Shooting to Kill follows the everyday life of a Ms. Christine Vachon. It follows a type of personal memoir over viewing her days where she was in the shoes of someone like me. Someone who’s just starting to take his or her first steps at becoming something in the industry. She goes to work everyday and does what she feels is suitable enough to just get her by in the business. Sad thing is that; and most people can relate, that you ever get to the point where you feel as though you’re actually dedicating your time and effort to something that matters but you still don’t feel like you are where you want to be.

Well in Christine’s case she’s does a good job of managing to get by as she details the contents of her desk being piled up with about 10 projects, a quarter of which are in pre or post-production, another part in development (editing) and the rest which are on the brink of being released and awaiting critique. I can only imagine the nerve racking thoughts right now, thinking back to my day of productions in high-school I always vividly remember the inveiglement of projects to the class; mine which almost always received some praise because I actually put in effort I normally got the response from my audience that I wanted, but with Hollywood I don’t think it would work out just that simply for everyone.

For small-time newcomers to a Hollywood way of thinking, ”Ignorance makes you fearless”. (Vachon, 8) She states this after her great reception from her first successful film entitled Poison, a film that won the prize at the 1991 Sundance festival in 1991 and for the time was very hard for many to digest properly. One might say it was way to ahead of its time as it touched on 3 interconnecting stories following a Black & White horror theme, a mockumentary, and then a homosexual prison love story. Gaining the public eye you can just simply imagine the amount of disgust the rest of the world was feeling at this time, well those who were perhaps too sensitive to be able to make sense of something a movie had to offer at the time.

That is what just about every truly groundbreaking artist of the past few generations has tried to do, only some like Christine don’t realize what ground they’re shaking when they make statements through film like they managed to do. You want to change the world then make your audience stop, ask themselves questions, and think. Everybody wants to be on top of the world because of something they’ve said or done and being the person that essentially brought everybody together for that film that made a statement has got to be some great form of accomplishment.

This is another reason why many go with the independent route with film because sure you’ve got to still focus on trying to get enough colleagues to help you with your film and you’ve got to budget a ton of your spending since just about everything is going to be out of pocket but in return for that. Yourself, the producer, writer and director all get to hold access to complete control with your vision and statement. But the one thing back up all that budgeting and effort is your passion; and in the producers position your passion is to make it so that this movie is everything you want it to be and see through that when release roles around that that film is a complete success.

Independent film director Bill Sherwood is a bright example of this. During a sound job on the set of one of Bill’s upcoming films, he would spend his time at 1 in the morning reviewing clips with Christine and when funds were low for himself he’d drop the project and pick it back up later when the funds got back to him. This was usually either from money he raised himself, gay men supporting the gay film sent money in, and just about any money he had directly handed to him for that purpose. He even got investors behind his project as well and they graciously backed the production as well. He even got just about anybody he could think of credible enough to appear on screen be actors in his films because well why not; if you’re independent how else are you going to make dreams reality with the bare essentials?

Christine recalled all of his brilliance up until his death in 1990, which continues to resonate within her. That leads me back to the whole spiel on passion, she continued to work with Bill up until that point because his passion for his productions rubbed off on her to aid him in his efforts and reminds me that production and directing go hand in hand. In a different sense but the producer is tasked with pointing their finger and making demands to make things happen and directing well; you see where I’m going? You’ve got to think in a sense that were all in this together for the fame, the glory, and achievement of making something truly groundbreaking and film is one of the best means of broadcasting your image in this day and age.