

BUDGET PROPOSAL

After looking over my script and thinking hard about what the total budget of my movie should be, I've estimated somewhere between 50 to 100 million. Looking from the cast and crew perspective was a little harder. I've been researching for a while and I think I've come up with a plan.

FILM WRITERS:

For starters, script writers can make \$65,000 to \$122,000 for original screenplays, according to the WGA (Writers Guild of America), also depending on the project and what kind of writers are hired. Only someone with a good reputation makes the mega-bucks.

CRAFT SERVICES:

This one is pretty simple. About \$1,200 a week. Making sure everyone fills their stomach.

GAFFER:

They make \$45 an hour and work about 10 to 15 weeks per film.

THE PRODUCER:

Seasoned producers can make \$1.5 to 2 million up front. Most producers tend to stay in the six figure area.

PUBLICIST:

A unit publicist hired by a studio earns about \$2,750 a week, or \$41,000 per film. Personal publicists employed by stars earn much more, with some making \$400,000 or more a year.

ACTORS:

A-list stars still can make between \$5 million (Meryl Streep's pay for *Ricki and the Flash*) and \$20 million (what Denzel Washington got upfront for *The Equalizer*) to

much more with backend (Robert Downey Jr. reportedly made \$50 million for *The Avengers*).

FIRST AD:

First assistant directors get paid about \$8,000 a week and generally work 15 to 20 weeks on a major shoot, for a total of \$120,000 to \$160,000 per film.

SCRIPT SUPERVISOR:

Working on a big budget film, they make \$1,000 a week.

SUPPORTING ACTORS:

Some actors prefer to take a lower up front salary and then take a per cent of the box office results which might be huge, and if they're involved in future projects like sequels or spinoffs. Unfortunately I couldn't find an exact range for movies. For TV they range about \$65,000 per episode.

STUDIO CHIEF:

Running a studio pays a base salary of \$3 million to \$5 million (what Jeff Robinov reportedly got at Warner Bros.), but bonuses can bring the amount to the mid-eight figures.

DP:

The director of photography makes \$10,000 to \$20,000 a week on a 15-week shoot. A few, like Roger Deakins, earn much more (\$30,000 or more).

THE DIRECTOR:

Studio paychecks range from \$500,000 (what newcomer J Blakeson got for *The 5th Wave*) to \$3 million (what Sony offered Danny Boyle for *Steve Jobs*) to much more (Michael Bay reportedly earns \$80 million from backend on *Transformers* movies).

MAKEUP ARTIST:

They earn about \$60 an hour and work about 14 weeks per film.

CAMERAMAN:

The main cameraman working on a feature length makes about \$1,000 a day.

HEAD OF DISTRIBUTION:

Typical base pay is nearly \$1 million (plus bonus). The person with this title at Sony, for instance, makes \$885,000.

CFO:

The top bean counters earn a lot of beans: Sony's financial chief makes \$900,000 a year, not including bonuses.

PRODUCTION CHIEF:

He or she usually earns about \$1 million a year, though Michael De Luca was making more than his Sony co-worker with the same title, Hannah Minghella (\$1.5 million vs. \$900,000).

GENERAL COUNSEL:

The top attorney at a studio can expect to earn in the high-six figures. Sony's top lawyer earns a base salary of \$800,000 plus bonuses.

HEAD OF MARKETING:

The job usually pays about \$1 million a year. Sometimes more if the executive is heavily recruited.

STUNT PERSON:

Most get paid \$889 a day, or about \$50,000 a film, if they work every day of a 12-week shoot (and don't break a leg). But they pay for their own insurance.

SECOND UNIT DIRECTOR:

The director responsible for shooting stunts and other supplementary footage, usually on location, earns about \$20,000 a week.

EXTRAS:

These actors earn about \$150 a day, or \$200 if they're wearing a hairpiece or working in rain or smoke.

LOCATION MANAGER:

They make about \$3,000 a week but work many more weeks than most of the crew and cast — as many as 30 weeks per film.

DRIVER:

Piloting a StarWagon pays between \$30 and \$36 an hour.

PROP MASTER:

The person in charge of the fake swords and alien artifacts makes \$45 an hour, usually working 20 weeks on a film (including pre production).

COSTUME DESIGNER:

Pay rates range from \$3,000 a day up to \$12,000 or more, depending on the size of the film and the experience of the designer. Renee Kalfus earned \$6,500 a week for Annie, while David Robinson got \$4,500 a week for The Equalizer.