

Rebel Without A Crew

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

Rebel Without A Crew Kerrie A Noor 2019-11-30 Planet H Man has toppled under the coup of the century and Mex must choose. Will she settle for her retirement fund or politicians too young to take seriously? Planet Hyman is at a lost as their new and callous leader takes a sabbatical, she has found her "pleasure dome" and while she learns there is more to life than a new manifesto, a coup rises to the occasion. With Mex hungover in Scotland, there is little to stand in their way apart from a hippy colony too chilled to care, a reporter with no scruples, and a missing set of batteries. The coup has plans to runs things the "proletarian way" they are young, idealistic, and haven't tasted luxury yet. They almost make it, grab the operations room, when their new and callous leader arises from her pleasure dome and grabs back her throne. Will Mex pick up her leathers and defend the coupe, or return to her planet to recuperate from a Scottish "good night out"? Rebel Without A Crew is the quirky third book in the Planet Hy Man science fiction comedy series. If you like high-mileage heroines, fast-paced satire, and meticulously crafted universes, then you'll love Kerrie Noor's otherworldly farce.

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.

Rebel Without A Crew Kerrie Noor 2019-11-29 A Rebel Without a Crew is the third in the Planet Hy Man series where every hero is a woman old enough to know better and old enough not to care.

Filmmaking on the Fringe Maitland McDonagh 1995 Provides candid interviews with low budget filmmakers who have made exploitation films their specialty, including Zalman King, Wes Craven, Jim Wynorski, and Paul Bartel

Rebel Without a Crew, Or, How a 23-year-old Filmmaker with \$7,000 Became a Hollywood Player/Robert Rodriguez
Robert Rodriguez 1995

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.

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

Robert Rodriguez Zachary Ingle 2012-03-09 A collection of interviews with Robert Rodriguez that discuss his life and filmmaking career.

Rebel with a Crew Rob Smat 2018-09-06 Over 20 years ago, Robert Rodriguez changed the independent film landscape with his first film EL MARIACHI. He transcribed his journal into a book, REBEL WITHOUT A CREW, a seminal work in the history of filmmaking. Since then, his book has aged. With new technology, new avenues of distribution, and a changing audience landscape, REBEL WITHOUT A CREW can no longer teach an avid film student how to excel in the medium. USC Film School graduate, filmmaker, and author Rob Smat, positioned like Rodriguez was three decades ago, has transcribed his observations making his own feature film, in the hopes of updating Rodriguez's DIY experiment. This is Rebel WITH a Crew.

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- counterculture 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.

Holes Louis Sachar 2011-06-01 #1 NEW YORK TIMES BESTSELLER • NEWBERY MEDAL WINNER • NATIONAL BOOK AWARD WINNER Dig deep in this award-winning, modern classic that will remind readers that adventure is right around the corner--or just under your feet! Stanley Yelnats is under a curse. A curse that began with his no-good-dirty-rotten-pig-stealing-great-great-grandfather and has since followed generations of Yelnatses. Now Stanley has been unjustly sent to a boys' detention center, Camp Green Lake, where the boys build character by spending all day, every day digging holes exactly five feet wide and five feet deep. There is no lake at Camp Green Lake. But there are an awful lot of holes. It doesn't take long for Stanley to realize there's more than character improvement going on at Camp Green Lake. The boys are digging holes because the warden is looking for something. But what could be buried under a dried-up lake? Stanley tries to dig up the truth in this inventive and darkly humorous tale of crime and punishment—and redemption. "A smart jigsaw puzzle of a novel." —New York Times *Includes a double bonus: an excerpt from *Small Steps*, the follow-up to *Holes*, as well as an excerpt from the New York Times bestseller *Fuzzy Mud*.
Rebel Without a Crew, Or, How a 23-year-old Filmmaker with [dollars]7,000 Became a Hollywood PlayerRobert

Rodriguez 1996 In the world of American independent film-making, 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.

The Film Director's Team Alain Silver 1992 The Assistant Director and the Production Manager are essential elements to the smooth operation and successful completion of any film. This is the first in-depth and thorough study of these jobs. A must read for all contemplating working in this field, as well as for all students of film directing and film production. Includes practical discussions of cost reporting, script breakdown, production boards, scheduling, production reports, and much more.

If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling Patti Bellantoni 2012-10-02 *If it's Purple, Someone's Gonna Die* is a must-read book for all film students, film professionals, and others interested in filmmaking. This enlightening book guides filmmakers toward making the right color selections for their films, and helps movie buffs understand why they feel the way they do while watching movies that incorporate certain colors. Guided by her twenty-five years of research on the effects of color on behavior, Bellantoni has grouped more than 60 films under the spheres of influence of six major colors, each of which triggers very specific emotional states. For example, the author explains that films with a dominant red influence have themes and characters that are powerful, lusty, defiant, anxious, angry, or romantic and discusses specific films as examples. She explores each film, describing how, why, and where a color influences emotions, both in the characters on screen and in the audience. Each color section begins with an illustrated Home Page that includes examples, anecdotes, and tips for using or avoiding that particular color. Conversations with the author's colleagues-- including award-winning production designers Henry Bumstead (*Unforgiven*) and Wynn Thomas (*Malcolm X*) and renowned cinematographers Roger Deakins (*The Shawshank Redemption*) and Edward Lachman (*Far*

From Heaven)--reveal how color is often used to communicate what is not said. Bellantoni uses her research and experience to demonstrate how powerful color can be and to increase readers awareness of the colors around us and how they make us feel, act, and react. *Learn how your choice of color can influence an audience's moods, attitudes, reactions, and interpretations of your movie's plot *See your favorite films in a new light as the author points out important uses of color, both instinctive and intentional *Learn how to make good color choices, in your film and in your world.

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.

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.

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.

Rise of the Filmtrepreneur IFH Books 2019-11-19 It's harder today than ever before for independent filmmakers to make money with their films. From predatory film distributors ripping them off to huckster film aggregators who prey upon them, the odds are stacked against the indie filmmaker. The old distribution model for making money with indie film is broken and there needs to be a change. The future of independent filmmaking is the entrepreneurial filmmaker or the Filmtrepreneur®. In *Rise of the Filmtrepreneur®* author and filmmaker Alex Ferrari breaks down how to actually make money with independent film projects and shows filmmakers how to turn their indie films into profitable businesses. This is not all theory, Alex uses multiple real-world case studies to illustrate each part of his method. This book shows you the step by step way to turn your filmmaking passion into a profitable career. If you are making a feature film, series or any kind of video content, *The Filmtrepreneur® Method* will set you up for success.

It's Decorative Gourd Season, Motherfuckers Colin Nissan 2021-09-28 A passionate and profane love letter to fall, the best fucking season of the year. Do you get excited at the first brisk breeze of the year? Are you overcome with delight when you see piles of red leaves? Do you lose your fucking mind at a pumpkin patch? At last, the epically funny internet sensation *It's Decorative Gourd Season, Motherfuckers* is now a visual tour-de-force, teeming with a cornucopia of

perfectly paired photos and seasonal enchantments to make it really fucking sing. Whiffy candles, wicker baskets, motherfucking gourd after gourd, and people going insane they love fall so much? Check! Also included: the equally lifechanging meditation It's Rotting Decorative Gourd Season, Motherfuckers, because all good things must end. Give it to everyone you love, or put it on your fucking coffee table next to a pile of shellacked vegetables to really tie the room together. Perfect for: For anyone who fucking loves fall, and fans of McSweeney's, Go the Fuck to Sleep, Deep Thoughts, the Onion, and the New Yorker.

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.

Rebel Without a Deal Vincent Rocca 2010-11-04 ROBERT RODRIGUEZ without a doubt influenced this book. After reading Rebel without a Crew, Vince Rocca was inspired to keep a Journal, which has grown into a no-nonsense account of the real filmmaking process. Rebel without a Deal covers how a ninth grade dropout made his first movie in five days for \$11,000, landed and lost a multi-million dollar deal with both Warner Bros. and National Lampoon, later reviving Warner Bros. to release the movie on DVD and gross over one million dollars as well as break IMDb's top 100 list. Everything is covered from film school to the idea, writing it and financing it, the entire shoot, postproduction, film festivals, meeting Kevin Smith and suicidal depression. No subject is taboo. This is a real account of no-budget filmmaking, down to profit and loss statements. New York Times-bestselling author and award winning screenwriter and director, Kevin Smith lends his take on Vince's Journey and relates his experience with Clerks.

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

Conversations with Wilder Billy Wilder 2001 Written in a question-and-answer format, this remarkable interview with the legendary Hollywood writer-director shares his thoughts on screenwriting, cinematography, the studio system, the Golden Age of film, and the many stars with whom he worked. Reprint. 35,000 first printing.

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.

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...)

Peter Jackson Brian Sibley 2006 *Once*, Peter Jackson was a name unknown to all but a small band of loyal fans and fellow filmmakers. Now, he is the newest member of Hollywood's elite fellowship, with his name on the most successful movie trilogy of all time. Written with Jackson's full participation, this extensive biography, illustrated with never-before-seen photos from Jackson's personal collection, tells the inside story of how a New Zealander became Hollywood's hottest property?from the early cult classics, through Academy Award-winning success with Kate Winslet's *Heavenly Creatures*, the abandoned King Kong remake, and the filming of *The Lord of the Rings*?a project which was abandoned two years into pre-production, rejected by most of the other studios, and then picked up by New Line Cinema in the biggest gamble in film history. Drawing upon interviews with 50 of Peter Jackson's colleagues and contemporaries, author Brian Sibley paints a portrait of a true auteur, a man gifted with single-minded determination and an artist's vision. Jackson himself is both revealing and insightful about his entire filmmaking life, from his first childhood steps filming in Super 8 to the grand realisation of his life's dream: King Kong. Together, these joint narratives provide a truly unique and compelling insight into one of the finest cinematic minds at work today.

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.

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

My First Movie Various 2002-10-29 In these vivid and revealing interviews, a diverse collection of filmmakers talk in extraordinary detail and with amazing candor about making their first films. Each chapter focuses on a director's celebrated debut and tells the inside story of the film's creation. Along the way, every aspect of the movie industry is explored—from writing the script and raising the money to casting the actors and assembling the crew, from shooting and editing to selling the movie and screening it. These interviews are not only memoirs of particular movies; each one is also an emotional journey in which the director relives the pain and elation, the comedy and tragedy, of making a first feature film.

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

Rebel Without a Crew Robert Rodriguez 199?

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.

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.

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.

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.

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.

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

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.