

Contents at a Glance

Introduction	1
Part 1: Getting Started with Filmmaking	5
CHAPTER 1: So You Want to Be a Filmmaker	7
CHAPTER 2: Genres in General	21
CHAPTER 3: Penning and Pitching a Great Story	39
Part 2: Gearing Up to Make Your Movie	55
CHAPTER 4: Scheduling and Budgeting Your Movie	57
CHAPTER 5: Financing Your Movie	77
CHAPTER 6: Location, Location, Location	93
CHAPTER 7: Crewing Up: Hiring Your Crew	109
CHAPTER 8: Assembling Your Cast of Characters	129
CHAPTER 9: Storyboarding Your Movie	145
Part 3: Ready to Roll: Starting Production on Your Movie	161
CHAPTER 10: Shooting through the Looking Glass	163
CHAPTER 11: Let There Be Lighting!	191
CHAPTER 12: Sound Advice: Production Sound	209
CHAPTER 13: Directing Your Actors: . . . And Action!	227
CHAPTER 14: A Sense of Direction: Directing Your Movie	243
Part 4: Finishing Your Movie in Post	265
CHAPTER 15: Cut to: Editing Your Movie — Shot by Shot	267
CHAPTER 16: Posting Your Movie's Soundtrack: Adding Music and Effects to the Mix	287
CHAPTER 17: Conjuring Up Special Effects	305
CHAPTER 18: Giving Credit and Titles	325
Part 5: Finding Distribution for Your Movie	337
CHAPTER 19: Distributing Your Movie	339
CHAPTER 20: Exploring and Entering Film Festivals	363

Part 6: The Part of Tens	377
CHAPTER 21: Ten Tips for Discovering New Talent.....	379
CHAPTER 22: Ten Ways to Get Publicity for Your Movie	385
CHAPTER 23: Ten Ways to Avoid Murphy's Law.....	391
CHAPTER 24: Ten Tips for Shooting on Your Smartphone.....	397
Index	405

Table of Contents

INTRODUCTION	1
About This Book	2
Foolish Assumptions	3
Icons Used in This Book	3
Beyond the Book	4
Where to Go from Here	4
 PART 1: GETTING STARTED WITH FILMMAKING	 5
CHAPTER 1: So You Want to Be a Filmmaker	7
Independents Day versus the Hollywood Way	8
Filmmaking: Celluloid Film Stock or Digital?	9
All digital: The new age of technology	10
Thanks for the memories: Memory cards	11
Developing Your Sense of Story	11
Financing Your Production: Where's the Money?	12
On a Budget: Scheduling Your Shoot	13
Planning Your Shoot, Shooting Your Plan	13
Hiring Your Cast and Crewing Up	14
Shooting in the Right Direction	14
Seeing the light	15
Being heard and scene	15
Actors taking your direction	15
Directing through the camera	16
Cut It Out! Editing Your Movie	16
Listening to your movie	16
Simulating a film-look with software	17
Distributing Your Movie and Finding an Audience	17
 CHAPTER 2: Genres in General	 21
Exploring Film Genres	22
Making 'em laugh with comedy	23
Getting dramatic about it	24
Horrifying horror films	24
Romancing the romantic	25
Getting physical: No talk and all action	26
Separating fact from (science) fiction	26
Indulging your fantasy	27
Go west, young man: Westerns	27
Going to war	28
Thrilling audiences with suspense	29

Stealing the audience's attention: Crime pays	29
Making music with musicals	30
Kidding around: Family-friendly films.	30
Categorizing Your Genres	33
Featuring films	33
Made-for-TV movie	34
Documenting documentaries	34
Shooting digital shorts: Keep it brief!	35
Directing television programs	35
Directing commercials	36
Minding your PSAs: Public service announcements.	36
Feel like dancing? Music videos.	36
Industrials: Industrial strength	36
A word about branding and sequels	37
CHAPTER 3: Penning and Pitching a Great Story	39
Screening for the Perfect Screenplay	40
The "write" way to find a writer.	40
Adapting: A novel idea	42
Writing Your Own Original Screenplay.	42
Structuring your screenplay.	43
Creating conflict.	44
Developing characters	46
Drafting your screenplay: Scene by scene.	46
Collaborating with writer's software.	50
Formatting your screenplay.	51
Selling Your Screenplay to a Studio, Distributor, or Investor	52
Getting your foot (and screenplay) in the door.	52
Pitching a home run	53
PART 2: GEARING UP TO MAKE YOUR MOVIE	55
CHAPTER 4: Scheduling and Budgeting Your Movie	57
The Art of Scheduling a Production	58
Lining your script.	59
Breaking into breakdown sheets	60
Creating production strips	63
Scheduling software to make your life easier.	64
Stripping down your schedule.	65
Balancing Your Budget	67
Tightrope walking above the line	67
Hanging below the line.	69
Topping your budget.	71
Budgeting for budget software	72
Factoring in a contingency amount	72

Insurance Is Your Best Policy	73
Finding an insurance broker	75
Bond, completion bond	76
CHAPTER 5: Financing Your Movie	77
Creating an Enticing Prospectus	77
Synopsis of your story	78
Information about you: What's your history?	79
Info about your cast and crew	79
Your budget and profit projections	79
Investigating Investors	80
Locating potential investors: Show me the money!	80
Approaching a potential investor	81
Keeping the Securities and Exchange Commission in mind	82
Starting a Production Company	83
Being in the right company	84
Other things to do to set up your production company	87
Going Escrow	88
Contracting Your Investor	88
Tapping into Alternative Sources	89
Pre-selling your movie	89
Getting a grant	90
Getting a loan	90
Kickstarting your Indiegogo: Crowdfunding	91
Bartering: Trade you this for that	91
CHAPTER 6: Location, Location, Location	93
Locating Locations.	93
Managing location managers and scouts	94
Evaluating potential locations	95
Taking location pictures: Shooting in Landscape mode	96
Sounding Off about Soundstages	97
Finding — or creating — a sound stage	97
Putting up walls: Using flats	98
Shooting in the United States or Crossing the Border?	100
Researching U.S. government incentives	100
Traveling to Canada	101
Locating Stock Footage	101
Virtual Locations: Creating New Worlds on Your Computer	102
Securing Your Locations	103
Acquiring permits	104
Ensuring you're insured	105
Mapping out your locations	106
Policing your locations	106
Fire!	107
Shooting Second-Unit Locations	107

CHAPTER 7:	Crewing Up: Hiring Your Crew	109
	Something to Crew About	109
	Producing the producer	110
	Directing the direction	111
	Stepping over the line producer	113
	Uniting with a production manager	113
	Supervising the script	113
	Directing photography with a cinematographer	114
	Going with your gaffer	117
	Getting a grip	117
	Sounding like your sound mixer	118
	Booming the sound	118
	Propping up the prop master	118
	Dressing up the wardrobe department	119
	Making up is hard to do	119
	Gopher this, gopher that	120
	Keeping your composer	120
	Editing: Cut that out!	121
	And the rest	122
	Finding and Interviewing Your Crew	123
	Creative Ways to Pay Your Crew	124
	Paying later: Deferments or points	125
	Racking up credits	125
	Hiring student bodies	126
	Paying a kit fee	126
	Hiring crew as independent contractors	126
	Union or non-union — that is the question	127
	Putting Out a Contract on Your Crew	127
CHAPTER 8:	Assembling Your Cast of Characters	129
	Hooking Your Cast and Reeling Them In	129
	Calling all agents	130
	Casting through casting directors	130
	Placing casting ads	131
	Calling casting services	132
	Accessing actor directories	133
	Screening an Actor's Information	133
	Headshots and resumes	134
	Recording their act	136
	Spinning an actor's website	136
	Auditioning Your Potential Cast	137
	Creating a friendly environment	137
	Inspecting an actor's etiquette	138

Slating on camera	138
Avoiding bitter-cold readings.	139
Monologues leave you all by yourself	139
Making the Cut: Picking Your Cast	140
Calling back.	140
Screen testing.	140
And the winners are	140
Agreeing with Actors' Agreements	141
Contracting union players	141
Contracting non-union players	142
Securing releases from extras	143
CHAPTER 9: Storyboarding Your Movie	145
Understanding the Basics and Benefits of Storyboarding	146
Setting Up to Storyboard	148
Breaking down your script.	148
Evaluating each shot.	148
Organizing a shot list	149
Framing storyboard panels	149
Deciding What to Include in Each Panel: Putting Pencil to Paper.	151
Choosing the right angles.	152
Imagining camera and actor movement	152
Boarding your special effects	152
Sketching out the actors, props, and vehicles.	154
Looking at lighting and location	154
I Can't Draw, Even If My Life Depended on It	155
Designing with storyboard software.	155
Drawing the help of a professional artist.	156
 PART 3: READY TO ROLL: STARTING PRODUCTION ON YOUR MOVIE	 161
CHAPTER 10: Shooting through the Looking Glass	163
Choosing the Right Camera	164
Rolling with film cameras (the old-fashioned way?).	164
Recording with digital cameras	166
Do You Need Glasses? Types of Lenses and What They See	175
Pocket Camera Osmosis.	176
The normal lens sees what you see	177
Short or wide-angle lens.	178
Going long with telephoto	180
Zooming in on zoom lenses.	181

Clearing the Air about Filters	181
Sliding-in or screwing-on: Types of filters	182
Coloring with filters	183
Day for night and night for day	184
Neutral about neutral density filters	185
Polarizers	185
Exposing Yourself to Exposures	186
F-stopping to a “t”	186
Shuttering to think	187
Focusing a Sharper Image: Depth of Field	188
CHAPTER 11: Let There Be Lighting!	191
Lighting Up Your Life	191
Shedding Some Light on Lighting Jargon	192
Big foot-candles: Lighting for film cameras	192
Lux (and cream cheese): Lighting for digital	192
Taking your color temperature	193
Illuminating with soft light versus hard light	194
Seeing your eye light	195
Painting with Light	196
Spotlight on Lighting Equipment	197
Shining light on halogens, LEDs, incandescents, fluorescents, and HMI’s	198
Filming the light of day	199
You’re on a roll with gels	200
Reflecting on reflector boards	201
Opening barn doors: No cows or chickens here	202
Cooking with cookies, scrims, and diffused glass	203
Waving flags and snoots	204
Measuring with light meters	204
Gathering light on accessories	206
Blowing a Fuse: Taking Safety Precautions	207
CHAPTER 12: Sound Advice: Production Sound	209
Testing, Testing, 1, 2, 3	210
Assembling a Sound Team	210
Mixing it up with your mixer	210
Making room for the boom operator	212
Choosing Analog or Digital Sound	213
Analog: The sound of Nagra Falls	213
In the field with digital recorders	213

Recording with Microphones	215
Shooting with shotgun (directional) microphones	217
Omni-directional mics	218
Lapel microphones	219
Wireless microphones	219
Using Your Headphones	220
Walking and Talking: Walkie-Talkies on Set	221
Listening for Quiet	222
Shushing the camera: Barney hears you	222
Silencing footsteps with sound blankets and foot foam	222
Slating with the clapper board	223
Syncing picture and sound with timecode	223
Capturing On-Set Ambience	224
Reporting Your Sound	225
 CHAPTER 13: Directing Your Actors: . . . And Action!	227
Getting Your Actors Familiar with the Material — and Each Other	228
Remembering that familiarity breeds content	228
Reading through the script: The table read	229
Adjusting dialogue to make it read naturally	229
Being a Parent and Mentor to Your Actors — with No Allowance	230
Preparing Your Actors before the Shoot	231
Rehearsals, yea or nay?	231
Rehearsing the characters, not just the lines	233
Discovering the characters' backstories	234
Reading between the lines: Subtext	235
Exercising and warming up your actors	236
Acting is reacting	237
Speaking with body language	237
Directing Actors during the Shoot	238
Encouraging your actors to ask questions — but not too many	238
Reminding your actors that less is more — more or less	239
Feeling the words, not just memorizing	239
Blocking, walking, and talking	240
Taking care of business	241
Matching actors' actions	242
Commending the actors	242

CHAPTER 14: A Sense of Direction: Directing Your Movie	243
Focusing on Directing	244
Directing traits	244
Training yourself as a director	245
Translating Script to Screen	247
Understanding the screenplay	247
Rewriting or adjusting the script	248
Visualizing your screenplay	248
Mapping Out Your Plans for the Camera	249
Designing storyboards	249
Creating a shot list	249
Sketching schematics	250
Making notes on the script	251
Planning with models (not the high-fashion kind)	251
Continuing Continuity with Your Script Supervisor	251
Got a match?	251
Inserting coverage and cutaways	252
Screen direction: Your other left	253
Taking Your Best Shot	255
Where the heck are we? Establishing a wide shot	255
You don't have to be a psychic to get a medium shot	256
Two shot: Three's a crowd	257
I'm ready for my close-up	257
Picture This: Deciding When to Move the Camera and Why	259
Playing with dollies	260
Craning to get a high shot	261
Stabilizing the camera	261
 PART 4: FINISHING YOUR MOVIE IN POST	 265
CHAPTER 15: Cut to: Editing Your Movie — Shot by Shot	267
Editing Your Movie: Putting One Frame in Front of the Other	268
Choosing an editor: Cut that out!	269
Shooting enough coverage	269
Assembling a first cut	270
Building a director's cut	270
Photo finish: Finalizing a final cut	271
Listening to the sound editor	272
Linear versus Nonlinear Editing	273
Editing in linear	273
Editing in nonlinear	274

Editing on Your Computer	275
Hard driving	275
Cutting it with editing software	276
Posting your production in your computer	281
Outputting your masterpiece	281
Developing a Relationship with Your Film Lab	282
Developing negatives, producing prints, and DCP	283
Being positive about a negative cutter	283
Color-correcting your movie: As plain as black and white.	284
Coloring your world.	285
L.U.T.s to look up	285
Cloning, Not Copying; Cloning, Not Copying	286
 CHAPTER 16: Posting Your Movie's Soundtrack:	
Adding Music and Effects to the Mix	287
Finishing Sound in Post-Production	288
Stirring up the mixer's toolbox	288
Mixing the right balance	289
Looping the loop	291
Creating Sound Effects with a Bang	292
Listening to digital sound-effects libraries	293
Creating and recording your own sound effects	294
Getting to know Jack Foley	294
Adding room tone: Ambience or background sounds	296
Scoring Big with Music	296
Conducting a composer to set the mood	296
Composing your own music	297
The sound of music libraries and music software	298
Singing original songs	299
Orchestrating the rights to popular music	300
Cueing up cue sheets	301
Finding songs in the public domain	301
Outputting Your Final Mix	301
Surrounding sound	302
Listening in stereo	302
Separating music and effects tracks for foreign release	303
 CHAPTER 17: Conjuring Up Special Effects	305
Creating Effects: In or Out of Camera?	305
Dropping in Backgrounds	308
Turning blue and green	308
Dishing out background plates	309
A touch of glass: Matte paintings	310
Have you seen scenic backdrops?	311
Weathering the storm	312

Downsizing Miniatures	313
Looking down on miniatures	313
Foreground Fooling	314
Forcing the perspective, forcefully	315
Climbing the walls	315
Creating Effects Right in the Camera	316
Backward about reverse photography	316
Double exposure, double exposure	317
Cranking the camera and speeding slowly	317
Creating effects with lenses and filters	319
Exploding Effects on Fire	319
Making Up Your Mind about Makeup Effects	320
Applying prosthetics	321
Here's looking at scleral lenses	321
Take a bite out of this	323
Pulling out your hair with lace hairpieces	323
CHAPTER 18: Giving Credit and Titles	325
Titling Your Movie	325
Running a List of Names and Positions	327
Spelling it write	327
Entitled to a credit	327
Designing Your Titles and Credits	327
Designing the style with fonts	328
Animating your main title and credits	329
Digitally creating your credits	329
Crediting without a computer	330
Rolling Your Title and Credits with Software	331
Timing for opening and ending credits	331
Ordering your title and credits	332
Ensuring the safety of your credits	334
Covering Your Eyes: Stripping Titles for Foreign Textless	334
PART 5: FINDING DISTRIBUTION FOR YOUR MOVIE	337
CHAPTER 19: Distributing Your Movie	339
Understanding How Distribution Works	340
Presenting Your Film to Distributors	341
Posting a poster of your movie	341
Picturing the set photographer	342
Pulling your audience in with a trailer	344
Premiering your movie	344

Distributing Your Film Domestically	345
Minding media rights	347
Steamlining your movie	348
Anticipating ancillary rights	349
Distributing Your Film around the World.	350
Selling your film at the super markets	350
Negotiating: How much for your film?	352
Speaking their language	354
Finding a Distributor or Sales Agent.	354
The best domestic distributors	355
The best foreign distributors (also called foreign sales agents)	357
Demystifying Distribution Contracts	358
Insuring for errors and omissions.	360
Accounting for creative bookkeeping.	361
CHAPTER 20: Exploring and Entering Film Festivals.	363
Demystifying Film Festivals	364
Judging the difference between a film festival and a film market	365
Screening the benefits of entering film festivals.	366
Entering and Winning Secrets	367
Sending a work-in-progress — Don't!	367
Entering the right festivals for your film	368
Choosing the appropriate genre and category.	371
Writing a great synopsis of your movie	373
Picture perfect: Selecting the best photos from your film	373
Submitting the best format securely	373
Entering onto the Film Freeway.	374
Getting an entry-fee discount	375
PART 6: THE PART OF TENS.	377
CHAPTER 21: Ten Tips for Discovering New Talent.	379
Streaming Independent Films	379
Visiting Local Theater	380
Auditing Acting Schools and Showcases	380
Talking to Agents and Managers.	381
Accessing Actors Access	381
Schmoozing at Film Festivals and Markets	381
Partying at Parties	382
Walking Down the Street	382
Holding Talent Contests	382
Casting Your Family.	383

CHAPTER 22: Ten Ways to Get Publicity for Your Movie	385
Uploading a Press Release Online	386
Getting a Review from Movie Critics	386
Mailing Out DVD Screeners or Linking to a Secure Online Screener	386
Attending Film Festivals	387
Emailing and Setting Up a Website	387
Being Social by Using Social Media	388
Designing T-Shirts and Other Premiums	388
Planning a Publicity Stunt	389
Organizing a Screening Party or Charity Event	389
Placing an Ad in Print or on Social Media	390
CHAPTER 23: Ten Ways to Avoid Murphy's Law	391
Testing Camera and Sound	392
Scouting Locations for Noise	392
Forecasting a Weather App	392
Backing Up Locations and Actors	393
Using a Stunt Double	393
Standing by with First-Aid Kit or Medic On-Set	393
Anticipating That Cellphones and Internet Don't Work Everywhere	394
Mapping Out Directions with a Link	394
Providing Plenty of Parking	394
Securing Security Overnight	394
Powering Up ahead of Time	395
CHAPTER 24: Ten Tips for Shooting on Your Smartphone	397
Shooting in Landscape	398
Take Off with Airplane Mode	398
Steady as She Goes	398
Steady as a Rock	399
Shooting Format and Resolution	399
Saving Your Movie Files	399
Miniature Camera Equipment	400
Use Several Smartphones to Capture Your Movie	402
Great Sound on Your Smartphone Too!	402
Your Smartphone Is an Entire Production Studio	403
INDEX	405