

"The Rolls-Royce of how-to film guides"



THE ALL NEW **DIGITAL GUERRILLA FILM MAKERS POCKETBOOK** FOR 2010

AN ESSENTIAL TOOL IN THE FILM MAKERS KIT...

- Builds on the global brand and international best selling success of previous Guerilla Film Makers Handbooks - over 100,000 copies sold
- Smaller in size but just as comprehensive. Designed to fit in the pocket or camera bag, with robust plastic durable, high visibility cover (A6 in size)
- Easy to read and understand
- Contains a vibrant mix of inspiration, interviews and hands on practical advice
- Covers all aspects of digital film making through a mix of industry expert interviews, as well as tips and tricks lists - over 50 interviews, over 1,000 insider tips, 300 pages, 150,000 words
- Initial print run of 10,000 copies
- Affordable cover price of £15, making it an attractive proposal for film makers
- Will be on booksellers shelves (Waterstones, Amazon, Borders) and online for a minimum of three years (expected five years)
- Relevant to shorts, documentaries and features
- Will be read and used by thousands of film makers for years to come
- Book launch at the Cannes Film Festival and Market in 2010
- Accompanying website at www.guerillafilm.com, featuring exclusive free content
- Published by Continuum, global publishers based in London and New York

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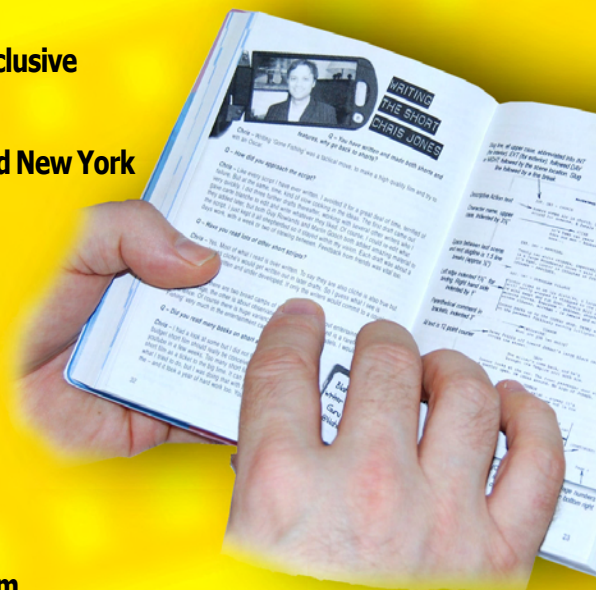
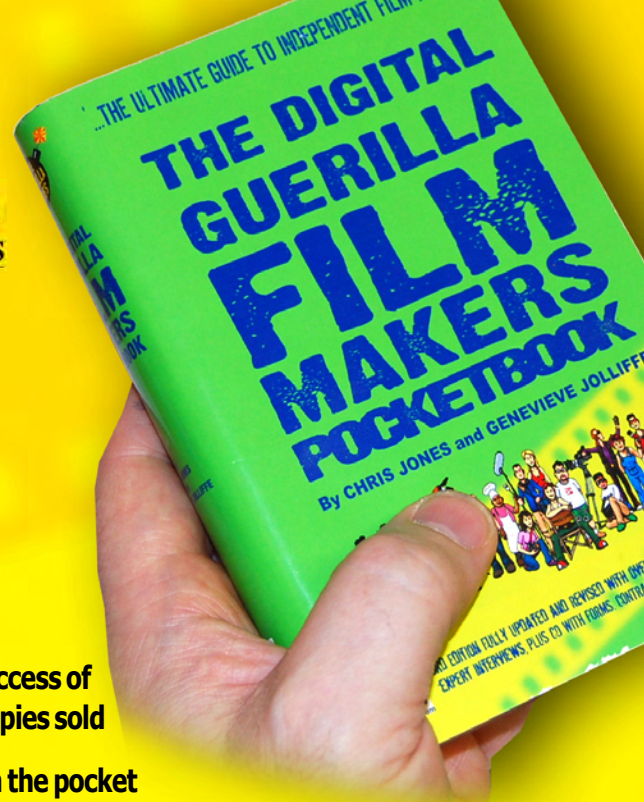
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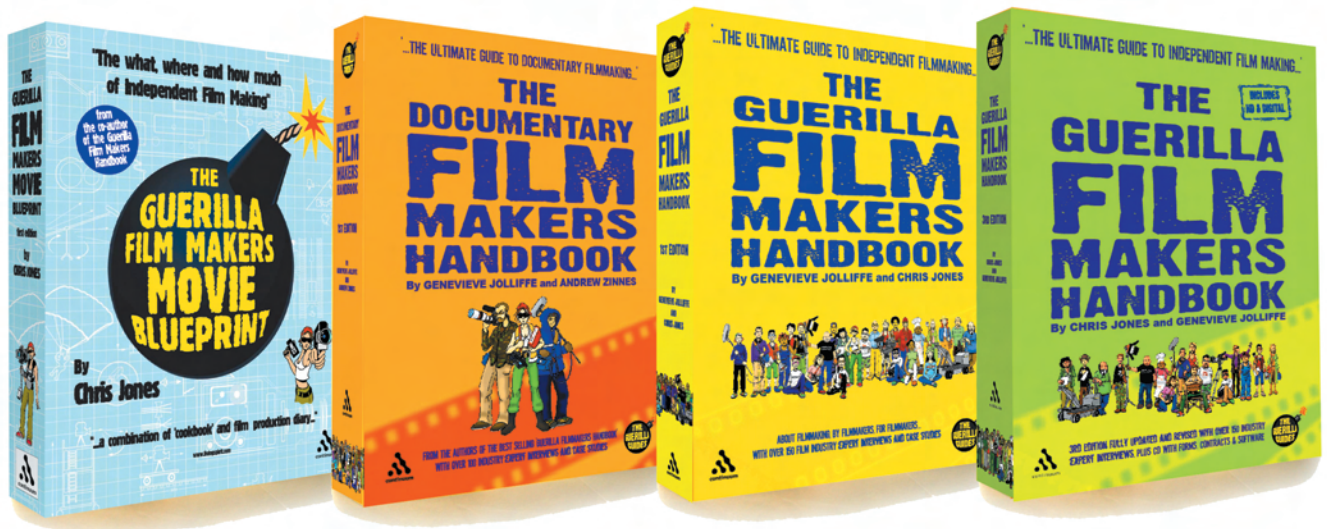
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About our previous editions...

The *Guerilla Film Makers Handbooks* are THE definitive guides for Independent Film Makers, in the UK, USA and worldwide. The books cover both drama and documentary, and detail every stage of the film making process, from concept, to deal, to production, to post, to sales... and beyond. There are four books, with a fifth pocketbook near completion.

The green UK *Guerilla Film Makers Handbook*, the blue *Guerilla Film Makers Movie Blueprint*, the yellow US *Guerilla Film Makers Handbook* and the all new orange *Documentary Film Makers Handbook*. All four books represent over 3000 pages of lavishly illustrated information, written in an easy to access yet detailed format. The first edition was published over a decade ago and was hailed as 'both revelatory and revolutionary...' by *Premiere Magazine*. Since that first edition the books have grown into a globally recognised brand in the film community.

The books have sold over 100,000 copies to date, and we have a complimentary blog that attracts 5,000 visitors a week (www.chrisjonesblog.com). The new pocketbook will be launch in tandem with the new free and complimentary website at www.guerillafilm.com and will feature filmed interviews with film makers, as well as digital tools, contracts and other useful resources for film makers.

What the press say...

THE TIMES The Rolls-Royce of how-to film guides...



'Packing in everything you could want to know about setting up, shooting and distributing your work, this is the last word on its subject.'

FILM REVIEW



'The book benefits enormously from the fact that it's been authored by two actual filmmakers, whose wealth of experience produces some valuable tips ...the book will be as essential as a camera for first timers.'



'Everything you could possibly need to know is here, from script to screening, with consistently impressive access to a slate of notable industry pros.'



'Does for low budget film what Gray did for human anatomy. It exposes completely the complexities and hidden conflicts that lie unseen beneath the film gloss and shows the aspiring filmmaker how to plot a safe course through them.'

CHAPTER ONE
SCREENPLAY

THE GUERRILLA FILM

MAKERS POCKETBOOK

Q – Are there any creative traps that writers can fall into and how do you get out of them?

Blake – Not knowing whom your audience is. If your story is only interesting to you and a handful of people then you have a problem. The best way to avoid this, and most screenwriting issues for that matter, is go through all the steps I outline in *Save the Cat*. Get the idea, create a logline, pitch it, test it, break it out into the 15 beats, make sure the hero transforms, make sure the idea is big and grand enough, are there enough problems, make sure there is a spiritual reason for taking this journey, make sure there is a moral – if you can deliver those things, that's what makes a difference.

Q – Are there any mistakes that you see which drive you crazy?

Blake – I have a rule in my classes – no voiceover, no flashbacks, no dream sequences. I think those are crutches for a lot of beginners. Not that they don't belong in scripts, but if you can do without them it is a better exercise of your skills. Also not listening to criticism drives me crazy. Whether it's a friend, a civilian or someone in your writing group giving you a critique you need to listen to them. Feedback is a big part of filmmaking and if someone early on can give you a clue that something is amiss, you should pay attention. Now it's possible the feedback is wrong, but you should listen to it. And many times it's the message beneath what they are saying that is the true issue.

Q – Do you have any advice for new screenwriter/filmmakers?

Blake – This is the Golden Age for low budget filmmaking. You can start with a Youtube short and become a star and thereby break into the Hollywood system. You can make a short film, get into Sundance and then have a career making movies. There has never been a more democratic time. Even if you want to keep your movies small and idiosyncratic, you can market them that way and make a living doing it. Everyone is always looking for talent.

WRITING DIALOGUE

1. Most new writers over write dialogue. Beware.
2. Speech comes in short sentences with simple words. Eavesdrop on a conversation in a café for research.
3. We rarely speak directly, often choosing to speak in metaphor and euphemism. We let the listener get the subtext or our point. This is crucial.
4. On the nose dialogue feels stilted. Avoid it.
5. We tend to speak with a bit of slang, but don't overdo it; this could make your film hard to understand to people who don't 'get' the slang.
6. Don't overuse punctuation marks.
7. Read your dialogue aloud or have a friend read it for you. You will see what sounds bad or is running long.
8. Good dialogue has a rhythm and timbre. You'll know when you nail it.
9. Don't be afraid of minimal dialogue or even no dialogue. A lot can be said in silence.
10. Rewrite!

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