

Daren Seifert
Stranger's Land

BUDGET PROPOSAL

Stranger's Land is more than just a story. It's my story and I will go to any length to expose it to the world. From my studies and from working in the industry, I have learned of a few ways to get the money you need to make your film. Some are easier than others but I prefer a middle of the road approach. I think a mixture is best when you're new on the scene and don't have a lot of funds. What I mean by that is using elements from independent, guerrilla, and big budget approaches. I believe by using pieces from what others have done in the past, through these paths you will get a great looking film for a decent price. Obviously it won't be as cheap if you do it all yourself. I'm quite accustomed to doing all the work myself as I did on all my short films thus far, and if it comes to that, I won't shy away. Though before I do that to myself, I'd like to at least try and get some help. My plan is to do everything that I possibly can without the quality suffering, spending money where it counts, and using all available resources at my disposal. I believe that by using the methods of the past and perhaps some new ones of my own that I can accomplish what I've set out to do and that is to tell my story.

A large portion of this film takes place in Real De Catorce, Mexico. It's a small, mountainside village that is stuck in the 1700's. Old cobblestone roads, animals running around, people on donkey or horseback, you get the picture. I think it would be more expensive to recreate the town and the town is really that magical that I need at least scenery shots from here. I could take a bus there for \$60 and shoot that all by myself. If the budget will allow I could possibly bring a few main characters with me and shoot some of the major scenes with actors to take it a little further. With that in mind I would most likely have to get a permit which according to Robert Rodriguez is way cheaper and easier than in the states. I am flexible in this area but absolutely need at the very minimal scenery shots from here. The more I can actually shoot in this beautiful town, the better. The beginning of the film takes place in Houston, Texas. That could be filmed anywhere, really. All I need is a skyline shot and maybe a few other street shots. Since I live in Houston that shouldn't be a big deal at all. I can use friends and family for the trailer shots, etc. Since working at the studio here on several short films and a full feature, I have learned a bit of the art of set building. I'm not scared to get down and dirty with the rest of the crew. I enjoy painting and getting the look just right and it definitely won't hurt my reputation as a director when I show my crew that I know what I'm doing. Some sets are going to have to be built I'm talking about insides of buildings and stuff like that. But because most of the buildings will be adobe backdrops we can reuse a lot of the same stuff and rearrange it.

So we've got the stage, now we've got to put some people on it. I'll need one big name somewhere to sell it, most likely. That one actor will be a large portion of the budget. The rest I'll have to downsize to not-as-well-known talent. Just because they don't have a name doesn't mean there isn't some talent just waiting to be discovered. I don't have a name and here I am. I've got friends in the film industry, I've got musician friends, I've got friends who act, comedian friends, the list goes on. And a lot of them already know where I'm at on my current project and are already interested. I've got a guy who wants to do the entire soundtrack. I asked him for something Ennio Morricone-esque scores and he also happens to be a fan. I also know a slew of other musicians

who could toss me a song or two and would be happy to be a part of a full feature film. What I can't fill with friends and family, which I foresee being mostly actors, actresses, and "behind the scenes" crew members; I'll have a screening and choose the best for the roles. I can either offer them a cut or convince them that this film is going to get their foot in the door. I could probably get some people for lighting and to help build the sets. I will need to set some money aside for animals. There's a donkey for the second half of the film and a dog who is a main character and plays a major role. Editing I may do myself as I have a ton of experience editing many of my own short films, animations, stop motions, etc. If not I know a couple editors and sound guys that would work for free/cheap. As much as I would prefer to shoot all the scenes, I know it won't be feasible with the amount of other jobs I will have. So I may or may not have to get a cinematographer.

This is my section. I've been editing and shooting for 15 years and well accustomed to using green screens and special effects. I've co-directed one short film so this part will be entirely new to me and which is why I may have to give up some of my shooting and editing privileges. Though this is my baby, I've got to learn to trust others with my work for us to achieve a collective vision. Directing may be free, depends if I have anything left but I'm willing to direct for free if it means getting my story out into the world. I'm sure my directing mentor would help me out if I started having some trouble. He's great on guidance. I know two professional editors from Champions Entertainment where I used to intern at. They're both pretty talented and I would trust them to give me a fair price. Champions may want to take my entire film, we will see. Those two guys are also both proficient in shooting. I also know another intern from there who would maybe shoot for me and I actually enjoy his style.

Another something I know little about is stunts and props.. Stunts is something I've never had to experience on any professional film I've ever worked on. In one of my short films I roll down a hill, and another I walk into a waterfall, but that's about the extent I know about stunts. I don't have anything too crazy but there is a motorcycle chase and a train hop. Those are the two biggest stunts and maybe we can work around them. It all depends on how willing my crew is. I do know a guy named Action Jackson who has experience with stunts and pyrotechnics and maybe I could give him a ring. The only thing I know about props is to hit thrift stores and auctions. You can find some really good stuff for way cheaper than you would pay elsewhere. There's a very special dagger that might be expensive and a few guns, which my research shows is not very expensive at all to rent. Motorcycles are pretty present in the beginning of the film but they are throughout the end as well. That will probably be expensive but I do know a guy who is in a biker gang and he's told me he was interested in working in my film as well. Could possibly get that for free if I can work some magic. He's my best friend's father and I've known him for 20 years almost so how could he turn me down?

A vital part of filmmaking is food and lodging. On the full feature film I worked on we had catering every day, coffee and breakfast in the morning, etc. I know that gets expensive quick. Maybe I can talk people into bringing sack lunches or have someone I know make sandwiches sometimes to offset the cost a bit. This will be a learning process for me for sure. Also something I know nothing about is lodging. We've got to sleep somewhere. With all the apps available these days I can at least find the cheapest options available with ease. We definitely won't be staying at the Hilton. This is something that may blow up in my face so I may even need my girlfriend to take care of all that side for me. She's pretty handy at finding good deals and really wants to work on

my film. Might as well exploit her too. I know most people rent equipment but I think the method of buying it then selling it back is even better. That way you can use it for free! I have a decent DSLR already and may just need some lenses to really open it up. We'll also need lights, which I can either borrow or buy, the LED ones aren't too expensive and work great inside and out.

I know this isn't going to be easy but I've never once not finished a project that I started. I wrote, designed, and printed my own poetry book last year through a crowd source. I've completed all short films that I started. Some of them even taking months to complete as they were hand painted animations. And the amount of special effect I use in my films meant many a night watching/reading tutorials for hours upon hours. I'm self taught in editing and most people are impressed with what I'm able to do. My point is that when I set my mind to something, I finish it. It may take me a long time as with my script. I wrote 90 pages, realized I hated it and scrapped the entire thing. Did I give up? No. I started from scratch but this time I planned every detail out and I'm more proud of this script than anything I've ever done. It took 2 years to finally get it to what I wanted to convey but I did it, and I won't give up on this film until it's on the silver screen.