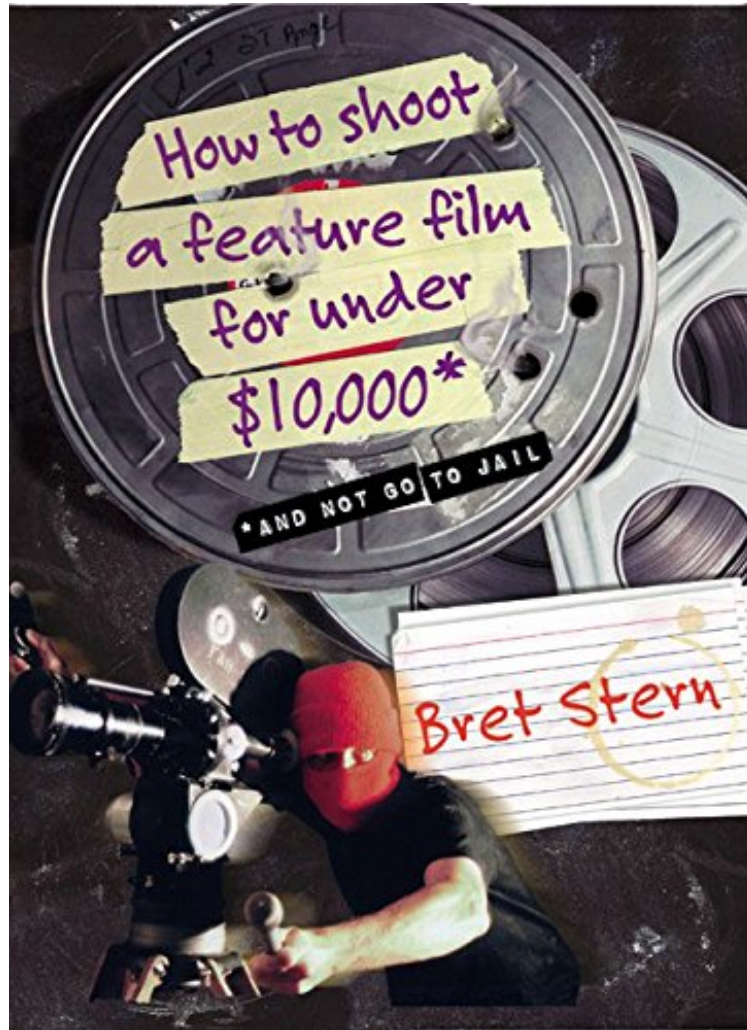


(Free download) How to Shoot a Feature Film for Under \$10,000 (And Not Go to Jail)

How to Shoot a Feature Film for Under \$10,000 (And Not Go to Jail)

Bret Stern

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Bret Stern : How to Shoot a Feature Film for Under \$10,000 (And Not Go to Jail) before purchasing it in order to gage whether or not it would be worth my time, and all praised How to Shoot a Feature Film for Under \$10,000 (And Not Go to Jail):

0 of 0 people found the following review helpful. Title Says It AllBy Images Per SecondThis is a tongue-in-cheek approach to an age old topic. The writing is light and fun and sprinkled with just enough real information to make it almost useful. The truth is, all of these type of books can help you make your movie if you have money. Making movies takes money. Period. (The reason many of these books are written is to make money in order to help with

credibility which will help the author raise money, or the money goes directly towards funding the author's film making addiction.) No one can tell you how to get money for your film. If there were easy answers to that question, well then no one would need to read a book like this. Actually, no one wants to tell you how to get money for your film. And why should they? You're competing for money from the same pool. So, the hints and winks at how to beg, borrow, steal, cheat, use your credit cards (or someone else's), use up your trust fund, and generally just scrape by are not earth shatteringly new ideas here. They are, however, told in a humorous way and the author doesn't ever take himself too seriously. It's a quick, fun read that lives up to its title. Just don't expect to read it and then magically be able to make a movie. Now, if someone writes a book about HOW and WHERE to get that \$10,000, that's the book you should buy. 0 of 0 people found the following review helpful. Five Stars By Jonathan Samukange After reading this book I just can't wait to shoot my first feature film. 0 of 0 people found the following review helpful. Entertaining and yet informative By top reviewer This book is a little dated but is compelling enough for multiple reads. The sarcastic hyperbole is definitely its selling point; the information it contains is found in other sources. The "recipes" section made me laugh so hard I cried (maybe it was just late at night and I needed a pick-me-up). Entertaining way to learn about filmmaking; not serious enough to be a standalone source of information. Funny enough I purchased it to read again after initially checking book out from the library.

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.

About the Author Bret Stern started making feature films the day after college. He and some fanatical friends waited for the campus to empty out over Christmas break, and after taking the stuff in the school's equipment room, Bret and his crew spent seven days cranking out a feature film -- the only setbacks were the foreign students who raided the set for reading materials and the fake blood with chicken giblets that backed up the dorm's drainage system. After that there was only one alternative left -- to keep making movies. A brief stint as a location scout and then as Slaveboy at a New York commercial production company followed. Before getting fired Bret moved up from Slaveboy to Whipping Boy and then shot some commercials as Director of Photography. Once the hammer dropped, Bret had to decide which path to pursue, and although commercial work pays better, who could resist the opportunity to sleep in a cot in a bar for a week and take showers with a garden hose in the basement? What followed were the feature films Perfect Lies and Dark Tides (where Bret got to sleep on a real bed but he had to share it with his Assistant Director). After much abuse, he felt back into his role as DP, shooting and directing many commercials. Days after he had enough money for the down payment on a house (and faster than his wife could say "Hutch and China set"), Bret was at work on Road to Park City, which opened the 2000 Slamdance Film Festival and played in over fifteen others. What's next for Bret? After acquiring the grandfather clock for the house, it was time for the next feature -- a sci-fi extravaganza with a budget of \$10,000, minus one cent.