Film Connection

Chapter 19

Michael Preston

1. How did Orson Welles get his start?

Orson got his start in the theatre in the United Kingdom. He was a lead actor and director in a local theatre. He refused to be denied his role as a respected director

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

Both Jerry and Orson has a style of fake it to you make it. They owned the idea of being a director and opportunity found them long behold.

1. How was Jerry Weintraub hired a Warner Brothers?

Jerry was sitting in the waiting room when somebody else’s name was called for an interview. The only issue is Jerry was the only one sitting in the waiting room. So he pounced on the opportunity and ended up get the gig with Warner Brothers.

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

Some tips from the chapter included saying people’s names constantly. Often the decision maker can be swayed with this technique. Another way to convince people is with eye contact and speaking clearly.

Shooting to Kill

Christine Valchon started working in film as a production assistant. Making up way up the ladder to location managing, production managing, and assistant directing. The producer is an unsung profession. Their job is to provide the engine that will drive the story. A producer seeks out material in screenplays, books, articles, or true life story. They pair that story with the right creative team and then package the story with cast and go seek finances. In the modern day new elements are adding to a producers’ job description. It starts with thinking about branding the idea. I have a brand now and slowly but surely I am realizing the branding dynamic. Along with connecting with the audience on social media to directly deliver the story. The way our so society works now is fast paced news and alerts. Everyone is on there phones or tablets looking for the next thing to give their attention to. There are people in the world that will gravitate to the story you want to tell, they are out there and are waiting. Christine works everyday to push forward the projects she wants to see on the screen. She reflects on movies like “Boys Don’t Cry” and “Betty Paige” that took a number of years to go from screenplay to big screen. So it is a process that takes a lot of belief and consistent effort to bring to life. It has to be a blend of cheerleading as well as uncovering the best way to push the film. Among other things, the producer has the last word on whether sounds or music have to be changed or scenes have to be cut, and they are in charge of selling the film or arranging distribution rights. The producer's role can vary significantly from project to project and based on the circumstances and funding.

When searching for these stories producers have certain ideas in mind. They want to see that the story is truly original and exciting. Its funny because in the chapter about film history and heroes there is a part where they say that its really no new stories being told. What I am noticing is the perspective on stories from our history are changing. For example, the Rocky films, directed by Sylvester Stallone had one of the greatest runs in the industry. It was made on a budget just over 1 million dollars and earned 225 million in the box office. It has a number of sequels, one of which was directed by the talented Ryan Coogler. He put a spin on the story and told it from a perspective that only he could. His father loved the Rocky films and had passed from neuromuscular disorder. That drove Coogler to go after the idea and make the award winning Creed. The film Creed is a movie that get people excited. It has a proven track record so financing chances increase dramatically. That is a big winner! The executives already have a sense of who the audience is and what they like to see.

There are a lot of producer role in the industry and on certain projects. The executive producer addresses the finances in that they pitch films to the studios. Upon acceptance, they may focus on business matters, such as budgets and contracts. Second in seniority to executive producer. The line producer Manages the staff and day-to-day operations. Finds staff to hire for the production. Most line producers are given the title of "produced by". The supervising producer Supervises the creative process of screenplay development, and often aids in script re-writes. They usually supervise less experienced story editors and staff writers on the writing team. Traditional producer who are responsible for physical facilities, are given the credit of "produced by". In U.S. films, a producer can also be a writer who has not written enough of the screenplay to receive approval from the Writer Guild of America to be listed as a screenwriter.