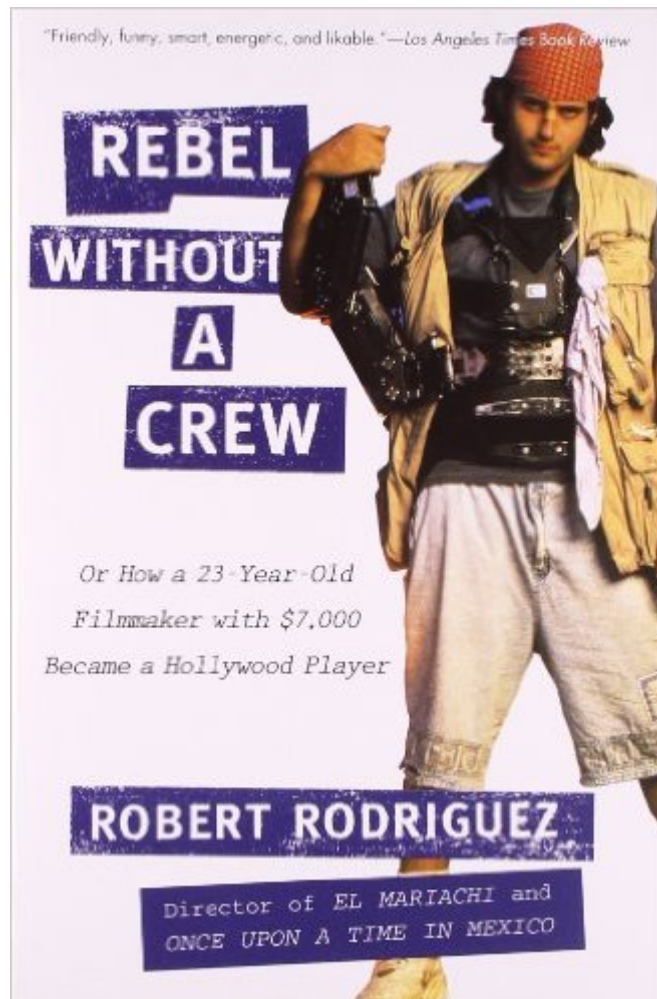


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Rebel Without A Crew: Or How A 23-Year-Old Filmmaker With \$7,000 Became A Hollywood Player



Synopsis

In *Rebel Without a Crew*, famed independent screenwriter and director Robert Rodriguez (*Sin City*, *Sin City 2*, *Once Upon a Time in Mexico*, *Spy Kids*) discloses all the unique strategies and original techniques he used to make his remarkable debut film, *El Mariachi*, on a shoestring budget. This is both one man's remarkable story and an essential guide for anyone who has a celluloid story to tell and the dreams and determination to see it through.Â Part production diary, part how-to manual, Rodriguez unveils how he was able to make his influential first film on only a \$7,000 budget.Â Also included is the appendix, 'The Ten Minute Film Course,' a tell-all on how to save thousands of dollars on film school and teach yourself the ropes of film production, directing, and screenwriting.

Book Information

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Customer Reviews

When I started this book I didn't have the motivation to get up and make a movie. I wanted to, but it was all a big intimidating blur. The minute I finished it, 3 days after I started (and I'm not a fast reader) I decided to make a movie, and several months later had actually made a short film, as crewless as Mr. Rodriguez had been, and had an absolute blast doing it. Then it hit me, c'mon, how hard could it be from here to make a full feature? That's exactly what he'd been saying all along. This is the only book you need. Aw, what do I know, right? Well let me revise myself a little bit. This is the only book you need to read to be PREPARED to actually get up and make a movie, whether it's two or 120 minutes. If you still need tech and history books, all good, all good, but if you want some kind of a degree or certificate that says "Official Filmmaker", forget it, this is the only, well,

ANYTHING, you need. If even! Rodriguez would probably say you don't even need to read the book, just go out and make movies. That's what he did. This book is as simple as it sounds. A production diary, edited here and there, highly informational introduction and appendices, and the most lively, vibrant, good natured, humorous, validating, and incredibly UN-intimidating (as said by my brother, he seems incredibly laid back) narrator you could ever wish for. Sometimes you honestly forget you're reading a book about movies and are just listening to a friend recount a few crazy harebrained adventures. The book flies by and I enjoyed every minute of it. I happily list it as one of the best and most entertaining books I've ever read, next to even my very favorite classics in literature!

El Mariachi is a Comedy Of Errors. (Hey, what a catchy title for a play !) A poor man's "North by Northwest" wherein a mariachi looking for a job gets mistaken for a killer seeking revenge because they carry identical guitar cases. It's a funny, fast paced and an extremely well plotted film, shot without a crew and only one camera. Rodriguez used a wheelchair for a dolly and a ladder for a crane. It works beautifully. He recounts his adventures, including raising money by submitting to medical experiments, in this --to some--inspiring book. I say 'to some' because if you want to get a rise out of an aspiring director who is working "through the system" i.e; editors, directors of photography, cameramen, 2nd A.D.'s, the guy brings the coffee, in short ANYONE in crew on a Hollywood set or in postproduction, all you have to do is casually mention 'El Mariachi' and they'll start grousing about how it really cost a million bucks after it got picked up to bring it up to quality prior to release. Hmm. . . slightly untrue but a face saving urban myth. In a few years they'll be saying it took 10 million. They're not alone. Film schools and some other Indie filmmakers also dislike him. Why? Simple. Rodriguez is a throwback to the Golden Era of silent films and the early twenties, prior to the star/ agent system. (Gee, however did D. W. Griffith or Erich von Stroheim manage it without ever having attended a film school? Boggles the mind, doesn't it?) BTW, Rodriguez' appendix 'The Ten Minute Film Course ' is worth the price of the book alone.

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