

How To Make A
Hollywood
Caliber Movie
On A **Budget** of
Next To
Nothing

Production Manual
The Practical Reference Guide
for Directors and Producers

Written by
Jason J. Tomaric



AUDITIONING ACTORS



INTRODUCTION

Auditions are the process of finding the correct actor to fit the role of a film. It can sometimes be complicated because as a director, you're forced to select strangers with whom you will be working for possibly months on a project.



SEGMENTS TO VIEW

HCM; Pre-Production; Auditions

HCM; Pre-Production; Casting the Roles

DISCUSSION

Follow these simple guidelines when casting actors for your film:

- Avoid casting friends or family **AT ALL COSTS**. It may seem like a fun idea, but you will never see true, realistic performances from your friends. In addition, working with friends makes it difficult to focus while you're on set. Joking around is a great way to ruin your production.
- When posting audition notices on flyers or in the newspaper, listing a brief 5-6 word description of the characters you are casting will help narrow the actors down before the auditions. As an example, Awanda was listed as a spunky 20-30 year old 1950s diner waitress. Bobby Jones was listed as a rugged late 20s prison convict.
- Don't hold auditions in your house or apartment. It will scare people away and you will appear amateurish. Auditioning members of the opposite sex alone in your apartment or house can lead to liability issues.
- Find a large, central, easy-to-get-to location like a library, office building, coffee shop, school gym or classroom to hold the auditions. It will make publicizing the audition easier and will help establish you as a professional. Most public buildings with meeting rooms will allow you to use them for free if your project is not-for-profit.

- When setting up the audition space, have a large room for the actors to wait in for their turn and a second room to conduct the individual auditions. Station a crew member in the waiting area to distribute the audition forms and manage the incoming actors.
- Consider setting up a television in the waiting area to show clips from previous films you've worked on to excite the actors as they wait.
- Bring a digital camera to photograph each auditioning actor as a reference, in case they don't have headshots. This will help you remember what each person looks like after the audition. Attach the photo, headshot and resume to the audition form. Also consider videotaping each audition if you want to compare one actor against another at a later time.
- Bring several people to help you at the audition. Not only is it helpful to have someone with you in the audition itself, but you will also need people to sign the actors in, coordinate time sheets, answer any questions actors may have and escort the actors to the audition room. Remember that the more organized the audition is, the more professional you will appear.
- Don't use the script from the movie in the audition. This may give the actor you're auditioning a premature idea of the character. Character development should happen between the director and the actor in a rehearsal setting, not the audition. Instead, use a script from another movie with a similar tone, characters and dialogue to the film you're casting for.
- Contact local community theatres, theatre guilds and university acting programs to spread the word of the upcoming auditions.
- When auditioning an actor, look for the following attributes to see if they will work for the part.
 - Awareness - Is the actor aware of and able to adjust his/her performance based on on-set requirements and changes?
 - Professionalism - Will they be on-time and remain dedicated to the production? Are they reliable?
 - Acting Ability - Can they act convincingly?
- If you have a large turnout for your audition, consider setting up an appointment schedule so actors don't have to wait for hours before their audition. Scheduling on the hour will not only simplify the process, but will let the actors know that you are running a professional production.
- When auditioning an actor, look for the following attributes to see if they will work for the part.
 - Physical Traits - Do they look the part?
 - Vocal Traits - Do they sound real and convincing?
 - Personality - Are they easy to work with and friendly?
 - Directability - Do they respond well to your direction or is there resistance or no change in performance?

ATTRACTING ACTORS TO THE AUDITION

There are two different ways to attract actors to audition for your film. The first is to put out general audition notices in newspapers, acting magazines like "Backstage West," classified ads in the newspaper, postings on websites like www.craigslist.com, and announcements on the local news. The benefits are that hundreds of people will show up... the downfall is that the general notice will also attract a lot of unqualified actors who will take a lot of time to sift through during auditions. Cast a wide net to collect a lot of fish... both talented and untalented.

The second option is more precise wherein filmmakers can search a number of acting websites that post actor's

“The Day Bobby Jones Came Home” Character and Casting Information

MAIN CHARACTERS:

- Bobby Jones** - Built white male mid-late 20's, escaped prisoner convicted for murder who maintains his innocence.
- Awanda** - Late 20's early 30's buxom 1950's diner waitress. She knows what she wants and can play men like cards. Has strong sexual presence.
- Karl the policeman** - 40's white stocky male, small town Sheriff, knows everybody and his very presence keeps the peace.

SUPPORTING CHARACTERS:

- Prison Escapees (2)** - 30's-40's stocky males (race unimportant), prison convict type
- Prison Guards (4)** - Men 30's-40's
- Teacher** - Early 30's pretty white female school teacher
- Man in Diner**-60's-70's an old timer who probably started eating in the diner when it first opened
- Diner Waitress** - White female, mid-late 20's high school student?
- Policemen (2)**- 30's-40's white male
- Adam and teenage friends(5)** - High School students mixed races and sexes
- Young Bobby** - 15 year old built white boy, is younger version of Bobby Jones
- Bobby's Mother** - early 50's white housewife.
- Bobby's Father** - early 50's white blue collar man

About the Story:

“The Day Bobby Jones Came Home” is the story of convicted murderer Bobby Jones who has the chance to exonerate his name by jumping back ten years earlier to the day before he allegedly committed the murder that sentenced him to a lifetime in prison. Falling in love with the sexy diner waitress Awanda in his old home town, Bobby uncovers the true murderer, only to learn that Awanda is the victim. Framed by the very evidence he left during his relationship with Awanda, the police arrest and convict the innocent 15-year-old Bobby Jones, creating a paradox that will haunt Bobby Jones to his death.

About the Director:

Jason J. Tomaric has directed several productions including television commercials and music videos for clients such as McDonald's and RCA Records. Having recently won five national Telly Awards, Tomaric's most well-known work is the feature-film, “One” that premiered in Cleveland's lavish Palace Theatre.

About the Writers:

Written by Jason J. Tomaric and internationally-renowned writer Bob Noll, Bob Noll now teaches script writing at several venues including John Carroll University and the Cleveland Film Society. After working in Los Angeles for several major studios, Bob Noll is the recipient of dozens of international awards and enjoys worldwide publishing success of hundreds of scripts.

The Purpose of this Project:

“The Day Bobby Jones Came Home” is being produced for two purposes: to produce an educational DVD for independent filmmakers to teach the filmmaking process, and to provide content for the international film festival market as a way of increasing the filmmakers' exposure in the industry.

Check out these websites for actors' headshots and resumes:

www.actorsaccess.com
 www.lacasting.com
 www.craigslist.com
 www.nowcasting.com

headshots, resumes and contact information. Much like a dating website, filmmakers enter the desired physical traits and a search engine will produce a list of actors who meet the requirements. Contact the actors who fit the characters you're looking to cast and invite them to the audition. Although this is a more time consuming, it provides more control over the time you spend auditioning actors.

WORKING WITH CASTING AGENCIES

Casting agencies represent actors and can assist filmmakers in finding the right actor for the part. For a percentage of the actor's wages, the casting agency represents actors and finds work by soliciting production companies looking to cast, sets up auditions and negotiates pay wages. Although casting agencies look for paying productions, independent films are a terrific opportunity for new, inexperienced actors to build a demo reel and add credits to the resume. Contact casting agencies and propose your project to them. The more professional the presentation, the greater the likelihood the agency will assist you with your casting needs.

In addition to contacting casting agencies, contact individual agents who represent actors the same way as an agency. Larger agents will be unwilling to help for free, although there are plenty of smaller agents, especially in major production cities who may welcome the exposure for their actors.

HOW TO CONDUCT AN AUDITION

First Audition

Auditioning is a really nerve wracking experience for the actor, and it's your job to make them feel as comfortable as possible. The more comfortable the actor, the better the performance, and the better the performance, the more of their skill you will see.

I like to set up my audition space in the back room with an 8' lunch table off to one side that I, my writer, producer and any other crew members who want to attend sits behind. Then, in the center of the room, there is a chair or a stool for the actor. In the waiting area, I have two crew members who are welcoming arriving actors and giving them audition forms, collecting headshots and scheduling times if there is a large turnout.

When it's time to begin, one of the crew members from the waiting area brings the first actor to the back room. When the actor enters, I always stand up, shake their hand, take their audition form and headshot and thank them for coming. Always be polite and courteous; these people are taking time out of their schedules to come to your audition and help you make your movie. Be appreciative of that.



Quantus Pictures Audition Form

You are auditioning for a role in a short film tentatively titled "The Day Bobby Jones Came Home." This piece is intended as a directing and acting exercise and will run the international film festival circuit. Understand that this is a NON-PAYING, NON-UNION production. Please fill out all the questions listed below.

Name _____ Age _____ Sex _____ Ht. _____ Wt. _____
 Address _____ Eye Color _____ Hair Color _____
 _____ Phone _____ Pager/Cell/Fax _____
 E-Mail Address _____
 Film/Television Experience _____

1. We are estimating 7-8 shooting days in July, mostly weekends. Each day would involve roughly 12-16 hours of shooting at various locations in Cleveland. What is your availability?:

Saturdays in July _____
 Sundays in July _____
 Weekdays in July _____

2. Are you affiliated with an agency or union? _____

3. Understanding that, due to budget restrictions, you will not be paid, why are you interested in participating in this production? _____

FOR OFFICE USE ONLY

About the Film: "The Day Bobby Jones Came Home" is the story of convicted murderer Bobby Jones who has the chance to exonerate his name by jumping back ten years earlier to the day before he allegedly committed the murder that sentenced him to a lifetime in prison. Falling in love with the sexy diner waitress Awanda in his old home town, Bobby uncovers the true murderer, only to learn that Awanda is the victim. Framed by the very evidence he left during his relationship with Awanda, the police arrest and convict the innocent 15-year-old Bobby Jones, creating a paradox that will haunt Bobby Jones to his death.

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After the introductions, I tell the actor to begin the monologue where I watch for body language and believability. After about thirty seconds, I stop the actor, even if he's not finished with the monologue, and I give him a two page scene from a script other than from the movie I'm casting for. I don't like using the script from my movie because I don't want any actor I may cast to develop an incorrect view of the characters or story without my guidance. Instead, I choose a similar scene from a movie whose characters are similar to the roles I'm casting for.

I briefly introduce the scene and explain what is happening, "You are playing the role of Joe, who just left his job of 30 years and found out he's been layed off. This scene takes place in the diner across the street from the factory between you and your old friend, Jean, the waitress."

After the actor briefly reads over the script, I will either have an actor playing Jean read opposite him, or I will read opposite the actor, just so I can see the connection and intensity he has. I watch for realism and spontaneity in the performance.

After the scene is finished, I will ask him to perform the scene again, this time changing the direction. "Try it again, but this time, instead of being layed off, you just received a \$5,000.00 bonus." I'm curious to see how the actor is able to take my last-minute direction, change his approach and act the scene. This is an important skill to have as there are often changes to the script on set and the actor needs to be quick to adjust his approach to direction.

After the second read, I thank the actor and, if I like him, give him a flyer for the call backs the next week. Keep in mind that I already scheduled and arranged the call backs, so inviting actors to it is a cinch. If I didn't like their performance, I thank the actor for coming in and politely let them know that we were seeking a different "look" for the role.

Once the actor leaves, my crew member from the waiting area will bring in the next person. Each audition should last about five minutes and is designed to quickly sift through the actors into people who could fit a role and the people who couldn't.

Second Audition

The second audition is similar to the first, however this time you know that the attending actors meet your initial physical requirements of the characters in your film. The setup of the audition space is the same, with actors waiting in the waiting area until it is their time to audition. They are taken, one by one, to the back room for the audition. I will set up a video camera to tape the second auditions, which will allow me to review the performances later before making my casting decisions.

When the actors arrive, I have several scripts ready in the waiting room for them to look over. Whereas the first audition is a cold read, for the second audition, I like the actors to see me prepared, even having memorizing the lines. The scenes still aren't from my movie, but from other films with similar scenes and themes.

The second audition begins with a rough read of the audition scripts. I have the actor perform each scene three times, each time changing direction of the scene by prompting him with different emotional subtexts. In this exercise, I'm looking at the range of his performance, believability and realism.

If I really like the actor and can envision him playing one of the roles, I chat with him about why he wants to do the movie, his availability and what his interests are. I want to learn more about his personality and what it would be like to work with him for months on set.

Each of the second auditions last ten to fifteen minutes and should result in two to three finalists for each main role.

Within a couple of days, I call the actors I'd like to see a third time and invite them to the third and final audition.

Third Audition

The third audition is the final round where I choose the final actors for the roles. At this point, I know the individual capabilities of each actor but not yet the chemistry between actors.

I have a pretty unorthodox approach to the third audition where I put all the actors in the same room, pair them up and have them act out scenes together to see how they relate, who works well with each other and what the chemistry is like between them.

What's interesting about this approach is that all the actors become much more comfortable with each other and with the material so they feel more confident, their personalities come out and I get a sense of who they are as people.

FIRST AUDITION

The first audition is used to roughly separate the people who fit the role of the characters from those who don't. Since you will have a lot of people at the first audition, it is important to keep each audition to around five minutes. Instruct each actor bring a prepared monologue and have a scene from a script for them to do a dry read from. Make sure each actor brings a headshot and resume and fills out an audition form with their contact information.

SECOND AUDITION

You may have found several good actors who fit the roles you're looking to cast. The second audition is your chance to learn more about each actor. Bring additional scenes from the script and have the actors you called back play the scenes with different emotional subtexts. Find out how versatile each actor is and how well they respond to direction.

THIRD AUDITION

By this time, you should have narrowed down each role to two or three prospective actors. Spend time with each actor and find out more about their potential commitment to your project. Assess if they are serious and focused on their craft and discuss the character with them in more detail. Have the actors read from the script and possibly with the other actors. Try pairing people off to see what kind of chemistry they have with each other before making your final casting decision. Be sure to thank the actors that didn't get the part for their time... you never know if you'll work with them in the future!



I can immediately tell who will get along with whom, which actors are the scene hogs, the introvert, the sensitive type, the prankster, etc. and I like to take advantage of this by pairing up different people to see how the dynamics of the scene changes with each actor. This is a great way of casting the lead roles.

By the end of the audition, I have a pretty good idea of which actors I want to cast. I thank all the actors and tell them I will notify them of my final decision in a week.

MONOLOGUES

Monologues are an outstanding tool in the audition room for many reasons. First, it separates the wanna-be actors from the more serious actors as monologues are difficult to prepare and deliver. Often, inexperienced actors will not respond to audition notices that require monologues.

Secondly, it gives the director an opportunity to see the actor perform a piece that he/she is comfortable with. Watch not only the vocal delivery of the monologue, but also the actor's physical performance. The performance will indicate if the actors are more theatrical and "over-the-top" in their performance, or if they understand the nuances of subtle performances.... nuances which work best on camera.

AUDITION WARNING SIGNS

The audition process is a short period of time relative to the length of a film shoot, so selecting the correct actor for a role is critical, from both a creative and professional standpoint.

Use the casting process to find an actor who fits the role, has a good work ethic, is excited about the project, understands the financial limitations, acknowledges the intense schedule and the need to sacrifice outside activities for the sake of shooting the film. If an actor has even the slightest reservation about any of these points in the audition, no matter how small, then chances are good that these problems will reoccur later in production when it's too late to recast.

Warning signs to look out for during the audition:

- The actor questions the lack of pay and expresses concern about his/her financial ability to get involved.

- A more experienced actor who seems to patronize the director, especially if the director is new to filmmaking. This attitude will make it difficult for the director to direct as the actor is always questioning the director's inexperience.
- Actors who question the project's time commitment or mention a job schedule that may be difficult to work around. They may not show up on set if work schedules them.
- Actors with no prior experience may seem excited at first, but the time demands and intensity on set may turn them away from the project later.
- Actors who want rewrites of the script before learning and understanding their characters.
- Actors who show up late to the auditions... this may be indicative of future behavior.
- Actors who show up to auditions without memorized monologues, headshots or resumes. Be especially wary of people who arrive "off the street" with only a Polaroid or family picture. They are not professional.

If you notice any of these warning signs, no matter how subtle, consider casting a different actor. It's better to recast in the audition phase than it is to recast after half the movie's been shot.

Look for:

- Actors with prior acting experience or training who understand the demands of producing a film.
- Actors who are excited about the material and are inquisitive about their character and the storyline.
- Actors who are willing to take time off of work or at least be flexible to the production schedule.
- Actors who are prepared during the audition with memorized monologues, headshots and resumes. Being prepared for an audition demonstrates that they care about their craft and want to move ahead with their careers.

ACTIVITY

Activity 1:

Each student should play the role as the director and "audition" other students in the class. If there is a drama department, acting program or even a casting agency nearby, auditioning with real actors would be preferential.

Activity 2:

Contact your local theatre guild and sit in on a play audition. Watch to see how the director conducts the audition and afterwards, ask the director what he/she was looking for in each of the actors and what led to the final casting decision.

QUESTIONS

- Were the actors giving their true performance, or were they nervous and hindered by the pressure of the audition? What can you do to alleviate this tension?

- What importance did each of the audition segments serve and what would you do differently the next time?
- Why do you think I chose the actors who played Bobby, Awanda and the Sheriff?
- Did you find the performances realistic and believable? Why or why not?
- How important are extras or background actors in creating the mood of the scene?
- What local resources can you use to cast both actors and extras for your movie?

AFTER THE AUDITIONS

After the third and final audition is over and the final contenders have been narrowed down to one actor per role, meet with each actor and discuss the project in greater detail. Explain the production requirements, on-set demands, possibility of shooting pick-up shots even after the film is edited, ADR and voice over requirements, and all other expectations before signing the actor deal memo. This is especially important with inexperienced actors and will reduce the likelihood of their dropping out of the project in the middle of production.

Do not call to notify finalists that they did not receive the role until you are 100% positive that the primary choice for each role will work out. Once you are confident, be sure to call each finalist and thank them for their time.

After you congratulate each actor on winning the role, present them with a packet that includes: a letter of introduction and welcome, a production schedule, actor deal memo, rehearsal schedule, character description and a list of contact numbers for key crew people.

Schedule the first rehearsal and script read through within the first week following the final audition.



Quantus Pictures Inc.

Motion Picture Production Company

June 10, 2002

To the cast of "The Day Bobby Jones Came Home"

Dear Sirs and Madams,

Congratulations on winning your role in the short film tentatively titled, "The Day Bobby Jones Came Home." I thank you most sincerely for your interest and willingness to work on this project and hope that this will be a mutually-beneficial venture for everyone involved. The purpose of this project is twofold: practice our art form so as to improve our story-telling abilities as director, actors and crew members and to create a piece to run the worldwide film festival circuit in an effort to circulate our work in the mainstream.

My team and I pride ourselves on crafting top-quality productions in a time-conscious and budget-sensitive manner. We respect your time as much as your talent and will maximize our efforts in the allotted time. Therefore, by the end of June when I return from my trip, we will have a final call sheet and shot breakdown for you. Our goal is always to minimize the on-set surprises by properly preparing every detail beforehand.

Enclosed, please find a copy of the shooting script as well as an Actor Deal Memo. This legal document is a standard form that acknowledges our working relationship on this project. If you should have any questions about this form, do not hesitate to contact me. If you agree to all the terms, please sign it and return it to the address on the letterhead. Be sure to make a copy for yourself.

Please plan on a cast meeting on Saturday, June 29, 2002 in the evening. I will contact you about a location when I return. The purpose of this meeting is to read through the script, discuss the characters, plan on the look and feel of the project, discuss schedules, shooting dates and times, and how our sets operate. This is a critical meeting that everyone is strongly requested to be in attendance.

Although there is written dialogue, the success of "The Day Bobby Jones Came Home" will come from your characterizations through the dialogue. MEMORIZE your lines and know them well. Then we can play with delivery and create some memorable moments.

Thank you again for your participation and I am honored and very excited about working with you. Happy reading and feel free to call me at any time if you have any questions.

Most sincerely,

Jason J. Tomaric
director

Quantus Pictures Inc.

Motion Picture Production Company

ACTOR DEAL MEMO

THIS AGREEMENT is made and entered into as of the _____th day of _____, 2003, by and between Quantus Pictures, Inc. (herein referred to as the Producer), and _____ (herein referred to as the Player).

Producer intends to produce the project tentatively titled, "_____" (herein referred to as the Production) and wishes to utilize the services of the Player in connection with the Production upon the terms and conditions herein contained.

1. **PHOTOPLAY, ROLE, SALARY AND GUARANTEE:** Producer hereby engages Player to render services as such in the role of _____ in the screenplay, at a salary of \$0.00 dollars per day. Player accepts such engagement upon the terms herein specified.
2. **TERM:** The term of employment hereunder shall begin on or about _____ (the "Start Date") and continue until _____ or until the completion of the photography and recording of said role. Producer reserves the right to discharge the Performer at any time.
3. **NON-UNION:** The Performer acknowledges that he/she is not affiliated with any union that could conflict with the terms of this contract. Performer understands that Production is a strictly non-union project.

In accordance with the Immigration Reform and Control Act of 1986, any offer of employment is conditioned upon satisfactory proof of applicant's identity and legal ability to work in the United States.

In assigning these rights, the Performer grants to the Producer and its successors, assigns, and licensees the full and irrevocable right to produce, copy, distribute, exhibit, and transmit the Performer's voice, image, shadow, silhouette, and likeness in connection with the Production by means of broadcast or cablecast, videotape, film, or any similar electronic or mechanical method of present or future use and innovation.

The Performer acknowledges that any picture or recording taken of the Performer under the terms of the license becomes the sole and exclusive property of the Producer in perpetuity. The Performer and the Performer's heirs and assigns shall have no right to bring legal action against the Producer for any use of the pictures or recordings, regardless of whether such use is claimed to be defamatory or censorable in nature.

The Performer further acknowledges that the Producer shall have the right to use the Performer's name, portrait, picture, voice, and biographical information to promote or publicize the Production and to authorize others to do the same. However, nothing shall require the Producer to use the Performer's name, voice, or likeness in any of the manners described in this license or to exercise any of the rights set forth herein.

(continued)

This document is intended for reference only and is not intended as a legal binding contract. Always consult an attorney before signing any legal form. ©2004 Quantus Pictures, Inc.

Quantus Pictures Inc.

Motion Picture Production Company

(page 2 of 2)

The Performer warrants and represents that he or she is free to enter into this license and this agreement does not conflict with any existing contracts or agreements to which the Performer is a party. The Performer agrees to hold the Producer and any third parties harmless from and against any and all claims, liabilities, losses or damages that may arise from the use of the Performer's voice or image in the Production.

The Performer relieves and indemnifies Producer, its owners, employees, officers, agents, licensees, heirs, and assigns from any and all liability for any injuries or damage caused the Performer or to other persons or property during the period of association with the Production. In the event that the Performer is responsible for damage to person, property, or equipment, the Performer will remunerate costs of repair or replacement (at the discretion of Producer) within a period of thirty days following the incident.

It is agreed that the foregoing grant of rights is made for promotional consideration only, and the Producer's exercise of the grant of rights shall be deemed full consideration for such grant.

AGREED AND ACCEPTED:

Performer _____ Date _____

Address _____

Social Security Number _____

Phone Number _____

Producer _____ Date _____

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How To Make A
Hollywood
 Caliber Movie
 On A **Budget** of
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 Production
 Manual

The Production Manual is a comprehensive resource guide that demystifies the filmmaking process and reveals the step-by-step approach to producing high-quality, low budget movies using only local resources.

Independent filmmakers, students and industry professionals alike will find the practical, cost-saving techniques in the Production Manual invaluable both on and off the set.

Full of thousands of tips, tricks, technical guides, industry contact information, charts and illustrations, the Production Manual is the ultimate filmmaker's resource.

Jason J. Tomaric is an Emmy Award winning Hollywood director with two feature films, dozens of television commercials and several educational DVD series to his credit. He has taught in film schools across the country including UCLA and the New York Film Academy. Jason's directoral work has been honored over 14 times with Emmy, Telly and the prestigious Golden CINE Awards.



Quantus
 Pictures, Inc.

Written by Jason J. Tomaric

For more information, log on to:
www.FilmSchoolOnDVD.com

Published by Quantus Pictures, Inc.

**THE ULTIMATE GUIDE FOR THE
 INDEPENDENT FILMMAKER—
 LEARN PRACTICAL TIPS, TRICKS AND
 TECHNIQUES RIGHT FROM THE SET.**

"Jason proves that top-notch production values are within the reach of anyone who has ever dreamt of making his own movie. Jason knows what he's talking about, because he's actually done it!"

- Steve Skrovan, Executive Producer,
 "Everybody Loves Raymond"

"Absolutely the most in-depth, informative and entertaining filmmaking book out there. It takes you through everything you need to know, demystifies the process and shows you exactly how to make a movie, even if you don't have a huge budget!"

- Kevin Cooper, Executive Producer,
 "Secondhand Lions"

"As an actor with over 200 national commercial credits, 15 feature film credits and countless TV guest star appearances, I've seen it all and I can certainly attest that "How to Make a Hollywood Caliber Movie on a Budget of Next to Nothing" teaches you the way it really is and will help the first time filmmakers avoid common pitfalls that I've seen destroy productions."

- Michael Emanuel, actor

"Finally... a compact and complete resource for independent filmmakers! Thank you, Jason Tomaric for succinctly compiling all the most pertinent and useful information so that when my memory needs jogging, help is just a book away! Your generosity in sharing your success formula is so refreshing."

- Amina Fakir, Producer

"This is an indispensable filmmaking companion. Amazingly easy to follow and full of valuable insights, no serious filmmaker should be without this book."

- Patrick Falvey, Screenwriter

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