



So You Want To Make A Film

Lawrence Turman



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 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 *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 *How to Make Movies* Kevin J. Lindenmuth, 2013-02-07 The success of low budget independent films like

The Blair Witch Project and Paranormal Activity have clearly demonstrated that successful movies can be made with very small budgets Still working on a tight budget requires both skill and ingenuity and is an inevitable and continuous learning experience for the filmmaker Join two dozen truly independent filmmakers those used to working and delivering within extreme limitations as they bluntly chronicle their experiences creating features from the trenches They cover the major stages of the filmmaking process from financing technical decisions and handling actors and crew to music production and distribution With loads of practical advice actual case studies and many behind the scenes photographs this collection of war stories from the micro budget front lines will benefit aspiring and experienced independent filmmakers alike *The Films of Joyce Wieland* Cinematheque Ontario,1999-09-17 A visionary who consistently explored new styles and approaches in her art and films Joyce Wieland grappled with nationalism feminism environmentalism and spirituality *The Films of Joyce Wieland* brings together essays by Canadian and American theorists about the artists and her work It includes a never before published interview between Wieland and experimental filmmaker Hollis Frampton and a comprehensive annotated bibliography of the film literature on Wieland Published by Cinematheque Ontario Distributed in Canada by Wilfrid Laurier University Press Distributed outside Canada by Indiana University Press 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 *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

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

Cheap Scares! Gregory Lamberson,2014-01-10 This is a step by step guide to creating and selling a horror movie from rough outline to film distribution with an emphasis on storytelling and marketing Chapters cover screenwriting freelancing as a writer collaborating budgeting and pitching projects to industry decision makers Interviews with J B Bookwalter Roy Frumkes Larry Fessenden Scooter McRae Brett Piper and others all convey today s realities Production stills sample screenplay pages and sample budgets are included Fully indexed

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

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

Experimental Cinema Wheeler W. Dixon,Gwendolyn Audrey Foster,2002 Brings together key writings on American avant garde cinema to explore the long tradition of underground filmmaking from its origins in the 1920s to the work of contemporary film and video artists **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 **Making a Scene in Documentary Film** Maxine Trump,2023-04-10 This collection of iconic interviews helps demystify the documentary filmmaking process by deconstructing the most relevant and important scenes in

some of today's most well known documentary films. It offers concrete real world examples of the situations and decisions that filmmakers navigate. We go behind the scenes with the creators to learn the methodologies and approaches these directors, cinematographers, editors, and sound recordists have taken to bring these amazing documentaries to life. What makes a great scene? Why are they so important in the construction of a great film? The interviews included offer excellent insights from the directors of the award-winning *The Truffle Hunters*, *My Octopus Teacher*, *Collective*, *Knock Down the House*, *Dick Johnson Is Dead*, and *Trapped*, the cinematographer of *RBG*, Julia and Fauci, the editor of *Time*, and sound recordist of *Tiger King*. Award-winning documentary filmmaker and esteemed Sundance advisor Maxine Trump goes in depth with each filmmaker asking about their creative process. Why did these scenes make such a deep impression on both the filmmakers and their audience? Was it the cinematic style, the dynamic dialogue, the magic of observational filmmaking, or a surprising turning point? This technical but creative and accessible resource is suitable for documentary filmmakers, aspiring directors, producers, editors, and cinematographers of non-fiction film. Each interview offers a fresh perspective to the emerging or professional filmmaker and audience alike.

Giant Robot Eric Nakamura, 2024-10-22 Celebrating the pop culture phenomenon that redefined what it meant to be Asian American with tributes from Margaret Cho, Randall Park, Jia Tolentino, and more. Los Angeles 1994. Two Asian American punk rockers staple together the zine of their dreams featuring Sumo, Hong Kong Cinema, and Osamu Tezuka. From the very margins of the DIY press and alternative culture, Giant Robot burst into the mainstream with over 60,000 copies in circulation annually at its peak. Giant Robot even popped right off the page, setting up a restaurant, gallery, and storefronts in LA as well as galleries and stores in New York and San Francisco. As their influence grew in the 90s and 00s, Giant Robot was eventually invited to the White House by Barack Obama to speak at Harvard University's Graduate School of Design and to curate the GR Biennale at the Japanese American National Museum. Home to a host of unapologetically authentic perspectives bridging the bicultural gap between Asian and Asian American pop culture, GR had the audacity to print such topics side by side and become a touchstone for generations of artists, musicians, creators, and collectors of all kinds in a pre-social media era. Nowhere else were pieces on civil rights activists running next to articles on skateboarding, and Sriracha Toy collectors, cartoonists, and street style pioneers got as many column inches as Michelle Yeoh, Karen O, James Jean, and Haruki Murakami. Giant Robot: Thirty Years of Defining Asian American Pop Culture features the best of the magazine's sixty-eight issue run alongside never-before-seen photographs, supplementary writing by long-term contributing journalist Claudine Ko, and tributes from now-famous fans who've been around since day one: Margaret Cho, Daniel Wu, and Randall Park celebrate Giant Robot's enduring legacy alongside pioneering pro skateboarder Peggy Oki, contemporary art giant Takashi Murakami, culinary darling Natasha Pickowicz, and critically acclaimed essayist Jia Tolentino.

Film and Television - One Big Happy Family? Christian Boe Astrup, 1997 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> *I Wake Up Screening* John Anderson, Laura Kim, 2006 A compilation of essays commentary insights and practical information from sixty leading Hollywood insiders furnishes helpful advice for independent filmmakers with contributions by Christine Vachon Geoff Gilmore Bill Condon Roger Ebert Richard Pena and other filmmakers directors critics and producers Original

Whispering the Secrets of Language: An Mental Journey through **So You Want To Make A Film**

In a digitally-driven earth wherever screens reign great and quick transmission drowns out the subtleties of language, the profound techniques and psychological subtleties concealed within phrases frequently move unheard. Yet, situated within the pages of **So You Want To Make A Film** a captivating literary treasure sporting with natural emotions, lies a fantastic quest waiting to be undertaken. Penned by a skilled wordsmith, that wonderful opus invites readers on an introspective trip, delicately unraveling the veiled truths and profound affect resonating within the very fabric of each and every word. Within the emotional depths of the poignant review, we shall embark upon a genuine exploration of the book is primary subjects, dissect its charming publishing type, and yield to the powerful resonance it evokes deep within the recesses of readers hearts.

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So You Want To Make A Film Introduction

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