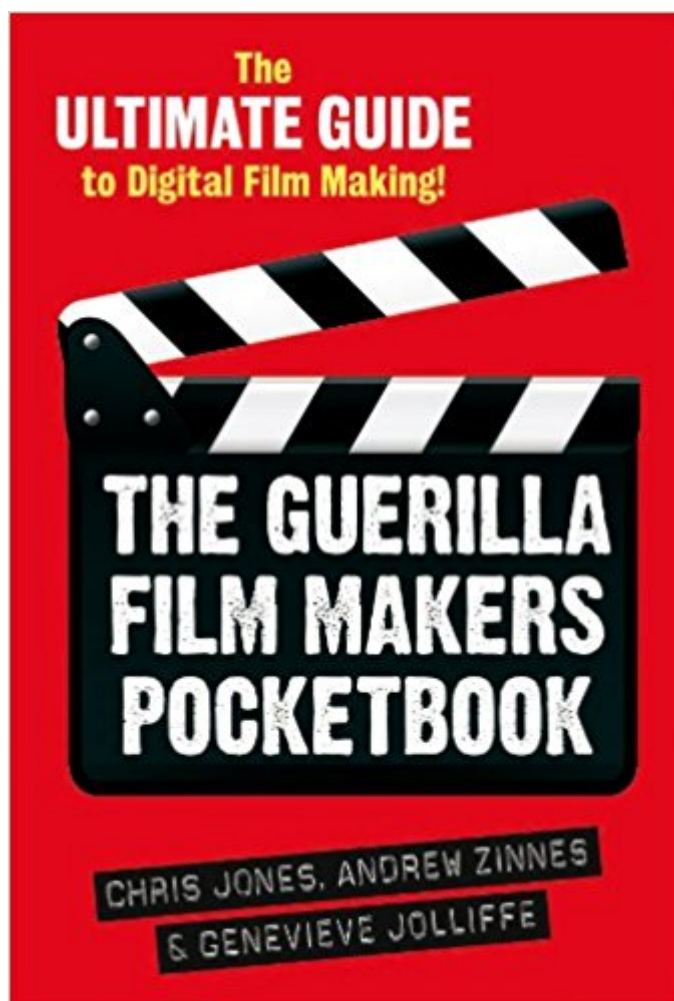


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The Guerilla Film Makers Handbook: (US Edition)



Synopsis

The best-selling low-budget filmmaker's bible in the UK has now, at long last, been totally revamped for the American market. The two authors have interviewed hundreds of film industry insiders, resulting in, without doubt, the most comprehensive, entertaining, information-packed book available in America on how to produce a low-budget movie. The book has 3 main sections: Anatomy of a Movie, Case Studies, and The Toolkit. Anatomy of a Movie features in-depth, candid interviews with a huge cast of people already working in the film industry - from script readers to bank managers; from casting directors to costume providers; and from sound mixers to negative cutters. Case Studies tells the stories of a selection of low-budget movies, and how they were made. These include Chris and Genevieve's own films, as well as international successes like *The Blair Witch Project* and *Lock, Stock and Two Smoking Barrels*. The Toolkit is an amazing resource for new filmmakers, incorporating a huge range of sample legal contracts and agreements, as well as templates for production forms like locations checklists, shooting schedules, and call sheets.

Book Information

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Customer Reviews

'This book will save you about five years worth of trials, errors, heartbreaks, and unpleasant credit card statements' - *Total Film* magazine 'Totally indispensable' - *It really doesn't get much better than this.*' *Total Film* magazine 'It's in an undisputed position as the indispensable guide for first-time filmmakers' - *Astonishing.*' *Film Review* magazine 'Comprehensive and invaluable' - *a revelatory read that will inform and inspire in equal measure.*' *Empire* magazine 'Immensely

informative and entertaining to read – a terrific book for anyone interested in films.' BBC Radio 4 "In The Guerilla Film Makers Handbook authors Jolliffe and Jones, guerilla film makers themselves have compiled a 'Bible' of everything anyone considering a career in independent film making would ever need to know. Every conceivable aspect of making an independent film, from training (film school or not), development, finance, talent, and production, to post-production, sales, and aftermath, is covered in depth. No detail is spared; absolutely everything, including catering, color temperature, ad working with animals, is covered. The style is easy to follow, and it is written clearly and in easy-to-understand language." (American Reference Books Annual, Vol. 36, 2005 American Reference Books Annual)pan> (Journal of Film and Video 58.4, Winter 2006)"In The Guerilla Film Makers Handbook authors Jolliffe and Jones, guerilla film makers themselves have compiled a 'Bible' of everything anyone considering a career in independent film making would ever need to know. Every conceivable aspect of making an independent film, from training (film school or not), development, finance, talent, and production, to post-production, sales, and aftermath, is covered in depth. No detail is spared; absolutely everything, including catering, color temperature, ad working with animals, is covered. The style is easy to follow, and it is written clearly and in easy-to-understand language." (Sanford Lakoff American Reference Books Annual)

Chris Jones has been making micro-budget features since he and Genevieve Jolliffe made The Runner in 1992. In 2009, his short film "Gone Fishing" was Oscars shortlisted, won the prestigious Producers Guild of America's Best Short Film and collected over 40 international awards. He co-authored the bestselling Guerilla Film Makers Handbook in 1996, and also wrote the hugely successful Guerilla Film Makers Movie Blueprint. On top of writing and making films, Chris teaches new filmmakers and runs his business from the historic Ealing Film Studios in London.

Ignore the title of this book, which is exclusively experiences and opinions of successful filmmakers. I'm sure these are invaluable (to someone), but they do not constitute a "handbook." A handbook is an accessible reference of terminology and techniques. This book may contain both, but they are buried in prose of the interview format. If you want to be a sycophant, this is the book for you. If you seek a reference for film making techniques, look elsewhere.

This book is amazing. I bought 4 highly rated books on how to make films. This one is hands down the best by far. I would say by a large margin. Over 700 pages of information. It covers a broad range of subjects such as Sound, Lighting, Directing, Screenwriting, etc. Each one is

addressed by a professional in that field. Complete with illustrations, pictures, and explanations, that I believe a beginner can understand, and some great tips on how to maximize each area, and some pitfalls to watch out for. This is worth the money, and I am sure will be a great reference even after you start making films.

one of the best film books i ever read. it does through so many stuff in the film world that its a MUST READ! the only downside is that it is a very bulky book. about 700 pages! it might take you a few weeks to eat it up.

Right now, this book is a bit dated, but it used to be the best filmmaking book for film students. Trust me. I was one.

This is actually the second time I've bought this book. I tend to loan it to film making friends and they eat it up. I like how fast it is and how well it describes every aspect of the industry. It can be a bit overwhelming, but for an analytical mind like mine, its great to get a view of the whole playing field.

As a filmmaker, I'll keep this book by my side when I make my next film. Because this book covers everything and I mean everything. There are so many things to know to make a film and nothing has been left out here. Normally, a book as thick as this one would be a daunting read, but that's isn't the case. The book is amazingly well organized and compartmentalized. The sections are small, readable, so they are easy to digest. This book is a must for any filmmaker.

Lots of excellent information, but you have to be really, really, REALLY serious about making a movie to make full use of it.

This book really needs an update as it thinks that the world still uses tape-based cameras. Otherwise It's pretty good.

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