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Sundance Diary:
A Writer's POV

EXCLUSIVE:
Keeping Your Agent

THE ROMANTIC
COMEDY ISSUE:

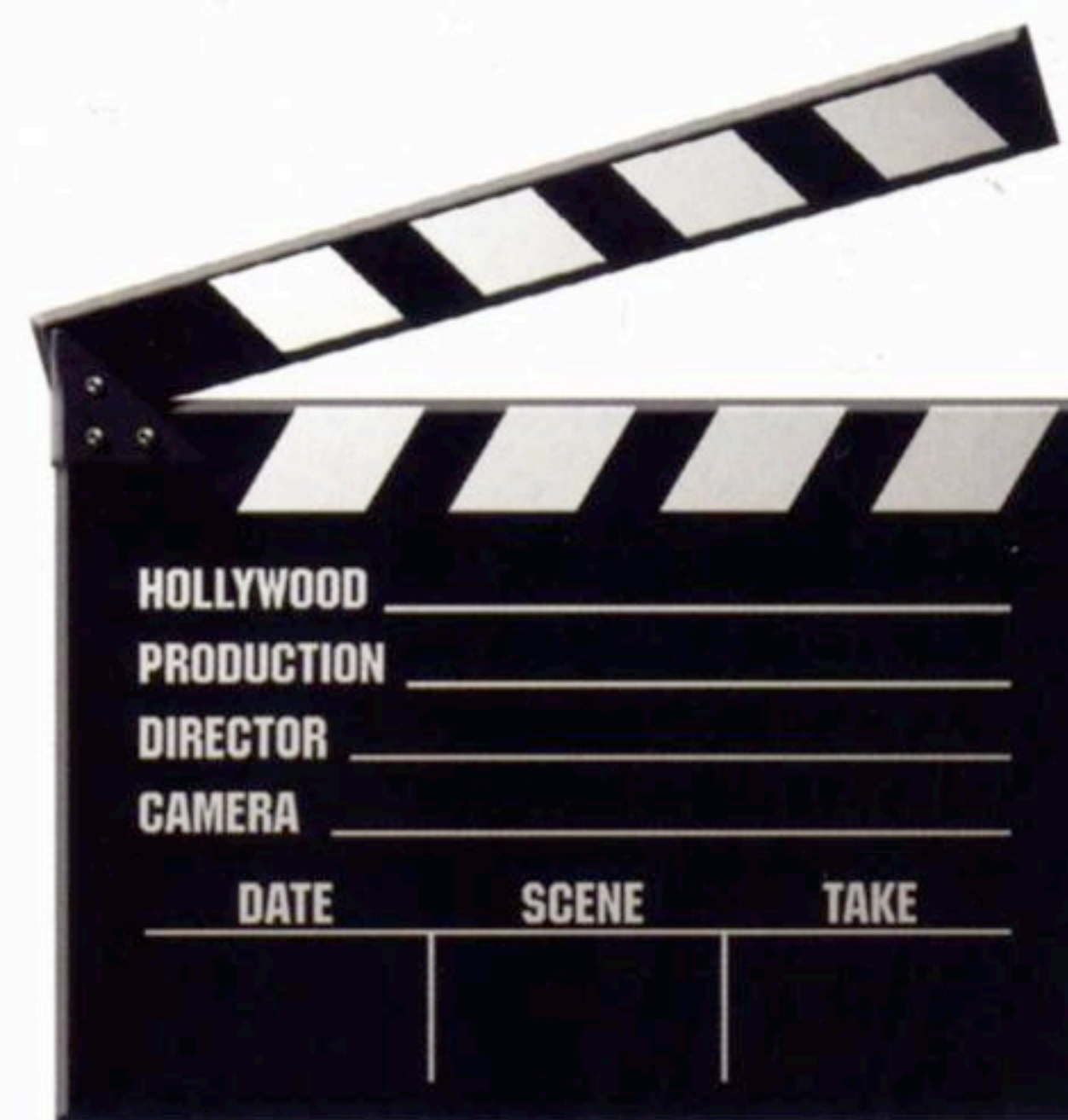
How to Nail
a Hot Genre

Leatherheads
Forgetting Sarah Marshall
Baby Mama
...and more!

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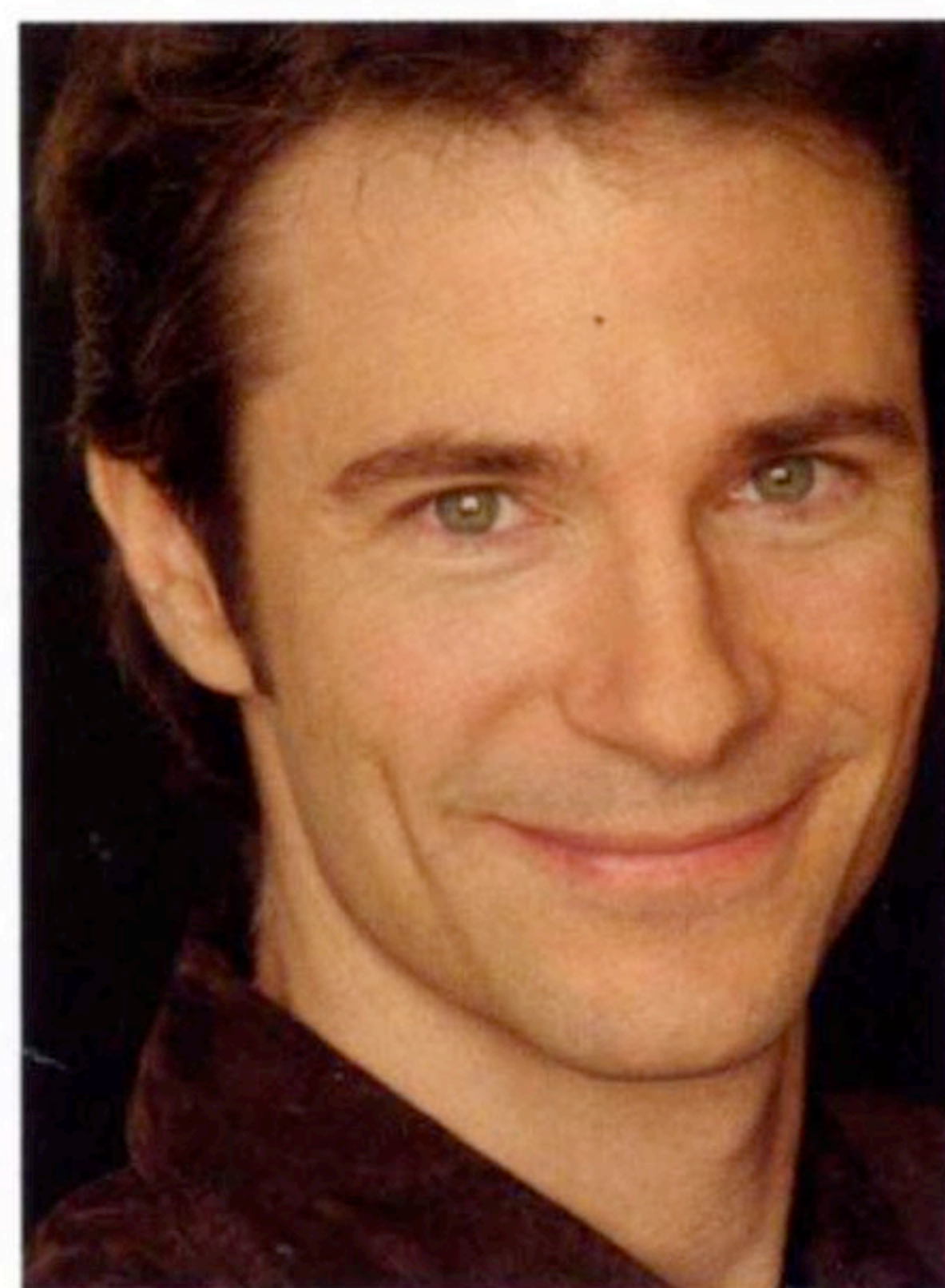


From Writer to HYPHENATE

PART I ■ BY NANCY HENDRICKSON

What Every Writer Should Know About Directing

style may be more important than a big-budget look. You'll see examples of how limitations can spark creativity. Then there are the nuts and bolts — ways to save money on stock and lighting, the pros and cons of editing on Avid vs. Final Cut Pro, and the use of tape versus P2 cards, the latest digital storage system.



The second lecture, "The Science of No-Budget Filmmaking," is a producing course that focuses on getting around the most common obstacle to making a film: lack of money. Stolaroff talks about finding free locations, free help and free props; feeding a crew on the cheap; and the perils and rewards of shooting without permits.

Day two bears some resemblance to the Dov Simens course, but there are some crucial

differences. Whereas Simens talks almost exclusively about film, Stolaroff talks almost exclusively about digital technology. Whereas Simens describes filmmaking in the \$100,000 to several-million-dollar range, the budgets Stolaroff deals with tend to be \$5,000 to \$50,000 — sometimes less. Simens focuses on commercial films; Stolaroff focuses on the artistic indie film that might play at Sundance. Much of the information can also be applied to low-budget genre films intended for the direct-to-video market.

Stolaroff's lectures are punctuated with film clips and bullet points displayed on a large screen. He also brings in guest speakers — post-production experts and no-budget filmmakers who can testify to the plausibility of making a film for next to nothing.

In keeping with the "no budget" theme, this seminar is one of the more reasonable ones. The \$225 price tag for both days includes lunch, coffee and snacks at morning and afternoon breaks, as well as free Axiom Budgeting and Axiom Scheduling software packages. Upcoming class schedules are posted on Stolaroff's website: www.nobudgetfilmschool.com. **CS**

Got scripts? Why wait for someone else to make them into movies when you could do it yourself right now? *Creative Screenwriting's* Nancy Hendrickson attended each of the following classes to bring you an exclusive, firsthand report.

No-Budget Film School

Instructor: **Mark Stolaroff**

If making your own film seems like so much pie in the sky, Mark Stolaroff's No-Budget Film School may be just what you need. Stolaroff's philosophy is simple: You can make a film with whatever you have. His background is suited perfectly to what he teaches. Stolaroff started as a production assistant for Roger Corman and then moved on to Next Wave Films, where his job was to assess unfinished indie productions and determine which ones merited an investment from the company. He then went on to produce indie films of his own.

His two day-long lectures can be taken separately or in the same weekend. The directing course comes first. "The Art of No-Budget Filmmaking," discusses qualities that are rewarded in an indie film and how they differ from what's desirable in the commercial marketplace. You'll learn why consistency of visual