

## ***The Roll of a Producer*** (1000 Words)

***Shoot to Kill***, Illustrated By Christine Vachon.

Doug Tulloch.

Whether the forum happens to be film or video for television or the big screen the Producer's job essentially will be transforming an idea from conceptual stages to conclusion, arranging funding while carefully ensuring the investment proves a worthwhile venture for all involved.

Sadly, most producers experiences nightmares in getting their projects off the ground. This can get more grotesque, when filmmaking is contrasted to the horrors of the laborious of task childbirth, in that the burdensome activity of literally making bricks without straw for king pharaoh, while his task masters berates the poor quality, knowing the composite would be deficient, yet pushes on expecting the best of product.

Low budget creativity in filmmaking with a priority price tag of \$800,000.00, sounds like alot, yet these light budgeted films, seldom ever make it to the projector room of the local multiplex.

The job of a producer is one of the great mysteries in the movie making process, in that, the producing of low budgets Independent movies, any success come to light with these ventures largely depends on the producer actually touching every aspect of the process to ensure a successful on time completion.

Often, this involves going at far back to offering assistance developing the script if needed, raising funds, reviewing and structuring budget, brokering menial compensation with talents and staff members, also blending directors with known cinematographers of familiar working histories, that complements each other, the same for production designers and location managers,

Better results can only be possible under careful micro-management of all essential aspects on these low budgets movies, in principle,

despite hoping for the best, the producer is often fearful of “the would be crisis” brewing, to erupt at any moment that’s seldom fixable, usually, this is the fate of most film projects operating on shoe string budget in today’s world overlooking an endless technological possibilities through a two inch glass window.

The common misfortune several new or inexperienced producers find in venturing off to produce while not exercising prudence or cognizance in micro-managing their small budgets projects, only to discover later of the discrepancies, then having to suffer the mark of incompetence by the horrible road block.

In the words of world renown filmmaker and author Christine Vachon “its easiest to make a movie when you don’t know what you are doing, Ignorance makes you fearless.” she advises, “its never advantageous to engage oneself on a film project without first ascertaining the cost to conclude to the film”, to proceed without proper funding will certainly be the beginning of deep sorrows.

Outside the of renown established film institutions teachings, the craft of filmmaking as to the making of a producer is best acquired by volunteering one services on a film, set to understand the structure and workings of a movie crew and set, discovering what props are, learning various lens, understanding lighting, who’s a grip, gaffer, cinematographer, director, or director of photographer, line producer and so on and their rolls.

Above all, knowing the cost of production, if not privy to this information, at lease, get an idea as to the likely cost to carry a size production of the magnitude you are on, this approximation should render some variation of cost or a ball park figure.

In light of this view, when become a fully fledged producer this will serve well as a sufficient guide in projecting cost prior to actual computation, volunteering ones service on a movie set is free knowledge. If ones willing to labor for free till maturity and proven trustworthy to be eventually hired.

Many prominent producers today started out this way, steadily building their film reel/career, working for free, while working nights,

evenings in other jobs, on off days elsewhere sustaining themselves until the real break comes along.

Outside of the golden glamour of what seems like a the perfect environment to build a noble career of prestige of moral rectitude, this far from the truth, this is an environment of high crisis, stress, strains, to the point of one superiors passing the buck when things goes wrong, from producer all the way through the chain of command to the production assistant, who's of limited authority.

There are those who believes life of a Producer is compacted with screams, shouts and finger pointing, intimating "its your fault!" when things goes wrong as its always somebody else's fault.

It is said that anyone devoid of possessing a natural affection for this business way beyond measure, will leave the set at nights shaken, sick to his/her stomach in dire need of a stiff drink, or a smoke of that good old third world agriculture, never wanting to walk ten miles within a movie set ever, yet, some say it's the greatest profession in the world, it affords you the privilege to behold the glow in audiences eyes world wide after experiencing your creative art work, nothing can be compared to such gratifying experience.

Despite the all popular beliefs, its said if there is no likely explosion ie. a state of crisis on a movie set, giving way to temper tantrums, name calling and management flipping out, you're not really producing quality work.

However, there are many who still insist that mutual respect and civility enhances the ultimate in production on a set, claiming the true spirit of a progressive producer, is not to shun inaccuracies but such should be liberal enough to assume responsibility of complications when arise, utilizing known problem solving skills to resolve obstacles professionally.

In light of this view, these mode of actions should set staff at ease, eliminating all fears of being targeted for trivial occurrences, enabling efficient productivity from both cast and crew members alike for greater standard of quality proficiency.

Considering the rights and permission in retrospect of all legalities in productions, its always best to hire an attorney at the inception, to affirm all disclaimers prior to moving forward, especially when filming the life story of an individual or including anything related aspects of their life or works, in your film, as even a vague equivalent could attract major law suits.