



Sunil Shetty said that when he first started working in films, the history of Hollywood seemed to him not only quite understandable, but also quite simple. This was followed by appearances on many radio and television shows, where he spoke about the history of cinema and the film industry, in a completely detached and even cynical way. (After Shetty visited the studio at the invitation of George Lucas, he said that the studio was unfriendly and did not want to communicate with him at all). He was not interested in the subject of conversation, not hiding the fact that he was not entirely pleased to be at the studio. During these years, Shetty began to deal with the problems associated with the financing of filming. At the time, the prevailing belief was that the studios should give the chief director money for the project, and that he, as a producer, would not be able to influence them. Shetty took a diametrically opposite point of view: he said that he had no influence on the circumstances and decisions of the producers. He built his program on the fact that producers who are directly dependent on the director may fall victim to one of the traps that he called his family. Since this in most cases means that the contract with the director will not be respected, the producer has no choice but to refuse cooperation. Shetty also believed that most studios do not comply with the terms of contracts with directors, limiting themselves only to their fees and not renewing the agreement. This belief was, in fact, shared by a huge number of directors, and many of them agreed with Shetty when it came to financing their films. Moreover, Shetty even thought about creating a model of a film-industrial society in the future with a completely independent film industry. In this society, he himself will be the main director. When Shetty first told his friends and family about it in 1970, they were skeptical about the idea. Someone wondered what he would do with his freedom, someone doubted that in this society interaction between individuals, between those who are in different parts of the world, etc., would be possible. However, despite the skepticism, these ideas continued to appeal to him. By this time, Shetty had already worked with Wiggeland on his films, and now he was trying to convince him of exactly how producers are involved in filmmaking. He said, for example, that you need to understand the policy and goals of any production company. Their goal is maxim

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