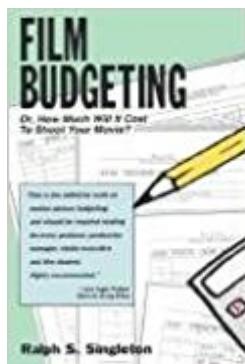


The book was found

Film Budgeting: Or How Much Will It Cost To Shoot Your Movie?



Synopsis

The most complete, reliable and comprehensive trade book about budgeting motion pictures.

Book Information

Paperback: 330 pages

Publisher: Lone Eagle (January 25, 1996)

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Average Customer Review: 4.4 out of 5 stars 9 customer reviews

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Customer Reviews

Most of the book is dedicated to explaining what each account means (e.g. acc't 2540 is listed as purchases for the props dept.). Other than that, it has a brief introduction and extensive glossary. This is less of a nighttime read and more of a dictionary. This book was in my left hand during prep on an indie feature. Great for first-time producers. This book is great for having a kinda "checklist" on your budget—did you remember spare globes (light bulbs) for the electricians? And it's great for determining what account each line-item would go under. This book will not: (1) make you a wizz at budgeting, (2) serve as a reference for price points [it's 20 years out of date], (3) be all-encompassing, but it will help keep the producer on track!

This book has been around for a long time, but it is still the definitive work on film budgeting.

Whether you're working on a \$50,000 indie or a \$20,000,000 feature, this book lays out in detailed yet readable form the proper steps to accurately forecasting the budget of your feature. One of the most powerful aspects of this budgeting system, which makes it the industry standard, is that a full line budget gives you an individual line code for every single expense. This makes tracking your expenditures significantly less complicated. You should be aware that this book is part two of a pair. The first part, 'Film Scheduling' shows you how to break down your script to get a shooting board, daily call sheets and the all important "actors' day out of days" - you need these calculations to feed

into the budget.

Just what I was looking for. Very happy with purchase.

good advice

I love it!

Lots of good sense planning support as well as pages of examples of how you budget should be laid out. Claudia Strasbaugh

If you're looking to produce a very low-budget, extremely independent movie this book is not for you. If you are a completely green producer, this book is helpful in the sense that it gives you the page design of all the important budget forms at a much cheaper price than purchasing Movie Magic. However, the primary example in this book is a Coppola film, "The Conversation," which had a budget much higher than one could afford just with personal investments. Thus, a lot of adjusting math figures is necessary for you to get what you need out of it. What's more, this book is in desperate need of a new edition: this was printed in 1996, and a lot has changed in terms of technology and film "norms." For example, this book says the average mileage reimbursement is 28 cents per mile, which I'm sure was true in 96, but now, nine years later, the average acceptable payment is 40 cents per mile from a studio and 32 from an individual (ie low budget indie). Cell phones are not even mentioned once in this book. It's also a hard read because it's hard to get past the sophomoric spelling mistakes and typographical errors. These are small, insignificant details that just appalled me: I can't take advice from someone who doesn't know the proper use of "your" or "you're." Overall this book is just frustrating. I'm sure he is a fantastic force in the film industry, but the execution of this book made it seem like he just doesn't care; it feels like an afterthought.

I used this book in the recent shooting of a feature film, and found it and the separately-available workbooks very helpful. The workbooks use examples from an actual film budget ("The Conversation"); the text is clear, compelling, accurate and up-to-date. Best of the "how to" film production books I have seen and used.

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