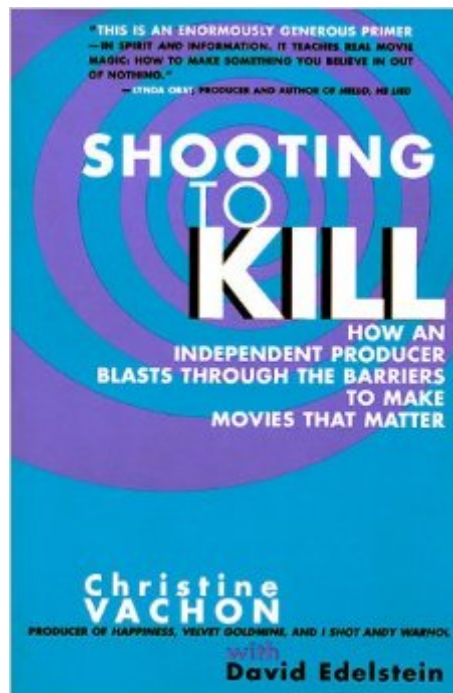


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# Shooting To Kill: How An Independent Producer Blasts Through The Barriers To Make Movies That Matter



## Synopsis

Complete with behind-the-scenes diary entries from the set of Vachon's best-known films, *Shooting To Kill* offers all the satisfaction of an intimate memoir from the frontlines of independent filmmaking, from one of its most successful agent provocateurs -- and survivors. Hailed by the *New York Times* as the "godmother to the politically committed film" and by *Interview* as a true "auteur producer," Christine Vachon has made her name with such bold, controversial, and commercially successful films as "Poison," "Swoon," *Kids*, "Safe," "I Shot Andy Warhol," and "Velvet Goldmine." Over the last decade, she has become a driving force behind the most daring and strikingly original independent filmmakers--from Todd Haynes to Tom Kalin and Mary Harron--and helped put them on the map. So what do producers do? "What don't they do?" she responds. In this savagely witty and straight-shooting guide, Vachon reveals the guts of the filmmaking process--from developing a script, nurturing a director's vision, getting financed, and drafting talent to holding hands, stoking egos, stretching every resource to the limit and pushing that limit. Along the way, she offers shrewd practical insights and troubleshooting tips on handling everything from hysterical actors and disgruntled teamsters to obtuse marketing executives. Complete with behind-the-scenes diary entries from the sets of Vachon's best-known films, *Shooting To Kill* offers all the satisfactions of an intimate memoir from the frontlines of independent filmmaking, from one of its most successful agent provocateurs--and survivors.

## Book Information

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## Customer Reviews

Shooting to Kill by independent film producer Christine Vachon gives you the nuts-and-bolts of what a producer does to blast through the barriers to make movies that matter on extremely low budgets, but it is also filled with great stories and anecdotes about what really goes on in those desperate film sets with auteur directors aching to have their stories told on screen. "Basically, a low-budget movie is a crisis waiting to happen," she tells her readers in the opening chapter. Here is an example of a mini crisis from "I Shot Andy Warhol" a film about the woman who really did shoot Andy. She was played by Lili Taylor and another actor had an identity crisis playing drag queen Candy Darling because he didn't want still photos of him in drag leaked to the press (as if people weren't going to see him anyway when the film was released):-----Tom Kalin, my coproducer, beeps me 911. He has just spoken to Stephen's agent at ICM who chewed him out for allowing any stills to be taken--which according to him is BREAKING OUR VERBAL CONTRACT, which according to him is BINDING IN THE STATE OF LOS ANGELES. We might have to track down and destroy all the negatives, or the state of Los Angeles will come after us.=====Christian Bale meltdown? When he was just starting out, on Velvet Goldmine, he was much more easygoing (though there is dramatic foreshadowing of what was to come). Christine needed a ride home, so she asked Christian; little realizing what she was in for:-----He had only been on the set for a couple of days, so I didn't really know him, but he seemed nice enough. He didn't take kindly to my request, though. "My contract," he said curtly, "says I get an exclusive ride to and from the set." It did, so that was that.

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