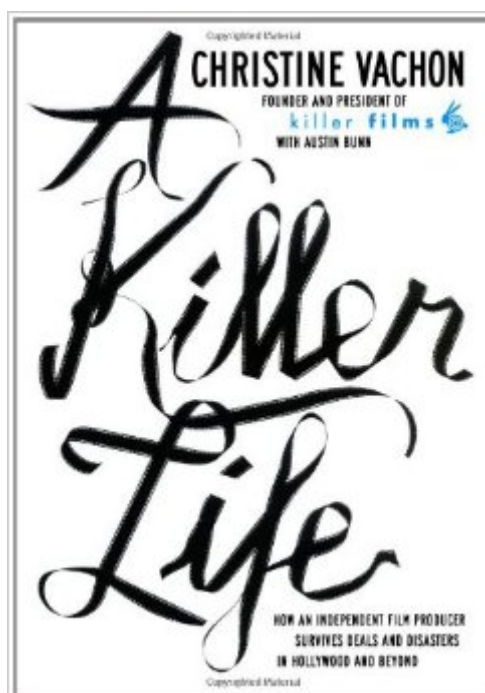


The book was found

A Killer Life: How An Independent Film Producer Survives Deals And Disasters In Hollywood And Beyond



Synopsis

(Limelight). *A Killer Life* is a book about just that: the killer life of an alternative film producer who's forged her own path of success between the disparate pillars of art and commerce. Strong, steady, creative, loyal, funny, artistic, and doggedly determined to produce films that have meaning and substance and staying power in the pantheon of great cinema, Christine Vachon, a member of the Academy and born and bred on the realistic, unforgiving streets of New York City, is one of the most important people working behind the scenes in the film industry today. How did she get there? Why do directors love her? What does it take to produce great movies? What happened on the set of *Kids*? These answers and more are in her book!

Book Information

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Customer Reviews

...which kind of gets me wondering--why the heck don't *even more* aspiring producers and D-boy and D-girl wannabes get their hands on this amazing compendium of production experiences, take them to heart, and learn themselves a whole lot about the global film game in the process. If you've got the answer to that question, let me know. I'm still scratching my noodle. Okay, so you're going to totally dig this book. Christine Vachon and her Killer Films outfit in N-Y-C, using that well-known convention of theirs--break the bounds of traditional (read: boring) publishing with a rather unconventional approach to bookwriting. Prepare for a wild wooly ride of a read...Christine's deft collaborators (egs. directors, financiers, and studio consigliatores) have chimed in here in various sections, offering up sage advice on the pit- and prat-falls of the indie and studio sides of the

filmmaking biz, and what it's generally like working with Christine and her able band of brothers and sisters. That, for this here reviewer, was a right privilege...live recordings of Christine's conversations with her colleagues wouldn't have been richer. And like I tell you in my title...you couldn't pay Vachon enough to give this course. For a couple of Lincolns, this was a gold mine. By the way, I think I've tattooed my entire Netflix wish list with every single Killer title known to Movieland. As luck would have it, ONE HOUR PHOTO was one of the better films of 2002, and little did I know that Christine was even responsible for getting this one made. Small world, baby.

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