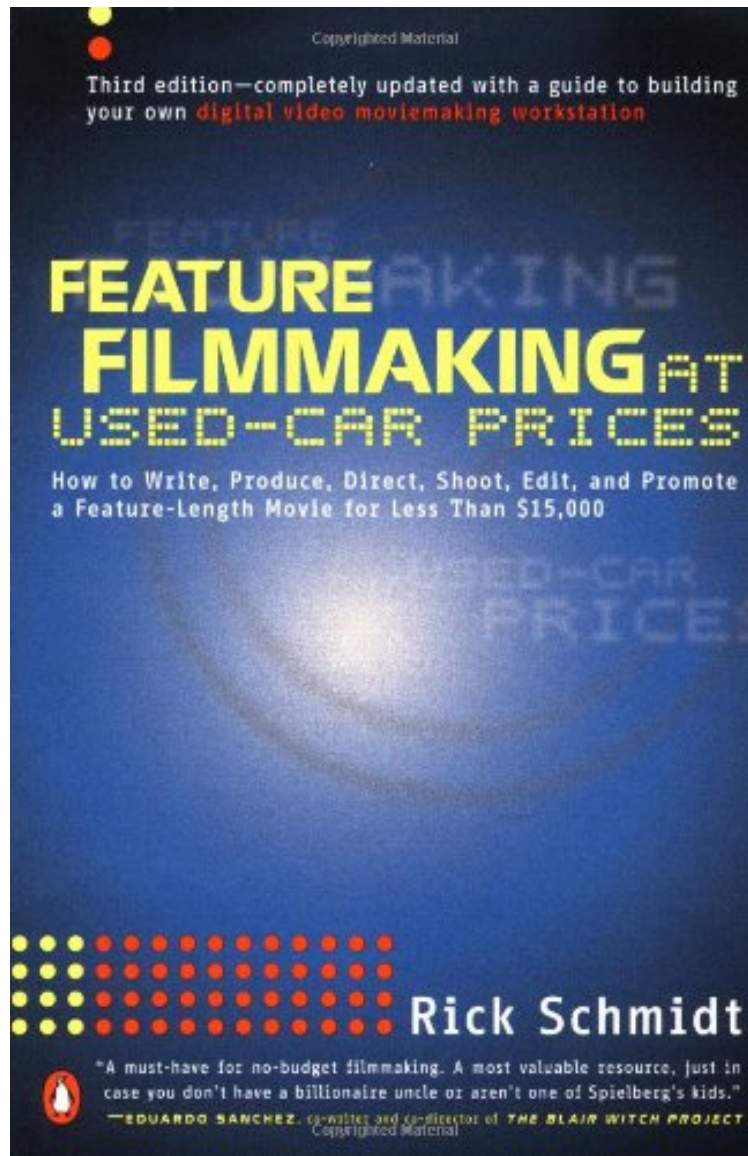


Feature Filmmaking at Used-Car Prices: Second Revised Edition

Rick Schmidt

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Rick Schmidt : Feature Filmmaking at Used-Car Prices: Second Revised Edition before purchasing it in order to gage whether or not it would be worth my time, and all praised Feature Filmmaking at Used-Car Prices: Second Revised Edition:

2 of 2 people found the following review helpful. Enjoyed this book! I don't even lend it...By C. JackYes, this book has made it to my reference desk - if only to keep me reminded of my intention to LOOK like a Hollywood production without costing like one. There are some really useful suggestions and references - some which are now dated due to

the age of the book. However I found it an easy read and a good start for anyone looking to get into film production using your camcorder. Before you buy your equipment or launch your product, do yourself a favor and read through this book first. 8 of 11 people found the following review helpful. The book to read if you are going to make a movie.

By Wild-Wild-EThis book answered almost all my questions about movie making even though my personal interest is digital video. It is to date the best (quality content and inspirationally good writing) how-to book I've read on the subject of making movies. Now that I've recommended it I want to point out two short parts you should skip.

#1. Buy the book but skip the foreword. (Maybe read it a bit at a time but I had that "meanfull" [stuff] in grad school.)

#2 Also skip the treatments he has in there as story samples for films. The story ideas as presented are awful. It is amazing that someone who can write such a terrific non-fiction self-help book would think they were good. As for the rest of the book--if you want to make movies this is the book to read.

1 of 1 people found the following review helpful. This Book Made One Of My Favorite Actors

By PrestonI read about Vin Diesel's struggles as an actor and how this book was a gift from his parents. This allowed him to create his second and third films ever to be in, which were also his first starring roles. Thank you for giving me the same tool he had.

In this revised and updated edition of *Feature Filmmaking at Used-Car Prices*, Rick Schmidt shows aspiring filmmakers step-by-step how to create a feature film for the price of a used car. Featuring extensive new material on using digital video technology and making the most of Internet resources, Schmidt's practical, no-nonsense handbook reveals the insider secrets to: -- Selecting and writing a story that can be produced on a tight budget-- Rallying a filmmaking team through creative contracts-- Shooting and editing with an original style-- Marketing the finished film and dealing with agents-- Making a collaborative feature

Fully revised and updated to cover the new technology that continues to revolutionize low-budget filmmaking, Schmidt's guide is as useful and relevant as ever. Complete with checklists, technical information, and sample budgets, this essential guide offers both inspiration and instruction for anyone who has the yen to make a film without breaking the bank.

Making a movie is an expensive enterprise no matter which way you try to cut costs. Many women filmmakers find themselves trying to stretch miniscule budgets without compromising quality. This book offers practical tips on how to make a movie without wasting money. Rick Schmidt suggests saving money by shooting titles on location, renting film equipment at special weekend rates and building your own editing bench in your home. This is the kind of practical information that an apprentice would learn on a movie set. For example, the chapter on lighting explains ways to light a scene and what kind of lighting equipment to use. Rick suggests adding up the cost of different lighting ideas and the difficulty and time involved before proceeding, and then describes the lighting he used in several of his own feature films. Even simple housekeeping tricks can save money, and this book includes an array of checklists, sample budgets and contracts. With the humor of someone who has been there and made plenty of his own mistakes, Rick makes the mammoth task of making a movie seem within reach.

-- From *The WomanSource Catalog : Tools for Connecting the Community for Women*; review by Susan Eastman

About the AuthorRick Schmidt has spent more than twenty-five years producing award-winning low-budget feature films that have received both national and international acclaim. His films include *A Man, a Woman, and a Killer* (codirected with Wayne Wang); *Morgan's Cake*; *American Orpheus*; and *Blues for the Avatar*; as well as several films produced through his collaborative *Feature Workshops*.

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As I've mentioned in earlier chapters, most of your used-car budget will be eaten up by irreducible costs: equipment rentals, minimum salaries, food and transportation costs, filmstock, with the biggest bite out of your budget coming from lab expenses. While filmstock may be purchased from the lab, a large savings can be made by dealing directly with the distributor (Kodak, Fuji, etc.) unless the lab offers a blanket deal on all lab costs for your project (discussed later in this chapter). After the lab develops your footage, charging you the "processing" fee of so many cents per foot, you will probably need to have them print another copy of your film, a low-quality "work print" from which you can edit your feature without the risk of scratching or damaging your precious original footage. Because the lab must supply filmstock, make a contact print from your original, and process the results, the work print is very expensive.