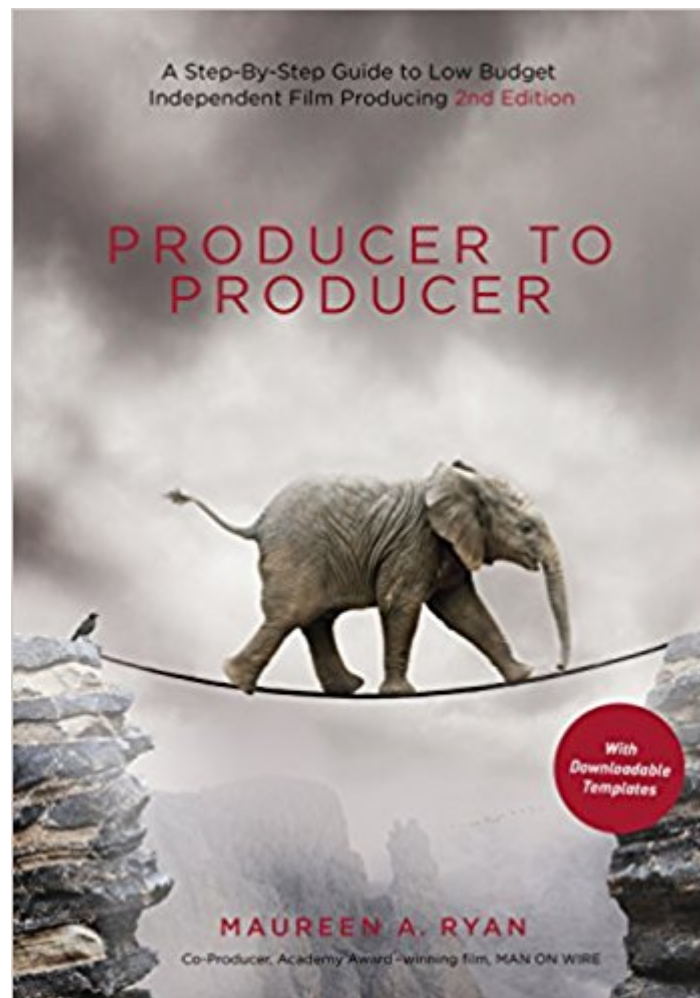




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Producer To Producer: A Step-by-Step Guide To Low-Budget Independent Film Producing



Synopsis

This is a comprehensive bible to low-budget film producing for emerging and professional producers. Structured to guide the reader through production meetings, every aspect of the film-production process is outlined in detail. Invaluable checklists which begin 12 weeks before shooting and continue through principal (and secondary) photography and postproduction keep the filmmaker on track and on target. Ryan is co-producer of James Marsh's *Man on Wire*, winner of the 2009 Academy Award for Best Documentary

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Customer Reviews

Maureen A. Ryan is a New York-based producer concentrating on narrative and documentary feature films. She is co-producer of James Marsh's *Man on Wire*, winner of the 2009 Academy Award for Best Documentary and the 2009 BAFTA for Best British Film. She is also the co-producer of *Project Nim* and the production advisor on the Netflix 10-part series *Making a Murderer* by Moira Demos and Laura Ricciardi. She is co-executive producer of the television pilot *Stanistan* for USA Network / Universal Cable Productions. She is the executive producer on *The Penny Black*, a nonfiction episodic series with a pilot episode already produced, and is the re-creations producer for both Johanna Hamilton's new feature documentary, *1971*, and for Alex Gibney's feature documentary, *Mea Maxima Culpa: Silence in the House of God*. The author is also a producer of the independent narrative film *BOMBER*, which premiered at the SXSW Film Festival and won numerous film festival awards. Ryan's other producer credits include *Red Flag*, *The Gates*, *Grey Gardens: From East Hampton to Broadway*, *The Team*, *The*

King, Torte Bluma, Last Hand Standing, and Wisconsin Death Trip. Additional awards have included a Peabody Award, three AICP Awards, a Billboard Award, a Freddie, a CMA Award, an ACM Award, 11 Addys, and 5 Tellys. Ryan is the Chair / Associate Professor of Columbia University's Graduate Film program and holds an MFA (Film) from Columbia's School of the Arts and a BA (Economics) from Boston College. Ryan has taught film seminars domestically and internationally in Toronto, Canada; Amman, Jordan; Beijing, China; Brussels, Belgium; and Kinshasa, Congo (on a Fulbright grant). The first edition of *Producer to Producer* has been translated into Japanese and Chinese. The companion website is www.ProducerToProducer.com.

This book has all the information a low budget filmmaker will need from beginning to end. From script development to film festivals and everything in between. After making several low budget films with friends, and then reading through this book, I've come to realize mistakes we have made such as no insurance. This book talks about that and hundreds of other facts you may not know as a filmmaker. The most comprehensive book I've seen on low budget filmmaking. Review copy supplied by MWP. Honest review, great book!

Producer to Producer by Maureen Ryan is impressive both in its size and the completeness of the information it contains. I came to this book with minimal knowledge of what a producer's role is in making a film, and a read through this book will give you all the ins and outs of finding ideas for movies to produce to hiring a crew and actually getting a project made. There's a lot of vital information in this book about legal responsibilities and how to maintain safety during a production. Anyone who wanted to produce a film could use this book to get them from the beginning of developing an idea to actually producing movie, complete with music, editing, and a marketing strategy to sell it. *Producer to Producer* is a valuable source of information for anyone interested in producing a film.

Maureen Ryan's brilliant book has everything you need to know to produce a film. It's a perfect encyclopedia for your production needs. She has written it with knowledge and clarity and shared some stories to give us even more understanding of how important each element is and why it is needed. I found this to be the perfect book for my students. No matter what position you maintain in the industry, this is a wonderful book to have for references. Carole Dean, author, *The Art of Film Funding*

Lots of great info here. Strangely, though, in the chapter "Hiring Crew", there is a section titled "Crew Positions: Who Does What", wherein 36 titles are given and zero information about what they do, - just a list of titles. There is a sentence, "In Chapter 3 (Budgeting) I outlined a short description of each job." I went back to chapter 3 and there is no such description of each job. There are a few like "Set Dressers - These people work under the Leadperson to dress the set." But nothing about what a 1st AD does or a 2nd AD. All this stuff for camera crew is said to be supposed to go in section B of the budget, but this is the one section of the budget chapter that gives you another list of titles, rather than job descriptions. Other jobs like casting director are defined, but not key shooting crew. Not a huge deal and this info can be found on the web; it's just weird to have a section with a title like "Who Does What" that doesn't explain who does what. Even if some of it was talked about briefly earlier, the perfect place to have it as a reference is in the "Hiring Crew" chapter. I enjoyed the book. This just left a bad taste. That was my one peeve from almost 400 pages, so don't let that stop you. This book answered tons of questions and, I know it's trite to say, but it answered questions I didn't know I had.

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