world from first web short film to mainstream international multi million dollar co production

So You Want to Be a Rock N' Roll Bride Diane Saks,2001-06-25 How do you know that you should buy So You Want To Be A Rock N Roll Bride 1 Your daughter s bedroom wall is covered with posters of Aaron Carter 2 Your phone line is busy every afternoon until

evening because your daughter is on the web looking up information about Ricky Martin 3 You know all the words to The Backstreet Boys songs and you are 40 years old 4 Part of your daughter's E mail address is Timberlake 5 The screensaver on your daughter's computer is covered with pictures of Justin Timberlake 6 Your daughter knows more about Justin Timberlake than she knows about Abraham Lincoln who is the subject of tomorrow's history quiz 7 Your daughter wants to camp out tonight in front of the record store so that she can be the first in line to buy the latest N Sync C D that she just can't live without 8 Your daughter marks her calendar so that she won't miss Hanson on Oprah Winfrey

From Street to Screen

Michael T. Martin, David C. Wall, 2020-12-01 Charles Burnett's 1977 film *Killer of Sheep* is one of the towering classics of African American cinema As a deliberate counterpoint to popular blaxploitation films of the period it combines harsh images of the banality of everyday oppression with scenes of lyrical beauty and depictions of stark realism with flights of comic fancy *From Street to Screen* Charles Burnett's *Killer of Sheep* is the first book length collection dedicated to the film and designed to introduce viewers to this still relatively unknown masterpiece Beginning life as Burnett's master's thesis project in 1973 and shot on a budget of 10 000 *Killer of Sheep* immediately became a cornerstone of the burgeoning movement in African American film that came to be known variously as the LA School or LA Rebellion By bringing together a wide variety of material this volume covers both the politics and aesthetics of the film as well as its deeper social and contextual histories This expansive and incisive critical companion will serve equally as the perfect starting point and standard reference for all viewers whether they are already familiar with the film or coming to it for the first time

Contemporary Japanese Film

Mark Schilling, 1999-11-01 This comprehensive look at Japanese cinema in the 1990s includes nearly four hundred reviews of individual films and a dozen interviews and profiles of leading directors and producers Interpretive essays provide an overview of some of the key issues and themes of the decade and provide background and context for the treatment of individual films and artists In Mark Schilling's view Japanese film is presently in a period of creative ferment with a lively independent sector challenging the conventions of the industry mainstream Younger filmmakers are rejecting the stale formulas that have long characterized major studio releases reaching out to new influences from other media television comics music videos and even computer games and from both the West and other Asian cultures In the process they are creating fresh and exciting films that range from the meditative to the manic offering hope that Japanese film will not only survive but thrive as it enters the new millennium

The Guerilla Film Makers Handbook Chris Jones, Genevieve

Jolliffe, 2006-01-01 This third edition of the UK's best selling filmmaker's bible builds upon the most successful features of the previous books Including illustrations diagrams and box outs this book comes with a DVD packed with further interviews with filmmakers as well as theatrical trailers

Agnès Varda

Agnès Varda, 2014 Collected interviews with the French filmmaker who is sometimes called the Mother of the New Wave

Why We Make Movies

George Alexander, 2007-12-18 A sparkling collection of interviews with African American directors and producers Bringing together more than thirty candid

conversations with filmmakers and producers such as Spike Lee Gordon Parks Julie Dash Charles Burnett and Robert Townsend Why We Make Movies delivers a cultural celebration with the tips of a film school master class With journalist George Alexander these revolutionary men and women discuss not only how they got their big breaks but more importantly they explore the creative process and what making movies means to them Why We Make Movies also addresses the business of Hollywood and its turning tide in a nation where African Americans comprise a sizable portion of the film going public and go to the movies more frequently than whites In addition Alexander s cast of directors and producers considers the lead roles they now play in everything from documentaries and films for television to broad based blockbusters in fact the highest grossing film in Miramax history was Scary Movie directed by Keenen Ivory Wayans For film buffs and aspiring filmmakers alike Why We Make Movies puts a long overdue spotlight on one of the most exciting and cutting edge segments of today s silver screen

INTERVIEWS INCLUDE MELVIN VAN PEEBLES MICHAEL SCHULTZ CHARLES BURNETT SPIKE LEE ROBERT TOWNSEND FRED WILLIAMSON ERNEST DICKERSON KEENEN IVORY WAYANS ANTOINE FUQUA BILL DUKE FORREST WHITAKER JULIE DASH KASI LEMMONS GINA PRINC BLYTHEWOOD JOHN SINGLETON GEORGE TILLMAN Jr REGINALD HUDLIN WARRINGTON HUDLIN MALCOLM LEE EUZHAN PALCY DOUG McHENRY DEBRA MARTIN CHASE St CLAIR BOURNE STANLEY NELSON WILLIAM GREAVES KATHE SANDLER CAMILLE BILLOPS HAILE GERIMA GORDON PARKS

Julie Dash Kameelah L. Martin,2025-09-23 This collection of interviews with Julie Dash b 1952 offers an in depth exploration of the life career and creative processes of one of the most groundbreaking filmmakers in American cinema Dash whose landmark film Daughters of the Dust 1991 became the first feature by an African American woman to receive a wide theatrical release in the United States has continuously pushed the boundaries of cinematic representation exploring African American history culture and identity through a distinctly poetic and visionary lens Dash s use of Black feminist narrative and her ability to supplant the status quo of Black women s representation in cinema aligned with the evolution of Black women s writing and visual arts that exploded in the eighties and early nineties Starting with her debut film Illusions 1982 and touching upon other works such as Praise House 1991 the eighteen interviews collected in this volume weave together the stylistic integrity and unconventional model of storytelling that Dash thoughtfully midwives into existence Julie Dash Interviews will put students scholars and admirers of Dash s oeuvre in close proximity to her creative thought process and influences as well as make accessible an archive of conversations in which she discusses the longevity of her career intergenerational shifts and the reception of her work across the globe

Let Them See You, Let Them Hear You: a Handbook for Young Film Makers Miss Brandy Devoid,2010-09-09 This is a short manual for the beginner film maker Lots of good information on how to make a film with very little budget for teens Topics covered pre production production post production animation digital editing Macs or PCs graphics and how to build a make up kit

Wes Craven Shannon Blake Skelton,2019-11-29 With a career spanning four decades Wes Craven 1939 2015 bridged independent exploitation cinema

and Hollywood big budget horror. A pioneer of the modern horror cinema, Craven directed such landmark films as *The Last House on the Left*, *The Hills Have Eyes*, *A Nightmare on Elm Street*, and *Scream*, considered not only classics of the genre but examples of masterful filmmaking. Producing an impressive oeuvre that mixed intellectual concerns and political ideas, Craven utilized high tension, suspense, devastating visual brutality, and dark humor to evoke a unique brand of fear. Moreover, his films draw attention to the horror of American society, namely racism, classism, and the traumas often associated with family. This collection of twenty-nine interviews, spanning from 1980 until his final interview in 2015, traces Craven's life and career from his upbringing in a strict religious family and his life as an academic to his years toiling in exploitation cinema. The volume also chronicles Craven's ascendancy as an independent director, his work within the studio system, and his eventual triumph in mainstream cinema. Within the interviews gathered here, including three previously unpublished pieces, Craven reflects on failed projects and the challenges of working with studios while offering thoughtful meditations on the dynamics and appeal of horror. *Wes Craven: Interviews* cements Craven's legacy as a master of horror who left an indelible mark on the genre by forever altering expectations of and approaches to the cinema of fear.

Embracing the Beat of Phrase: An Emotional Symphony within **So You Want To Make A Film**

In a global consumed by displays and the ceaseless chatter of instant interaction, the melodic splendor and psychological symphony produced by the published word frequently diminish in to the background, eclipsed by the relentless noise and distractions that permeate our lives. Nevertheless, situated within the pages of **So You Want To Make A Film** a marvelous fictional prize full of organic thoughts, lies an immersive symphony waiting to be embraced. Constructed by a wonderful composer of language, that interesting masterpiece conducts readers on a mental trip, well unraveling the concealed songs and profound impact resonating within each cautiously crafted phrase. Within the depths with this moving assessment, we can investigate the book is main harmonies, analyze its enthralling publishing fashion, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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