

Rebel Without A Crew

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

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. *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. Anne Frank's Tales from the Secret Annex Anne Frank 2008-12-10 Hiding from the Nazis in the "Secret Annexe" of an old office building in Amsterdam, a thirteen-year-old girl named Anne Frank became a writer. The now famous diary of her private life and thoughts reveals only part of Anne's story, however. This book completes the portrait of this remarkable and talented young author. Tales from the Secret Annex is a

complete collection of Anne Frank's lesser-known writings: short stories, fables, personal reminiscences, and an unfinished novel. Here, too, are portions of the diary originally withheld from publication by her father. By turns fantastical, rebellious, touching, funny, and heartbreaking, these writings reveal the astonishing range of Anne Frank's wisdom and imagination--as well as her indomitable love of life. Anne Frank's Tales from the Secret Annex is a testament to this determined young woman's extraordinary genius and to the persistent strength of the creative spirit.

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.

In the Blink of an Eye Walter Murch 2001 Comprises a revised second edition of film editor Walter Murch's thought-provoking essay on the art and process of film editing. Originally published in 1992, revisions take new technologies such as digital editing into account. c. Book News Inc.

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.

Roadracers Robert Rodriguez 1998 The film *Roadracers* is a homage to the juvenile delinquent films of the 1950s. Robert Rodriguez took the title from the original film and fashioned his own in a way that is much darker and much more ironic than the original. In this book he provides an account of the making of his film.

The Stardust Lounge Deborah Digges 2009-07-29 Stephen Digges is the kind of angry adolescent a lot of parents

would have given up on. He is out of control by the time he is 13 -- running with gangs, stealing cars, fooling around with drugs and guns, and in general making his family's life hell. Confronted with his growing recklessness and defiance, his mother, the poet Deborah Digges, decides to try to accept Stephen on his own terms--a course that stuns her family and leads to the breakup of her second marriage. Digges "shadows" him on his late-night forays so that she can understand his world, welcomes his gang into their apartment, and tries to see life through his eyes. When she discovers that children who are devoted to animals have an easier time forming attachments to other people, she fills their home with a menagerie of ailing or abandoned pets. She also turns to an unconventional therapist who offers unusual -- but helpful -- treatment. The Stardust Lounge isn't your usual story of rebellious adolescence. The power of Digges's memoir comes from her stubborn unwillingness to give up on Stephen. Even when things are roughest, Digges manages to see the intelligent, sensitive child behind the hostile behavior. However difficult the path she chooses, her story is ultimately a heartening one, and it's impossible not to root for this family as it rebuilds itself.

\$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.

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

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 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

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.

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.

How Not to Make a Short Film Roberta Marie Munroe 2009-01-20 Anyone can make a short film, right? Just grab some friends and your handheld and you can do it in a weekend or two before being accepted to a slew of film festivals, right? Wrong. Roberta Munroe screened short film submissions at Sundance for five years, and is an award-winning short filmmaker in her own right. So she knows a thing or two about how not to make a short film. From the first draft of your script to casting, production, editing, and distribution, this is your one-stop

primer for breaking into the business. Featuring interviews with many of today's most talented writers, producers, and directors, as well as revealing stories (e.g., what to do when the skinhead crack addict next door begins screaming obscenities as soon as you call "action") from the sets of her own short films, Roberta walks you through the minefield of mistakes that an aspiring filmmaker can make--so that you don't have to make them yourself.

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.

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.

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.

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.

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 scriptwriting 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 must reading...a fitting companion piece to his many dynamic and absorbing screen entertainments." -- Washington Post Book World

Directed by James Burrows James Burrows 2022-06-07 "Being directed by the Jimmy Burrows, while on *Friends*, was like hitting the jackpot. I'm delighted that everyone can now share in his incredible insight with this book."--JENNIFER ANISTON From the director of *The Mary Tyler Moore Show*, *Taxi*, *Cheers*, *Frasier*, *Friends*, and *Will & Grace* comes an insightful and nostalgic memoir that offers a bounty of behind-the-scenes moments from our favorite shows, peeling away the layers behind how a successful sitcom comes together--and stays that way. Legendary sitcom director James Burrows has spent five decades making America laugh. Here readers will find never-revealed stories behind the casting of the dozens of great sitcoms he directed, as well as details as to how these memorable shows were created, how they got on the air, and how the cast and crew continued to develop and grow. Burrows also examines his own challenges, career victories, and defeats, and provides advice for aspiring directors, writers, and actors. All this from the man who helped launch the careers of Ted Danson, Kelsey Grammer, Woody Harrelson, Jennifer Aniston, Debra Messing, and Melissa McCarthy, to name a few. Burrows talks fondly about the inspiration he found during his childhood and young adult years, including his father, legendary playwright and Broadway director Abe Burrows. From there he goes on to explain his rigorous work ethic, forged in his early years in theater,

where he did everything from stage managing to building sets to, finally, directing. Transitioning to television, Burrows locked into a coveted job with The Mary Tyler Moore Show, where he first observed and then started to apply his craft. Directing most of the episodes of Taxi came next, where he worked closely with writers/producers Glen and Les Charles. The three formed a remarkable creative partnership that helped Burrows achieve his much sought-after goal of ownership and agency over a project, which came with the creating and directing of the seminal and beloved hit Cheers. Burrows has directed more than seventy-five pilots that have gone to series and over a thousand episodes, more than any other director in history. Directed by James Burrows is a heart-and-soul master class in sitcom, revealing what it truly takes to get a laugh.

Rebel Without a Crew, Or, How a 23-year-old Filmmaker with \$7,000 Became a Hollywood Player/Robert Rodriguez

Robert Rodriguez 1995

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.

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.

The Declaration of Independent Filmmaking Mark Polish 2005 An award-winning independent filmmaking team presents a guide to creating, editing, and promoting low-budget short and feature films, sharing humorous tales from their own experiences with a range of celebrities. Original.

Hollywood Producers Directory Jesse Douma 2017-05-12 The definitive contacts resource for filmmaking professionals! The product of The Writers Store's three-plus decades working directly with the people behind the world's favourite films, the Hollywood Producer's Directory is a collection of production contacts for professional filmmakers and

producers. All of the listings have been personally verified and contain a range of Industry insiders, from ambitious upstarts to established studio shingles, along with management companies who package production deals and independent financiers/distributors with a production wing. With over 2,500 listings for Industry insiders, this targeted reference book features:

- * Detailed contact information, including phone numbers and street and email addresses
- * Crucial details for submitting your screenplay to specific markets: how they prefer to receive submissions, and whether they accept unsolicited material
- * The Legal 411 for Producers: a comprehensive guide on the business of filmmaking from script to screen from Entertainment Attorney Dinah Perez
- * Incentives section, with the most comprehensive listing of tax credits issued by states and countries
- * With the Hollywood Producers Directory by your side, you have a reliable resource that makes contacting fellow filmmaking professionals quick and easy.

AUTHOR: Dinah Perez graduated Loyola Law School and has been in the practice of entertainment law since 1996. She practices film, television, theatre, music, new media, copyright and trademark law. She enjoys practicing entertainment law because she has great respect for the arts and those who create and relishes helping her clients attain their professional goals. Jesse Douma is a twenty-year veteran of the screenwriting and filmmaking resource industry. As Screenwriting Community Leader for F+W Community, he produces cutting-edge tools for the creative community, including specialised directories, instructional guides, intuitive software programs and professional-calibre supplies.

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...)

The DV Rebel's Guide Stu Maschwitz 2006-12-23 Written by Stu Maschwitz, co-founder of the Orphanage (the legendary guerrilla visual effects studio responsible for amazing and award-winning effects in such movies as Sin City, The Day After Tomorrow, and Harry Potter and the Goblet of Fire), this book is a must-have for all those budding filmmakers and students who want to produce action movies with visual effects but don't have Hollywood budgets. The Orphanage was created by three twenty-something visual effects veterans who wanted to make their own feature films and discovered they could do this by

utilizing home computers, off the shelf software, and approaching things artistically. This guide details exactly how to do this: from planning and selecting the necessary cameras, software, and equipment, to creating specific special effects (including gunfire, Kung Fu fighting, car chases, dismemberment, and more) to editing and mixing sound and music. Its mantra is that the best, low-budget action moviemakers must visualize the end product first in order to reverse-engineer the least expensive way to get there. Readers will learn how to integrate visual effects into every aspect of filmmaking--before filming, during filming and with "in camera" shots, and with computers in postproduction. Throughout the book, the author makes specific references to and uses popular action movies (both low and big-budget) as detailed examples--including *El Mariachi*, *La Femme Nikita*, *Die Hard*, and *Terminator 2*. Note from the Publisher: If you have the 3rd printing of *The DV Rebel's Guide*, your disc may be missing the data files that accompany the book. If this is the case, please send an email to Peachpit in order to obtain the files at ask@peachpit.com

Shooting to Kill Christine Vachon
2009-03-17 Complete with behind-the-scenes diary entries from the set of Vachon's best-known fillms, *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 the guts of the filmmaking process--from 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.

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 filmmaking, 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.

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 Journey Chris Esper 2016-05-06 Based on his 'vlog' of the same name, Chris Esper's "The Filmmaker's Journey", gives up and coming filmmakers advice based on Esper's successes, struggles, failures and experiences.

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 homegrown 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.

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.

[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, auditions, 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 pranks, 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.

[Filmmaking](#) Jason Tomaric 2013-05-02 *Filmmaking* the definitive resource for filmmakers, blows the doors off the secretive film industry and shows you how to adapt the Hollywood system for your production. Full of thousands of tips, tricks, and techniques from Emmy-winning director Jason Tomaric, *Filmmaking* systematically takes you through every step of how to produce a successful movie - from developing a marketable idea through selling your completed movie. Whether you're on a budget of \$500 or \$50 million, *Filmmaking* reveals some of Hollywood's best-kept secrets. Make your movie and do it right. The companion site includes: Over 30 minutes of high-quality video tutorials featuring over a dozen working Hollywood professionals. Industry-standard forms and contracts

you can use for your production Sample scripts, storyboards, schedules, call sheets, contracts, letters from the producer, camera logs, and press kits 45-minute video that takes you inside the movie that launched Jason's career. 3,000 extras, 48 locations, 650 visual effects-all made from his parent's basement for \$25,000.

Rebel Without a Crew Robert Rodriguez 1997

Cheap Movie Tricks Rickey Bird 2017-05-23 Want to know how to make a movie on a tight budget? How to make a movie: Filmmaker Rickey Bird and screenwriter and novelist Al Guevara are on a mission to help indie moviemakers everywhere. Today's indie film market is growing by leaps and bounds. At the same time, many aspiring filmmakers are running into their share of problems: • not enough money for crews • over budget and more than likely making the wrong movie • can't get the attention of an indie studio • should have started with a short film to gain attention Cheap Movie Tricks: Film school numbers aren't down. They're increasing at more than 2,600 film-related courses worldwide. You probably didn't even realize 48% of all film schools are in the U.S. and U.K. Thousands of aspiring filmmakers are literally learning how to use cheaper, widely available filmmaking technology, as well as the craft of

making movies from books pulled from bookstore and library shelves. They're totally DIY and the most creative people you will ever meet. Rickey Bird's Hectic Films is a Southern California enterprise that is building a filmmaking empire on a budget. His short films, feature films, micro docs and tutorials have landed in some of the biggest American film festivals and been seen online throughout the world. The result? Millions of views worth of exposure from films online, in festivals and creative marketing literally on the street. His many projects have seen leading B actors like Hulk Hogan and Vernon Wells (Mad Max Road Warrior), make-up artists from the TV show Grimm, and stuntmen from the Call of Duty games. What you'll learn inside this book: • how planning and shooting a short film today can lead to a feature-length project tomorrow • everything you need to know about writing a movie project on a burger budget • tips on how to find locations and not get arrested • shooting tips galore for building exciting scenes • sound and film editing tips and all kinds of special effects wizardry, including puppetry • screenings, promotions and juicy tips on film festival strategy On Directing Film David Mamet 1991 Describes the basic principles of film making, argues that directing is an extension of screenwriting, and explains how films tell stories