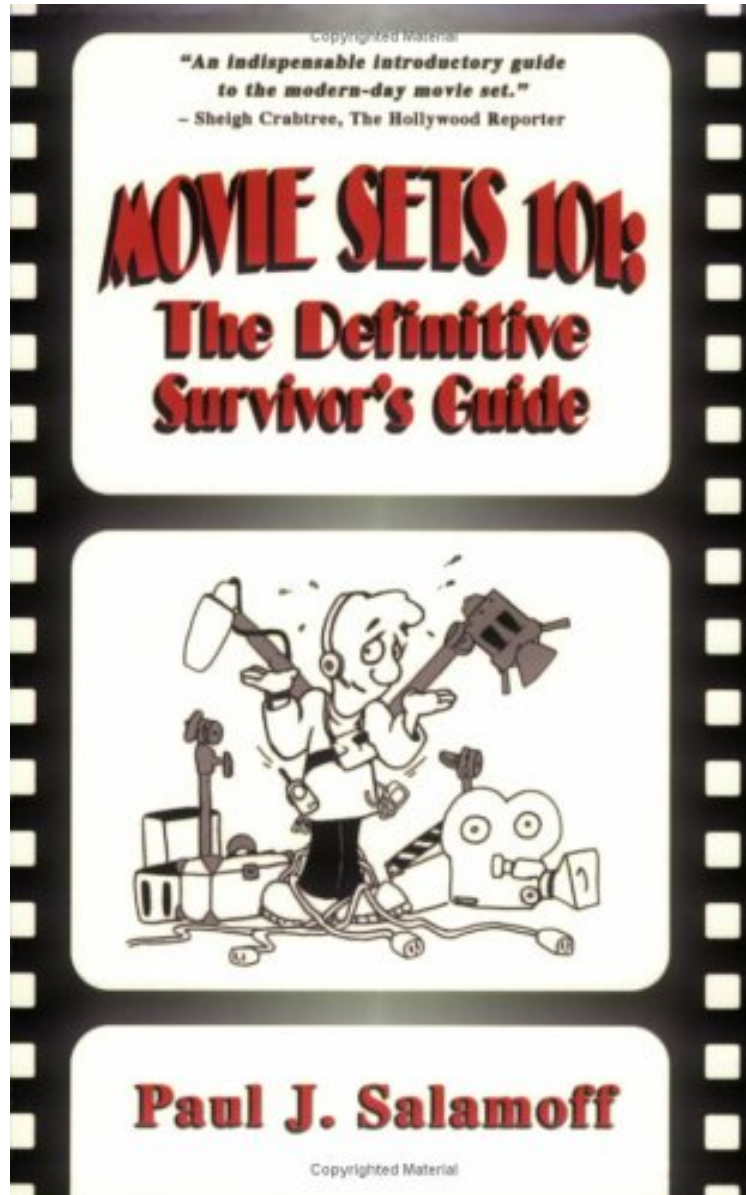


(Free) Movie Sets 101: The Definitive Survivor's Guide

## Movie Sets 101: The Definitive Survivor's Guide

*Paul J. Salamoff*

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**Paul J. Salamoff : Movie Sets 101: The Definitive Survivor's Guide** before purchasing it in order to gage whether or not it would be worth my time, and all praised *Movie Sets 101: The Definitive Survivor's Guide*:

0 of 0 people found the following review helpful. Who proofread this thing? By venturan I wanted the information in this book as part of research for a novel I'm writing, and it served the purpose admirably. It told me the nuts and bolts of movie making and, more important, gave me insight into the professional attitudes of the craftspeople involved. The

book's language was simple and colloquial and sometimes a little amusing in a hokey kind of way. Interesting anecdotes abounded. I enjoyed reading it, not the least because like most of us, I love the movies and find the art form endlessly fascinating. What did set me back, however, were the numerous typos and other errors in the Kindle edition. The one I particularly remember because I puzzled over it a bit was something about a "light weight lamp." What is a weight lamp? Finally it came to me what was intended was a "lightweight lamp." Spell check won't catch that kind of thing nor the numerous homophone spelling errors. 0 of 0 people found the following review helpful. Real insider's look By Customer This gives so much pivotal information about how things work on a movie set not found anywhere else. And it's a really fun read -- With lots of juicy tidbits and interviews with the crews as well as the movers and shakers in the industry. 0 of 0 people found the following review helpful. Things Never Taught in School By Rainer Remagen This book had a great deal of interesting information. The quotes and long sections from industry professionals were very helpful. These people spoke from experience and talked about things that can never be learned in a classroom about the film set. The grammar, punctuation, and word choices used in this book were at time pretty sloppy and not very professional from a writing frame of reference. Fortunately, the subject matter and experiences of working film professionals, covering all the different positions on a film crew, were revealing. Following these many bits of advice would make working on a film crew more successful with fewer "beginner's" mistakes.

Whether you are new to the industry, a seasoned pro or just interested in what the credits mean at the end of your favorite movie, this book is for you. Not only will you learn about the different jobs on a movie set, but for the first time, you will discover the hidden rules of the movie set etiquette not taught in any film school. MOVIE SETS 101" includes advice from over 70 working professionals including: Wes Craven, Director (Scream Trilogy, A Nightmare on Elm. St.) Ron Underwood, Director (City Slickers, Tremors) Tom DeSanto, producer (X-Men 1 2) James Cunn, Screenwriter (Dawn of the Dead, Scooby-Do 1 2) Daniel Roebuck, Actor ("Lost," The Fugitive) Owen Roizman, ASC, Cinematographer (The Exorcist, Network) Andrea Weaver, Costumer (Raging Ball, The Sting) Kenny Meyers, Make-Up Artist (Home Alone, Back to the Future) John Medlen, Stunt Coordinator (Spider-Man, "Alias")

"An indispensable introductory guide to the modern-day movie set." --Sheigh Crabtree, The Hollywood Reporter "A must read for filmmakers of all levels. The book spells out the politics of production brilliantly and with humor." -- Chris Gore, author of "The Ultimate Film Festival Survival Guide" "Salamaff blazes a well-marked trail on his anecdotal journey through the Hollywood jungle..." --Stephen Pizzello, American Cinematographer Magazine About the Author Raised on a healthy diet of science fiction and horror from the age of five, Paul J. Salamoff parlayed his obsession for genre filmmaking into a successful run as a professional Special F/X Make-Up Artist, Producer, Writer, and Director. In sixteen years, he has worked on over forty films, ten television series, and numerous commercials. He is the current V.P. of Production for David Lancaster Productions (A Love Song for Bobby Long, Riding the Bullet, Wes Craven's The Breed, Hollow Man 2). He is also a Co-Author (with Chris Gore) of The complete DVD Book, released in December 2005 by Michael Wiese Prod. Excerpt. Reprinted by permission. All rights reserved. MOVIE SETS: A BRIEF OVERVIEW - There is nothing in the world to prepare you for what it is actually like on the set of a motion picture. The experience is truly like something out of a movie itself. If you think I'm joking, just consider the fact that an average film costs in excess of \$40 million dollars with many upwards of \$120 million. Studios spend a great deal of time and effort into making sure that they see a return on their investment, sometimes even matching the budget of the movie with an equally expensive ad campaign. Not only are jobs at stake but also the studios themselves. This fear of public and financial failure trickles down all the way to the set where the films are being shot. Studios watch over Executives, Executives watch over Producers, Producers watch over Directors, and on and on down the chain. Now this isn't to say that working on a set can't be a fun and rewarding experience, it's just important to be prepared for the type of environment it is. Even down to the most miniscule student film, you have to remember that somebody's dime and/or reputation is on the line. A good movie set becomes like an extended family where people work together for the well being of the group and a common good (i.e. completing the film on time and on budget). There will be squabbles and disagreements but the end result is people pulling together. On the other hand, a bad movie set can become a war of attrition where people are constantly fighting and working against each other culminating in a general feeling of oppression and dissatisfaction. Let's face facts, movie sets are primarily made up of artists and most artists are known for their egos and stubbornness. Learning how to deal with people and be easy to deal with yourself is just as important as doing your job competently.