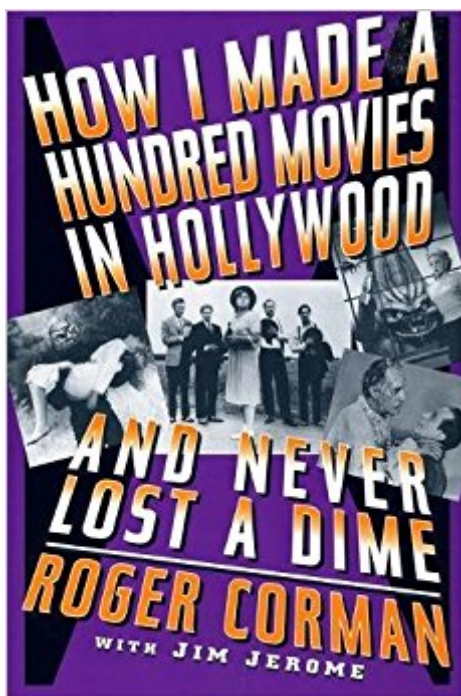


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How I Made A Hundred Movies In Hollywood And Never Lost A Dime



Synopsis

In these pages Roger Corman, the most successful independent filmmaker in Hollywood relates his experiences as the director and/or producer of such low-budget classics *Attack of the Crab Monsters*, *The Little Shop of Horrors*, *The Raven*, *The Man with the X-ray Eyes*, *The Wild Angels*, *The Trip*, *Night Call Nurses*, *Bloody Mama*, *Piranha*, and many others. He also discusses his distribution of the Bergman, Fellini, and Truffaut movies that later won Academy Awards in the Best Foreign Film category. Corman alumni—John Sayles, Martin Scorsese, Jack Nicholson, Vincent Price, Francis Ford Coppola, Peter Bogdanovich, Peter Fonda, Joe Dante, and Jonathan Demme, among others—contribute their recollections to give added perspective to Corman's often hilarious, always informative autobiography.

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Customer Reviews

Independent filmmaker Corman (*The Beast* ; *The Little Shop of Horrors*) wrongly argues here that his is not "one of the more significant careers in film history." Having helped launch directors Francis Ford Coppola, Peter Bogdanovich and Martin Scorsese, and actors Jack Nicholson, Bruce Dern and Sylvester Stallone, he is certainly one of the motive forces in American movies today. In this revealing autobiography, written with the coauthor of *Papa John* , Corman tells amazing tales of shooting full-length films in mere days with budgets under \$100,000, and states his conviction that cinema is a fusion of art and money--which explains, he believes, why Americans do it so well. This account of Corman's life and career includes reminiscences by those who have worked with him:

performers, directors, assistant producers, writers. The book is a significant contribution to the history of American movies. Photos not seen by PW. Copyright 1990 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

As a screenwriter, producer, and director, Corman is responsible for making many of the most god-awful?but profitable?stinkers in cinematic history. Still, he launched the careers of many other, more talented artists, e.g., Jack Nicholson, Robert DeNiro, Martin Scorsese, and Francis Coppola, and where would Mystery Science Theater be without him? Here he reveals the secrets of his quite remarkable career in a "disarmingly modest fashion" (LJ 5/1/90). A solid volume for all film collections. Copyright 1999 Reed Business Information, Inc.

I love this book. I pick it up about every decade or so and re-read it. It's a quick read. It's not really a how-to book. It's a how-he-did-it book. Corman tells stories about the movies he's made. I can't tell you why I love this book so much other than to say it explodes with independent gusto. I'm not really a fan of Corman's movies, but I am a fan of movies. I love reading about how they're made. The book made me want to go back and watch some of Corman's early films, and you know what? Several of them are quite good. They're not the schlock that you would expect. Remember, these movies played in drive-ins, and later, on VHS when that boom hit. His later films--the ones he produced but didn't direct--have a lot of trash mixed in with a few gems. This is an excellent book if you are interested in reading about that period of filmmaking. It's written with a lite touch. Parts are funny. Reading it is akin to sitting next to Corman at a pub, sharing a brew, and having him tell you about his life. If what I've said appeals to you, then buy it. You won't regret it.

A pretty good book with commentary by people that worked with Roger along the way who later went on, in some cases, to become famous as well. Many of the movies mentioned in the book are available on youtube. What strikes me as interesting is the wide variety of topics covered by Roger's movies, and many of these movies I have seen as I grew up. I have been studying the art of making movies since the fourth grade, see my linked in profile, and finally feel like I am ready to start making my first feature/s. Having said that, if you check my blogs at videofeedback.blogspot.com you will see it is an enormous mountain of work, independently or otherwise. I intend to follow this book with Loyd Kaufman's Everything I learned about film I learned from Troma (or a title like that). The idea is a lot of prep work goes a long way toward making the actual doing all that much easier. So I am reading as much as I can to be as ready as possible. I shot a small short subject piece 35 years

ago and we did it over the course of a weekend. I like Roger's "press on regardless" thinking except he consistently is assured of having gotten good shots and moves on with confidence. He builds the picture as he goes in his mind, and apparently also is mentally editing in his head as he goes as well, not to mention he also constantly thought up second storylines to be made out of the same locations, sets, and film. I state this because there isn't any mention so far of any story boarding nor shots listings, only scripts and screenplays. As a paid "professional" shooter, I have regretted missing shots and dread having to go back to anything to re-shoot. My advice to shooters is keep the camera running at all times, you never know what you may get when you least expect it. Also my understanding is actors aren't always very agreeable and maleable (easy to work with), so on set negotiations over lines or any other situation seems like a political undertaking that takes real finesse. A good read from a real talent with inside dope from real talent that made it to the bigtime.

This is a very informative book about the career of Roger Corman (King of the B Movies) and a must read for anybody who wishes to become a filmmaker. The only reason I give it 4 stars is because it only covers his career up to 1990. He needs an update and call it 'How I made four hundred movies.....'. There is commentary from many of the people who graduated the 'School of Corman'. You get tremendous insight into Corman's movie making methods and many stories about his legendary 'cheapness'. As a fan of old sci-fi movies I enjoyed the earlier parts of the book the best. Corman gave up directing after 1970 when he started his own company, New World Pictures. That part of the book talks a lot more about financing and distribution which isn't nearly as interesting. At that point his 'students' essentially took over and many famous directors got their start with him along with famous actors, writers, etc. Recommended for anybody who likes old sci-fi movies, exploitation movies and B-movies in general.

This is a great book. Really great insight into a phenomenal career that helped make the Hollywood of lore. I wish there was more insight into how Coppola's career was made and a few others were made by Corman, but I loved knowing Jack Nicholson's career began and was so closely intertwined with Corman's for so long. It's a great look at a man who made films on his terms. It taught me a lot about filmmaking - what to do, and what not to do. But mostly it's just a great read that I didn't want to put down.

I read a lot of books about the filmmaking process and this one was definitely entertaining. If you're familiar with Corman's movies than you're familiar with the questionable quality but enduring legacy

of his films. Coming from a person who's produced a feature film, you can ALWAYS learn something about another filmmaker's process no matter how good or bad the final film is. There's a reason Corman made so many films and "never lost a dime" and that ingenuity and resourcefulness can't be overlooked.

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