

Get a camera...
Get some stock...
Go shoot a
MOVIE...

The Guerilla Film Makers Handbook

Introduction

This edition of
The Guerilla Film Makers Handbook
is dedicated to Dad...

'The surest way to succeed...
is to be determined not to fail...'
WV Jones



Continuum
15 E 26 Street
New York
NY 10010

Continuum
The Tower Building
11 York Road
London SE1 7NX

© Copyright 2006 Chris Jones and Genevieve Jolliffe

All Rights Reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical including photocopying, recording or any storage information or retrieval system, without prior permission in writing from the publishers.

First published in 2006.

ISBN 082647988X

Layout and design by Chris Jones.
Printed and bound in the United Kingdom.

The Guerilla Film Makers Handbook

3rd Edition

**By
Chris Jones and
Genevieve Jolliffe**

**assisted by
Andrew Zinnes, Verity Budden,
Jonathan Newman and Lucia Landino**

We would like to thank all our Sponsors



Acknowledgements

We would like to thank all the contributors in this book for sharing with us their experience and expertise, helping to shed light on how films get made here in the UK. We would also like to thank everyone who has helped Living Spirit produce its first three feature films; *The Runner*, *White Angel* and *Urban Ghost Story*, especially those who have supported us, both financially and emotionally, while navigating the shark infested, ship wrecked waters of low-budget film making. You were our life jackets.

To all those people who said it could be done, our sincere thanks for your encouragement.

Special thanks in particular for words of advice received on a running track all those years ago.

We would also like to express our gratitude to the following for their help in producing this book -

David Barker, you are sooooo coool! Thanks for your unending patience and encouragement.

Special thanks also to all our sponsors, without whose contribution, this book would have been 200 pages thinner.

Thanks also to the film makers who sent us their photos for inclusion in the book.

Thanks also to Mums, Dads and families.

And Jim, thanks for your illustrations.

The Guerilla Film Makers Handbook

Introduction to the third edition

It's been a decade since the first edition of the GFMH, and in that time so much has happened. Not least the expansion of the book you now hold, into this near 800 page behemoth! Like so many things in life, the big projects like movies and books, if you'd known how much work it would be, you'd think yourself crazy for even starting. It's not about the first step, or the last, but about the ones inbetween. How much we learn from our experiences. It's those experiences that guide us to the right and wise choice when opportunity manifests. And given the technological days we live in, no one has an excuse. You can make a movie. Go on, get your phone out, you can probably make a movie on that in the next 20 minutes!

Digital is here. Oh boy is it. And along with it, come welcome opportunities for new or cash strapped film makers... HD formats for under £1k, full blown post in your bedroom, online delivery is now coming fully online. But, these new bang whizzy tools and software have created a great deal of confusion. What is HD? Is HDV the same as HDCam? Can Final Cut Pro HD really cut HD? Does HD look like film? The answer to all of those questions is no. Well sort of no. Well with some tweaking and hard work and some experience and some expertise, then maybe yes. The problem faced by new film makers is the overwhelming world of possibilities that lead to endless choices. All too often, this confusion seems to distract people away from writing or collaborating on that AMAZING screenplay, and then attracting that GREAT cast, so they can raise REAL money to make a film that will enjoy a real life in the INTERNATIONAL sales arena. And worse still, the ease of access to this technology can breed a lack of discipline and creative laziness... 'It's just a camcorder after all, and they didn't use a tripod in Blair Witch...'

Let's be clear. There is nothing wrong with many of the new technological developments, it's just that none of them make it any easier to achieve the things that really matter. It's still really, really tough to write that amazing screenplay. And it's the script that is the foundation of any movie. We all know that.

This book, even more so than ever, is about maintaining an aspirational dream worthy of the tremendous journey undertaken when making a film. About making a movie that will reach, touch, move and inspire wider audiences. About creating a film career that will sustain you and your loved ones. It's about being a film maker and making movies.

So if you are reading this book now because you know, in the pit of your stomach, you have to take action, you have to make your movie, then we salute you! Go for it!

And remember, ultimately, playing safe can be the most dangerous path to walk.

*Chris Jones and Genevieve Jolliffe
20:49, Dec 15th 2005, London*

The Guerilla Film Makers Handbook

Introduction to the first edition

It's true that the road to becoming a successful film maker is a rocky, often bizarre and certainly unpredictable one. Neither of us expected to be writing the introduction to a book about film making on this hot July night, more likely our acceptance speech for the Oscar we would surely have been nominated for by now. That's the first lesson. Film making can take a very long time. There are exceptions the press love to quote, but on the whole, carving out a career in film making is not dissimilar to mounting an expedition to tackle the North face of the Eiger.

During our first expedition into film making, we made many mistakes. After regrouping we discovered a small group of persistent wannabe first time film makers pounding at our door, asking questions, the answer to which we had learned the hard way only weeks before. To keep these potential movie makers from consuming our every waking hour, we compiled some notes about how we made our first film and what pit falls could have been avoided. Soon after, due to great demand and overwork, our photocopier broke down. We realised then that there was a genuine need for a book about low-budget film making in the UK. Not some crusty manual written by a frustrated accountant, or an American guide that is so localised to Hollywood that it's all but useless, but a book that tells how it really is in the UK, how it's really done, what the penalties are, and what the rewards can be. And so, back in 1991, *The Guerilla Film Makers Handbook* was born.

If you have enough energy, half a brain and can convince enough people that you could be the next Orson Welles, you will become a film maker. Don't be put off by ridicule, poverty (although that can be very tough) or fear. You can do it. You will do it. Good luck.

Chris Jones & Genevieve Jolliffe - July 30th '96 (03.52 hours)

The Guerilla Film Makers Handbook

Introduction to the second edition

Since the GFMH hit the streets four years ago the film business has changed dramatically. Lottery money, the New Producers Alliance and perhaps in a small way, this book, have all paved the way for new film makers in the UK to make their voices heard.

Since the last edition we have made another feature film, *Urban Ghost Story* and like all movies it has been a labour of love. Again a Living Spirit production that was against all odds with a new set of problems, pitfalls and rewards. This time however the heavy doors of Hollywood have creaked open just enough for us to get our foot in.

In this edition you will see that there are a number of anonymous interviews. This is because we wanted the interviewees to be free to answer honestly, not politically as often that would put a person in a difficult position. So we have protected their identity.

Digital technology is also moving very quickly. It's impossible to predict how things will change but a few guesses would include DVD style distribution, international sales across the Internet, digital cinema projection (meaning you don't need a print) and most of all, origination on digital formats, of which DV is the cheapest and is accessible to all people. Undoubtedly, this liberation will spawn a plethora of dull and slow movies, but from this sea of mediocrity, a few unique film makers will rise. It's up to you to be that person, that original film maker. Be vocal. Be heard. Make your movie.

Chris Jones & Genevieve Jolliffe - April 10th 2000 (23.13 hours)

The Guerilla Film Makers 10 Commandments

Thou shalt strive, every day
and in every way, to achieve
excellence! Only through
excellence shall thy receiveth
salvation.

Thou shalt cast from thine
mind the phrase, 'it can not be
done...'

Thou shalt shoot, while living
in PAL land, at 25fps on film,
or 25P on HD, irrespective of
what other soothsayers advise.
They be-eth wrong!

Thou shalt never work a crew
more than 12 hours a day, or 6
days a week.

Thou shalt ask if in doubt. If
not in doubt, thou shalt ask
anyway.

Thou shalt make a film through
the legal mechanism of a
limited company.

Thou shalt disregard ridicule
from friends and relatives.

Thou shalt shoot the best
format available, be it Super
16mm film or HDCam. Cast
from thine hand thine
superduper camcorder, it is
the device of the Devil!

Thou shalt shoot hundreds
of high quality stills of the
actors and action.

Thou shalt get the best
deals by paying cash
upfront.

Thou shalt respect the film
makers who will come after
thee. Never burnest bridges
other may need to use.

Thou shalt always shoot at
least two takes of every
shot.

Thou shalt ONLY shoot
when thine screenplay is
Oscar winning.

Thou shalt cut thine movie,
then recut, then recut, then
recut...

(yes, we know there are more than ten, but this is the GFMH Ten Commandments upgrade)

Experts Contents

1. TRAINING

Film School Experiences, Simon Fellows	16
Film School Experiences, Ray Brady	22
Film Consultant, Peter Broderick	24
The National Film School, Roger Crittenden (NFTS)	26
Metropolitan Film School, Luke Montagu	29
Raindance, Elliot Grove	32
New Producers Alliance, David Castro	34
Skillset	36

2. CONCEPT

Producing, Nick Powell	38
The Guerilla Route, Jonathan Newman	42
The Industry Route, Soledad Gatti-Pascual	46
Personal Assistant, Laura MacDonald	50
The Traditional Producer, Richard Holmes	54
Sales Agent, Gary Philips	60
Shooting in the States, Liesbeth Beeckman	64
Children's Animation, Pete Bryden	67
Oscar nominated Short, Ashvin Kumar	70
High Def - An Overview, Chris Atkins	72
The Director's Journey, David Yates	80
Film Maker, Lynne Ramsey	83
Community Based Film Making, Janis Sharp	87

3. SCREENPLAY

Screenwriting in Hollywood, Stuart Hazledine	90
The Quick and the Dead, Simon Moore	95
Screenplay (Non-mainstream), Juliette McKoen	100
Writing for TV, Richard Kurti and Bev Doyle	106
Writing Daytime Soaps, Phil Mathews	109
Script Editor/Reader, Josephine Rose	112
Literary Agent, Michael McCoy	116
IFP Development Consultant, Cyril Megret	121
Story Guru, Chris Vogler	122
Authors' Licencing and Collecting Society, Jane Carr	125
The Writers' Guild, Anne Hogben	126
Directors' and Producers' Rights Society, Suzan Dormer	128

4. FINANCE

Solicitor, Laurence Brown	132
Solicitor, Helen Tulley	139

Accountant, Christine Corner	140
The Bank Manager, Jon Farley	150
Completion Bonds, Anon	153
Insurance, Paul Cable	480
Film Four Lab, Peter Carlton	157
The UK Film Council, Paul Trijbits	158
The UK Film Council, Jenny Borgars	161

5. PRE PRODUCTION

Actor's Agent/Manager, Geoff Stanton	166
Actor's Agent, Jeremy Conway	169
Casting Director, Catherine Arton	174
Equity, Tim Gale	178
Working with Kids, Stephen Biggs	182
Shooting People, Stu Tily	187
Producer/Line Producer, Tim Dennison	188
BECTU, Martin Spence	194
Health and Safety, Andy Egan	197
PACT, Tim Willis	198
Storyboards, Tracey Wilson	200

6. PRODUCTION

Production Accountant, Louise O'Malley	210
Production Co-ordinator, Zoe Edwards	216
Studio Hire, Jeremy Pelzer	220
Location Manager, David Colenutt	224
Assistant Director, Bill Mayell	230
Budget Scheduling Software and Tips, Ross Novie	238
The Actor, Olivia Williams	240
Camera Hire, Phil Cooper	246
Grips Hire, Mark Furssedonn	252
Steadicam, John Ward	255
Lighting Hire, Eddie Dias	256
Film Director of Photography, Jon Walker	260
Digital Director of Photography, Nic Morris	270
Assistant Camera, Martin Gooch	278
Gaffer, Joe Allen	284
Film Stock, Rachel Baker	288
Sound Recordist, Adrian Bell	292
Costume Design, Linda Haysman	300
Angels the Costumiers, Tim Angel	305
Make-up Designer, Sharon Holloway	308
Production Design, Kave Quinn	314
Studio and TV Props Hire, George Apter	316

Low Budget Production Design, Verity Scott	318
Script Supervisor, Elizabeth Tremblay	322
Product Placement, Steve Read	324
Stunt Co-ordinator, Terry Forrestal	328
Special Effects (Practical), Johnny Rafique	332
Working with Animals, David Manning	340
Stills Photographer, Jaap Buitendijk	344
Location Catering, Steve 'Barney' Barnett	346

7. POST PRODUCTION

The Lab, Paul Collard	350
The Editor, Eddie Hamilton	356
Avid, Hans Venmans	361
Assistant Editor, Rob Hall	362
Music Supervisor, Becky Bentham	364
Music Composer, Rupert Gregson Williams	368
Off the Peg Music, Andrew Sunnucks	374
Music Publisher, Jo Tizard	377
Orchestra Hiring, James Fitzpatrick	378
Foley Artist, Pete Burgis	380
Library Music, Andrew Stannard	383
Sound Design, Paul Hamblin	384
Final Mix, Tim Cavagin	386
Re-recording Mixer, Howard Bargroff	392
Dolby, Graham Edmondson	396
Digital Effects, Mike Milne	398
Negative Cutting, Jason Wheeler	406
Titles and Opticals (DI), Ian Buckton	410
Tape to Film Transfer, David Hays	413
Telecine, John Claude	414
DVD Production, Ivan Palmer	418

8. SALES

International Sales Agent, Lise Romanoff	422
Cannes Virgin, Fyn Day	432
AFM Virgin Experiences, Nicole Valdizan Sacker	436
The Domestic Distributor, David Wilkinson	438
BBFC, Sue Clark	441
Digital Theatres, Richard Phillips	451
Film Booker, Ian Rattray	452
Screening Rooms in London, Reuben Barnes	455
Exhibitors, Robert Kenny	456
Television Statistics, Paul Madigan	458
F.A.C.T, Jim Angell	460
TV Sales, Jason Thorp	462
Sales Reality, Merlin Ward	464

British Council, Geraldine Higgins	468
Festival Organiser, Sandra Hebron	472
Public Relations, Julia Jones	476
Film Critic, Nigel Floyd	482
Image - Creative Partnership, Christopher Fowler	486
Artwork Designer, Chris Charlston	491
Making a Trailer, Dave Hughes	492

9. WHAT'S NEXT?

Long Term Legal, Abigail Payne	496
Being a UK Producer, Marc Samuelson	502
Getting an Agent, Charlotte Kelly	508
Schmoozing, Anonymous	512
Former MGM Senior Exec, Elizabeth Ingold	515
Getting an LA Agent, Todd Hoffman	516
Getting an LA Manager, Paul Nelson	522
Getting an LA Lawyer, Adam Kaller	526
Breaking into Hollywood, Jeremy Bolt	530
A Brit in the USA, Gabrielle Kelly	534
The UK Film Council in LA, Simon Graham-Clare	536

10. CASE STUDIES

The Living Spirit Story	639
Dog Soldiers, Neil Marshall	622
Shaun of the Dead, Edgar Wright	628
The Blair Witch Project, Dan Myrick and Ed Sanchez	637
Saw, Leigh Whannell and Stacey Testro	640
The Last Horror Movie, Julian Richards	646
The Ticking Man, Steve Simpson	654
Fakers, Claire Bee	661
From Razor Blade Smile to Evil Aliens, Jake West	662
Football Factory, Allan Niblo	674
Human Traffic, Justin Kerrigan	677
Following, Chris and Emma Nolan	681
Making a Killing, Ryan Lee Driscoll	684
Open Water, Chris Kentis and Laura Lau	690
Infestation, Stuart Fletcher	700
From Shopping to Hollywood, Jeremy Bolt	706

Tips Contents

1. TRAINING

Film School or Not?	18
Virgin Directors	19
If Film School is out of reach	28
Top Film Schools	31

2. CONCEPT

Shoot For The Moon	43
Short Film or Feature Film?	44
Strength In Numbers	48
Assisting as a way in	52
Working From Home	56
Things to build into your low budget film concept	57
When To Shoot	58
To Genre or not to Genre	62
HD Video Overview	75
Sound on HD	77
HD in the cinema... Before you dash out	78
Directing, Basic Tips	85

3. SCREENPLAY

Copyrighting your screenplay	91
Script Doctor	92
Top 10 Screenplay Rejections	98
Public Domain	99
Screenplay Formatters	101
Script Tips For Low Budgets	103
Standard TV Script Layout	108
Screenplay Layout	111
Options, A Rough Guide	114
Script Report	115
UK Literary Agents	118
Screenplay Tips	119
Final Script Rewrite	124
Screenplay Books	130

4. FINANCE

Making a Contract	134
Keeping Investors Sweet	135
Ways to Raise Money	136
UK Tax Relief	137
MEDIA Programme	138
VAT and PAYE	142

Audited Accounts	143
Starting a Company	144
IOM Media Development Fund	146
Tax	147
The Business Plan	148
Enterprise Investment Scheme	149
Insurance Types	155
The DCMS	160
Co Productions Rough Guide	164

5. PRE PRODUCTION

Using Friends as Actors	168
Casting	170
Casting Online Resources	171
Method and Classical Acting	172
Extras	176
Coverage	237
Film Camera Kit	249
Negotiating Tips	191
Production Value	192
Storyboard Abbreviations	203
The Crew And What They Do	205

6. PRODUCTION

Office Tips	211
Keep Your Receipts	212
Petty Cash Problems	214
Accounts Software	215
Shooting Abroad	217
Production Budget	218
The Wrap	219
Shooting on a Stage	223
Shooting on Location	226
Location Permits	229
Script Timing	231
Story Days	232
Scheduling Problems	233
Scheduling	234
Script Planning	236
Coverage	237
Working With Experience	243
Blocking	244
HD The Technology Carrot	248
Film Camera Kit	249
Simple Grips Shots	254
Lighting Equipment	258
Depth Of Field	261

Film Frame Rates	262	Pickups and Reshoots	363
Lens & Focal Length	263	Music Rights	366
Simple Lighting Setup	265	Spotting and Timing	369
Lenses	266	Temp Music	371
Visual Tricks	267	USA Cinema Licensing PRS	372
Lighting Types	268	MCPS and PRS	379
The Rule of Thirds	272	The Props Room	381
Over or Underexposing	273	44.1 kHz or 48 kHz?	385
Cheap Special Effects Filters	274	Track Groups And What They Mean	387
The 'Line Of Action'	275	Post Production Sound	388
Colour Temperature	276	Premix to Final Mix (for a low budget film)	389
The Camera Report Sheet	280	The Final Mix	390
T-stops and F-stops	281	35mm Print Audio	391
Shooting Ratio	282	Track Laying Yourself?	393
HD Tapestock	283	Audio Tracks In Detail	394
Gels	286	Cinema Surround Layout	395
Film Graininess	289	Visual Effects	401
Film Stock Formats	290	VFX Shooting Formats	403
Film Blow Up	291	Visual Effects Quote Procedures	404
Sound Equipment for Low Budget Shoots	294	Anatomy Of An EDL	407
The Slate/ Clapperboard	297	Punch Hole and Timecodes	409
Getting Good Sound	298	16mm & Super 16mm A & B Roll Checkerboarding	409
Costume	303	Mastering Tips	415
Costume Design Books	306	World TV standards	417
Make-up and Hair	311	DIY DVD	420
Make-up Artist Books	312		
Props and Set Dressing	315		
Production Design	317		
Prop Problems	319		
The Skip	320		
Set Building	321		
Script Timing	323		
What's in Shot?	326		
Second Unit	329		
Stunts and Pyrotechnics	330		
Special Effects - Rough Guide	335		
Working With Animals	342		
Catering	348		

7. POST PRODUCTION

Choosing a Lab	351
The Technology Minefield	352
Super 16mm to 35mm Blow Up	353
HD Mastering Workflow (shooting on HD or Film)	354
Common Video Formats	355
The Editor's Job	357
Editing Tips	358
Test Screening	359

8. SALES & DISTRIBUTION

Sales Agent Deliverables	425
Major Film and TV Markets	427
Estimated Sales Breakdown	428
Sales Agents Tips	429
Sales Agents - When Disaster Strikes	430
Surviving Sundance	433
Useful Websites For Sundance	434
Surviving Cannes	435
BBFC	442
Surviving Cannes	435
Example Theatric Release Balance Sheet	443
When People Go To The Movies	444
Film Distributor Shares	445
Distribution Pointers	446
UK Box Office Stats	448
UK Video / DVD Stats	448
Festival Do's and Don'ts	470
Film Festival List	471
Film Festival Necessities	474
The Press	478
Handling Interviews	479

Introduction

Publicity on Set	480
The Press Kit	483
Press Screenings	485
Key Art Design	489
Going Under	498
Dealing With Debt	499
What to do if Arrested!	500
What Now?	505
Survival	506
Getting an Agent	509
Networking	510
Survivors Guide to LA	517
Useful LA Stuff	518
Useful LA Addresses	520
Useful NY Addresses	525
Moving To Hollywood	532
BAFTA on the USA	538

8. SALES & DISTRIBUTION

Ltd. Company or Partnership?	714
Top 10 Points to Look For in Agreements	715
Copyright Notes, Options, Licenses and Assignments ...	716
Glossary of Contract Terminology	718
SAMPLE Option Agreement	720
SAMPLE Deed of Assignment	721
SAMPLE Actors Agreement	724
SAMPLE Performers Consent	728
SAMPLE Release Form	729
SAMPLE Crew Agreement	730
SAMPLE Composers Agreement	734
21 Points To Look Out For in a Sales Agreement	737
SAMPLE Sales Agreement	738
FORM Actors Day Out Of Days	749
FORM Call Sheet	750
FORM Production Checklist	751
FORM Continuity / Edit Notes	752
FORM Petty Cash Expense Report	753
FORM Daily Progress Report	754
FORM Script Breakdown Sheet	755
FORM Locations Checklist	756
FORM Movement Order	757
FORM Sample Schedule	758
FORM Sound Report Sheet	759
FORM Music Cue Sheet	760
FORM Production Gratuities Sheet	761
FORM Location Release Form	762
FORM Product Release Form	763

What's on the CD?

In the back of this book you will find a CD-Rom with a bunch of fun stuff on it.



The Guerilla Film Makers Handbook PLUS!

Free on the CD is a bonus PDF document, a kind of extra to the book. It's an A5 document so you can print it into a booklet (if your printer supports that). So what's in it? There are interviews that we couldn't fit in this edition, there are interviews pulled from the second edition (especially useful if you plan to post produce your movie the old photochemical way), lists, glossaries and a whole heap of other goodies. You will need the free Adobe Acrobat Reader to read this document.

Production Forms

All the forms in the Legal Toolkit Section are on the disk, saved in MS Word Format and ready for you to use on your productions.



Contracts

All the contracts in the Legal Toolkit section are on the CD also, again in MS Word. Thank goodness, can you imagine what it would be like if you had to type them all out!

Screenplay Software

There is our new Screenplay Formatting Software too. It takes all the hard work out of formatting your screenplay. It works with all versions of MS Word up to Word 2003 (on the PC), and for Mac, we are still updating. Check our website though as we release updates every so often. There is an extensive manual with Screenplay which we would recommend you take a look at.



Budget

The new Budget Software wasn't quite ready to go on the CD, but visit our website and you should be able to download it from there when it's ready.

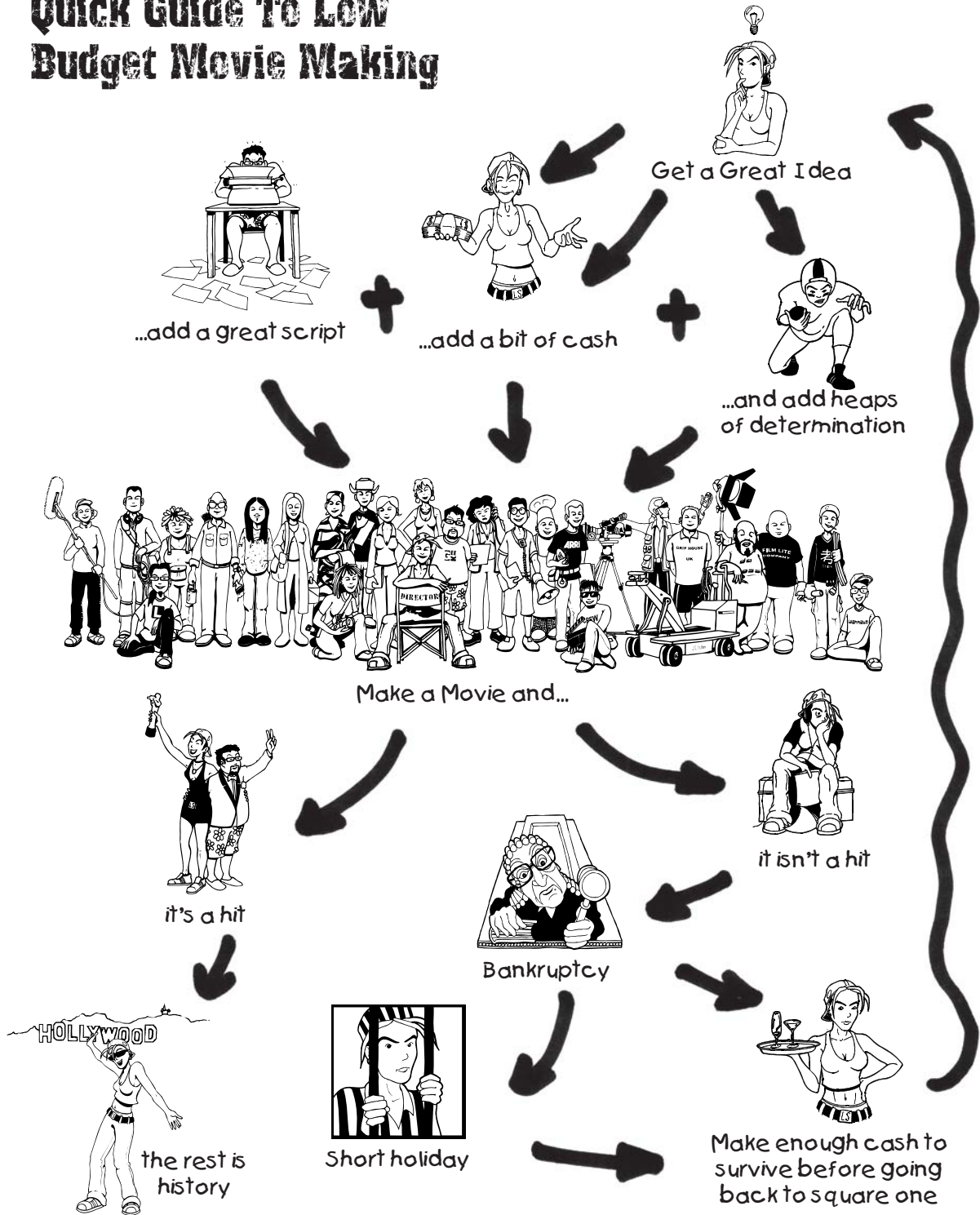
Plus other goodies...

If you join our newsgroup on the website, you will get info about new stuff, launch parties, software and courses.



www.livingspirit.com

Quick Guide To Low Budget Movie Making



The Guerilla Film Makers Handbook



This is a British Independent Feature film.
Its UK theatrical release was cut short due to illegal DVD piracy.
Its UK sales were SERIOUSLY damaged by illegal DVD piracy.
Next time it could be YOUR movie.
Protect our industry...
Protect your business...

If you see it, report it to FACT or the Police.
DON'T ASSUME SOMEONE ELSE WILL!
TAKE RESPONSIBILITY FOR OUR COLLECTIVE INDUSTRY,
FOR A PROSPEROUS AND SECURE FUTURE FOR US ALL!

WE ARE IN THIS TOGETHER!

FACT
7 Victory Business Centre, Worton Road, Isleworth, Middlesex, TW7 6DB
T: 0208 568 6646 F: 0208 560 6364
E: contact@fact-uk.org.uk