

A man with a beard and sunglasses is shown in profile, looking out over a city skyline from a boat. The background shows a river and several buildings under a clear sky.

# HOLLYWOOD scriptwriter

December 2007.com

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**-COVER-**

**Writer/Director**

**Calvin Simmons**

**Presents *Float...a***

**story about failure and  
being okay with it.**

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- Action On Film Winner Sellus Wilder talks about personal craft as a filmmaking.

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Make it a great day!

**Angela M. Cranon**  
*publisher*

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Dedicated to  
**Children, Alexandria & Jeremiah Charles**

## Synopsis

Max, Sean and Teddy each have their own reasons for wanting to stay in their Kentucky hometown, even though everyone else they know has moved on. Elise quickly catches Max's eye when she moves to town for the summer. After a chance encounter with a mysterious woman, Max is granted the power of foresight. Max's world turns upside down as his dreams begin to predict the future. Grappling with the question of what is and is not certain in life, Max struggles to maintain his relationship with Elise and his tenuous grip with reality. When a great danger appears on the horizon, Max finds himself facing a series of drastic choices. Sellus Bessinger was born and raised in Northern Kentucky. He made "DOD" without any training or experience. Sellus simply wanted to learn how to make movies, and figured that hands-on-experience would be cheaper and more valuable than film school. He's already working on his next feature, a true story about a man who recently died setting himself on fire in protest of the Iraq War.

## Action On Film Winner **Sellus Wilder** talks about personal craft as a filmmaking.

by Laura Stace

*The Dangers of Dreaming* was written, directed, and produced by **Sellus Wilder**. It was nominated for "Best Drama" and "Best Cast Performance" at Action on Film (AOF). It has won a number of awards at other film festivals,



**Sellus Wilder**

including two "Best of Fest" wins and awards for directing and music.

Sellus Wilder has only written one script and already he is the talk of the town. He made his debut script, "The Dangers of Dreaming" into a full length feature film with limited resources and practically no budget and the critics love it.

So far "The Dangers of Dreaming" has won "Best of Fest" at the Big Damm Film Festival in Cincinnati, Bronze "Directors Chair" Medal at the Park City Film Music Festival, "Reel of the Month" at ReelNow.com and is the "Big Hits Contest Winner" at mymovienetwork.com.

Wilder started in the industry as an actor and wrote "The Dangers of Dreaming" so that he could act in it.

"I got it in my head that I wanted to act in a movie so I figured I needed to make one," he says.

Wilder graduated from Beloit College with a bachelor's degree in acting and directing, which he says helps him tremendously when directing actors. However, now he considers himself as a filmmaker.

"I haven't taken any classes in anything related to filmmaking," says Wilder.

Like all writers Wilder has developed his own process when it comes to sitting down and hashing out a plot for a story.

"I jot down lots of ideas, general themes or elements of scenes onto note cards. I lay them out on the floor and just start to rearrange them until I see a structure coming together," says Wilder.

Wilder's inspiration for "The Dangers of Dreaming" came from what resources he had available to him and how he could utilize them in his film.

"I wanted a story that was engaging and more than just a simple little drama but we had to work within our means. I took stock of everything we had available to us in Frankfort. There were a couple of cars



we could crash and a lot of rooftops we could run around on," says Wilder.

Wilder tailored his story to what he was able to do with the resources, equipment and the small budget he had to work with.

"It worked out pretty nicely," says Wilder.

He lives in Kentucky and makes trips to either New York or Los Angeles at least once a month but does not plan to move anytime soon.

"There is definitely an extent of time that you have to spend in Los Angeles or New York but right now I feel I can work from home," says the writer.

Wilder believes that when you put your mind to something, anything is possible.

"People can do anything. The reason I made a movie from scratch was because we didn't want to wait for someone else to give us permission to do it," says Wilder.

The trailer for **The Dangers of Dreaming** can be found by searching YouTube, Myspace or Google.

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## Screenwriter's strike... What's your opinion?

*The opinions of our readers do not necessarily represent the opinions of Hollywood Scriptwriter magazine. Identification of certain products, personal names, and the like, have been excluded from comments made to protect privacy rights.*

### *So I hear the "cats" at Writers*

Guild of America have a slight problem with writers picketing and holding out for more. Well there is a very simple solution...

1. Get other writers to write the scripts for the shows. 2. Make sure to either write them badly or better than the original writers of the shows. 3. Send out those NEW scripts to the original writers that are picketing (they have to go home some time) so they can read them. 4. Let the writers know who will be writing their scripts for them, if they don't stop picketing. *Kurtis Watkins*

### *The WGA strike has hosed down the*

ant's nest of the creative world. Writer's forums are swarming with comments ranging from sympathetic to hostile, inane to concise. Media bombards us with images of protestors and picket signs. But what I see beyond the crowds is a glimpse of what I hope the future holds for me as a writer. I have yet to become a WGA member, but strive to be.

A writer is no less deserving of the benefits and security afforded to other professions. Too often I perceive that the writer is considered an insignificant cog in the wheel. But why? Writers are the foundation of any project, the soul of a story. We may not be the "stuff" of tabloids or garner the interest of paparazzi, but it is our visions that come to life every time a television is turned or the theater lights dim. I have been writing since childhood and know quite well that the business is difficult to break into.

But writing is who I am, and the visions don't stop coming. Nor should they — imagine a world without them. \_The Alternate Universe of *Diana Kemp Jones* <http://www.dianakempjones.com>.

### *I feel the ability to create is a gift.*

Many have this ability and to waste it is a sin. The thought of The Writers Guild holding a whole industry hostage based on conditions is as selfish as The Industry denying the talented writers the necessities they request. One would only think of what work would have never been if Hitchcock or Kubrick went on strike. This mindset is foreign to me. As an independent artist my goal is creation for the love of the art and not the almighty dollar. In retrospect if artist continue creating for the passion of money and not art the work will eventually suffer. - *Jason Patfield / Bublenutz Productions*

*People should be paid what they are worth.* This may seem like a normal opinion, but if truly applied it may be harsh. Similar issues have arisen in the U.S. car market where people have wanted more; more money, more health care, more anything. They want to live very well and have all their needs taken care of, but they assemble cars.

Their job is not that difficult and requires minimal training that the company provides. Writers are everywhere and need no training or equipment, but truly gifted writers are few and far between, and I think that those select few should be cherished and given what they are worth. How much is that? I don't know. Media is changing

“Strike Opinion” cont’d from pg 6  
and convention will have to change with it. The big studio game is going to change and their method of compensating talent is going to have to change as well. These questions are bigger than just the writers. It will be interesting to see how this all plays out, but in the end give them what they want, because I want more Office.  
*Benjamin Keith Mitzelfelt* -  
www.benjaminkeith.com.

*In the words of Ben Stein, not* once in recent times has a strike resulted in the strengthening of a union. These words ring true especially in the entertainment industry.? A few years ago, people thought theaters were on their way out and so was Broadway because of the advent of new technologies and competition. Well, both are back, bigger and better than ever -with the exception of the stagehand strike in New York.

To cut the flow of content in an era where competition for eyes is so tight between, network, cable, internet, home video, live shows, DVDs, etc., might not be the best action. A wait and see approach may have been a better course of action especially after the real value of online media, webisodes, digital content etc., can be ascertained. At that point, bargaining for what you want and adding ‘retro’ fees and adjustments may have been the way to go. *Del Weston-Writer/Producer/Director*

*As a Maverick Filmmaker; I’m* already realizing that writing remains the most difficult part in the creating process of a show, a sitcom or a film. Writers take themselves into a vague and a different state of mind. To create, they get inside a priest’s head, inside a killer’s head, inside a child’s head, among many others, all for the sake of creating characters.

Writers also O.C.D., isolate and talk to themselves, to finally come up with some solid, sold writings. After the script is sold, a “Bank” (a major studio or a network,) comes to take the “creators’ assets” (writers) for couple of dollars to turn it into one-sided beneficial lifetime investment. The bank pays some selective investors (actors) dividends for life, when “Micro stockholders” (public) watch the “Investors” play roles that are not theirs.

“Micro stockholders” also pay a telecommunication company on monthly basis to watch investors via electromagnetic waves. Investors benefit monetarily each time a syndicated episode, a show or a film is run by the bank on any form of

Media. Writers’ creations should be no less than a painting or a song, they never loose royalties.. Why writers? *B.K. Khati, B.K. Gourmet Productions.*

*This is a dangerous email for me* to send out. Why? Because I happen to know a thing or two about how to make money on the Internet, and I’m concerned that if I speak my mind and voice in an unpopular position, I will suffer at the hands of my fellow performers. Ironically, I’m writing this from my hotel room in Las Vegas, having just spoken at BlogWorld on the need for podcasters to hone their craft and find their natural voices - to be more professional at what they do.

But...I’ve made my living as a talk show host and talking head for years, taking positions that, to me, make eminent sense, yet to others seem counter-intuitive. And I’ve also figured out ways to make several millions of dollars on the Internet over the last 15 years or so, affording me a unique perspective on what works, what doesn’t and why (thanks, Howard Fine!) - along with what will work in the future. So, here goes. I’m saddened and angered that the WGA has gone on strike. I think the WGA strike, and the approach to these contract negotiations have been the wrong way to fight the wrong battle.

I think they’ve squandered any goodwill they had in this negotiation by picking the wrong area over which to have a fight. And the danger goes far deeper than that, as my other unions echo WGA’s chants. Let me explain. No one, I repeat, no one, is making real money on the Internet with webisodic content right now. I’m always amazed that anyone is willing to pay me, other actors, writers and other performers to be in webisodics - and I’m on a fair number of well-known and well-respected webisodic series myself.

Few are spending money - actors are working for free, green screen rooms are begged, borrowed or stolen. Cameras and cinematographers are being cajoled into supporting their fellow performer, but very few dollars are being spent. Most of the breakdowns we see for these shows are copy, credit and meals. The rare payments to performers in this space are welcome and cherished. You know I’m right. You’ve seen Actor’s Access, Now Casting and LA Casting. It’s all a

big experiment, with relatively few real production dollars at risk and none coming back in return. People are dabbling, and spending very little in producing to receive absolutely nothing in income. Zip. Nada.

The income side is just as abysmal. If you’re producing content for the Internet, for YouTube and that ilk, if you’re aggressive, you can count on a few dollars in subscription fees (I own ShowTaxi.com, so I see the numbers) and even less in advertising dollars. We’re talking pennies here. And not per play. So the Internet’s Emperor currently has no clothes (or food or shelter, for that matter). And if we’re honest with ourselves, we must ask: why fight for money that doesn’t exist? And (this is where you’ll have to trust that I know what I’m talking about) - WON’T exist for several contract cycles. My problem is, I’ve suffered through this righteous indignation on the part of my unions before. And I didn’t speak up. I regret that. See, a few years ago, AFTRA pulled a similar stunt, negotiating what they thought was a very progressive victory: a triple session fee for a performer if a performer’s commercial appeared on the Internet. Great, you say?

We AFTRA performers all make more money, you say? No. Not even close. It resulted in the ad agencies that produced the spots simply refusing to authorize Internet play of those spots, and forced radio stations to drastically change their online automation playback, and to blank out those spots with AFTRA performances in their live streams with public domain classical music. So AFTRA performers never got paid that hard fought triple session fee, and AFTRA unnecessarily burdened every commercial radio station in America. The current landscape in Internet production of video, audio, Flash, YouTube videos and the like, is still, and will remain so for the next several years, a speculative one, and one with no foreseeable income.

Why? Here’s why. While the public loves to consume online content, no one has successfully gotten them to pay for it. No model has emerged, including subscription and advertising, that generates even the most meager incomes on the most runaway popular videos. And when does it emerge, like iTunes, which gets called, not a godsend, but is labeled “the ruin of the music industry”, by big shot leadership in

cont’d on pg 12

## Synopsis

While most sports films celebrate the quest for a championship, **Quantum Hoops** follows a team that is searching for a single win. The documentary chronicles the final week of the 2006 Caltech basketball season. The team is currently in the midst of a 21 year losing streak - over 240 consecutive conference losses. Caltech is annually considered one of the top 5 academic institutions in the world yet its athletic department always takes a back seat to the achievements of its world-renowned faculty, Nobel Prize winners, and advancements in the world of science and technology. The film "Real Genius" was a not-so-subtle take on Caltech life. To the casual fan, the team might sound like a bad joke. There are more valedictorians on the team than players with high school basketball experience. In fact, the 5 seniors did not play high school basketball, yet all five are major contributors to the team. They are roundly mocked by opposing fans as "nerds playing basketball" (the few fans that decide its even worth it to show up). However, this season would mark an amazing turnaround from just two years ago when the team would lose by an average margin of over 60 points per game. Against remarkable odds and adversity, the players and coaches dedication, discipline, heart, and yes, skill would make for one of the most exciting seasons in school history. The day of the final game, the school paper reported a proposal to eliminate all of the schools NCAA athletic teams. This game would give them one last shot at that elusive win and an entry into the history books of college athletics. Note: The only Caltech player to make it to the NBA is currently employed by the Denver Nuggets as an advanced statistical analyst. Dean Oliver played for Caltech in the 1980's and gave up his career as an environmental engineer to pursue a career in basketball.

# Rick Greenwald's Quantum Hoops is a story about triumph in many different ways.

by Lina Houze and Patrice Ewell

For over 15 years, **Rick Greenwald** has built a solid career in Hollywood as a top short and long form video editor. After transitioning into the freelance world of editing, Greenwald setup shop in Burbank, California and started a successful post production company to cater to his growing list of clients.

Having been inspired by friendships with leading documentary filmmakers Stacy Peralta (**Riding Giants**, **Dogtown** and **Zboys**) and Paul Crowder (**Once In A Lifetime: The Extraordinary Story of the New York Cosmos**), Greenwald decided to tackle a documentary project of his own. As an avid sports fan (Rick got engaged to his wife at the 2002 World Series) and mediocre amateur athlete, it seems only natural that he would pursue a sports subject that champions the underdog.

**Quantum Hoops** is Rick Greenwald's first feature length directorial effort, and he talks to HS about this experience.

**Hollywood Scriptwriter:** How does your love of sports play a role in producing this feature film?

**Rick Greenwald:** I'd say my love of sports had a lot to do with it. I was actively pursuing several stories and this was the only one with a sports theme. My



**Rick Greenwald**

friends and family have always wondered why more of my career wasn't spent on sports related projects since playing and following sports has been an active part of my life. In fact, my wife and I had our first date at a Lakers game and got engaged at the 2002 World Series... I also played baseball for 12 years and softball after that.

It is quite likely that I would not have had the same interest to turn this story into a full length documentary if I didn't love basketball. It's also safe to say that if I knew nothing about sports or basketball that this project couldn't have become what it did. I would be very curious to find out what this story would have looked like if produced by someone who hated sports.

**How and why did you decide to make a film centered on the Cal Tech Beavers?**

I was looking at several different subjects to do short documentary stories on. The Caltech basketball story was the only one that had to do with sports. It was also the only one with a definitive time-frame. If I didn't get started soon, I'd have to wait another 10 months for a new season to start. Specifically, I was drawn to the fact that this was the world's smartest basketball team. It was also, statistically, the worst team in the history of sports.

Either one of those facts would make an interesting story. The two combined meant it was too good to pass up! How no one discovered this story for the last 50 years blows my mind, as the

basic elements are virtually unchanged since the 1950's.

*What made this project come together and be a success?*

I contacted the Caltech coach and pitched him my idea. He consulted the team and they allowed me in. You have to understand that these kids aren't playing basketball for media attention. There is a purity to what they are doing there like nothing else in college basketball. To allow someone like me to come in with my camera and document them is a huge leap of faith for these guys. They know I could have easily ridiculed them and played everything up for laughs. It didn't take more than a day with the team and coach to realize that this story was not only unique, but also very special. I take a lot of pride in what I created because I think it's truthful and honest about what goes on at Caltech. One of the best compliments I have received was when somebody said, "I can't believe you didn't go here... you've captured our essence perfectly".

*Please explain your history in filmmaking. How did you become a filmmaker?*

In high school my career path was architecture. For fun I bought my own video camera and started playing around with my friends. By the time I was a senior, I made a behind-the-scenes documentary on the making of our school play, but I wasn't thinking about it as a career. When I applied to college, I made sure they had a film program just in case.

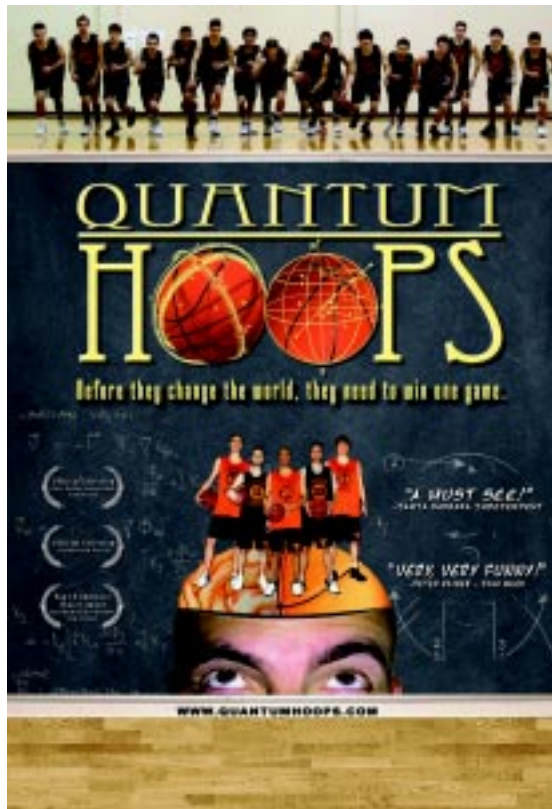
I've been working as an editor since graduating from UCSB in 1993. I had the chance to work on some very cool projects over the years and have had a very successful career – but it was always for somebody else. Having worked with Stacy Peralta on **Riding Giants** really got me thinking about doing something on my own. I really didn't think about myself as a "filmmaker" until I had to type it into the credits.

Now that the film is complete I look back and wonder, "did I really do that?"

*What do you want the audience to take away from the film?*

My initial instinct was to create something with entertainment value. This isn't a true "cause" documentary and I

think it can be a little tough for some documentary fans to take a sports story seriously. Before we had our first screening, I really was just hoping people would have a good time. What I found out later is that many people told me how inspired they were by this group of people. Others told me how refreshing it was to finally see a sports story that celebrates the true amateur athlete. One woman thanked me for "making smart people look sexy", and one of Caltech's Nobel Prize winning physicists said that after seeing **Quantum Hoops**, it reminded him of why he was at Caltech in the first place. I couldn't ask for



more than that. It's actually pretty simple: This film is not meant to cure cancer; I'll leave that up to the players.

*When did you meet your collaborators? How did those partnerships come about?*

As director, writer, producer, camera operator, & editor, I probably took on too many job titles... most of that was out of financial necessity. Since I originally intended for this to be a short, I didn't give any thought to a full staff and crew and certainly no thought to financing. As the story grew, I often wondered how I got into this in the first place.

Luckily some of my staff at my post-production company were able to jump in and help out in between their regular jobs. One of my company's audio mixers ended up scoring original music; my edit bay scheduler became my AP and additional camera operator. Everybody was able to chip in when I got too far over my head.

*How did you research for the film?*

I had almost no research under my belt before the first day I started shooting. Many of the stories came about during the interview process. I would find out about something interesting that happened there in the 60's or 70's, etc. and then go and track down somebody from that era and they would give me more leads. Almost none of these stories had ever been told before because these guys didn't think what they had been doing (losing basketball games) was interesting.

Tracking down a former player by his name and then discovering he was a famous astro-physicist was pretty amazing. I became pretty obsessed at that point and probably Googled the names of 80 years worth of Caltech athletes. I shouldn't have been surprised that Caltech has never documented anything related to sports. It's pretty easy to forget about that stuff when the school is busy discovering planets and sending people to the moon. There was literally nothing sports related that I could draw from. I had to put all the pieces together on my own. It quickly became an incredibly elaborate research project like nothing I'd ever done before. My eyes still spin when I think about all the micro-film flying in front of my face for hours on end.

*How do you think Quantum Hoops fits into your personal growth as a director? How will it affect your future projects?*

I am shocked that my first feature project has turned out so well. People keep telling me this is going to be huge for my career and frankly, I can't imagine what other project I could have this much passion and excitement about in the future. There are some stories I have already passed on because I didn't think it would compare to **Quantum Hoops**. I'm lucky to have another career as an editor, so I

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“Quantum Hoops” cont’d from pg 9

guess I have the luxury of waiting for something special like this.

*What were some of the challenges you faced while rising from a short to long form video producer in Hollywood?*

I literally became a long form video producer overnight because of this project. Most of my background is in short form editing with an occasional hour-long show here and there. I would say the only challenge was figuring out if I could pull off something of this magnitude with a small staff and small budget. Two weeks into shooting, I reconceived it from a 10 minute short to an hour long (43 minute) TV show, and a couple months later realized it couldn’t be told in 43 minutes so I went for feature length.

If it was up to me, this film would have about 45 more minutes of stories, but I don’t think my average viewer would have the patience for that. I would say this project was what a lot of documentary film projects are – the story took them in different directions and expanded the time commitment the more involved they got. It also needs to be noted that I don’t have one of the biggest challenges facing most documentary producers, and that is post-production. I have my own editing equipment and I am an editor. I never had to be at the mercy of someone else or their equipment.

Several times I have been approached over the last 15 years by someone with supposedly

great footage for a story they feel passionate about and they want me to edit for them and give them free equipment rental and then ask if they can defer my pay. Their project essentially dies because they don’t have the necessary money or skill to complete an otherwise great project. I am very, very grateful to have not had to beg, borrow, or steal from anyone to complete this project.

*Explain the most rewarding aspects of being a video director.*

I’m a 15 year video editor. I also do a lot of graphics work. Occasionally a project would come along that allowed me to direct but always on a small level.

Primarily working for other people has been how I made a living for so long so it was refreshing to start a project where I knew I was the final decision maker. For this project, I was also the financier so I truly had no one putting pressure on me to make any decisions one way or the other. I will say that completing this project has really reminded me of why I went to film school in the first place.

*How did relocating to Burbank, CA change the direction of your career?*

It didn’t change my career at all. As a former freelance editor, I would work all over town. I chose to move to Burbank to service a pre-existing client who was already in the city. At that point, I was already a well established professionally.

*How and why did you decide to make a film centered on the Cal Tech Beavers?*

I was looking at several different subjects to do short documentary stories



**Quantum Hoops Basketball Team**

on. The Caltech basketball story was the only one that had to do with sports. It was also the only one with a definitive timeframe. If I didn’t get started soon, I’d have to wait another 10 months for a new season to start. Specifically, I was drawn to the fact that this was the world’s smartest basketball team. It was also, statistically, the worst team in the history of sports. Either one of those facts would make an interesting story. The two combined meant it was too good to pass up! How no one discovered this story for the last 50 years blows my mind, as the basic elements are virtually unchanged since the 1950’s.

*What was your most memorable experience about shooting the film? Perhaps a story or anecdote?*

Talking basketball with Caltech Nobel Prize winners was memorable and unique. Actually being at “the big game” was pretty thrilling; knowing that I had the chance to witness what could possibly be an historic event made my camera shake. That still makes me laugh when I see the footage – I was so nervous I couldn’t keep my camera steady. One day I was asking around about a coach from the 1950’s. They told me to ask Fred Newman who was a player back then and worked at the front desk of the gym (he’s retired from IBM). I was told to look for him in the gym since he works out in there every day. Much to my surprise, Fred is a world-record holder in free throw and 3-point shooting. That was probably the big “epiphany” moment – these guys are more than they are cracked up to be. That

started my obsession with finding every great story that had been hidden from the public for all these years.

*How much of a budget is practical to produce a solid documentary?*

To make a solid documentary it should realistically take at least \$250,000 – this includes paying all of the appropriate people to work for you, clip and music licensing, promotion, post-production rental, etc. In many cases it can actually cost upwards of a million. The reality is that you can make a decent documentary for well under \$100,000 if you do most of the jobs

yourself, use prosumer equipment, maybe use stock music instead of trying for a Beatles song you can’t really afford.

I will say this, while it is true that it really is all about the story, it’s also true that any documentary worth watching was not done for under \$25,000. All of those silly stories you hear about someone making their documentary for \$150 and the price of their laptop is flat out untrue. That is nothing but a marketing spin and is, quite frankly, irresponsible. People need to know before they get started that it could be years of blood, sweat, tears, and money

cont’d on pg 13



## 20/20 CONTEST – SPRING - #8

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#### CONGRATULATIONS MARINA GIORGII FOR HER ENTRY, “BLOOD MATTERS”

EXT. TRAIN DEPOT - NIGHT

An agonizing GROAN breaks the dull rhythm of the rain falling on a desolate mass of old rusting boxcars.

Another GROAN, more desperate. A HOWL of pain.

Inside one of the boxcars, sick yellow rays from a security lantern cast odd patterns of light on the floor.

INT. BOXCAR

A YOUNG WOMAN raises up on her elbows to see something MEOWING between her legs under her hiked-up hospital gown. Her bloodshot eyes glare with hatred at—

A NEWBORN. Covered with birthing muck. Its bloody placenta conceals its sex.

EXT. TRAIN DEPOT

The distant GROWL of an approaching train.

Hair plastered to her head under the falling rain, the woman holds the newborn and waddles hurriedly toward the tracks.

The WAIL of a POLICE SIREN. A black and white screeches to a stop a dozen feet away from the two sidetracks filled with resting boxcars as the SIREN DIES.

The woman panics, hurries. She places the child onto the tracks of the INCOMING TRAIN, now visible.

The train's light beam falls onto the woman's crazed face.

A FRANTIC VOICE calls from behind the boxcars.

VOICE

Mary! Where are you?

The woman flees into the darkness, away from the voice and the RISING DRONE of the approaching train.

VOICE

Mary?

The INFANT squirms on the tracks as —

The train's dark enormous mass grows, SCREECHING, behind the blinding glare of its front light.

“Strike Opinion” cont’d from pg 7

their zeal to maintain outmoded budgets. Slap.

This is the important fact: the most outrageously successful videos on the biggest outlet online, YouTube, generate seven-figure plays, and low two and three figure \*monthly\* incomes, with short-attention-span shelf life of a few months at best, as users find the next darling to virally spread. And no one is madly clicking on the ads on YouTube pages or anywhere else. How many times have you left a video playback page on YouTube by clicking on an ad? I find myself shaking my head in rueful concern over next summer’s actor’s contract negotiations when I see my SAG leader, Alan Rosenberg, sending me an email stating that “their fight (WGA’s) is our fight.” Let me be very clear. I loved him as the alcoholic lawyer on *The Guardian* a few years back on CBS, but here, today, Rosenberg is dead wrong, and he is endangering our chances to negotiate proper and real increases in our pay rates and health benefits.

He is doing so in favor of chasing after the Internet market. There is no Internet market to fight over yet. There is no market in the foreseeable future on the Internet. Certainly, he and others are distracted by the fact that some websites like YouTube and Facebook have moronic, emotion-filled capital valuations the likes of which haven’t been seen since the dot-com bust, but none are making money, and none have the near- or mid-term potential to make the kind of money that merits those valuations. Thankfully they’re not individual public companies, and today’s Henry Blodgetts can’t hype them to death on the markets. Unfortunately, what those websites do have is the ability to take viewers away from network and cable TV, and what have been very, very lucrative network audience and ad dollars, but darn the luck...they don’t replace the lost network ad money with online ad money. And no one running these websites are telling the truth that it would harm their negotiations to be bought by the likes of Microsoft, Google or Yahoo.

No, it’s just the same old romantic dot-com hype the mainstream press has been known for since they started covering the Internet, cluelessly, in the 90’s. And in the end, the Internet is really just another delivery mechanism, another wire, with a more painful-to-watch output point (gather

the family around the computer monitor?), not an incredible new market place. Not yet. And to make matters even worse, the mainstream media, in their zeal to cover sites like Napster, BitTorrent and Kazaa with such glowing admiration, has trained a whole generation of users to steal, or at the very least, expect everything to be free. That means that if a market does emerge, we have some really damaging speed bumps in getting the public to pay and advertisers to pay.

That, so far, has been the reality for the folks on the other side of the negotiating table. Certainly for some producers and writers, they might make money with very little outlay by making a great piece online, creating a demand for that creative work via viral success, then selling the series as DVDs or by creating series that air on traditional channels. That’s self production. That’s creating your own content, so go negotiate with yourself. Most of the people producing webisodes now are doing so, hoping they’ll hit a home run...and a network will notice.

That’s not revolutionary at all. It’s what indie artists have been doing for years on the music side of things. So the WGA, our acting and performance membership, outspoken activist celebrities and our Guild and Federation leadership are, to me, out walking the picket lines, encouraging us to do the same, posturing themselves and our futures over a vast empty wasteland that currently is being experimented with - to no predictable success. I believe that we are far too early in the infancy of this delivery mechanism to be defiantly sticking our chins out, demanding money that doesn’t exist, when DVD sales and on-demand cable plays are clearly demonstrable and are far more lucrative to producers and distributors, and from which we should be able to extract a more reasonable percentage.

My advice? Go back to the table, demand to rework the DVD and VOD formulas and keep an eye on the Net over the next few years, looking for real income, but don’t throw down the precious gauntlet over it. I believe that if the WGA gets what they want, they’ll find that they fought over hardly anything, and squandered an opportunity to do something useful for their membership. And before the conspiracy theories start, I am no shill for the producers. I believe that you train people how to treat you and how

well to remunerate you - and that we, as performers, are usually woefully underpaid. We deserve as much money as we are willing to demand and that the other side is willing to pay.

But in saying all this, I fear that some of you will shun me as that smart \*!#!\* capitalist Ayn Randian objectivist Ruth’s Chris steak-eating barbarian who doesn’t grasp the fundamentals of what it’s like to be a struggling artist. And there, you would be correct, right up to the “doesn’t grasp...” part of that sentence. I struggle every day as an actor, a writer, a filmmaker, a voice talent and more. But those of you who know me, know that I often find a way to success, especially on the Internet. Not, however, as a webisodic producer. There’s no money in it. Yet. So there we are. What do I do? Do I keep silent, knowing that if I speak my mind, from what I consider to be a very informed position of first hand knowledge, I could be ostracized by my fellow performers?

Or do I clearly and succinctly speak up, hoping someone, somewhere in the WGA leadership receives this message as a forward, even a “can you believe how stupid this guy is?” forward, and changes their tactics to deal with the real and pressing issues they have? I’ve made up my mind. Here goes: I support the troops, but I don’t support the war. I support my fellow writers’ quest for better pay and better benefits, but I do not support the WGA strike over Internet production.

I think it is a mistake to get wrapped around the axle on demanding monies for Internet usage. And, I believe that not only should the WGA take this demand off the table, but I believe that if SAG and AFTRA pick up this fight next summer, they will be doing all of their members, including me, a grave disservice.

The producers will balk, knowing there really, really, really is no money to be shared, and will not be willing to capitulate. And then we’ll strike, and we will all waste more time on the picket lines, labeling our employers incorrectly as being “unfair”. There. I urge you to pass this on to others in our community. And I welcome your comments, screams, threats and more at 888-488-DAVID. You can also send your email to me here or at davidlawrence@aol.com. *David Lawrence*

that they will most likely never see again unless they are extremely lucky.

*How difficult was it to stay within that budget?*

For this project I had no strict budget. As the project grew from a 10 minute short to feature length, I analyzed and expanded the money I was willing to spend accordingly. If you are a one-man

*“I would love to find another story that I feel as passionate about as Quantum Hoops,” says Greenwald.*

show and you fancy yourself as being “creative”, then you should do yourself a favor and find a qualified producer who understands budgets. I also showed some rough edits to a few people early in the process and felt like there would be a commercial interest in this project, so I felt comfortable expanding my spending.

*Will you continue to research undiscovered stories and create films similar to Quantum Hoops?*

I would love to find another story that I feel as passionate about as Quantum Hoops. It’s going to take me a while to even feel ready to start on something that I do find. This process has been more rewarding than I ever dreamed possible, but I think a lot of this story was just luck... it just unfolded in front of me despite the basic theme of the story already being in place for decades. “Capturing the Friedmans” got started as a documentary on party clowns and turned into one of the greatest character studies of all time. I suppose I will just go into my next project with a very, very open mind.

*What are you currently working on now?*

Promoting the film and moving forward with more cities. I am also back at work on some of my “day job” stuff. Ironically, I have been working on graphic transitions for the sitcom “The Big Bang Theory” – which happens to be about two guys who work in a lab at Caltech. What are the odds of that?

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# Why The Writers Must Win!

by Lacey Rose

*What everyone should know about the Writers Strike and why it is important The Writers Guild wins!*

*It's the future. It is now or never.*

*Read on.*

*Labor*

By Lacey Rose

Hollywood scribes had to strike, and now they have to prevail.

When 12,000 Hollywood writers traded pencils for picket signs this week, they took a huge risk. Even riskier: not striking. Losing to the studios now could doom their union as television gives way to the Internet.

“We know that the future of the industry is the Web, and that in the near future television sets and computer

monitors will merge into the same screen,” says Kate Purdy, a writer for CBS’ (nyse: CBS - news - people ) Cold Case and a blogger behind a new strike-related writers’ blog, United Hollywood.

Hollywood writers want compensation for work on new media platforms like the Web—the central fight in three-plus months of acrimonious negotiations with the studios and networks. But as scripted television sheds viewers and work jurisdiction to other genres (like reality) and media (like the Web), they continue to lose leverage at the bargaining table. That’s a harrowing prospect for a union that’s already been fighting for nearly two decades to overturn a stingy VHS/DVD residual formula negotiated in 1985.

Worse, the guild is no longer squaring off against a cadre of studio heads as it did during the last strike. Now it faces media giants like News Corp.

(nyse: NWS - news - people )Walt Disney (nyse: DIS - news - people ), with massive pockets and businesses big enough to withstand a walkout.

The companies are equally desperate to keep the Guild from grabbing jurisdiction—and profits—from a new medium with unknown future revenues. They see the union’s efforts as prohibiting them “from experimenting with programming and business models in New Media,” according to Nick Counter, president of the Alliance of Motion Picture & Television Producers.

The way Jonathan Handel, an entertainment industry attorney with

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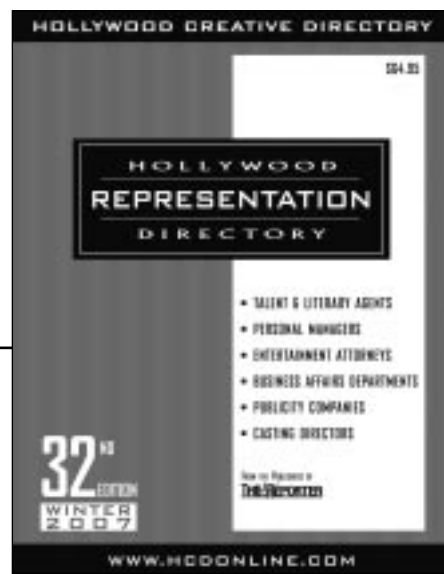
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TroyGould in Los Angeles and a former associate counsel for the Writers Guild, sees it, the stakes are huge: "If the guild does not succeed in cutting an effective deal, it loses leverage, stature and will suffer continued erosion," he says.

Reality TV shows, not covered under current contracts, already occupy 35 percent of broadcast networks' primetime schedule, according to TVtracker.com. Most cable providers offer packages with well over 100 channels filled with content unaffected by the labor strike: news, news magazines, sports, movie channels, cooking shows. What's more, nearly 20 percent of homes are equipped with

DVRs, which allow endless reruns for viewers, and Netflix (nasdaq: NFLX - news - people ) and Apple's (nasdaq: AAPL - news - people ) iTunes serve as supermarkets of entertainment.

And that's just TV. "Will they flee to the Internet? A lot of kids are already doing that," says Kevin Falls, whose TV credits include Sports Night, The West Wing and the General Electric-owned NBC freshman drama, Journeyman.

Americans now spend nearly 27 hours a month online, up 8 percent from just two years ago, according to comScore Media Metrix. And advertising dollars are following: Internet ads registered a 17.7 percent increase in the first half of 2007, to \$5.5 billion, while the broadcast networks saw ad spending slip 3.6 percent, to \$11.8 billion, during the same period, according to TNS Media Intelligence, a division of Taylor Nelson Sofres that tracks ad spending.

"It's all about the Internet, it's the big Kahuna, and both sides know it," says writer/director Josh Pate, whose credits include Friday Night Lights and Surface. "The deal that's made this year is the most important for both sides in decades."



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# LEGENDARY PRODUCER JONATHAN D. KRANE RECEIVES THE FILM, RECORDING AND ENTERTAINMENT COUNCIL'S LIFETIME ACHIEVEMENT AWARD

The Film, Recording and Entertainment Council (FREC) has announced the selection of veteran producer and visionary Jonathan D. Krane as the 2007 FREC Lifetime Achievement Award Honoree. Annually, the FREC selects an industry leader as the honoree of the year. FREC's Lifetime Achievement Award recognizes South Florida industry residents that have contributed significantly to the betterment and enhancement of the South Florida community while managing successful national or international artistic/industry career.

There are two levels of awards at the Star Gala, first recognized as the FREC professional category awards to honor industry member excellence within their fields and second is the highest honor the FREC can award the Lifetime Achievement Award. Krane received the most coveted and respected Lifetime Achievement Award in South Florida.

This award was first granted to Mel Haber a legend in the South Florida music scene and the business manager of K.C., The Sunshine Band and others. Since that time, Director and Producer Bill Grefe has been among the distinguished recipients of this award.

"Jonathan Krane has given countless hours and dedication to building the entertainment industry in South Florida," says FREC President Miguel D. Bravo.

"His high level of commitment to the community is admirable and sets a great example for all industry professionals and we are honored to be able to recognize his achievements and lifetime of accomplishments."

Most recently, Krane teamed with film financing veteran Beau Rogers, to create *The Edge*, a mini-major focused on

the financing, production and worldwide distribution of theatrical quality feature films. The company, which plans to produce a minimum of 10 to 15 films per year, operates out of Palm Beach County and Los Angeles.

With more than 30 years in the entertainment business, Krane, who among



**Back in the day Jonathan D. Krane.**

his many accolades was responsible for turning a \$7 million film entitled *Look Who's Talking* into a \$450 million blockbuster and three film franchise, has produced more than 44 feature films including such hits as *Primary Colors*, *Face/Off* and *Swordfish* among many others.

Krane's impressive resume not only reflects his extensive experience as a producer but his desire to share his knowledge with others. Throughout his esteemed career, Krane has also served a professor at various universities including

USC and UCLA among others and has even established The Krane Academy in Palm Beach County to further educate, develop and foster the vast talent pool in South Florida.

The criteria for the Academy are based on a book written by Krane *A Revolutionary Approach to the Art and Science of Moviemaking: A Treatise on Fixing the Accidental Industry*. The book and the Academy further reflect Krane's commitment to creating a burgeoning film industry in Florida, one where producers know everything about producing films, from finding or creating the idea, to developing the script, packaging the director and stars, financing the film and all aspects of physical production. Krane has also served on countless expert panels and seminars and is often called upon by the media to discuss various industry issues relating to filming and production.

Recognized throughout his career for his work, Krane has received numerous awards and honors including "The Hollywood Visionary Award" in 2000 from the Hollywood Film Festival, an issue of *Daily Variety* dedicated to his 20 year career, as well as The Golden Palm Award at the Palm Beach International Film Festival for "The Point of Betrayal." Krane, who began his entertainment career managing some of the biggest stars in the industry before sequining into production, went on to work with most of the major motion pictures studios.

Krane also ran his own highly-successful studio MCEG from 1987 to 1990. In 1968, Jonathan Krane enrolled at 15 years old at St. John's College and graduated first in class with a 4.0 GPA with a Bachelor of Arts. He later obtained a Doctor of Jurisprudence from Yale Law School in 1976.

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## Synopsis

**FLOAT** is a romantic comedy that relied heavily on the art of improvisation! Calvin Simmons wrote about 30 pages of the script and collaborated with the actors for the rest of the film's dialog. This inspired uniquely fresh, personal, and hilarious performances under filmmaker Simmons' direction. **FLOAT** tells the story of a perennial loser and his dream to make an 'Oscar-worthy' film—which is actually a provocative, sexy, cheesy drama about a floating women's prison!!! As Paul Greene (Paul Kolsby) navigates through the Hollywood system, he is constantly confronted by failure and rejection. Just when it seems he can't get any lower, he finds a way to believe. Wielding his unbreakable spirit, he manages to capture the heart of a lovely actress (Marian Zapico). Paul finally stumbles into moderate success; the only problem is, Paul is far more comfortable with failure.

# Floating through life can sometimes feel... *okay*.

*In a story written and directed by Calvin Simmons--FLOAT.*

by Patrice Ewell and Lina Houze

### Calvin Simmons (Director/Editor)

*Calvin Simmons works for Blue Dog Films in Los Angeles, as a Director/Editor. His career in film and television dates back to the early 90's, with stops in Dallas/Fort Worth, Austin, Miami, San Francisco, and Los Angeles.*

*In 2007, Simmons completed his Feature Film directorial debut with a small independent called FLOAT. The film stars Joshua LeBar from HBO's "Entourage", and celebrates the art of improvisation. Simmons and the talent worked from a 35 page story outline with no written dialogue, and collaborated "in the moment" to create an 80 minute off beat comedy. He was honored with the award for "Best Director" when FLOAT premiered at the 2007 SoCal Independent Film Festival.*

*Over the years, he's directed promotional campaigns that featured talent from the undiscovered raw actor, to the polished mega star such as Jamie Foxx, Ed McMahon, and Barry Watson; plus superstar athletes such as Michael Finley, Cliff Floyd, Sean Bradley, and Samaki Walker. Simmons' work has been seen on all five major networks.*

*Born in Houston, Texas and raised outside of Dallas, he studied film and behavior analysis at the University of North Texas, where he produced and directed sketch comedy for Television, and directed several short films. In 1996, he received a grant to produce and direct an*

*independent sketch comedy show called "Hep TV," for which he won a Cable Ace award. He's also been honored with the Promax award for excellence for his*



Calvin Simmons

*directing efforts on the "Sportstown" campaign for USA Broadcasting in 1999.*

*Simmons currently splits time between Dallas, Los Angeles, and Fort Lauderdale, but took time out to talk with HS about his career.*

*Hollywood Scriptwriter: When did you know this was the film you wanted to direct?*

*Calvin Simmons:* So many people set out to make an indie movie, but so few are actually able to do it. There are many obstacles- finding the right talent, getting the dough, and foremost finding a great story. Paul Kolsby and I were working ridiculous hours on a show together when he came into my edit bay at 4 am one morning, sporting this character that wants to make an "Oscar-worthy" film about a floating women's prison... I thought it was hilarious, and the more I thought about it, the more I loved it. I just felt Paul was perfect for this role. We could make it for a reasonable amount of money, and I felt this film was one that would stand apart. All we needed was the story, so we went to work!

*What inspired you to direct a movie where someone is filming a movie about a "floating" women's prison?*

The stories that really inspire me are films that are accessible, yet quite odd. One of the most interesting dynamics between audience and character is a sort of distanced support. In theory, the traditional hero is someone who audiences would want to be. Audiences could see themselves in the hero's shoes. But the heroes that I'm really drawn to are characters that are so unique and strange, that there's a bit of a disconnect between the audience and character. The audience should still pull for these characters and care about them, but their connection with the conflict is probably subconscious. For Paul Greene

in **Float**, his goal is to *achieve* his dream. That's a conflict everyone identifies with. More specifically, his conflict is to make a film about a floating women's prison, which is probably not a conflict that any one in particular can identify with. So, there's a unique relationship where you go along for the ride with this guy, and you pull for him to beat all these challenges, but you're still in this sort of fantastic place because you're watching him pitch an idea you would never support, and I think that relationship creates a really cool experience.

*Paul seems comfortable with failure in the film. What message do you want your audiences to draw from his character specifically?*

The biggest thing that disconnects people from one another is judgment. I'd like for audiences to gain an appreciation not only for the result in life, but for the journey's that those around us take. In **Float**, Paul is able to accomplish something profound. He's honest with himself and true to his goals for the first time in his life. Now, his result will not be viewed as an accomplish-

ment by many; but once we've seen his journey and his personal growth, I hope we could all respect the man and respect what he had to do to get there, rather than just judge the result.



Dramatic scene by Paul Green in **Float**, written by Calvin Simmons.

*Does this film capture an internal conflict of anyone specific?*

I think the beautiful thing about this film is that it captures a broad internal conflict that we all share. We all have a

dream to achieve something great. The difference is that none of us can identify with Paul's specific conflict, which is a bad idea for a movie. That's what makes this character so delightful for me, that contradiction within our connection to Paul.

*Explain the process of transitioning from shorts to feature films.*

Almost all of my shorts are sketch comedies. Sketch is the first area that I really connected with and began to explore. I was immediately drawn to identifiable conflicts with eccentric characters and unusual situations. My first film in college was a sixty second, no sound, black and white film about a guy who sees an ad in the paper to audition for a big

Hollywood movie.

He daydreams about his possible big break, only to read the fine print in the ad

cont'd on pg 23

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### Synopsis

Chapman Digital Motion Pictures present a powerfully enlightening drama. Written and directed by Matt Chapman, *In Case of Emergency* is the tale of Joe. A recovering ex-smoker who is faced with the addiction that he so badly wants to overcome. From start to finish this nightmarish film will take the viewer on a wild ride. In an effort to cure his cravings, Joe tears up the house. After the search provides him with his fire, only a break glass box can save him now. Or maybe not! *In Case of Emergency* puts a face on the struggles that this epic addiction can cause. Not only to Joe, but also to his relationship with his wife Heidi. Joe and Heidi have a troubled past as a result of him smoking. They find that only his commitment to quitting his addiction will save their bond. When an ex-smoker's urges come to manifest, is there nothing that will stand in his way? Or perhaps Joe is just letting his sub-conscious get the best of him? *In Case of Emergency* is a dramatic piece where nothing is as it seems. A truly enlightening story that will leave a lasting impression. The overall message of the film can best be described by Mark Twain: 'To cease smoking is the easiest thing I ever did. I ought to know because I've done it a thousand times'

by Lina Houze

*In 1982, at the age of six, Matt Chapman fell in love with making movies. It all started when his family made a cheesy production narrative on VHS. Now a classic film in his extended family; "Who Shot Santa Clause". After many more bad home movies, and countless little narratives, Chapman broke into the industry in 2002 as a freelance shooter and editor. He honed his skills in how to direct, shoot, and edit by working on anything that came his way. After freelancing for a few years, Chapman quit his regular job in 2004 to start his own production company.*

*Chapman Digital Motion Pictures specializes in Narratives, Documentaries, Event shoots, and Commercials that are shot on digital formats. Along with running his own business, Matt also works as a freelance filmmaker. Constantly working and learning as he goes, he continues to do bigger and better things. Matt Chapman has worked on over 30 projects as Producer, Writer, Director, Editor, 1st Assistant Director, Director of Photography, Camera Operator, DVD Authorer, and Grip.*

*One of his most successful endeavors was working as Director of Photography on the film *The Singing Nightingales* with Argonaut Entertainment. It earned the San Francisco 48 Hour Film Festivals Audience Choice Award in 2004. In addition to all of this, Matt has two documentaries in different stages of*



**Matt Chapman**

*production which he eagerly can't wait to finish. *The Sacred Pond* and *Changing Lives*.*

*Explain your education background in the field of production and directing.*

I actually didn't go to film school. I was going to and found myself so busy working when I wasn't in class that I decided not to continue. My experience directing and producing is from doing and by reading lots of materials like video maker magazine and materials like that which have been pretty helpful to me more than any film school. I actually did take some classes and I was going to transfer to San Francisco State University, but I never got around to completing all the courses I

needed to transfer because I was so busy with working and learning, I just decided not to go to school.

*What are the benefits of working as a freelance writer compared to working for your company?*

Well, working freelance is cool because you don't have all of the hardships of reading the financing, the budget, the money, the business side of being a film maker. You can focus more on the creative as oppose to running your business which is focusing on making it financially work and finding ways to make money. As a freelance whether as a cameraman, editor, writer, or director I don't have to worry about those things as much which is really liberating.

*How did you start your own production business?*

Well I started off working with other people and seeing how they did it. I freelanced for some other individuals, such as a guy named Alex Pimentel who is an Emmy award winning photojournalist. I saw what he was doing and learned from him. He was a camera man for a news reporter in the bay area who had his own business shooting weddings and stuff like that on the weekends. I learned from him through what he was doing and I also worked for another guy named Rusty Warden for his company and basically I just decided if they can do I can do it. I freelanced for a few years and took out about \$40,000 from selling my first plays and bought a lot of equipment in with it in

2004. I basically started making money with it.

*How beneficial is it to start your own production company?*

It was incredibly beneficial. This day and age with equipment such as post-production, editing equipment, camera gear being as inexpensive as it is, it really is beneficial to if you can make that purchase as a filmmaker because tools are there and its liberating. In terms of education and what you can learn from acquiring and using the gear that you have, having your own business is huge. It has been very beneficial in terms of where I have gone creatively and also for myself as a filmmaker. As far as making money it has been pretty beneficial. I had my first profitable year this year. My first two years I lost money.

*What does it cost to have your own company?*

In a production business it really depends on a few things. Number one, you need to know what your going to do if you want to make content on HD versus content on standard definition. But generally if you want to start making product and start creating videos, the web is a really cool outlet and is really the new frontier with distribution and since the resolution with the web right now is not that great. You don't need to have really expensive equipment to get your stuff out there on websites such as YouTube, meta-café, or crackle. So I would say just about how much I spent. About \$35,000 to \$40,000 is what you need to get going.

*Explain some of the details that are involved with creating a production company?*

Well first of all you need to have a platform to edit on so you need to figure out what kind of software you need for post-production. You could start off without getting all the fancy software for the post and getting something like Adobe which has a CS3 which is pretty cool.

For under \$10,000 you could have a totally awesome basic production facility now a days. For camera or production, the price for gear has gone up if you're buying new equipment like the new HPS200 which has been out for about a year but if you go on E-Bay you could get a good camera for about \$1,500. That's really a cool way to go especially if you want to

get your stuff out there. You can buy some great used cameras online or even some new older models like the Panasonic 100A which is probably going for about two grand or less. It's amazing.

*What is your market/client?*

When I freelance for other people my client are filmmakers. I freelance as a director, editor, camera operator, a DP, and as a producer so I'm kind of like the jack of all trades. I mean Rodger Rodriguez is my hero. I read his book *Rebel Without a Crew* which I consider my bible. I work with filmmakers primarily.



**In Case of Emergency's** cigarette emergency box.

But I also work for business owners who want to create commercials for their websites. I have done some music videos for music artists, and for my other business there are my clients for whom I do a lot of weddings.

*How is your company different from other production companies?*

We don't niche in any market. With me anything goes so my company would do anything from making a video for Youtube to basically anything. I am here to do whatever it takes. If there is any work to be done we will do that. If you want us to produce something from the ground up, we will do that. So I guess what makes my company different is the flexibility that I bring to the table. Whatever I can do I will do.

*What do you offer that the next guy can't?*

For one, when you work with me you get the personal service and I can guarantee that the product will come out good. I have a track record with my company. We have done some success with film festivals. My latest film **In Case of Emergency** has done well and people understand that I know storytelling. There are a lot of filmmakers out there who offer their services but have not done anything. They have not won any awards or been successful. I think I have a reputation in the Northern California area that my work

has done well. Also on Crackle I have been successful in making all five of my films win the editor's choice awards.

*How did opening your own company help you in pursuing your career as a writer?*

In a way I wish I could say that it has helped but it has not helped enough yet because writing is really hard to make money off of and if I'm making my own project there is a good chance that if I do make money it's going to be a long time from when I write the project. But when writing freelance and writing for other people, it has been great. As a freelance writer, it has helped my company but internally it has not helped me at all. All I can think about is how to make money.

*What were some of the extremities you faced while making a drama-filled film compared to your previous productions?*

For one working in a drama production there is a lot more involved. There is a lot more people you need and everything must be scheduled in terms of having the crew there. I needed to have my actors and a location that would work out good and getting all the logistics and all of that available. It was tough. The scheduling and permits was most important and difficult.

*How long did it take to complete "In Case of Emergency"?*

It actually took two days. I planned everything way in advance and everything was ready to go. I broke down the whole script, and rehearsed the act. You can never plan enough in advance and it doesn't cost you a thing. It went well. We shot the first day for eight hours and the second day for 10 hours so actually 18 hours.

*What inspired you to do this film?*

I wanted to make a film about a subject matter I know I understand. The best books and films emphasize that you should work on films you best understand. With that being said, I'm a smoker. I have been a struggling smoker on and off nicotine addict since the age of 19. I quit from the age of 24 to 29 and started again since then. Smoking is a really difficult thing for people to get through and quit so I knew that people would identify with that and I thought it would be cool to tell my story and come up with a cool approach than just talking about what it's like. It was my way of coming up with something in a

cont'd on pg 24

# ASPEN FILM PREVIEWS OFFERING FOR 2007 ACADEMY SCREENINGS SERIES

Aspen Film presents the 17th annual Aspen Film Academy Screenings December 21 - January 2 at Harris Concert Hall in Aspen, Colorado. A perennial highlight of this mountain resort's busy holiday season, this unique film series showcases films actively campaigning for Academy Award consideration and includes everything from brand new releases to critical hits on the international festival circuit.

Early confirmations include Paul Thomson Anderson's **There Will Be Blood** starring Daniel Day Lewis, Francis Ford Coppola's long awaited **Youth Without Youth**, Jason Reitman's comedic **Juno**, Tamara Jenkins' acclaimed **The Savages**, and Julian Schnabel's Cannes

winner, **Diving Bell and the Butterfly**. Brand new features directed by Denzel Washington, Rob Reiner and Woody Allen - **The Greater Debaters** also starring Washington and Forest Whitaker, **The Bucket List** with Jack Nicholson and Morgan Freeman, and **Cassandra's Dream** with Ewan McGregor and Colin Farrell, as well as Jonathan Demme's latest documentary, **Jimmy Carter, Man from Plains** will also screen. Other offerings include Spain's official entry, **The Orphanage** executive produced by Guillermo del Toro (Pan's Labyrinth) and **Persepolis**, an animated feature from France.

Tickets go on sale to the general public on Wednesday, December 12th

through the Wheeler Box Office. Members of the Academy of Motion Pictures Arts & Sciences, BAFTA and related guilds should contact Aspen Film directly.

For more information contact 970.925.6882 or visit [www.aspenfilm.org](http://www.aspenfilm.org). A non-profit organization presenting festivals, film series, and education programs year-round, Aspen Film is made possible in part by the generosity of the Danny Kaye and Sylvia Fine Kaye Foundation, The Little Nell, Aspen Times, City of Aspen and Reel People: The Friends of Aspen Filmfest.

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and see that “those with garden tools stuck in their neck need not apply.” The dude frowns and turns to walk off into the sunset, revealing a garden tool sticking out of his neck. We all have dreams, and we’ve all experienced failure, but for most of us our obstacle wasn’t a garden tool stuck in our *neck*. So the transition into features in terms of the kinds of stories I want to tell was organic.

The big challenge, and the big draw, is now telling complete stories with complete characters. Instead of spending a few minutes with a character based on one immediate conflict, now it’s about spending an hour and a half with the hero and understanding who this person is, how’d he get this way, what does he have to do to change, and can he actually do it.

*What do you believe were the advantages/disadvantages of this transition?*

The advantages in feature length stories over the kind of shorts I was making is that now you’re working with a complete character and his or her arc. So the director, writer, and actor all have to know this character on a significant level. If you can achieve that, then you have a chance for the audience to get the same experience. That experience doesn’t mean the character has to be wrapped up in a tidy little personality profile. Ambiguity is beautiful.

With Paul Greene, you really get to know his conflict and why he’s failed for so long, but the guy is still an enigma. He has a terrible idea, an absolutely awful premise that seems obviously stupid; yet he is not a stupid person. He’s actually quite bright, but severely misguided and unable to adapt and achieve. Watching someone who is a smart guy, well spoken and passionate, yet harboring an absolute failure of an idea, is a fantastic place to be. As a viewer, you’re laughing at this guy, but as you go along with him, you feel yourself getting behind him, and ultimately you just say to hell with it- I want to see this movie about a floating women’s prison. I want this guy to win.

*How significant was it to rely on improvisations regarding production time and costs?*

Improvising the movie actually hurt us in terms of production time and budget. We didn’t have much money to make this film, so schedule, equipment and costs were huge factors. Ideally in this shooting

scenario, you would shoot two cameras, but we couldn’t afford it. We had to shoot traditional single camera. Well, that meant when a scene took an unexpected turn, we had to accommodate that. We may have already shot Paul’s singles, when Marian turns a scene on it’s ear and we go in a whole new wonderful direction. OK, so now we have to relight Paul and get his close up again with the new material. So that was put us behind a few times, but we were always able to recover.

Where the improvisation was so powerful was in terms of story, and especially performance.

*How does this film separate from other scripts?*

There was no written dialogue in our script. The actors were free to lead and follow one another wherever their characters took them. With a traditional script, you know exactly what’s going to happen next, but in **Float**, anything could happen next. The actor had to know the character’s truth, their goals, their history, their desired future; and they had to be able to respond from that character’s center in the moment as choices were presented to them. That was the magic of this thing, seeing what choices the actors made, and just where this story could go. From there I would have to make my own choices, what was worth keeping? We had some really funny stuff happen in some of the improv, but ultimately it didn’t serve the film in the grand scope of the project,

so I’d have to reel them back in and focus the scene back onto the story points we needed to hit.

*What did your other films lack?*

When I was younger, my focus was completely on visual storytelling. It was all about the mechanics of getting the shot and telling the story. As I grew, I realized that I was missing some of the most important elements of great storytelling. To me, there are three things you have to have, and everything else is gravy. You have to have great story, truthful performance, and emotional pacing in the cut. This really breaks down into the three stages. You have to find your story during pre-production. Obviously you have to get the performance on set. And finally the pace and tone must be established early and definitively in the editing process.

*What are the benefits doing feature films versus sketch comedy and shorts?*

Doing a feature allows you to really dig

cont’d on pg 24

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“Jamie has a gift for seeing into the heart of a story, and always offers criticism that helps shape good ideas and dialogue into great, cohesive scripts. I have no doubt that his consultation was integral to my being signed with an agency, and I plan on using his skills on all future projects.” — Sarah A., writer

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“In Case of Emergency” cont’d from pg 20

narrative way where people won’t get the message until the very end when the quote comes up. The quote was from Mark Twain and it said, “Quit smoking was the easiest thing I have ever done. I have done it at least a thousand times.”

*What messages do you want your audiences to draw from the theme of the film?*

The main message would be not to worry, you will quit smoking in time. And I hope they can find some humor in the message from the film because there is some satire there. It’s just a non-biased approach not



The movie, **In Case of Emergency**, focuses on the reality of being a nicotine addict.

really trying to say you suck! Why haven’t you quit? Or saying, you should quit. I was just trying to dig into an issue in society. Everybody knows they should quit smoking, but not everybody does.

*How did this film separate from your other scripts?*

This is more of a drama and I am a comedy writer and it’s kind of an experimental piece, I suppose. I’m more into comedy and this was just something I knew I could do in a couple of days and I wanted to kind of use the approach of storytelling where everything unfolds and you don’t know where to go.

That’s how it’s different. It was more about message and story telling tactics than necessarily anything else. I wanted to

practice story telling a different way and taking the audiences on a wild ride which is something I don’t do.

*In learning about producing and directing, how important is it “to learn as you go”?*

It is totally important to learn as you go and you’re constantly learning as you’re going. If you go onto a set and you’re not learning or paying attention, you’re going to sink because there are always new things happening that you have to react to and learn to.

I did a music video that I directed last December and I learned that it is incredibly important when you shoot in a residential area to notify all the neighbors. Even though we had a permit and permission to tape, we got shut down. The police came and shut us down because the neighbors were complaining and if I had not learned from the situation that would definitely hurt me in the future. Technology is also always changing and there are so many things going on for filmmakers to be aware of. You have to have your eyes and ears open at all times.

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“Float” cont’d from pg 23

into the character and story on a level that you don’t really get with sketch. In sketch, you’re just there to laugh. At the end of the sketch, you don’t really have a personal relationship or connection to the character. In features, you should develop that connection and opinion of character, whatever it may be.

*As a director and writer, what advice would you give to upcoming screen writers?*

The thing I would share with writers is that once you’ve done your draft and your rewrites and you feel good about what you have, send it to 20 people you trust. Ask those 20 people for their notes or thoughts about the script. Then ask them point blank: what do you hate about this script? You have to welcome the criticism. We sent the rough-cut of FLOAT out for notes to 40 people or so, and the difference in response we got was shocking. People have vastly different experiences of the same story. I was kind

of blown away by the feedback we got, and what different people responded to. You have to hear these different experiences to get as close to an objective view on your own work as possible. Then you get to choose what you want to keep and what you want to throw away, but it does give you a new relationship with the material.

*Give HS your outlook on the recent writer’s strike.*

In the film, Paul says, “Writer’s are the only people in Hollywood who command respect, because they take the blank page, and they stare it down.” Personally, I believe that a lot of people deserve respect in Hollywood; but I do think Paul’s assertion is both powerful and meaningful. Without writers, we don’t have stories. They are the genesis. I hope they get what they want and I hope they get it quickly.

*Are you currently working or planning to start another film?*

I’m currently reading a few different writers and working the story for one of my own scripts. I haven’t decided if I want to do that one as another improvisation or go the traditional route. I’ve been able to find the money for some decent budgets, so the next month is about finding the projects that really speak to me, and getting those started. Of course I’m looking for my second feature to direct, however there are a few films I’m interested in producing as well.



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# The Joe D. Story – From Detroit to Hollywood

by Laura Stace

**Joseph Doughrity** grew up in Detroit, Michigan, the auto capital of the U.S, and knew from an early age that he did not want to work in a car factory. Instead, he wanted to be a filmmaker.

“Becoming a filmmaker where I am from is just not something people do,” said Doughrity who wrote his first script while he was still in high school.

Doughrity was enrolled in a creative writing class where his teacher allowed him to work on his own script which he called “Dope Boys.”

“It was horribly formatted but it was completed and hopefully no one will ever see it,” said Doughrity.

In the early 1990’s Doughrity made the move out to Hollywood to pursue his dream and has not looked back since.

Doughrity worked a number of crew jobs before landing the position of John Singleton’s production assistant on “Boyz N the Hood.”

“At the time I read the Village Voice and there was an article about a kid who was doing “Boyz N the Hood,” said Doughrity.

Doughrity, who got Singleton’s address from the USC Student Directory, sent his resume with a cover letter and waited.

Singleton requested an interview and when Doughrity walked in the door the two recognized each other from old film revival houses NuArt and The New Beverly Cinema.

“When I walked into the interview he was like, you’re hired,” said Doughrity.

Doughrity first worked as Singleton’s production assistant on “Boyz

N the Hood.” Upon the films completion he enrolled in Columbia College and begin work on his degree. But fate had other



(Left) **Joseph Doughrity** recently became the recipient of the Outstanding Award for Best African American Director (West Coast) for the DGA Student Film Awards.

plans for Doughrity who dropped out of school to work as Singleton’s assistant on “Poetic Justice” and then as assistant to the director on “Higher Learning” while his script “Stop the Violence – The Scott “La Rock” Story” made waves in Hollywood.

HBO and Propaganda Films were collaborating on a project and looking for writers to work on a script that was to be based on the life of Scott “La Rock.” A writer friend of Doughrity’s, who had just been signed with CAA, interviewed for the position but felt that Doughrity would be much better suited for writing the script. Doughrity called the executive who

explained that they had already hired a writer but would take a look at his work if it landed on his desk. Doughrity sent his treatment and they liked what they read.

“I wrote the script then I put it away and I was like, I am fooling myself, this is horrible,” said Doughrity about his “Stop the Violence – The Scott “La Rock” Story” script.

“I went to the FedEx in downtown Detroit and thought what do I have to lose? So I sent it and they loved it.”

When writing “Stop the Violence – The Scott “La Rock” Story” Doughrity did not have access to a computer. He would write the script on a legal pad and then go to the Wayne State University library and transfer his notes onto the computer and save them to disk.

“Final draft is not going to write the script for you,” said Doughrity.

The script was put on option for three and a half years but was never made. However, it did get him an agent, lawyer and into the Writers Guild of America.

Doughrity, who had developed a keen interest in Japanese culture from a young age, decided to go on a seven day trip to Japan.

“The night before I left, my friend asked me if I was taking a camera and I said no,” said Doughrity who changed his mind and ended up shooting 25 hours of MiniDv which became the award winning documentary “Seven Days in Japan.”

cont’d on next pg

The documentary, in which Doughrity explores different aspects of Japanese pop-culture, won him the title of best documentary at the Comic-Con International 2005 and is currently airing on BET-Jazz channel at least once a month.

"It really invigorated my sense that I wanted to make films," said Doughrity who returned, once again, to Columbia College and graduated magna cum laude.

"Going back I had an ulterior motive. I wanted to make a film and the best way to make a film was to go back to film school where you can have access to a crew and cameras," said Doughrity.

"I knew I could go back and make a film, and that film is "Akira's Hip Hop Shop"."

Presently "Akira's Hip Hop Shop" is making its way around film festivals where it will be part of the 8<sup>th</sup> Annual San Diego Asian Film Festival and is the opening film at the African American Film Marketplace.

Doughrity wrote and directed "Akira's Hip Hop Shop" which is a romantic comedy/drama about a rap loving Japanese man named Akira who owns a record store with his best friend. When Akira meets Daphne, a young Black

culinary student, his life is changed forever. As their affection grows the couple must deal with stereotypical attitudes from family and friends which make Daphne question being in an interracial relationship.

"We see a lot of Asian women with guys from other backgrounds but very rarely we see any Asian man that goes outside of his racial group," said Doughrity.

The short stars "Heroes" James Kyson Lee as Akira and televisions "The Young and the Restless" Emayatzy Corinealdi as Daphne.

"The hope for Akira's is to make a feature film out of it," said Doughrity.

Doughrity has honed his talent by developing his own process by which he works.

"I like to take a lot of notes. That is my process and I do tell people about the ideas in general, not necessarily scene to scene," said Doughrity.

Doughrity registers his scripts with the Writers Guild Of America.

"In this climate it is easier for someone to buy your script and hire someone to rewrite it rather than to steal

it. But there are still people who steal ideas," said Doughrity.

"I think the biggest mistake that writers make is that they write a script and sit on it. You want to have a calling card script but you are only as good as your last idea in this town," said Doughrity.

Doughrity's recent scripts include "Motown Miracle : Soul on Ice" which is the true story of a Black hockey team from Detroit and "Cornerstore" which is a look at the day in the life of a liquor store. Doughrity is currently in talks to turn "Motown Miracle : Soul on Ice" into a television series and "Cornerstore" is waiting to be made.

"I really think you have to hustle in this business, work hard, pray and if you are lucky you will make it," said Doughrity.

Doughrity recently became the recipient of the Outstanding Award for Best African American Director (West Coast) for the DGA Student Film Awards. He received \$2,500 cash and a \$1,000 Kodak Scholarship and trophy. He was competing against 40 other film schools. For more information about this screenwriter go to [www.dga.org](http://www.dga.org).

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## Synopsis

Behind the glitz and glamour of Hollywood, lies an underworld of sex and drugs, where young people looking for money and fame easily fall victim to life on the streets of Los Angeles. **Waiting For Tomorrow**, takes a glimpse into this dark world as it follows a young couple living on the streets of Hollywood who are desperate for a way out. During what is to be the couple's last 24 hours in Los Angeles, we find seventeen-year-old Lori staying at a shelter for runaway teens while her 21-year old boyfriend PJ wakes up on the shores of Venice beach. Once they meet for breakfast, PJ confirms with Lori his plan to sell marijuana to come up with the money for their trip north. But after departing to make the deal he instead chooses to visit old acquaintances from his days of streetwalking to deal with something more profitable - heroin.

Meanwhile, Lori ties loose ends with her caretakers at the shelter. Afraid that they will stop her from leaving, she runs back and forth between the shelter and getting high with friends to avoid her exit interview. Friends turn to sexual predators and as a result, she's sexually assaulted. If that was not enough, her choice to ignore her caretakers is hampering her chances of ever returning to the shelter if need be. In the end, life's harsh reality is destined to catch up with both of them. Moral choices become the fault line in an endless day. By next morning, the couple has to face reality and decide whether being together is all that matters. But as time runs out, one can't help feel the necessity of Lori and PJ being together. It is the only thing that they can look forward to in contrast to dying on the streets. To Lori, PJ is proof that love exists. For PJ, Lori is purpose. It is something that he has never found. In his mind, purpose is the reason why they will always be together.

# George Gomez is *Waiting for Tomorrow*

by Patrice Ewell

*Thirty-one-year-old, Writer, Director and Producer **George Gomez** was born in Managua, Nicaragua in 1976. Leaving a war torn country, he arrived in Los Angeles, CA in 1986 with his family and was faced with a new life and culture. His experience growing up in the urban world of the San Fernando Valley was a culture shock that extended way beyond learning a new language.*

*It also meant learning the survival codes of the streets of Los Angeles. Gangs, graffiti and Hip Hop sub-cultures saturated the city. Gomez had to learn quickly to adapt to its new surroundings or suffer the consequences. Similar to other young Latinos in his position, his future looked rocky and uncertain. The limited choices presented to him seemed to be getting the best of him until one of his junior high school teachers presented him with the opportunity to volunteer at Los Angeles Youth Network (LAYN): a runaway shelter for teenagers located in Hollywood.*

*Gomez attended UC Santa Cruz and after two years began to explore his passion for film and social issues. After two years, He went to UCLA. **Waiting for Tomorrow** is PHAT Network's feature debut. Written by George Gomez, it combines both the rawness and independent spirit. Inspired by his days at L.A.Y.N., the film focuses around homeless teenagers living in the streets of Los*



**George Gomez**

*Angeles. Working closely with L.A.Y.N., Gomez sets out to make a film that is raw, expressive and down-to-earth about teenage homelessness in America.*

*Hollywood Scriptwriter: What is your educational background?*

The film program at UCLA taught me all aspects of filmmaking. I really understand the craft of filmmaking and graduated from UCLA in 1998. It was important for me to know what everyone

does and decided I wanted to be a filmmaker. I wanted to cover every aspect. The web and digital technology just came out and e-mails were new exploring digital technology. I was fascinated about learning what it takes as far as technology: learning adobe, tml animation, web interaction, web experience and to explore different elements. Once I graduated, I was convinced digital filmmaking was my future.

*How long have you pursued this career?*

For about 12 years, I really fell in love with filmmaking in college.

*What did you do before entering into this industry?*

I have always loved music, poetry and spoken word artists.

*What interest you in becoming a screenwriter and a director?*

Every aspect of film fascinated me and I wanted to do everything. I developed the concept of creating a network of Los Angeles artists that shared this do-it-yourself philosophy. Using his knowledge of computers, video editing, graphic design, web authoring, and desktop music publishing, I launched the artist network in January of 2000 under the name P.H.A.T. Network (Punk, Hip Hop, and Arts & Techno Network). Shortly after PHAT Network opened its doors, I began networking and recruiting artists from all over Los Angeles.

cont'd on next pg

*Why choose these fields?*

Filmmaking involves everything. It involves that collective effort. I like to work with people. I am not the type of person to sit in a room for months at a time. I will endure the writing process which is a very lonely process and do that to get my ideas on paper. My ultimate goal is to make that film. Anytime I put myself behind the writer’s chair, I only write enough to get me to the production floor. A lot of people will spend months and years writing their scripts and it works. For me, I can never do that. The whole time I’m writing it, I can be making it. The whole thing between the writer and production staff is the fact that the writer always has a connection to their work. You give birth to the script, write it, it’s your baby and you’re scared that people will pick it apart.

especially making a film on an extremely low budget, you go into a set thinking something, and five minutes later thinking, oh my goodness, this is not going to be the way I thought it would be. You have to be on your toes and be able to make confident decisions on the fly. When writing you have all the time in the world, in a sense to say where you want this scene to go, and if you cannot think of it then, you can walk away and come back the next day. You can get a cup of coffee and think about it. Being a director, I did not have that luxury. I would be on the set and I knew I would have to make decisions right away. There was no going back and changing it because I may not be able to get this location again; I need to shoot this today.

Being controlling on a set is not good and you need to believe in your crew, and in the end, it needs to be that collective vision.

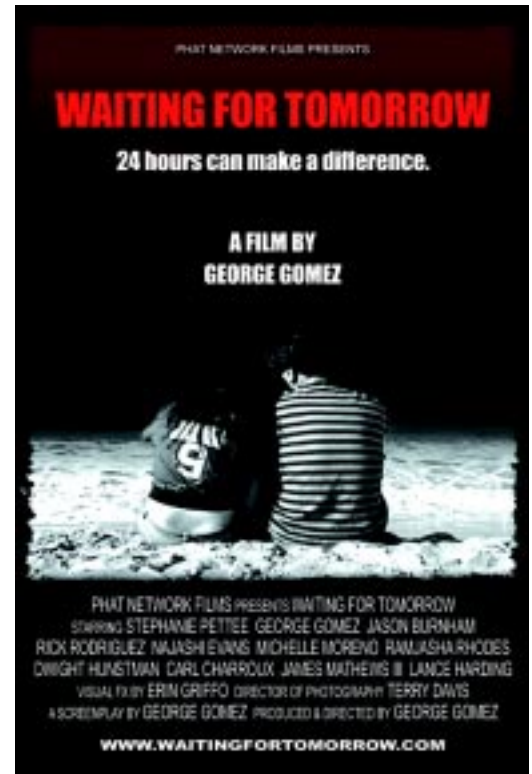
*How have your life experiences influenced the kinds of movies you write?*

I am making a film about homelessness only because I have seen what they have gone through. I didn’t think I could ever make a film where I am not involved in the subject. I need to be involved in the subject. I need to be completely involved in the film. Coming from a war torn country, I need to make films that have some sort of message that is very

personal and has something to say about the society we live in. That is very important to me. I need to have that in my scripts and my films. It is very personal to me, in a sense, that they are talking about issues that matter to me a lot. It is not about entertaining people, but creating an art form that reflects the society we live in.

*What genres do you specialize in writing?*

I think writers put writing in a box and it falls apart. It is not really about genre but the feeling you are trying to convey. For me **Waiting for Tomorrow** should be called an urban film and drama. It is also a hip hop movie because there is so much music involved. You can’t really pigeon hold it because once you do that, it will fall apart because it has so many



Stephanie Pettee stars as *Lori* in **Waiting for Tomorrow** written by George Gomez.

That’s what filmmaking is about, taking it apart. It’s about taking the concept you’ve written and saying how do we turn it into a film? As a writer, you are not willing to let it go and be torn apart. But most of the time, that is what is going to happen. I am not saying you do a film and turn it into something completely different. It is the idea of creating enough on paper to show a vision to someone. This is what we are going for and asking the director do you see this as a film?

*How is your directing style different from your screenwriting process?*

Once I write things down on paper I get behind the camera. I then realized, right away being on set, making decisions on the fly, that you can never see while you writing. From a directing aspect of things,

different things involved. It can’t be categorized as one thing. I see it as the culture of Los Angeles, which is very diverse. I want to use poetry and music at their full potential, and spoken word, so that it involves all of these things when I create a film.

*How do you come up with your concepts of putting a script together?*

I try to start with a very thin skeleton. I start with a three point structure. I start off with what is going to be the conclusion of this film? What is it that I am trying to convey? What is the message and what do I want people to walk out of this film thinking about? What do I want the audience to experience while seeing the film? Once I have that concept, I break that down into the three point structure. I say how am I going to get there?

Not necessarily dialogue or so forth, maybe three or four actions I see will lead me to that point, I start building the meat. I start thinking hey; this is what needs to happen before the first act ends. Okay how do I build this act and what are the characters that need to be involved to make that happen? Once I evolved to having the characters and having that as a creative bullet I create a series of events. Once I have the bullet points, I start thinking of dialogue. The bullet point process, from having a concept to actually

cont’d on pg 32

# WHEN A BOY NEEDS A MIRACLE HE SETS OUT TO FIND GOD... — BEFORE GOD COMES FOR HIM. 48 ANGELS

MTI Home Video, the leading independent film studio that brought you David Mamet's **LAKEBOAT**, will next release the internationally acclaimed drama **48 ANGELS** on DVD December 11, 2007.

The DVD will be shown in 16:9 widescreen format, with 5.1 Dolby Digital Surround Sound, interactive menus, scene selection, trailers and optional Spanish subtitles. Seamus is a nine-year-old boy who has been diagnosed with a serious illness.

In search of a miracle, he sets off to find God before God comes for him. Inspired by Saint Columcille, Seamus sets out in a small boat without oars or a sail -

for God to guide him. On his quest he encounters James and Darry. Despite initial conflict, the three unlikely companions stay together and enter upon a journey that results in the healing of hearts and minds.

**48 ANGELS** stars Shane Brolly (**Underworld, Underworld: Evolution**), Ciaran Flynn, John Travers (**Closing the Ring, Wilderness**), and Daragh Kelly (**Proof, Intermission**). The film was written, directed and produced by Marion Comer (**Boxed**), with John McDonnell (**Six Shooter, Wilderness**) and Robert Medema (**Boxed**) also producing **48 Angels**



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—Caytha Jentis, Writer/Producer, *Who Needs Em*

"Rather than bringing yet another set of theoretical tools to the table, she leads the student to the living tools already within us."

—Brad Winters, Writer and Supervising Producer, *Six Degrees*

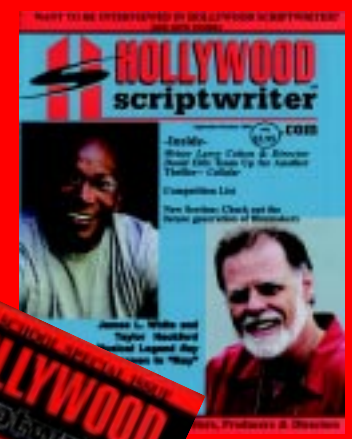
Marilyn also offers courses for beginning and advanced screenwriters, customized workshops for producers, and one-day seminars on the business of screenwriting.

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**Hollywood  
Scriptwriter  
2007 Editorial  
Calendar**

**Feb. -Film Festivals**

This is our opportunity to highlight film festivals from around the world by placing their logo on the cover of the magazine, writing profiles, and displaying their advertisement. In addition, many of the articles focus on contest/competition information. Readers are able to find and match their skill to film festivals and competitions around the globe with this extensive list of activities and events. In addition, this issue teaches them the dos and don'ts of contests entering, along with an array of other tips in this area.

**April- High Tech**

This issue highlights companies, businesses and services that help to assist the screenwriter, director, or producer in their craft. Readers are able to collect a variety of information and leads to resourceful businesses and services available to them from corporate America to mom and pop companies.

**June**

**Women and Minorities in  
the film industry**

This is our chance to highlight women and minorities in the film industry and their contribution to the entertainment world across the globe. Readers get insightful information about this topic.

**August-Special Agency/  
Consultant Issue**

HS compiles questions from agents and consultants who want to assist the screenwriter in their efforts to market their script. They do this by offering tips, answering questions gathered over the year, and giving them vital information on how to submit scripts.

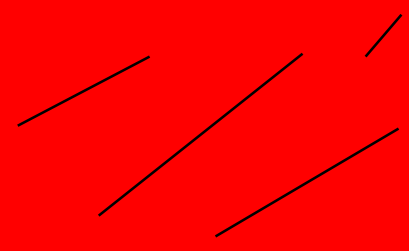
**October  
Free-all**

This issue gives our readers a variety of information from various industries, businesses, and resources that are available to them. HS provides a medley of tips, services, and articles for the reader.

**December**

**University/Film Schools**

Our last issue of the year highlights Universities and Film Schools that offer academic work to the screenwriter in a classroom setting, seminar, event, or any other avenue. This allows our readers, who seek a formal education or more training, to gain extensive knowledge in what's available to them.



“Waiting for Tomorrow” cont’d from pg 29

having bullet points of a scene may take a month to create. But once I have the dialogue, it is a no brainer. I know what is going to happen. By having the screenplay



Scene from **Waiting For Tomorrow** written/directed by George Gomez.

minimalist, I can have the screenplay in a month.

*Explain how you decide on the budget for each film.*

I stretched my budget on this film. We had a couple thousand to shoot with. We said okay, how do we make this film with no money? As a collective effort, I involve people that come up with the resources. I am conventional in that way. Let’s look at this script and break it down to the shooting schedule. The concept was about shooting the film for nothing.

*What was the budget for Waiting for Tomorrow?*

\$10,000

*Explain the name of this movie.*

It was the idea of a kid living on the street waiting for tomorrow, waiting for that day when it would get better. He was waiting for the day when he would not have to depend on stealing and drug dealing. The life of a homeless kid is really day to day. Okay, how am I going to survive today? This is a question they ask themselves. That’s where the name and concept of the film comes from because it takes place in 24 hours. The couple in the movie are tired of the streets of Los Angeles and is looking for a way out.

*From the time you sat down to write it, how long did it actually take you to finish?*

Two years.

*Is it a message movie?*

No

*How does this movie depict American culture?*

It exposes the problem of homelessness in America that society chooses to ignore.

*What message is this film sending to teens that have parental support and teens that do not?*

The message is the same. The message is your actions will catch up with you. People think by nature their actions will not affect them. Because we live in such a fast-paced overly censored culture people think they deserve everything now and they will do whatever it takes to get it now. Your actions justify your results.

*What’s next for you as a writer and director?*

I am in the process of shooting a screenplay. I have another project in the works, a book about the Revolution of Nicaragua looking into Latin America.

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Just past Riverside, nestled in the foothills of Moreno Valley, resides this location site that has so much to offer. This beautiful property provides four separate levels, each presenting their own unique camera angles and atmospheres, including Tropical, Desert and Wooded. The center piece of this attractive site is its stunning pool, surrounded by a natural rock setting. The pool is a healthy 54 feet long and 26 feet wide, with a nine-foot deep end and a four foot shallow end. Carved out of the hillside, the pool area feels like it has been transported from a tropical paradise, complete with a beach entry with custom tile. If that isn't enough, four waterfalls spill into the pool, including the main attraction: a 60-foot waterfall that bounces off the rocks as it heads for the

pool below. The sounds created by the waterfall and the colors of the water leave visitors relaxed as they become one with nature. Overlooking the pool area is a swing that sits four adults, as well as a large rock fireplace that is perfect for gatherings. The complete pool area is a world of its own, offering a timeless elegance that will leave audiences breathless. Above all this is the patio, which not only grants a chance to view the pool, but in itself is its own distinct setting. A ten-person spa sits at the top of the waterfall, running over into the pool below. A Barbecue is positioned in the patio, along with a covered dining area that opens up countless other filming options. Surveying the entire site is the Balcony. Providing a mesmerizing view of not only the patio but the backdrop

of the land as well. To the west one can admire the jaw-dropping desert sunset and purple mountains rising through the desert air. Whether it's a view of the mountains, desert or wilderness you're searching for, this property has it all. Located off the 60 Freeway, it is easily accessible, yet private and isolated. Driving distance from Los Angeles, San Diego and Palm Springs, this property of priceless beauty is open for usage today! **Available for movie locations, model shoots, commercials, music videos and special events.** Don't miss out on the beauty and elegance of Moreno Valley's most attractive site. For information call Jay or Paula at (951) 532-2708 or reach them by **email at [paula.jay@verizon.net](mailto:paula.jay@verizon.net).**

# IN THE KNOW!!

The Tiburon Film Society will present the following film at the Bay Model located at 2100 Bridgeway in Sausalito [Phone: (415) 332.3871] on Thursday, December 6, 2007 @ 6 PM.

Beyond the Call Running Time: 82 minutes Country: USA Cast: Ed Artis, Jim Laws, Walt Ratterman Director: Adrian Belic (In Person) Description: In an Indiana Jones meets Mother Teresa adventure, three middle-aged men – former soldiers and modern-day knights – travel the world delivering life-saving humanitar-

ian aid directly into the hands of civilians and doctors; in some of the most dangerous yet beautiful places on Earth, the front lines of war. Ed Artis, Jim Laws and Walt Ratterman are self-styled Knights of Malta, and in 1995, they formed Knightsbridge International, a unique humanitarian aid organization, whose motto is “High Adventure and Service to Humanity.”

Artis explains: “We’re not there to change anybody’s politics, we’re not in the God business, and we pay our own way.” Their specialty is going where death from

landmines, bullets, or bombs is as frequent as death from hunger, disease, or the elements. As Laws tells it simply, “We do what we can, when we can, because we can.”

Their personal convictions and courage drive them to places such as Afghanistan, Albania, Chechnya, Cambodia, Burma, Thailand, Rwanda and the southern Philippines, often when few if any other humanitarian aid organizations are around. The camera follows Artis, Laws and Ratterman as they take us on a journey into the heart of humanity and the soul of courage.

Enjoy the free movies every month! Play A Game & Win! The Tiburon International Film Festival will have a movie trivia each month until its opening in March 2008. Those who send the correct answer will receive a complimentary ticket to the March 13-21, 2008 festival Game # 5: Name 7 directors who have played a cameo roll in their ‘own’ films. Email your answer to: [info@TiburonFilmFestival.com](mailto:info@TiburonFilmFestival.com) and write Game # 5 in the subject area, and your info in the text area.



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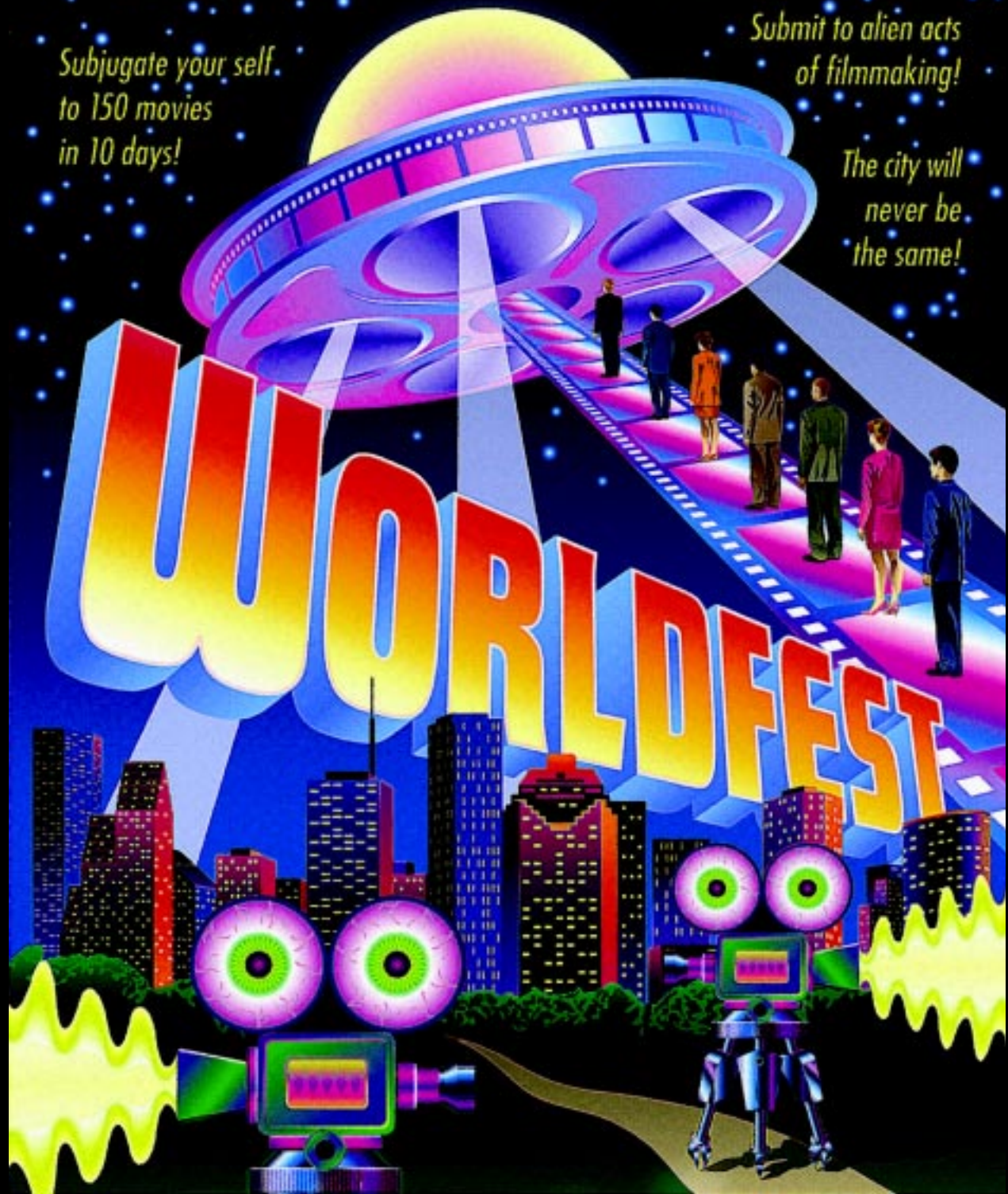
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# PITCH-A-SCRIPT

**Author:** Robert L. Klein, Colonel,  
US Army  
**Email:** kleingb@netscape.net  
**Phone:** (310) 701-4780  
**Genre:** Action/Drama  
**Title:** "WE GOT HIM!"

## SYNOPSIS

This is the story of the actual capture of Saddam. It tells the inside and on the ground story. There are several side stories occurring at the same time. Some are funny, some are tragic and some will make you feel good. This is a suspenseful and

---

**Title:** "Sidekicks"  
**Author:** George Harrison  
**Genre:** Urban Comedy  
**Telephone:** (323) 759-3330  
**e-mail:** jarose1919@earthlink.net

## SYNOPSIS

People from extreme opposites can become SIDEKICKS - make Wall Street history - by shaking up eating America - take Eddy B. Ivory, New York cabby, "Cutie-Pie-Sister" lifetime dreamer becoming BBQ sauce "diva" - picking up Arnold Phifer, suicidal stock broker, resurrecting his "faith" - his sauce impressed wife persuades Eddy to cater Arnold's company's "formal" dinner (Phifer's hosting) - Shocking success!

Turning Arnold's "wheels" packaging the "sauce" and having cabbies pass them out free while Eddy's ballsy saucy "sample lady" mesmerizing shoppers - her apartment burglarized by rookie (farmers) "spies" for the sauce/formula causing our squabbling "sidekicks" to go under cover"!!!!?? finding a "bug" in Arnold's Wall Street conference room.

**Author:** Clyde Higaki  
**Genre:** Drama  
**Phone:** (310) 598-0444  
**Email:** spaceinadaze7@yahoo.com  
**Title:** My World

## SYNOPSIS

**MY WORLD (drama)** A girl who beat up the boys. A feisty small-town girl on an all-boys Canadian hockey team fights with her opponents as the sleepy town looks to her to lift them out of their hum-drum lives.

---

**Author:** Mark R. Kelly  
**Genre:** Action/Suspense  
**Phone:** (818) 519-1619  
**Title:** 12TH STREET

## SYNOPSIS

**12TH STREET, an action suspense Detective thriller.** Advanced situation in which a kidnapping, hostage involvement occurs. The ending has quite a twist, with some of the most advanced procedures in handling a hostage situation. Exciting new advances in presentation of 12TH STREET in theatres.

**Author:** Clyde Higaki  
**Genre:** Romantic Comed  
**Phone:** (310) 598-0444  
**Email:** spaceinadaze7@yahoo.com  
**Title:** Helen and Troy

## SYNOPSIS

**HELEN AND TROY (romantic comedy)** During the Silicon Valley boom of the 1990s, Helen, a beautiful former starlet, tries to extort money from Troy, a "dot-com" millionaire. Her plan falls apart when she's injured and he comes to her rescue.

---

**Author:** Annie O'Neill Housholder  
**Email:** mrsannieoneill@msn.com  
**Phone:** (407) 830-1485  
**Genre:** Drama  
**Title:** Color My World

## SYNOPSIS

Gifted teens with exceptional talents flourish at a college radio/television symposium. Female teen prodigy (acting, singing & dancing) faces psychological crisis with help from her new found friends. Intellectual and provocative drama with a portrait of romance and a touch of humor. Against 1970 backdrop with fascinating 1960-1970 musical sound track. *Writers Guild of America, West, Inc. registration #1231578, October 4, 2007 Under legal name Phyllis Ann Householder, Pen name Annie O'Neill. (non-member WGA)*

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# PITCH-A-SCRIPT

**Author:** Torrey Womble  
**Email:** tbwomble@hotmail.com  
**Genre:** Coming of Age  
**Title:** The Sanctuary

## SYNOPSIS

When you're growing up, all you need is a place to go." "The Sanctuary" is about a diverse group of suburban boys and the role basketball plays in their developing lives. The film's theme celebrates basketball and its ability, when played with humility and passion, to unite people from all different walks of life. Through this shared bond, basketball becomes a safe haven from the hardships of day to day life. Through flashbacks the stage is set for the climactic game, encapsulating all the humor and heartbreak of growing up.

**Registration:** #975621  
**Length:** 101 Pages  
**Genre:** Horror  
**Title:** Tank Farm

## SYNOPSIS

As asphalt pumper, Kevin Gustin and head operator for the Tank Farm Department, Walt Mullen, report for the night shift, a bluish-green vapor cloud enters Earth's atmosphere and envelops their workplace. Their co-workers at the Peedmont Refinery disappear under strange circumstances. Steve Noon is taken over by the evil entity. With Noon making their job immeasurably more difficult, Mullen, Gustin and their surviving crew must obliterate the entity before it destroys them all. When the situation looks most bleak and Mullen may have become another victim, the exhausted Gustin must summon the strength to finish the job.

**Author:** Michael Freude  
**Email:** mafogf@aol.com  
**Genre:** Horror  
**Title:** Tank Farm

## SYNOPSIS

A pure evil entity from another galaxy enters earth's ATM and ends up in the Peedmont Refinery. In the next 12 hours, the night shift crew must try and destroy this entity before it destroys them.

---

**Reg. :** #1101816  
**Email:** ganchorojothemovie@yahoo.com  
**Genre:** Action/ Fantasy  
**Title:** Gancho Rojo

## SYNOPSIS

Wild West, 1800's. A beautiful young Mexican girl embarks on a crusade against the gentrification of her people's land. Gifted with mystical powers passed on to her, hunted for heresy, and fueled by her vengeance against the "Settlers", she storms through once Mexican villages en route to her ultimate showdown. Told through the eyes of her beatnik "Gringo" partner - Matriarchal Societies, Spanish Pistoleros, and Native Folk guide her path to the "settled" village of Gancho Rojo. Here she finds herself face to face, in a battle of epic proportions, with the man responsible for the deaths of her parents.

**Author:** Monte Ferraro&Darryl Santano  
**Email:** mark@berzon.com  
**Genre:** Drama/Thriller  
**Rep. by:** The Berzon Talent Agency  
**Agent:** Mark Pavlovich  
**Phone:** (949) 631-5936  
**Title:** Reckoning Point

## SYNOPSIS

"Reckoning Point" is a drama/thriller chronicling the call and redemption of James McCay, a disgraced Seattle police detective. McCay's relentless pursuit of an elusive serial killer drives him into self-imposed exile in a secluded Washington town. When approached by Susan Decker, the town's local sheriff, to help locate a missing girl, McCay is forced to confront his innermost demons and the serial killer he believes to be long dead.

---

**Author:** Jack Robert Jambor  
**Genre:** Fantasy/Adventure  
**Phone:** (310) 986-0400  
**Title:** "...the camels back"

## SYNOPSIS

An air-strike mentally and hysterically traumatizes a soldier. Revived by a Vietnamese woman, her son, finding rations, dubs him, Tinman. With no memory of who he is, the woman exploits him, as her slave.

Upon her death, a long consealed photo, jars his memory. His quest begins. A wealthy Texan couple discover him by tattoos on his arms. They scurry him by freighter, across the Pacific. Wife tutors him and relationship begins. In Seattle, mishap separates them. Two drifters find Tinman. They embark on a journey across the northern states. To Milwaukee, a boy, his mother, their heritage, and secrets that unravel an inferno.

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Annual Programs Without Frontiers  
West Hollywood, Los Angeles  
(310) 388-4690  
[www.mamut.net](http://www.mamut.net)

Digital Hollywood  
New York, New York  
(212) 352-9720  
[www.digitalhollywood.com](http://www.digitalhollywood.com)

Documentary and Fiction Festival of Hollywood  
West Hollywood, California  
(310) 388-4690  
[www.mamut.net](http://www.mamut.net)

Dance On Camera Festival  
New York, New York  
(212) 875-5610  
[www.dancefilmsassn.org](http://www.dancefilmsassn.org)

Film and Video/TV Broadcasting  
New York, New York  
(212) 643-4800  
[www.newyorkfestivals.com](http://www.newyorkfestivals.com)

Gone with the film Festival  
Fillmore, California  
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Kidfilm Festival  
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[www.usafilmfestival.com](http://www.usafilmfestival.com)

No Exit Music Video Festival  
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(908) 354-5200  
[www.noexitfest.com](http://www.noexitfest.com)

Spiritual Cinema Circle  
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1(800) 688-0772  
[www.spiritualcinemacircle.com](http://www.spiritualcinemacircle.com)

Underground Filmmaker Festival  
San Francisco, California  
(415) 431-3611  
[www.undergroundfiles.org](http://www.undergroundfiles.org)

Wild and Scenic Environmental Film Festival  
Nevada City, California  
(530) 265-5961 ext 202  
[www.wildandscenicfilmfestivals.org](http://www.wildandscenicfilmfestivals.org)

Tuscon Slow Food and Film Festival  
Tuscon, Arizona  
(520) 743-8160  
[www.slowfoodtucson.org](http://www.slowfoodtucson.org)

Slamdance Film Festivals  
Park City, Utah  
(323) 466-1786  
[www.slamdance.com](http://www.slamdance.com)

Jewish Film Festivals  
New York, New York  
(212) 423-3200  
[www.jewishmuseum.org](http://www.jewishmuseum.org)

Children's Film Festivals  
Seattle, Washington  
[ryan@nwfilmforum.org](mailto:ryan@nwfilmforum.org)  
[www.nwfilmforum.org](http://www.nwfilmforum.org)

Reelscreen Summit  
Washington, D.C.  
(416) 408-2300 ext 313  
www.reelscreensummit.com

Santa Barbara International Film Festival  
Santa Barbara, California  
(805)963- 0023  
www.sbcfilmfestival.org

**FEBRUARY**

NY Indie Film and Video Festival in Miami  
Coconut Grove, FL 10003  
Tel:( 212) 777-7100  
Contact: filmr2@aol.com  
http://www.nyfilmvideo.com/

North Texas Short Sci-Fi Film Festival  
PO Box 177075  
Irving, TX 75017-7075  
Tel: 972-951-1638  
Contact: info@northtexasfilmfest.com  
http://northtexasfilmfest.com/sci-fi/

Oxford Film Festival  
Oxford, MS 38655  
Tel: 662.236.6429  
Contact: info@oxfordfilmfest.com  
http://www.filmfestivals.com/servlet/  
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San Francisco Independent Film Festival  
San Francisco, CA 94110  
Tel: 415.820.3907  
Contact: info@sfindie.com  
http://www.sfindie.com/indiefest07/site/  
index.html

Pan African Film Festival  
Los Angeles, CA 90008  
Tel: 1 (323) 295-1706  
Contact: info@paff.org  
http://www.paff.org/

Dam Short Film Festival  
Boulder City, NV 89005  
Tel: 702-293-4848  
Contact: info@damshortfilm.org  
http://www.damshortfilm.org/

Mellon Financial Denver Jewish FF  
Denver, CO 80246  
Tel: 303-316-6319  
Contact: ehubler@jccdenver.org  
http://www.filmfestivals.com/phorum/  
www.mizelcenter.orgwww.armenianfilmfestival.org

31St Portland International Film Festival  
Portland, OR 92705  
Tel: 503-221-1156  
Contact: info@nwfilm.org  
http://www.nwfilm.org/festivals/  
portland\_international.php

Pink Lamb's Fight For A Cure FF  
Alexandria, VA  
Contact: Lindsay@pinklamb.com  
http://www.pinklamb.com/

Boulder International Film Festival  
Boulder, CO 80302  
Tel: 303 449-2283  
Contact: robin@biff1.com  
http://www.filmfestivals.com/servlet/  
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San Francisco Armenian Film Festival  
San Francisco, CA94103  
Tel: 415-990-9097  
Contact: info@armenianfilmfestival.org

Big Sky Documentary Film Festival  
Missoula, MT 59802  
Tel: 406 541-3456  
Contact: yak@highplainsfilms.org  
http://www.filmfestivals.com/phorum/  
www.bigskyfilmfest.org

Lacinemafe Film Festival of New York  
New York, NY 10027  
Tel: 212.281.5786  
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http://www.lacinemafe.org/

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Salem, OR 97301  
Tel: 503-364-1403  
Contact: Ross Swartzendruber  
<http://www.mvvfest.org/>

2008 New York Short Film Festival  
New York, NY 10012  
Contact: [newyork@filmsfest.com](mailto:newyork@filmsfest.com)  
<http://www.mamut.net/filmfestivals/newsdet1.htm>

Academy Awards Los Angeles  
Beverly Hills, CA 90211  
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Contact: [ampas@oscars.org](mailto:ampas@oscars.org)  
<http://www.oscar.com/>

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Contact: [fespacopra@aol.com](mailto:fespacopra@aol.com)  
<http://www.robesonaward.com/>

Gasparilla Film Festival  
Tampa FL, 33602  
Tel: 813-514-9962  
Contact: Eric Odum  
<http://www.gasparillafilmfestival.com/>

Durango Film Festival  
Durango, CO 81301  
Tel: 1 970 - 259 2291  
Contact: [info@durangofilm.org](mailto:info@durangofilm.org)  
<http://www.durangofilm.org/>

NY Fear Festival  
32 Second Avenue  
NYC, NY 10003  
Tel: (212) 505-5181  
Contact: [info@db-creative.com](mailto:info@db-creative.com)  
<http://nyfearfest.com/>

Lake County Film Festival  
C/o Dog Ear Music & Movies  
117 W. Rockland Rd.  
60048 Libertyville IL  
Tel: 847-362-5666  
Contact: Nat Dykeman  
<http://www.lakecountymoviefest.com/>

International Family Film Festival  
Burbank CA, 91505  
Tel: 661-257-3131  
Contact: Nancy Troxell  
<http://iffilmfest.org/>

Miami International Film Festival  
Miami, FL 33132  
Tel: 305-237-3456  
<http://www.filmfestivals.com/phorum/>  
[www.miamifilmfestival.com](http://www.miamifilmfestival.com)

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Backseat Film Festival  
1730 N. 5th St. #603  
Philadelphia PA 19122  
Tel: 215-235-5603  
<http://www.backseatfilmfestival.com/>

Beverly Hills Shorts Festival  
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<http://www.beverlyhillsshortsfestival.com/>

International Film Festival - Mumbai  
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India 400012  
Tel: 0091-22-24115437  
Contact: [iffmumbai@yahoo.com](mailto:iffmumbai@yahoo.com)  
<http://www.iff-mumbai.org/>

Beaufort Film Festival  
PO Box 910  
Beaufort, SC 29901  
Tel: 843-986-5400  
Contact: [sandbar@hargray.com](mailto:sandbar@hargray.com)  
<http://www.beaufortfilmfestival.com/>

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Farmington UT  
Tel: 801-390-0561  
Contact: Scott Halford  
<http://www.foursitefilmfest.com/>

Cleveland International Film Festival  
On the Avenue at Tower City Center  
Cleveland, OH  
Tel: 1-216-623 3456  
Contact: [cfs@clevelandfilm.org](mailto:cfs@clevelandfilm.org)  
<http://clevelandfilm.org/>

Brokenrope International Film Festival  
Ventura, CA  
Tel: (805) 987-8195  
Contact: [brokenropeent@yahoo.com](mailto:brokenropeent@yahoo.com)  
<http://www.brokenrope.org/>

International Windsong Film Festival  
Fort Wayne, IN  
Tel: (260) 348-5510  
Contact: Tom Bishop  
<http://www.filmfestivals.com/phorum/>  
[www.windsongpictures.com](http://www.windsongpictures.com)

Eilat International Film Festival  
Israel  
Tel : ++972-3-6243050  
Contact: Adam Lowey-Ball  
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Athens Animfest  
Athens Greece  
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Contact: Vassilis Boutos  
<http://www.animationcenter.gr/modules/news/>

Boston Underground Film Festival  
Brookline, MA  
Tel : 1 617-975-3361  
Contact:  
[bostonundergroundfilm@verizonmail.com](mailto:bostonundergroundfilm@verizonmail.com)  
<http://www.bostonundergroundfilmfestival.com/>

Absolute Time Film Festival  
San Francisco, CA  
94114  
Tel: 415-401-9768  
Contact: [sfstagefilm@yahoo.com](mailto:sfstagefilm@yahoo.com)  
<http://www.sfstagefilm.org/>

Digital Video & High Definition Festival  
(HDVFESTIVAL.COM)  
Los Angeles CA  
Tel: 800-618-HDVF  
Contact: Shannon W. Rawls  
<http://www.digitalvideofestival.com/>

Bulldog Productions Short Film Festival  
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New Haven, CT06520  
Tel: 2038096047  
Contact: [matthew.strother@yale.edu](mailto:matthew.strother@yale.edu)  
<http://www.yale.edu/bulldogproductions/>

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Arizona Black Film Showcase  
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Phoenix AZ, 85004  
Tel: (602) 956-4262  
Contact: [info@azblackfilm.com](mailto:info@azblackfilm.com)  
<http://www.azblackfilm.com/main/index.php>

World Horror Convention Film Festival  
Contact: Darren Mckeeman  
<http://www.worldhorrorconvention.com/>

National Film Festival for Talented Youth (NFFTY)  
Seattle, WA98102  
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<http://www.nffty.org/Home.html>

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Ashland Independent Film Festival  
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www.ashlandfilm.org  
(541) 488-3823

Aspen Shortsfest  
Aspen, Colorado  
www.aspenfilm.org  
(970)920-5770

Aspiring Filmmakers Festival  
Baton Rouge, Louisiana  
www.brclubs.org  
(225)346-5001

Bare Bones International Film/Music  
Festival  
Muskogee, Oklahoma  
www.barebonesfilmfestival.org  
barebonesfilmfest@yahoo.com

Beverly Hills Film Festival  
Beverly Hill, California  
www.beverlyhillfilmfestival.com  
(310)779-1206

Brilliant Light Fest  
Los Angeles, California  
www.brilliantlightfest.com  
(818) 602-5462

California Independent Film Fest  
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www.caindiefest.com  
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Cedar Rapids Independent Film Festival  
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www.chicagodocfestival.org  
(773) 486-9612

Cinerama Film Festival  
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fuf@grove.ufl.edu

City of Lights City of Angels  
Los Angeles, California  
www.colcoa.org  
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Da Vinci Film and Video Festival  
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www.davinci-days.org/film  
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Fairhope Film Festival  
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www.fairhopefilmfest.com  
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Garden State Film Fest  
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www.gsff.org  
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Indianapolis international Film Festival  
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www.Indyfilmfest.com  
(317) 579-3009

Humboldt International Short Film Festival  
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www.humboldt.edu  
(707) 826-4113

Independent Film Festival of Boston  
Boston, Maine  
www.iffboston.org  
(857) 891-8693

Indian Film Festival of Los Angeles  
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www.indianfilmfestival.org  
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Lake Forrest Film Festival  
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www.withoutabox.com  
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Jay Sanders Film Festival  
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Main Line Film Festival  
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Noor Film Festival  
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www.noorfilmfestival.com  
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Palm Beach International Film Festival  
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www.pbifilmfest.org  
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Riverrun International Film Festival  
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www.riverrun.com  
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Russian Nights  
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Charleston International Film Festival  
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Digital Days  
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www.digitaldaysfest.com  
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Golden Trailer Awards  
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www.mediathatmattersfest.org  
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www.dirtyjobfilms.com  
(414) 477-0572

Mockfest: The Mockumentary Film Festival  
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www.mockfilmfest.com  
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www.mamut.net  
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Reno Film Festival  
Reno, Nevada  
www.renofilmfestival.org  
(775) 334-6707

VC Film Fest: The Los Angeles Asian Pacific Film Fest  
Los Angeles, California  
www.vconline.org  
(213) 680-4462 x68

Williamsburg Brooklyn Film Festival  
Brooklyn, New York  
www.wbff.org  
(718) 486-8181

Algonquin Indiefest  
Warrington, Pennsylvania  
www.algonquinfest.org  
(267) 981-1139

The archaeology channel International Film and Video Festival  
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www.archaeologychannel.org  
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Snlfan20@aol.com  
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(914) 953-4151

Jackson Hole Film Festival  
Jackson, Wyoming  
www.jacksonholefilmfestival.org  
(307) 733-8144

San Joaquin Film Festival  
Stockton, California  
www.sjccm.org  
(209) 298-0827

Short Shorts  
Santa Monica, California  
www.shortshorts.org  
(310) 656-9767

Solstice Film Festival  
St. Paul, Minnesota  
www.solsticefilmfest.org  
(651) 208-2419

Los Angeles Film Festival  
Los Angeles, California  
www.lafilmfest.com  
(310) 432-1240

Seattle International Film Festival  
Seattle, Washington  
www.seattlefilm.com  
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Telephone \_\_\_\_\_ Email \_\_\_\_\_

Please check one:

- |                           |                                    |   |
|---------------------------|------------------------------------|---|
| US\$36.00 - 1 year _____  | US\$45.00 - Canada - 1 year _____  | US\$55.50 - International - 1 year _____  |
| US\$70.00 - 2 years _____ | US\$80.00 - Canada - 2 years _____ | US\$98.50 - International - 2 years _____ |