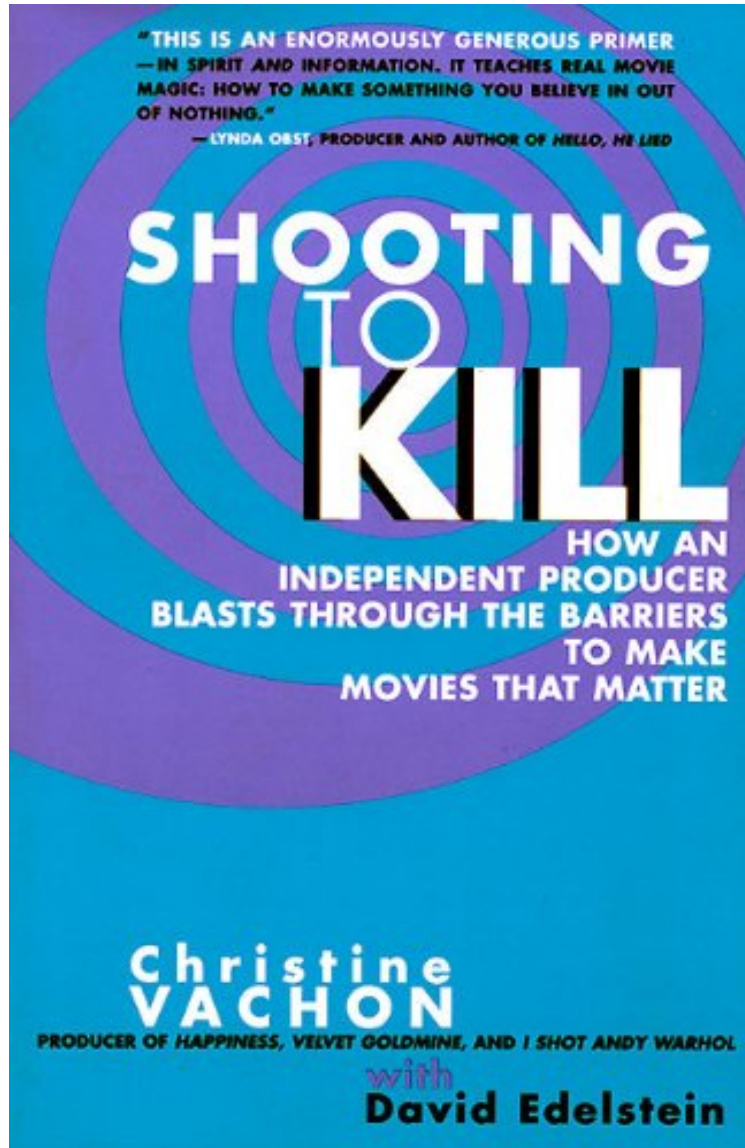


Shooting to Kill

Christine Vachon

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Christine Vachon : Shooting to Kill before purchasing it in order to gage whether or not it would be worth my time, and all praised Shooting to Kill:

0 of 0 people found the following review helpful. Another great set of stories from VachonBy FrankThis book tells more of Christine Vachon's experiences as an independent film producer, along with "A Killer Life." Both books are excellent, and cover different times in her career before "Carol," which I consider her greatest film. Very enjoyable to read!0 of 0 people found the following review helpful. Great inside look into the independent film business by one of the best producers in the business.By Adam R. CarrGreat follow up to "Killer Life." its an inside look at how to make

great cinema through the eyes of one of the best independent producers in the business today. even with her reputation and the great filmmakers she works with, its a struggle to get every movie made and the fact that she can do it is an inspiration for all who want to get into this business.0 of 0 people found the following review helpful. Great book, a little dated (from the days of ...By CustomerGreat book, a little dated (from the days of using film rather than digital), but the tactics are still completely relevant and very cleverly wirtten. Very engaging and interesting.

Complete with behind-the-scenes diary entries from the set of Vachon's best-known fillms, Shooting to Kill offers all the satisfaction of an intimate memoir from the frontlines of independent filmmakins, 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 trheguts of the filmmaking process--rom 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.

From Publishers WeeklyLabeled the "godmother to the politically committed film" by the New York Times, producer Vachon, head of NYC's Killer Films, emerged as one of the key players in the current independent film movement with such movies as Kids, Safe, Go Fish, I Shot Andy Warhol and Velvet Goldmine, scheduled by Miramax for November. For this guided tour through the world of low-budget independent filmmaking, Vachon teamed with Slate film critic Edelstein to "tell you what producers do and how you can do it too." With 15 years of experience, she's writing about what she knows?the full filmmaking process from the pitch and story rights to script development and financing through casting, costs, crews, computer schedules and storyboards, scouting locations and constructing sets, editing and postproduction, deals and distribution, film fests and marketing. Covering all aspects, she outlines factors that make "the difference between a dream shoot and a campfire-ready tale of terror." This is no dry textbook, since even chapters crammed with facts and information communicate a kinetic enthusiasm. Diary excerpts and 50 bw photos punctuate the blitz on budgets and breakdowns, and other industry pros toss in short sidebar observations. Entertaining, emotional anecdotes abound, contrasting negotiation nightmares with Vachon's desire to protect her directors, actors and associates. Although the prose style's jump-cut jumble might leave some yearning for a more conventional chronological structure, Vachon reaches readers on such a level of intimate intensity it's evident that her future books will be green-lighted. Copyright 1998 Reed Business Information, Inc.From Library JournalThis hybrid book works exceptionally well on two levels: as a memoir of an artist and as a brass-tacks instruction manual. In her first book, co-written with film critic Edelstein, Vachon offers insights into her work on such indie films as Safe, I Shot Andy Warhol, and Velvet Goldmine and provides practical advice for aspiring film producers. Excerpts from her diary describe the myriad problems that crop up when shooting on a shoestring budget. But Vachon remains savvy and committed. Her tone is one of determination; in fact, she seems to relish her position away from the bright lights and high-stakes pressure of Hollywood. Highly recommended for most collections.?Thomas J. Wiener, Editor, "Satellite DIRECT," Vienna, VACopyright 1998 Reed Business Information, Inc. "This is an enormously generous primer -- in spirit and information. It teaches real movie magic: How to make something you believe in out of nothing."-- Lynda Obst, Producer and Author of "Hello, He Lied"