1. **How did Orson Welles get his start?**

**ANSWER:** Orson Welles got his start from doing Broadway plays; he became a lead actor and director after moving to Ireland. Became well known when he returned to the states and gained employment on his insistence that he was a respected director and a massive acting talent. He did some plays in the states, had his own radio show and stared and director one of the best movies of all time Citizen Kane.

1. **What similarities are there between Orson Welles and Jerry Weintraub?**

**ANSWER:** Both of them lied to get what they wanted. Jerry Weintraub gave a false name so he could meet the boardroom and get an interview. While Orson lied to people from the states saying he was a well performed actor back in Ireland.

1. **How was Jerry Weintraub hired at Warner Brothers?**

**ANSWER:** Jerry had an interview with a low level producer for Warner Bros and he was the only one in the room when the secretary asked if a Joe was available. So to get an interview Jerry said his name was Joe and he was able to get an interview just by lying.

1. **Aside from shaking hands confidently, what else can you do to convince people that you know what you’re talking about?**

**ANSWER:** You need to be able to navigate a sea of people like a shark. You need to put yourself out there and not be afraid of what people think of you. Meeting someone and being able to massage your surroundings to make it comfortable for the other person and yourself is a very hard thing to master.

1. **Read "Shooting to Kill" by Christine Vachon and write a 1000 word article on the producer’s role**.

**ANSWER**: Vachon describes her collaborations with directors and screen writers like Todd Haynes and Gus Van Sant while divulging secrets of budgeting and fund raising for major motion pictures. With these, Vachon goes to great length to demystify and explain, bit-by-bit, how a film is financed and made. While this may sound a little dreary, Vachon manages to squeeze in fascinating artefacts of the film-making industry and inject some of her own New York wit. In addition to this exhaustive analysis of the finance of film-making, Vachon discusses more pragmatic issues such as the producer/director relationship, dealing with actors and extras and dealing with the ubiquitous S.A.G. Vachon’s stories within Shooting to Kill are inspired and lighthearted but, at the same time, she does her best to earnestly prepare people for the world into which they are about to embark whether as students of film-making or only as casual readers of her book. Shooting To Kill is honest and passionate because Christine Vachon is passionate about her life’s work and it is this that she shares in Shooting To Kill—her passion and her desire in the world of making film, where so often artistic merit is bargained out for the good graces of rich film distributors. Vachon imparts several important lessons in independent film-making. She details key moments in the production of “The Velvet Goldmine” including a tragic “Deal gone Awry” section that documents the devastating culling of Velvet Goldmine’s budget from a modest $10 million down to a positively meager $2 million. Apart from the dry anatomy of film production and budgeting, Vachon gives the reader a thrilling peek into the life of a motion picture producer through day-to-day production diaries, step-by-step descriptions of production deals and an overview of the entire process of production of Vachon’s current project (at the time of publication) “The Velvet Goldmine”. 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.