

FEATURE FILMMAKING AT USED-CAR PRICES

HOW TO WRITE, PRODUCE,
DIRECT, FILM, EDIT,
AND PROMOTE A FEATURE-LENGTH FILM
FOR LESS THAN \$10,000

RICK SCHMIDT

"Schmidt has low-budget filmmaking down to a science." —*American Film*

Feature Filmmaking At Used Car Prices

Harold L. Vogel



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Feature Filmmaking at Used-car Prices Rick Schmidt,1988 For about 6 000 anyone with the right know how and this book can write produce direct film edit and promote a feature film Step by step instructions summary checklists and lots of tips on how to save money support the filmmaker spiritually aesthetically and technically **Feature Filmmaking at Used-car Prices** Rick Schmidt,2000 Offers advice on making an inexpensive feature film and explains how to select and write a story assemble a filmmaking team shoot and edit market the finished product deal with agents and how the Internet and digital technology has revolutionized the film industry *Extreme DV at Used-car Prices* Rick Schmidt,2004 An award winning independent filmmaker explains how to create high quality inexpensive films with digital video offering up to date information on equipment and software filmmaking techniques new experimental effects and more Original No-Budget Feature Filmmaking in the Digital Era Adam Nixon,2025-09-01 This book chronicles the transformative impact of CMOS sensor technology on the global DIY filmmaking community Through the lens of an ethnographer and outsider filmmaker the author explores how digital cameras have democratized the art of filmmaking allowing amateurs to create professional quality films on a shoestring budget The journey begins with the author s own experience creating Aspirin for the Masses a feature film shot for just 500 and extends into the broader world of no budget filmmaking Key concepts include the rise of the Am Auteur the role of film festivals in identity creation and the cultural capital of low cost cinema The book examines how digital technology has redefined notions of media dissolution and creation offering new pathways for identity formation It also delves into the performative aspects of film festivals where outsider artists gain socio cultural status This book is essential for scholars filmmakers and anyone interested in the intersection of technology and art It offers a unique perspective on how digital cameras have reshaped the filmmaking landscape empowering a new generation of creators to challenge traditional norms and redefine what it means to be an auteur in the digital age Teen Guide to Getting Started in the Arts Carol Ritzenthaler,2001-11-30 Teens interested in preparing for a career in the arts will find this introductory resource invaluable as it is the first book to guide them long before they apply to college or seek a position in their field Whether they would like to become actors or filmmakers artists architects dancers musicians or singers photographers or writers this book will show them how to do so For each of the arts an overview of the career training and a discussion of related careers is provided along with lists of books web sites and organizations for further information Sections directed to parents and teachers of the teens with advice on how to support and encourage teens in their careers are also included Teens wanting to gain an edge in their craft by practicing and preparing early will find a wealth of information advice from experts in each field provide an inside look on what skills are necessary for the twenty first century Suggestions for building discipline are provided such as keeping a writing or sketching journal and finding the proper trainers in music dance and acting Contests and other opportunities that teens can submit work to or apply for auditions are provided along with an

extensive list of books trade journals Web sites and professional and non professional organizations Using the resources in this book will ensure teens are experienced and well prepared in their art form when they apply to college or other professional training and seek positions in their field *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 *Secrets of Clay Animation Revealed* Marc Spess,2000 **Promoting Your Acting Career** Glenn Alterman,2004-11-01 This is the definitive insider s guide to getting ahead in the worlds of theater film and commercials Packed with both innovative strategies and practical advice it covers how to obtain the perfect headshot prepare for interviews and auditions select flattering monologues create professional looking resumes and cover letters compose promotional mailings and videos produce an original play video or film launch a theater company and much more New sections include information on actor training voice speech and voiceovers using the Internet for self promotion daytime serials and interviews with working professionals from every realm of entertainment *Film School & Beyond* Darren Alff,2006-08 Would you like to get into film school make the most of your education and go on to make that movie you ve always dreamt of making It s possible when you know which steps to take Over three hundred past and current film students from around the country were asked to discuss their experiences in and out of film school and to help answer many of the key questions any young up and coming filmmaker might have about film school and the film industry as a whole Questions such as What are film schools really looking for in their applicants What does your school expect of you once you are accepted What is the best way to ensure success while you are in film school What are the biggest mistakes made by film students What should a film student expect after they graduate from college A phenomenal text that will prove valuable to any

potential current or post graduate film student this book is not only filled with wonderful insight into the world of film school but is packed with insightful tips for applying to film school succeeding in film school and making it in the film industry as a whole This book is a must read for any future or current filmmaker **The Independent Film Experience** Kevin J.

Lindenmuth,2002-02-14 You see them on the video shelves with titles such as Shadow Tracker Psycho Girls and The Blair Witch Project Skeptically perhaps you rent one and slip it into the VCR Hey you think this isn't so bad sometimes actually quite good Suddenly you discover that there is a whole range of movies from filmmakers operating outside the studio system that have their own attractions that the big budget fare can't match You have of course discovered the world of independent filmmaking A fascinating group of independent film directors and producers in interviews with the author discuss their work and the state of the independent film industry at the end of the 20th century Joe Bagnardi Dennis Devine Andrew Harrison Jeff Leroy Andrew Parkinson Brett Piper and 23 others cover such topics as the increased interest in independent films and how they are changing thanks to high tech advances These filmmakers vary widely in age experience formats and budgets and choice of subject matter but they all have a great passion for their work Entertainment Industry Economics Harold L.

Vogel,2010-12-20 The entertainment industry is one of the largest sectors of the U S economy and is in fact becoming one of the most prominent globally as well in movies music television programming advertising broadcasting cable casino gambling and wagering publishing performing arts sports theme parks toys and games The eighth edition of Entertainment Industry Economics differs from its predecessors by inclusion of a new section on the legal aspects and limitations common to all such experience industries reference to the emerging field of the psychology of entertainment partial restructuring and expansion of the music chapter enhancement of the section on advertising and broadening of the coverage in the gaming and wagering chapter The result is a comprehensive up to date reference guide on the economics financing production and marketing of entertainment in the United States and overseas that will interest investors business executives accountants lawyers and arts administrators *Film Production Theory* Jean-Pierre Geuens,2000-03-31 Most serious film books during the last twenty

years have focused on theoretical issues film history or film analyses leaving production to the side This text however appropriate for film production courses fills that void opening the production process to pertinent argumentative notions and incorporating material from Heidegger Merleau Ponty and Derrida among others Although Geuens covers screenwriting lighting staging and framing among other production issues he avoids the strictly vocational or professional approach to film teaching currently applied to most production courses Geuens reevaluates what cinema could be to revive its full powers and attend to the mystery of the creative process To counter Hollywood's normative machinery he suggests taking back from the professionals important notions they have arrogated for themselves but rarely act upon artistry passion and engagement

Dogme Uncut Jack Stevenson,2003-09-01 In 1995 Danish filmmaker Lars von Trier Breaking the Waves Dancer in the Dark Dogville and three fellow Danish directors swore allegiance to a vow of chastity aimed at jolting filmmakers around the

world who had become stuck in the mire of slick emotionally manipulative high concept and bombastic movie productions. They named their philosophy Dogme95 and its tenets demanded a return to the basic core of filmmaking: the use of natural lighting and a hand held camera and the refusal to use special effects; a soundtrack of any kind; only natural sounds found on location were acceptable; and movie sets—all shooting was to take place on location. Like the French New Wave and 1960s American Underground film movements, Dogme had a profound affect on filmmaking around the world, including the sacred cow known as Hollywood. In part because of the proliferation of relatively inexpensive digital cameras and technology, the movement resonated with young and independent filmmakers, creating a surge in back-to-the-basics guerilla filmmaking. It also had a profound influence on everything from Hollywood filmmakers to dance choreographers to computer game manufacturers. The list of films and filmmakers to come out of the Dogme movement reads like a who's who of art house cinema from the late 1990s and early 2000s: the aforementioned Lars von Trier, Thomas Vinterberg, *The Celebration*, Harmony Korine, *Julien Donkey Boy*, Lone Scherfig, *Italian for Beginners*, and Susanne Bier, *Open Hearts*, among many others. *Dogme Uncut* is written by film journalist and historian Jack Stevenson, who while living in Denmark for the past decade has had a true insider's view of the Dogme movement from its conception to its early triumphs to its current incarnation. With a good deal of humor and fascinating insights, Stevenson brings a mixture of history, analysis, and reportage to bear on the eight-year-old film movement, examining the subject from multiple perspectives. Dogme's debt to previous film waves is explored, as is the impact Dogme itself has had on current trends in cinema and on today's young filmmakers. Penned in a lively, accessible, and jargon-free style, *Dogme Uncut* is a richly illustrated survey of the entire Dogme canon that is both entertaining and hugely informative.

Fast, Cheap & Under Control: Lessons Learned from the Greatest Low-Budget Movies of All Time John Gaspard, 2023-05-29

Dying to make a feature? Learn from the pros. We never put out an actual textbook for the Corman School of Filmmaking, but if we did, it would be *Fast, Cheap and Under Control*. Roger Corman, Producer. It's like taking a Master Class in moviemaking, all in one book. Jonathan Demme: The value of cameos. John Sayles: Writing to your resources. Peter Bogdanovich: Long continuous takes. John Cassavetes: *Rehearsals*. Steven Soderbergh: *George Romero*. Casting: Kevin Smith. Skipping film school: Jon Favreau. Creating an emotional connection: Richard Linklater. Poverty breeds creativity: David Lynch. Kill your darlings: Ron Howard. Pre-production planning: John Carpenter. Going low-tech: Robert Rodriguez. Sound thinking: And more. Learn the tricks and pitfalls of low-budget filmmaking from 33 successful independent films and the filmmakers who created them. Includes never-before-published interviews with low-budget mavericks such as Steven Soderbergh, Roger Corman, Jon Favreau, Henry Jaglom, and many more. Learn the lessons from such classics as *Clerks*, *Night of the Living Dead*, *Swingers*, *Open Water*, *El Mariachi*, *Slacker*, *sex lies and videotape*, *The Blair Witch Project*, *Eraserhead*, *Monty Python and the Holy Grail*, *Dark Star*, *Return of the Secaucus Seven*, *The Little Shop of Horrors*, *Caged Heat*, and *Targets*. Are you dying to make a movie? This is the one book that can help you make it a reality. Grab it now. Praise for the *Fast*

Cheap and Under Control This terrific little book explains how to make every penny count on the often arduous journey from script to screen John Carpenter Director Halloween Starman Escape from New York A helpful and funny guide for beginners and professionals alike Jonathan Demme Director Silence of the Lambs This book is as good as film school and a lot less expensive It s required reading in Tromaville Lloyd Kaufman President Troma Entertainment Creator Toxic Avenger I wish I d read this book before I made Re Animator Stuart Gordon director Re Animator This simple and sensible book injects reality into the process and helps any filmmaker prevent their film from becoming a money pit Lessons like those in this book are cheap at ten times the price John Badham director Saturday Night Fever Dracula Blue Thunder For everyone who wants to make art without breaking the bank John Gaspard s book is worth every penny Derek Pell Editor DingBat Magazine A richly detailed highly readable and inspiring book jam packed with information that will keep low budget filmmakers from making costly mistakes Filled with a ton full not a spoonful of fascinating insightful interviews with a you can do it approach Dr Linda Seger consultant on over 2 000 screenplays best selling author of Making a Good Script Great and 7 other books

Breakfast with Sharks Michael Lent,2007-12-18 What They Didn t Teach You in Your Screenwriting Course Screenwriters listen up Breakfast with Sharks is not a book about the craft of screenwriting This is a book about the business of managing your screenwriting career from advice on choosing an agent to tips on juggling three deal making breakfasts a day Prescriptive and useful Breakfast with Sharks is a real guide to navigating the murky waters of the Hollywood system Unlike most of the screenwriting books available here s one that tells you what to do after you ve finished your surefire hit screenplay Written from the perspective of Michael Lent an in the trenches working screenwriter in Hollywood this is a real world look into the script to screen business as it is practiced today Breakfast with Sharks is filled with useful advice on everything from the ins and outs of moving to Los Angeles to understanding terms like spec option and assignment Here you ll learn what to expect from agents and managers and who does what in the studio hierarchy And most important Breakfast with Sharks will help you nail your pitch so the studio exec can t say no Rounded out with a Q A section and resource lists of script competitions film festivals trade associations industry publications and more Breakfast with Sharks is chock full of take this and use it right now information for screenwriters at any stage of their careers *Hard Copy* Daniel

Shaskey,2018-10-22 The Hard Copy is a work that walks the line between the exotic artists book and the democratic mass produced multiple Appropriating ideas and visual references from Stewart Brand s Whole Earth Catalog Hard Copy represents the power that the tool bestows on the contemporary artist by listing reviewing and appropriating information on a selection of artists tools *Perspectives on Radio and Television* F. Leslie Smith,David H. Ostroff,John W.

Wright,2023-05-31 This textbook describes the field of radio and television in the United States presents the material in a manner the reader can grasp and enjoy and makes the book useful for the classroom teacher Written for adaptation to individual teaching situations the book is divided by subject matter into logical chapter divisions that can be assigned in the

order appropriate for specific course students Each chapter stands by itself but the book is also an integrated whole It is easy to understand at first reading by beginning radio television majors or nonmajor elective students alike To give readers a complete picture of the field subjects such as ethics careers and rivals to U S commercial radio and television are included

NO BUDGET FILMMAKING or How to be a Well-Known Filmmaker & Be Broke at the Same Time Jack

Truman,2013-01-09 An informative alternative out of the box reference book for the film industry NO BUDGET FILMMAKING covers a wide range of tips and tools from proven filmmaking techniques valuable industry resources and more this book guides the aspiring filmmaker from concept to distribution on the film festival circuit and beyond A must have resource for anyone who needs help with making a low budget film on their own NO BUDGET FILMMAKING is a breakthrough book for the next generation of filmmakers The Films of Rick Schmidt 1975-2015 Rick Schmidt,2023-05-31 For all those indie

filmmakers who wonder about jumping into the feature filmmaking pond here s an exciting catalog of movies that Schmidt made by hook or crook 26 no low budget features in 40 years Budgets range right down to 39 for the DV movie THE HIGDEN MAN see FOREWORD What matters is that if filmmaking is your dream hopefully this little booklet will form a basis for your future efforts if HE can do it so can U By examining the one page entries the reader should get a sense of Schmidt s creative priorities an improv approach to actors non actors on the spot story telling editorial exploration and the nuts and bolts of no low budget producing Hopefully the take away from this used car filmmaking book is that ANYONE CAN BECOME A

FEATURE FILMMAKER With DV digital moviemaking equipment many features here were shot in DV artists can now make their movies with affordable HD cameras or phones shooting 4K video and editing apps And with determination you can start to compile your own catalog of completed works hopefully earning a trip to Park City Sundance and beyond **43 Ways to Finance Your Feature Film** John W. Cones,1998 On film finance

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