

[MUSIC PLAYING]

LULU ZEZZA: When you're making your movie, you never think you have enough money. It doesn't matter if it's a major studio tentpole movie like *Noah* or your student film, where you have two nickels and a dime to make the film. You never, ever have as much as you think you need.

As a production manager, you have to sit down with the director and find out how they want to make their film, what is most important to them, what is not as important to them. Sometimes you have to make them face what is important versus not as important.

The trick is working out exactly what you need and how you're going to get it for the amount of money that you have. The place to start is your shopping list. You have to sit down and, in detail, make up the list of everything necessary. That's going through the script and itemizing every actor, every change of clothing.

You have to think about where you're going to park. Where you're going to feed everybody. How the equipment is going to be transported. Where they're going to spend the night if they can't go home. How they're getting to and from work. What time they have to be there, and what time they have to leave. All these other details that have nothing to do with the creativity of making a movie.

This sounds like a huge amount. But in fact, it becomes methodical. You take your script, you break it down. I tend to use colored highlighters, and I highlight extras, and I highlight props, and I highlight visual effects. And then I create the list of all those things necessary. It's amazing how straightforward actually creating that list is.

For instance, *Portrait of a Lady* was following a woman for several years in her life in Italy. We had to cover her changes of clothing and changes of style from a young woman who was not yet married to a married woman with a daughter.

Other movies, it's all about locations. You want to, in order to save money, try and move as little as possible. So for instance, I was working on *Factory Girl*, and we had very limited funds to pick up some work. And we only had a week to do it, on top of that.

So even though we needed a fancy home in Connecticut and a New York City apartment and a library and a corridor staircase from a whole nother location-- these were four completely different locations-- we sought out and found one house in Connecticut that could not only give us all of those locations, but actually could also give us an area for catering to the crew and parking the trucks, et cetera. So by finding one location on that show, we were able to get everything we needed in the short amount of time.

It's not as difficult as it sounds. It's about creating a method, about creating a checklist. And that's why I talk about the shopping list. If you know what you need and you know when you need it, it's easy to create the method of how to get it there. You just need to think it through, and take the time to think it through, and it will be fine.

I'm Lulu Zezza, and I'm a production manager.

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