



# HOLLYWOOD

## scriptwriter

WINTER 2013 .COM

-Cover-

**NICK MANCUSO, AOF  
Lifetime Achievement  
Award Winner Writes,  
Directs and Acts!!**

-Inside-

- \*New Cell Phone Film Festival
- \*Del Weston's *Sunny and RayRay*  
Film Production
- \*Daniel L. White's Film School  
Online

**More than 500 Film Festivals and Contests Listed**

# TABLE OF CONTENTS



*AOF Lifetime Achievement Award Winner*  
**Nick Mancuso**  
 by Angela M. Cranon &  
 Brittany Cervantes  
 page 4



American Black Film Festival Goes to Miami for 2013  
 page 6



Actor to Model to Screenwriter...leads to an Action on Film Dragon Award Winner for Olivier Gruner  
 page 8  
 by Shane Brennan



Bigfoot Entertainment Invests in Miami, Palm Beach Film Schools  
 page 10



New Cell Phone Film Festival Creates First Cell Phone Film School in San Diego  
 page 12



Del Weston's *Sunny and RayRay* Film Production  
 AOF Founder's New Creation  
 page 14  
 by Angela M. Cranon and Brittany Cervantes



HS Columnist *Michelle Muldoon* presents...Nothing is Random...The Crafting of Director Katrin Bowen's Career  
 page 18



How the Film Industry Shaped the Booming Start-up Scene in New Orleans  
 page 20  
 by Chris Johnson/www.fastcompany.com



Biola links Faith and Film Industry at 18th Annual Media Conference  
 page 21

## From the HS Vault

Contest Advice for Screenplay Writers  
 by Lynn Pembroke  
 page 22

Daniel L. White's Film School Online for Aspiring Filmmakers  
 page 23



Kevin Smith's "Film School Fridays" Gets Sponsorship  
 page 24



Columbia Film has Strong Presence at its Telluride Film Festival  
 page 25

300 Films from 60 Countries to be Showcased at the 37th Cleveland International Film Festival  
 page 25



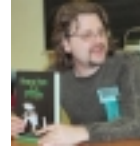
Arthur Rosenfeld AOF Winner of Maverick Award Combining Martial Arts with Writing  
 page 28  
 by Shane Brennan



DIFF Expected to host 1,000 Filmmakers from Around World  
 page 29



BIFF Celebrates 7th Film Festival  
 page 29



Profiling the Storytellers...John Kenneth Muir Says It All In His Books  
 page 30  
 by Shane Brennan



WestDoc Pitchfest winner: Erinnisse Heuer  
 page 32

Leading Film School, Savannah College of Art and Design, Teaches 3D Filmmaking from Concept to Projection  
 page 35



Robert Redford to Honor Roger Ebert at 'Celebrate Sundance Institute' Los Angeles Benefit in June 2013  
 page 36



Vancouver Film School Students Captivate Audiences While Breaking New Ground  
 page 37

Sweden's Entry for the Oscars: The Hypnotist  
 page 38



Celebrating 30 Years of Film Festivals for Miami Dade College  
 page 39



3rd Love Your Shorts Film Festival  
 page 39

Jacob Burns Film Center Receives \$25,000 National Endowment  
 page 40

The Tribeca Film Institute's Latin American Media Fund Gets \$90,000 Boost  
 page 44

2013-2014 - Film Festival Listing ..... 41

HS Classified ..... 47

Advertisers' Index.....48

Winter 2013 Issue

*Publisher/Editor-in-Chief*  
**Angela M. Cranon**

***Contributing Writers***

Allison Van Aalsburg  
Shane Brennan  
Brittany Cervantes  
Michelle Muldoon  
Christina Murray  
Alesia Taylor

***Resources***

Chris Johnson  
[www.fastcompany.com](http://www.fastcompany.com)

***Contributing Editors/Researchers***

Allison Van Aalsburg  
Shane Brennan  
Brittany Cervantes  
Michelle Jones  
Debra Jackson

***Display Advertising***

[adsales@hollywoodscriptwriter.com](mailto:adsales@hollywoodscriptwriter.com)

**Board of Directors**

***Deseree Chase***  
owner, Golden Wings Academy  
***Anitra Ann Ellis***  
owner, Your Alternative Home Training  
Center  
***Candace Walker***  
owner, Urban Sistahs Entertainment

COPYRIGHT © 2013

BY HOLLYWOOD SCRIPTWRITER  
Hollywood Scriptwriter (ISSN 1097-8577)  
is published bi-monthly. All rights  
reserved. No part of this publication may  
be reproduced or transmitted in any form  
or by any means, electronic or  
mechanical, including photocopying  
recording, or by any information storage  
and retrieval system without the express  
written permission of the Publisher. For  
subscription and/or adsales go online to  
[www.hollywoodscriptwriter.com](http://www.hollywoodscriptwriter.com) or call  
(310) 283-1630.

*In loving memory of*  
Olea and Ruby Jones  
Delores Lee Jones

\*\*\*\*\*

Dedicated to  
**Alexandria & Jeremiah Charles**

# ***PUBLISHER'S corner***

## **Hello...**

### **Dedicated Subscribers and Advertisers**

The New 2013 Year has brought a lot of excitement for Hollywood Scriptwriter Magazine. We have teamed up with Action On Film, a relationship that has continued for nearly nine years. Relationships can go far and I liked to establish a relationship with all of our readers. The reason HS has survived for over 30 years is because of your devotion as our readers. I want to return the favor by putting in the best effort that I can.

I will be bringing my readers more to look forward to in upcoming issues. There will be more festival listings to look forward to, exciting interviews, and resources to perfect your craft. We want to provide a reason to enjoy our publication. We strive to ask the questions that our readers want to know the most. For this reason, we dig deeper and bring out the information that is key to success in this industry. It is important

to know how the industry works and to make sure the information is not sugarcoated. The magazine is a vehicle that provides resourceful tools through the use of educational, how-to and feature articles. We focus on the market, industry news, and information for writers at all levels. We reach out as a business-to-consumer and business-to-business publication.

My goal is to make sure that you read each issue with a sense of empowerment and have an idea of what your goals are. HS helps readers to develop skills with tools that we provide. This New Year I have set new standards for the magazine. And believe me, those standards are high. I assure you that I will keep all of those resolutions and follow them through. Thank you for being a loyal audience. We will not disappoint you in 2013.



# AOF Lifetime Achievement Award

Winner

*NICK Mancuso*

Continued Success on his Journey in the Movie Industry

By Angela M. Cranon  
and Brittany Cervantes

**Nick Mancuso** from the south of Nepal's is known for roles in *Stingray*, *Under Siege* and *Ticket to Heaven*. He has worked in Italy, France, and Russia. He is an actor, producer, writer, poet, and screenwriter. He started five theatres in Toronto in the 60's and was the founding member of what is known now as The Canadian Stage Company. He is now starring in an upcoming film *Sunny and RayRay*, directed by Del Weston.

**Where do you carry out most of your work?**

Most of my work is in Los Angeles, Hollywood, all over the states and Europe. Vancouver I did a fair amount of work but most of it was there. In Toronto, I did a lot of theatre in my early years and films as well. I shot a picture there years ago called *Ticket to Heaven*.

**And you won an award for it, correct?**

Yes, I won the Canadian Oscar and won one in Italy. I actually went all over

the world for that performance. I was nominated for the short list for an Oscar nomination, the Golden Globe and all of

well as directed and acted in them. In the last ten years, I have gained further interest in writing and writing screen

plays. I have produced three movies; recently I produced a picture called *the Last Gamble*. It is written by Joe Goodavage, starring Steven Bauer, John Savage, Sally Kirkland, and myself. Then, I produced a picture in Italy called *Anna, Teresa E Le Resistenti*. This movie is about what happened in Rome during the resistance period. These

women resisters actually fought against the fascist and the Nazi's. Due to that fight, one of the women was killed and shot by the Nazi's. This incident became the basis of a famous film *Roma citta aperta* with Anna Magnani who is one of the greatest actresses of our age, this incident started the neorealist movement. Also, I did a picture in Canada called *The Resurrection of Tony Gitone*.



Nick Mancuso

that in 1981.

**What have you had experience in?**

I have a play that is going to be opening in Romania, called *God is a Gangster*. It has been translated. At the end of October, I am going to be there to see it open in Romania. It should be very exciting to get to see it in a different language. I have written and produced a lot of plays over the years as

con't on next page

**What drove you into being a screenwriter?**

The screenwriting came about 12 years ago but I never particularly liked screenwriting. That's only because I think it is very difficult and second it is very architectural. I prefer plays because they are sound oriented. Screenplays are very visual, my mind even though very visual cannot think that way. I

always use the example of the difference between film acting and stage acting. Stage acting is like a jet pilot and you fly your own plane. If your an film actor then you are like an astronaut, you can fly higher, and faster but you're not flying that plane. The director, editor and the lighting is. So, it is still the actors medium and that is why I prefer plays to screenwriting. The films that I love are not the standard commercial type. I am interested in unique ways of looking at the world and not the standard logical way.



*Nick Mancuso on the set of 'Lost Soul with Andy Gates.*

on the treadmill of acting. I was brought out to Hollywood in 76' for Nightwing for Columbia, that was a big picture that turned into a huge flop. It brought me to Hollywood and then I started doing film in television. I really

thing; there are some great filmmakers.

**What type of playwright have you done?**

I wouldn't consider myself a playwright-playwright. I grew up with some great playwright's of my time. I worked with Tennessee Williams in Atlanta many years ago. He is a true playwright. I worked with great stage



*On the set of Nightwing in 1979 is Actor and Producer, Nick Mancuso.*



*Actor and Producer Nick Mancuso Plays a Mysterious Man in the 1986-1987 TV Series Stingray.*

**Why did you decide to go into producing and directing as well?**

I should have done it a long time ago but what happened was I ended up

you cannot tell a story then, it's not going to work. It is like communicating, we are trying to communicate through the film. The great films of today accomplish the same

didn't get an opportunity because I was working all the time to pursue the stuff I was interested in.

**Are you bringing the past generation to the new in Hollywood?**

The old school is the new school, it is the same school. It is a good story well told. It doesn't make any difference, you can add all of them special effects that you want. The audience's attention can be held up to a certain point but if

actors that brought me to the attention of the Americans.

**What do you enjoy the most: acting, producing, directing?**

Well, producing is really hard because you are really dealing with finding the right ingredients. It's like cooking, when you are trying to find the best and freshest ingredients. It is important to really know how to understand and develop the script with the writer.

It is really hard to raise money unless you have done a picture, and that aspect of it is very painful. At the same time it can result in a real success like *the Last Gamble*. I was never interested in the business aspect of it but overtime I had to go into that area in order to survive. The acting started

# American Black Film Festival Goes to Miami for 2013



The American Black Film Festival (ABFF) will have their 17th annual festival June 19-23, 2013 in Miami, Florida. More than 5,000 movie lovers spend four days filled with premieres, master classes, panels, exclusive parties, contests and awards facilitating collaboration, education and deal making. The past 16 years have amassed 700 films and 30,000 alumni.

With diversity and social responsibility at its core, the festival supports aspiring actors, filmmakers and industry executives in

unprecedented ways, and has generated a tremendous amount of goodwill in Hollywood. In addition to its cinematic showcases, the ABFF nurtures its attendees in a variety of disciplines, offering and panel discussions, workshops and symposiums hosted by leading media companies. Upscale entertainment and exclusive social events complete the festival experience.

The festival program continues to grow by adding innovative programs and activities. In 2010, the ABFF introduced the Pro-Hollywood

Initiative, a pilot program designed to give professional athletes a crash course in the art of movie-making and introduce them to the various disciplines and careers in the film business.

Last year's film and talent competitions included: Best narrative feature, best performance by an actor (male or female), best director, best screenplay, best documentary, best short film, and a screenplay competition. For more information go to [www.abff.com](http://www.abff.com). Telephone: (646) 375-2144, Ext. 1 or email them at [abff@thefilmlife.com](mailto:abff@thefilmlife.com).

## Rainey Script Consulting

**Ranked #1 Script Analyst in**  
***Creative Screenwriting's 2003 Script Analysts Review***

**CREATIVE SCREENWRITING SAYS:**

"John Rainey is the best of the best." —Eric Bauer, *managing editor*

"Rainey got it all... as comfortable with catching typos and editing adverbs as he is in the ethereal world of archetypes, apotheoses, and arenas of transformation... gives specific suggestions for changes without taking the script off in a different direction... firmly rooted in general principles of screenwriting that prove sound no matter what the approach... Wow!"  
—Nancy Hendrickson, *reviewer*

"John Rainey has the most specific definition of theme that I have ever heard... Very specific, very perceptive... This guy really knows his stuff." —Jim Shea, *writer*

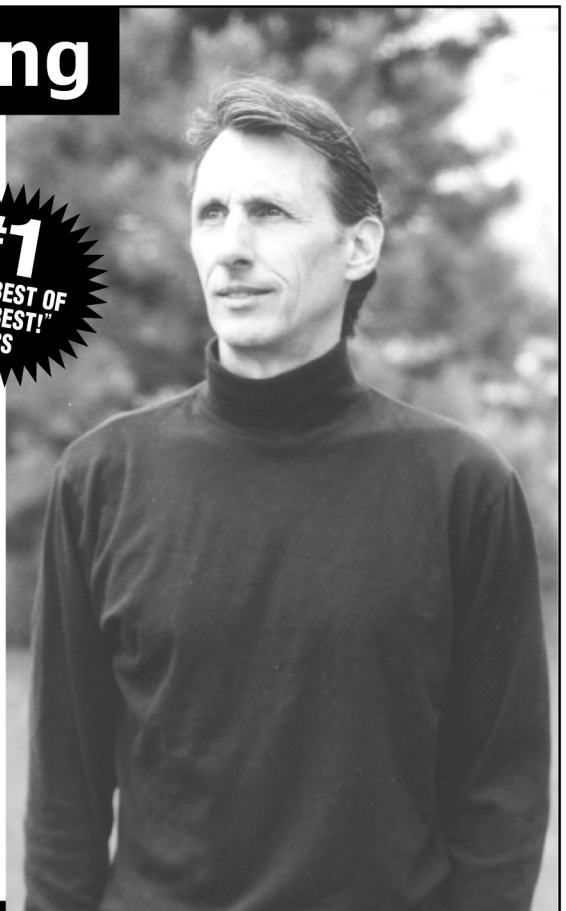
**WORKING WRITERS SAY:**

"Whether it's an original script or a studio assignment, John Rainey's always the first person I have read my work." —Mark Smith (*The Devil's Kiss; Hardcourt*)

"I've had a project featured on HBO and a Gold Award from the Houston Film Festival. Five minutes into my consultation with John Rainey I realized I was a lucky amateur who was finally learning how the pros do it." —Herb Borkland (*Honor And Glory; God Of War*)

**800-304-6557**

**[info@mythmakerjohn.com](mailto:info@mythmakerjohn.com) • [www.mythmakerjohn.com](http://www.mythmakerjohn.com)**



# HOLLYWOOD scriptwriter .COM

**SUBSCRIBE TODAY**  
**WWW.HOLLYWOODSCRIPTWRITER.COM**

**Check out our new Website Look**



# Actor to Model to Screenwriter...leads to an *Action on Film* Dragon Award Winner for *Olivier Gruner*

by Shane Brennan

Gruner won the Dragon Award at this year's Action on Films Festival. When it comes to films Olivier Gruner has done it all. Breaking into the entertainment business as an

actor and model, Gruner later became a producer, director and writer. Before coming to America, Gruner was a French Marine Commando, and after serving, he became the first French kickboxing champion which, he soon topped in 1987 by becoming the middleweight world kickboxing champion.

Gruner remains active and recently won a mixed martial art fight in Russia. Gruner seems to be tailor made for action films. How does an ex-Marine commando, top notch fighter, and action star continue to push himself? The answer is simple: He got into producing,

directing, and writing his own films.

The French action star recently finished his all-encompassing project, *One Night*, which will be released in

he took on with the making of the film, his role as producer -given the nature of the job - excited the action star the most.

"You are always going to have challenges whether it's pre-production, shooting, or post production. A producer needs to have intelligence," Gruner said. "You have to figure out how to fix a problem with what you have around the set."

To Gruner the producer is essentially the leader responsible for getting each department and individual on the same wavelength. The producer's role as problem solver

requires a handful of characteristics and while strength and leadership are important, empathy is integral.

"You never want to put people down. You have to convey to people that they are needed. If you do that people are willing to go the extra mile for you. What you really want is people who are happy to come to work," Gruner said.



*Olivier Gruner is accepting his Dragon Award from Action on Film Festival.*

2013. Gruner wrote the storyline, is the lead actor, as well as director and producer.

"It was the best experience I've ever had. I learned so much. When you do everything it's the best experience. Everything is on your shoulders, you get criticized by everyone so mentally it was really tough," Gruner says.

While Gruner enjoyed all the tasks

The producer for an independent film runs into dilemmas that a big studio producer might not have to resolve. A budget for an independent film forces the producer to follow a very specific path. There is no tug-and-pull or shape shifting the budget, it is a set number etched in stone. Due to the restrictions of the budget, the producer has to be responsible, organized, and creative. Gruner goes on to explain how he will have to manage a budget for an upcoming action project, which includes air craft carriers, sky diving, and gun scenes - scenes that don't exactly work well with lower budgets.

"You always to have to keep the budget in mind. We don't have enough money for an aircraft carrier. So maybe we can rent one for a day or five hours and shoot ten scenes. After that you buy stock footage of a carrier on the Indian Ocean and then cut to a command center," Gruner says. "

Low budgets and independent films might present problems but given the talent of the writers, producers, and directors, Gruner is not worried. He feels that the independent scene is underappreciated and actually offers big studios a wide talent pool to draw from.

"People have to start somewhere. A lot of big stars come from the independent movies," Gruner said. "It's important for the business and industry. It's a good way for people to



*Olivier Gruner in uniform as former Commando Marine (Navy SEAL).*



*Gruner as the World Kickboxing Champion.*

get credit and experience and maybe one day move up."

Gruner's biggest accomplishment might be his transition from being strictly

an actor to becoming active in writing. English is his second language and while he still may have a handicap in grammar and syntax he is able to put his ideas onto paper.

"You need to have talent [to be a good writer]," he says.

You have to be able to put the images from your brain onto a sheet of paper," Gruner said. "The person who should really get the credit for a film is the writer. The story comes from his brain to a piece of paper to the screen. That's amazing; I think that's so cool. It's a great feeling when you're writing and in the zone and don't want to do anything else."

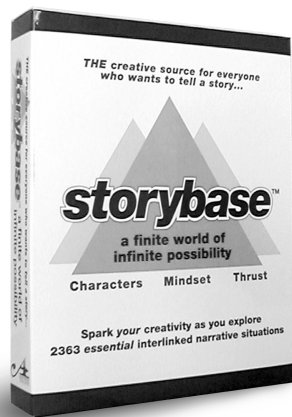
Gruner has accomplished a lot in his lifetime. Not many can match what he has achieved. From going from a Marine commando, to a world kickboxing champion, to successful actor, and now excelling in producing, directing, and writing. But, like many Gruner has faced adversity and has used it as his catalyst for success.

"I got beat up by a group of kids after school when I was young. They pulled a knife on me and stole my money. It was the first time I experienced violence and it really shocked me. I felt ashamed," Gruner says.

After the incident, Gruner discovered a Bruce Lee film and took up the martial arts. Gruner is a lot of things: intelligent, a leader, organized, driven, and many other complementary adjectives, but more than anything, he has the ability to adapt. Whether it's learning another language, writing a new film, or executing a low budget film as a producer, Gruner has been successful because he is always trying to learn something new.

**"...An amazing writing tool..."**

Stewart Cheifet – Host & Managing Editor, Computer Chronicles (PBS TV)



**STORYBASE™** is the only writer's software that sparks your imagination with a vast library of 2363 essential plot moves and character relationships tailored to *your* characters and *your* story.

**STORYBASE** is the ultimate plotting and scene-building resource for *everyone* who wants to tell a story!

*"The ultimate tool to perfect...scripts and books... Straight from the muse. It's called **STORYBASE**. Get a jump. Get it now."*

**Christopher Keene** – Screenwriter, author of *How to Write a Selling Screenplay* and *Hot Property*.

Take the Virtual Tour at **www.storybase.net** and learn how this remarkable software can help you create your masterpiece!

Or call 1-800-833-7568

Storybase is a trademark of Ashleywilde, Inc.

## Bigfoot Entertainment Invests in Miami, Palm Beach Film Schools



Bigfoot Entertainment, Inc. agreed to acquire an interest in Miami Film School and Palm Beach Film School, vocational filmmaking training schools with campuses in Hollywood and West Palm Beach, FL. This marks Bigfoot Entertainment's latest strategic investment in strengthening its portfolio of international film schools. Bigfoot also invested in the International Academy of Film and Television (IAFT), through parent company International Film School Holdings (BVI) Ltd., which boasts campuses in Cebu, Philippines, and Hong Kong.

"Our affiliation with the Miami and Palm Beach Film Schools helps fulfill the aspirations of many local IAFT graduates by creating exciting inroads into the U.S. - a market that will continue to dominate the international film and media production scene for many years to come," says Kacy Andrews, CEO of Bigfoot Entertainment and International Film School Holdings (BVI) Ltd.

This strategic venture will also provide a significant talent pool for Bigfoot Entertainment to draw upon for its various productions. With state-of-the-art production studios in Asia, the independent entertainment company produced more than 13 feature films and documentaries over the course of six years, with a slate of feature films and television series in the pipeline.

"The Miami and Palm Beach Film Schools continue to be committed to delivering a practical, hands-on approach in their filmmaking training programs," says Jim York, founder and executive director, Miami and Palm Beach Film Schools. "By affiliation with a global entertainment company, our students can now look forward to a chance to work on real-world feature

film productions, under guidance from experienced and acclaimed industry professionals as mentors. They can also look forward to a host of prospects such as internship programs and permanent job placements upon graduation that Bigfoot Entertainment offers."

Bigfoot Entertainment, Inc. was founded in 2004. It is an international entertainment company producing independent films for the global marketplace. The company finances and develops feature films, documentaries, and reality TV shows, many of which have received industry accolades, festival awards and have been released worldwide. Bigfoot Entertainment produces many of its projects at Bigfoot Studios, a wholly-owned subsidiary that encompasses six sound stages and on-site state-of-the-art post-production facilities. Headquartered in Los Angeles with studios in Cebu, Philippines, Bigfoot Entertainment creates content reflecting a Hollywood foundation with a global perspective.

The Miami Film School located in Hollywood, Florida and the Palm Beach Film School located in West Palm Beach, Florida offer intensive, "hands-on, learn-by-doing" training programs that teach students of all ages how to write, shoot, direct and edit their own short, character-driven drama, comedy, or horror films at an affordable tuition in seven or 21 weeks. Students shoot on the latest HD cameras and edit on Final Cut Pro in innovative, state-of-the-art facilities with all the latest lighting, sound gear and camera support equipment. Each student makes his or her own film and each film is screened at a South Florida movie theater.

For more information, visit [www.bigfoot.com](http://www.bigfoot.com).

to dry up but now I am doing this wonderful film with Del Weston.

**Tell us about your character?**

He is incredibly interesting. This rehearsal process is incredibly rare; we never get a chance to rehearse. Del has created this opportunity and I think this has happened to me twice in 40 years of film. This process is important because now is a chance for us to create a world and transform into a character. I arrived at the set and this character is such an

**How do you get into that character?**

It is really hard but Del has been guiding me into an area. It is like a car, you aim it into a certain direction and try to get the motor running. Eventually, the motor will start running and then someone pushes the car. The transition is that bit by bit, you start on a road that has never been traveled before. At that particular point, the actor's imagination kicks in. Even though you never

and is the central point. Out of acting comes writing, producing, and directing. It isn't that you should be able to do it all but it is inevitable if it needs to manifest. If you're called to it then, try it. It is a very difficult life if you are not drawn to it. I wish luck to those that are just going into it for fame and fortune. If you are going into it because you have a genuine like for it then go for it.

**Do you think you can be your best at it all?**

It is hard because they are really separate arts. In a sense, with the growth of technology it is important to do it all. Honestly, if your writer and actor then do it all.

**Who influences you the most to be who you are?**

I did not always want to be an actor but actually a scientist when I was a kid. In high school, I acted for my own entertainment. By the time I graduated I had a ton of experience then the fire was lit. Actually, the fire was lit the moment I was on stage. The actor's profession is an actual craft that takes a lot of discipline and work.

**Why did you decide on Sunny and RayRay?**

It is a great role and Del is a great guy. I think this will be a really great and original film.

**Why is it different from what you have done in the past?**

It is very reminiscent of the 80's and 60's when I did a lot of the work with the British writers and Canada. It reminds of the days in the theatre when we used to do that. We have these 10 hour days in the theatre for rehearsal, training, and then work on a project. It reminds me of that process and we would pull something out that was original.



Always Professional and Stiving for Success, Mancuso Takes on His Next Role in Sunny & RayRay.

awful human being. 'How do you humanize a monster?' It isn't that you want to give them redemption; there is no redemption for them. At the same time, they are human beings and you want to transmit this without falling into the cliché of the villain, bad guy, etc. I mean this guy is awful and has created incest on his own daughter. He does not have any qualms or guilt about it, yet somewhere there is a human being. I play the number one tyrant but there are others.

experienced it at all but the conscience kicks in.

**Is this the same strategy that you experience when becoming screenwriter, producer and director?**

It is a different process because for me, acting is like painting with your right brain. With screenwriting it is left brain and has to be able to structure. It is just hard work, that's all it is.

**What is your advice to someone following in these steps?**

I think acting is the grain of salt



# New Cell Phone Film Festival Creates First Cell Phone Film School in San Diego

The first mobile film school in San Diego, CA, honorably presents Conrad Mess (9 times awarded iPhone filmmaker) and Dr. Max Schleser of Mobile Innovation Network Aotearoa as they join S. Botello Productions™ in collaboration to create a curriculum for the San Diego Mobile Film School, that will train students via a planned accredited school around the world with the guidance of Conrad Mess & Dr. Max Schleser of MINA.pro.

S. Botello Productions™ created the International Mobil Film Festival, sponsored by Grossmont College to create a platform for filmmakers of all ages to showcase their talents



**Susan Botello** of S. Botello Productions,  
founder of Mobil Film Festival

any age, to make a film; tell a story, and share a message. Our goal is to make dreams come true and this is a fun way to do that as well" states S. Botello. San Diego Mobile Film School plans a kickoff with workshops with Conrad Mess introducing the school with hands on training.

"It's hard for me to express how I feel right now. Who was going to tell me less than a year ago, when I was shooting "The Fixer," that I was going to be directing an iPhone short film in Hollywood? Who was going to tell me that I was going to meet a lot of people in the industry? Who was going to tell



**Conrad Mess**

showcase their work.

Conrad Mess and Dr. Schleser of MINA.pro are collaborating on a curriculum that will enable an introduction of classes to students whom wish to express their talents as filmmakers using a creative new medium that is free and already in their pockets. Conrad Mess won numerous film festivals with The Fixer, filmed with an iPhone 4.

Mobil Film Festival will take place in April 2013 at Grossmont College. Films are presented on a big screen and the filmmakers walk the red carpet. "We want to inspire filmmakers and anyone,

creatively by replacing the film/video cameras with what most people already have in their pockets and enter a film festival where only those who shot their films with cell phones could compete and



**Dr. Max Schleser**  
photo by MINA.pro

cont'd on next pg

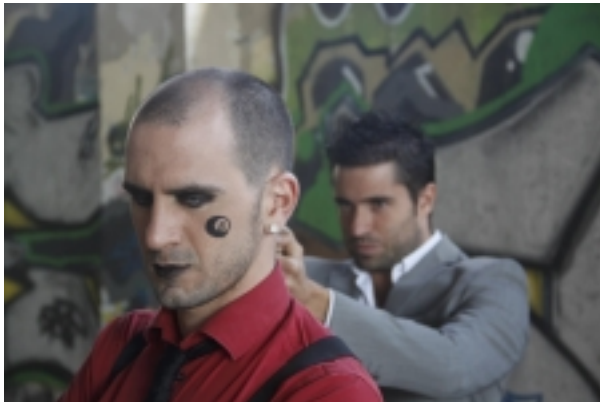
# Mobile Film School

me that they would become my friends? Who was going to tell me less than a year ago that I was going to be screening my iPhone films in San Francisco? Who was going to tell me that I was going to be having fun in Las Vegas?

And now, who was going to tell me less than a year ago that I'm going to be the co-leader of the first Mobile film school, working with Susan Botello, one of the producers that has always had trust in me? I'm very excited because I'm going to be able to help others like me, help them to live what I've lived. For sure, this is the American dream come true," says Conrad Mess.

"In 2006 I started experimenting with two megapixel camera phones making short films. Some folks said cell phones are not made to make films, but I thought, let's see what's possible. Three years later I was in Japan producing my first feature on a cell phone, which was screened at film festivals and in the Museum of Moving Image in San Paolo. Now I am making a mobile film about cities with 200 cell phone filmmakers around the world. In mobile filmmaking the only limit to creativity is your imagination. The filmic tool that Hollywood, music video and advertising

producers use is in your pocket you can hold the opportunities in your hand. In the San Diego Mobile Film School, we will kick start your ideas and make your



*Action scene shot with cell phone for Conrad Mess' movie.*

ideas happen. Sound rolling, Camera rolling, Action! Join us and the community of mobile filmmakers worldwide changing cinema," says Dr. Max Schleser of MINA.pro (Mobile Innovation Network Aotearoa.

S. Botello Productions™ created the Mobil Film Festival where only people who take

movies with their cell phones can submit them to the festival free. Any cell phone brand. All ages qualify. "Don't be a chicken. Do it. The red carpet is in your pocket!" The Mobil Film Festival is sponsored by Grossmont College.

The purpose of this film festival is not only to create interest and spark creativity in people of all ages with limited income or resources but to actually inspire creative filmmakers to live to their potential and realize the opportunity to fulfill their dream.

For more information go to [www.sbp.uservoice.com](http://www.sbp.uservoice.com).



*S. Botello Productions' Award Ceremony.*

# Del Weston's *Sunny and RayRay* Film Production *AOF Founder's New Creation*

by Angela M. Cranon and  
Brittany Cervantes

Action on Film's Founder Del Weston has worked on three feature films and four television series. Weston created a new drama *Sunny and RayRay*. It is a film about two lovers who never should have met. The story is about their courtship, falling in love, their breakup and eventually their relationship, which is in constant turmoil. The script was written over a period of two months with seven rewrites over the next year. Weston has recently wrapped up the shooting for the film and is expected to release within a six month period.

## **What inspired you to create this type of movie?**

I met a girl at the Action on Film festival standing outside the theatre, and she had such a look of desperation. I talked with her and I began to develop this story about a girl who was troubled about something she could never share. I saw that she was looking for someone to fill the whole of despair and create

the fulfillment in her. The whole that I came up with in the script was an abusive father who raped her at a young



*Action on Film Founder Del Weston on set of his new film Sunny and RayRay.*

age continuously. He paid her off in later years to keep her silent but the problem was he created a monster. She did not have any friends, a place to go, and did not have any life skills because he covered up everything with money. The father did not allow her a chance for school, education, or a job: nothing. This is the woman who needs nothing, yet needs everybody.

## **Are you distributing Sunny and RayRay to major theatres?**

We don't expect the theatrical distribution. A lot of smaller films such

as this one do what they call four-walling. They will rent a theatre for a couple weeks to get academy consideration. We plan to do the festival route, but I think we have extra resources for the four-walling process and for our own promotion as well.

## **How is this film different from your other films?**

This is a different type of film because it is the first film that I'm not paying for myself or investing in. A group of investors saw the script and they asked if I could get a couple star names. I told them absolutely.

Nick Mancuso (Actor), Harry Lennix (Actor) and I met Carmen Argenziano (Actor) from *The Godfather II*, and we talked. The star of the film Jack Lucarelli is an A-list filmmaker who was looking to break out of doing action films and do something more dramatically aesthetic.

## **Are you writing, directing and producing it?**

While most writers have a pleasure of writing their work; they don't have the pleasure of controlling their work, once it leaves their desk.

con t'd on pg 16

**Tumbleweed Productions in Association with EFC Films presents a new film from Del Weston**

**Nick Mancuso - Jack Lucarelli - Alex Puccinelli - Harry Lennix - Bobbie Eakes - Carmen Argenziano - Dwight Hicks**

**and introducing  
Jillisa Lynn**



# SUNNY and RAYRAY

**Tumbleweed Prods. in association with EFC Films presents a film by DEL WESTON starring Nick Mancuso - Jack Lucarelli  
Harry Lennix - Alex Puccinelli and introducing Jillisa Lynn featuring Carmen Argenziano - Bobbie Eakes - Dwight Hicks  
and James Richards Executive Producer Jack Lucarelli Produced by Del Weston and Jack Lucarelli  
Written and Directed by Del Weston [www.sunnyandrayray.com](http://www.sunnyandrayray.com)**

**Action On Film In Association with Tumbleweek Productions  
presents the new film from Del Weston**



**World Premier at AOF Festival 2013 August, 2013 [www.aoffest.com](http://www.aoffest.com) [www.sunnyandrayray.com](http://www.sunnyandrayray.com)**

## Stars of *Sunny and RayRay*



Alex Puccinelli as RayRay



Jillisa as Sunny



Nick Mancuso as Johnny



Carmen Argenziano as Carmen



Dwight Hicks as Dr. Moore

Many of them never see it on screen, it's a screenplay that sits in the drawer somewhere. You have to be proactive with your career. So, if this group hadn't come in; I still would have produced this film. My thinking is if I

produce something or write something; I'm going to produce it. I want to Direct it because I am in love with every one of my characters. Even the evil characters because they give color to the hero's, the people we want to root for. So, I think I'm best suited to direct it because I'm the one that created that world. I have met with a few people and I will tell you for most writers it is a tough call. I have even heard that directors won't allow writers on the set. I have got to tell you, I think that is the most fowl position to find yourself in because your story is being brought to life, but you have no hand in it as the creation passes the page. Whenever I can, I make myself available to give my work the best chance it can to succeed.

### **How do you manage to do all three?**

Well, I have been in post-production and production for the last 20 something odd years. So, post-production, editing, writing, and directing are really my release from life. My job is the film festival, but my pure pleasure is directing, producing, and writing. Those are the things I think I like to do to get away from work. Other people see it as a burden, but I see it as an escape. I get to work with incredibly creative people; I get to see things come to life that I only imagined only a year ago. I get to craft a story, a visual story from just the written word. I wouldn't pass that chance for anything. I suggest that anybody who has the opportunity, should do it because there is nothing else like it, nothing.

### **It sounds as though you like to follow your creation from the beginning to the end.**

I am lost by people who fail to follow their work through. That would be like a sculptor who only took off the first layer of stone and stopped. Who was it? Michelangelo that said when he was carving David that he removed everything that did not define David? I think people would be in favor of the creative process if they learned

how to remove everything that is not the essence of their work. If you can write it, you should try a way to bring it to the screen, create a play, be a part of the play or whatever it is.

### **Tell us more about how this film is funded by investors. How do you go about getting investors, whenever your getting close to that?**

I think that entertainment is one of those recession proof, poverty proof ventures that people will always put money into. If you look at the recession 80 to 90 years ago, entertainment took off because people wanted to escape. If you look at the Internet 10 years ago, people were throwing away money at it left and right. I think what you have to do is reach out to your contacts, your resources, and your relationships. That's one thing I think writers very rarely do; they're solemn, lonely, introverted people, and in a lot of cases, they don't know how to make friends. I can honestly say the best thing you can do for your career is to make friends because those friends will support you in anything you do. Nobody ever gave me money because they thought my project was great. Every dime I ever raised is because somebody liked me and they believed in me and my vision. It's just a process, you have to be there for people and they in return will be there for you.

### **What actors do you have in your film?**

I have Harry Lennix from the Matrix, Dollhouse, Ray, State of Play, Pumpkin. Harry's fantastic. Titus with Jessica Lange and Anthony Hopkins. What happened was I took him a piece of quality work. I told him 'Hey I got a project; it doesn't pay much; it's a sag, a low-budget project. I emailed him the script, and three days later he called me, and said I'm in. I said pick any character that is right for you and he said absolutely. Then I called Nick Mancuso, who I love. People know him from *under siege* with Steven Seagal. Nick is fantastic, genius, actor,

cont'd on next pg

writer, producer, and poet. I've had a chance to spend some time with him. This is funny, the first time I met him I ended up putting money into one of his movies. So, when I called him and said I got a project. He said, well let me see it, 'I'm a 100 percent in, just fly me in and let's get to work'. Then, we also have a great actor named Carmen Argenziano. Carmen was in Godfather II and about 200 different television shows. I happened to run into him on the streets at the festival one day. I said, 'Hi I'm Del, I love your work; I've seen you in these films and I like to call you or email you. I emailed him, and said I got a script, would you read it? He said sure. He got back to me before I knew it and said I'm in. So, it doesn't have to be someone you necessarily know, but someone you know will treat you with a little respect. These people are creative people too and they have hearts. They have souls. It is not always about the money; sometimes it is about the art.

**How is this film different from your others?**

This is the first time I will be able to sit back and purely direct without having to be a cameraman or soundman. This will allow me to not have to worry about the extra \$1,000 here, 10,000 there. I will be able to be a pure director. We are in the process of hiring our Director of Photography (DP) and our editor, which is something I have never done six to eight months out; it's happening in a way I really appreciate. So, I think this will be my finest work because I have added opportunities for great things; Provided through, the help I will be given by investors and people supporting the film.

**How are you planning on showing the film?**

Our marketing campaign is going to include film festivals, four-walling our own theatres. It is simply renting theatres and showing it in a couple different cities.

**Do you have any ideas of the cities?**

Sunny and RayRay will be shown in Los Angeles, New York, and Chicago for very specific reasons. Nick has a pretty descent following in New York. Harry has a great following in Chicago and my producers and investors have a great following here in L.A. Starting off

and I try to put them in as much trouble as I can. I think that forces me to make it real. Opposed to saying 'Oh the bus is going to crash and the airplane is going to hit and then suddenly the button was pushed and everyone was saved. I like to see the blood on the page. What has to happen, will happen. It may be a happy ending or a sad ending, but it is what has to happen. I try to let the story unfold in certain cases because characters have a voice of their own when you start writing. Stories have a way of opening themselves up to you if you listen.

**Do you write your story by character or by scene?**

I write it according to my timeline and look for what should be occurring at that time. I follow by what feels natural to occur at a certain time. The re-write process is where most of my work is done. I will write a script in a month or so but it can take a year to flush it out. That's why I work on multiple projects at once. It may take a year for the script to be right for me. The initial script is usually about a month



*Del Weston on set directing/producing his film.*

the right way with people who are friendly to the production is a wonderful plan. Plus, these are great film cities.

**When writing a film is there any strategic planning in it or is it straight from emotion?**

I wrote six screen plays last year and I simply sit down to write every day. I write every single day. I have a format that I follow for my screenplays. That is simply a three act play with sub-acts in between those three acts, so you have your subplot along with your master plot. Of course, then you have your conflict, your rising action, your falling action and then your resolution. Then I put a twist in. I mark it down as a chart, and then I take the chart. I plan out my characters

or two.

**How do you know when it's right?**

It's right after I have taken it to a couple of acting schools, sat down with the cast, and read the script out loud to people that don't know the work. Then, I do the critique of the work. I have been doing that for years. When you are reading a script, you are hearing it in your own voice. You need to hear the intonation, inflection, the feeling, the love or the hate, the despair in a person's voice, and to make sure that every character is not speaking in the same voice. That's very important. I would get six grade actors who don't know me, who

cont'd on pg 27



Michelle Muldoon  
HS Columnist  
Contributor

# Nothing is Random.....

## The Crafting of Director Katrin Bowen's Career

"To me, just say you're going to do something, and not do it, is the worst thing you can do."

--- Katrin Bowen

This is the story of a good Mennonite girl, named **Katrin Bowen**, who discovers that telling stories in a visual medium is all she ever wants to do, even if it means she isn't a good Mennonite girl anymore. "When people ask me what has been the challenge for you as a filmmaker, I think for me it was just working through my childhood and overcoming these religious beliefs that were really pushed on me."

Just to be clear, this is also the story of an actor, writer, and director who has an unsurpassed passion for film, who believes in the exploration of the human condition through the visual arts, and who never ever will forget the people who take the journey with her: the people willing to take the hard route to make a project happen.

"A lot of it is completely random... There's no such thing as luck necessarily, there's a lot of hard work goes into things, but... why certain people can make things and others can't is beyond me. I just feel very blessed and fortunate to have that chance."

While she knew from a young age that the entertainment industry was for her, there's nothing tried and true about Bowen's journey. On the

contrary, she's a fascinating study in the uniqueness of the creative path. "B" movie actor, writer, director, filmmaker, Bowen has done and been it all, and it's all of these experiences that has brought her to this point, the premiere of her second feature film, *Random Acts of Romance*. The enthusiastic response at sold out screenings at the Vancouver International Film Festival speaks volumes about Bowen's ability to create film that touches a sometimes uncomfortable, yet always authentic, nerve with her audience.

*Random Acts of Romance*, starring TV genre icon Amanda Tapping of *Sanctuary* and *Stargate SG-1* fame, follows Bowen's first feature film, *Amazon Falls*, an ultra-low budget film that made its debut at the Toronto International Film Festival (TIFF) in 2010. Few filmmakers premiere their very first feature at one of the top three film festivals in the world. *Amazon Falls* was not only a critical success in Toronto but also went on to garner Bowen the Best Debut Feature Award at the Female Eye Film Festival. It's an auspicious beginning to a career that is yet to peak.

It's unusual for someone so personally invested in telling stories to come from an upbringing where a television was viewed as practically being the spawn of the devil.

Bowen grew up in a staunchly Mennonite family in Alberta, Canada, and didn't see a television set until she was twelve. Says Bowen, "It's the ultimate rebellion that I'm making films and working in TV and film. It's the ultimate rebellion from my childhood."

By seventeen she took that rebellion one step further, leaving the prairies for Los Angeles to take part in

the summer program at The American Academy of Dramatic Arts.

At six feet tall, Bowen is hard to miss in a room, so what's a tall aspiring actress to do when she reads that there's an audition for kickboxing Amazons for a "B" movie? Naturally, she auditions, and naturally, she gets the part. It was here that Bowen met a woman who, in death, would inspire her first feature film, *Amazon Falls*.

Many know Lana Clarkson as the woman tragically murdered in the Phil Spector case. To Bowen, Clarkson will forever be a greatly loved mentor who guided Bowen through the tough world of "B" movies. Clarkson's death was a tragic loss to everyone she touched. "When I heard Clarkson had been shot, I just reflected on that time and that was how *Amazon Falls* came about."

Bowen credits Clarkson, and the other women she met along the way, with teaching her the most important lesson she could learn, "never forget your girls".

It's a theme that runs rampant through *Amazon Falls*, and it wouldn't be a stretch to suggest, it's a life lesson that Bowen carries with her as a director and filmmaker. Bowen doesn't underestimate how important these women have been to her, and she will never forget the kindness of Clarkson.

As she states candidly, "Weirdly, they are probably responsible for me being where I am today.... They genuinely saw me, liked me, and made an effort. Without consciously thinking about it I started paying it forward."

With few prospects open for a tall actress in Hollywood in those days, Bowen made the rare, and fortuitous attempt at a "normal" career. That detour took her to an anthropology degree at

the University of California at Berkeley. While in school, Bowen turned to radio as a creative outlet, founding a Women and the Arts radio show to explore what it means to be a woman in society, as reflected through the arts. It was a way to break free from some of the constraints of her traditional Mennonite upbringing. Her guests included the likes of Gena Davis, Lilly Tomlin, and M.C. Lyte. As Bowen says, "What was really interesting about it was that it wasn't like I set out with an agenda, I just happened to do it because I found it interesting. And I think I did it because I wanted to learn more. I wanted a female role model, I think. So I kind of got one by interviewing them all."

While radio shaped Bowen's view of her place in the world, the film bug, the need to tell stories visually, just wouldn't go away, so she took an unusual approach to scratching that itch; "I began submitting films as a replacement to papers."

The actor as Amazon turned anthropologist, became the budding filmmaker, telling stories that explored who we are as people, friends, and lovers. Connect the dots between Clarkson, and the University of California at Berkeley, and what you get is a filmmaker who understands who she is, what she wants to say, and how she wants to say it.

Bowen, the writer, creates stories that are personal, revealing, and yet filled with a reverence for the experiences her characters are thrust into. She wants the audience to take that slightly uncomfortable journey with her. April Telek stars in Amazon Falls as Jana, a character that is, essentially, the aging Clarkson. We see her strength, and feel her struggle to mask the growing panic and disillusion-



*Robert Moloney and Laura Bertram*

ment she feels as her career, and her life, slowly slips away from her. Her desperation to hold onto something, anything, is a disquieting journey for the viewer, and Director Bowen doesn't flinch with the difficult scenes. Something as simple as squeezing into girdle is an exercise in the futility of a dream drifting away. It's that one scene that

shows the comfort level between star and director, and the skill of the director to get the best performance she can from her star.

Random Acts of Romance continues the viewers' journey

through Bowen's life experiences, and her need to express the hard lessons that has strengthened her resolve to tell the tough, personal stories. "I don't think you win people over with sentimentality. I think you win them over by the characters being flawed and being honest. With Random Acts of Romance -- the characters were developed by a guy called Kevin McComiski. Even though he created those characters, the relationships are based on my own personal relationships."

Random Acts links multiple stories through a shared opening restaurant scene, and then neatly ties them back together again at the end. The film isn't a love story, but one that reflects the messiness of relationships, the need for frank communication between partners, and how without it, the foundations of sex and intimacy can disintegrate. No matter how hard the characters try, love, on its own, isn't enough.

Bowen jumped from a \$50,000 budget with Amazon Falls to one million with Random Acts of Romance, from a small independent shoot fed on a steady diet of passion for the project, to a professional union set. It was more of everything, and that suits the director just fine. If her life and career path can be summed up in some way, it would be that challenges aren't something you meet; it's something you seek. Bowen likes to add, with some degree of pride, "This film came under-budget which is unheard of in film-land."

Not content to move from production to production hoping that it will all work out, Bowen is a filmmaker on a mission of human exploration, and growth, and there's no decision she makes that isn't based on moving forward, always forward to a horizon that represents some personal promised land.

"I think it's because I was basically told that women don't have a voice, and that we're supposed to be quiet and stay in church and not speak unless spoken to. It's like I went the opposite with that. It was, oh, like, I'd better tell some stories."

Two feature films over three years is impressive, but this is only the start

cont'd on pg 48



*Katrin Bowen discussing a scene with stars Amanda Tapping and Zak Santiago.*

# How the Film Industry Shaped the Booming Start-up Scene in New Orleans

By Chris Johnson  
[www.fastcompany.com](http://www.fastcompany.com)

New Orleans has long been thought of as heaven for fans of jazz, food, and a boozy beignet-laden night out. Now some locals are calling it heaven for startups too--a place with a first-class incubator, co-working space aplenty, and a somewhat shocking set of financial incentives.

It's no secret that Crescent City is now a movie hotbed. It is not unusual that the rapid growth of an industry in one city would spawn startups there built to serve that space. But what's singularly unique to New Orleans is how the success of the entire ecosystem was really engineered after one vertical, in this case, film.

In 2002, three years before Katrina, Louisiana legislators passed a rather juicy set of tax incentives intended to land more film production in the state. It worked.

"It's easy for people to knock politicians," said Lenny Alsfeld, CEO of First Bank & Trust's film investment arm, "but in 2002, we had a group of legislators that were really forward thinking and passed [the tax credits]. The first film in the door was *Ray*, and we were just figuring out how this would all work. Then Jamie Foxx wins Best Actor, and everyone really understood that the state was onto something."

With films pouring into the city, a few digital startups dug their claws into the space, including TurboSquid, which now operates the largest online catalog of 3-D models (i.e. digital renderings of people, objects, etc.) in the world. The game industry was a big user of

TurboSquid's content and so-- increasingly, given the growth--was the film space. "I was walking down Poydras Street talking to my brother and I said, 'film and gaming are so similar--lots of the same art, the same production and graphics companies, even the same actors--those tax credits should really



*A film crew captures images of Mardi Gras Indians in New Orleans.*

*Photo Credit: Danny Bourque / The Times-Picayune*

apply to [digital] companies, too," says Matt Wisdom, cofounder and CEO of TurboSquid.

Wisdom started talking to people who could help advance his thought. "The reality of New Orleans and Louisiana is that you can reach people, you can reach the governor--we had some strong advocates and it just took off," he said.

In late August of 2005, Wisdom would get the news that it passed: the tax credit structure that had almost single-handedly driven New Orleans to the top of the film industry, would be extended to the digital companies in

Louisiana. Word came on a Monday. But the elation was short-lived. By week's end the city was under water. A certain tropical storm, the 11th of that's year's Atlantic hurricane season, would usher in one of the city's darkest hours and reroute its path for good.

The years that followed Katrina were also critical to shaping its future as a startup hub. First, people were suddenly a whole lot more open. "Everyone had gone through this experience of having to ask someone for help," said Wisdom, "and to this day, people remember that. Whereas before Katrina, the community had a somewhat lofty view of itself and was maybe less open."

Second, after the city dried out and stabilized, people showed up--compelled to be a part of the rebuilding. New Orleans led the nation in "brain gain" from 2007 to 2009, per a Forbes study, increasing the number of college educated, 25-and-over residents more than any other city in the U.S. (It's also currently the fastest growing city in the country, though it's still well below it's pre-Katrina population).

And third, the digital tax incentives, originally broadened just to include the game and digital animation industry, were refined further to include all digital media startups. Qualifying startups can deduct an eye-popping 35 percent of their payroll costs and up to 25 percent of their non-payroll expenditures, at least those

cont'd on next page

incurred with other Louisiana-based companies. Moreover, you can sell the credits (like factoring a receivable) to the state or secondary market and get up to 85 cents on the dollar up front--no waiting until the tax period closes.

Combined, it's all yielding a wealth of new startups, including lots from elsewhere. Barre Tanguis, cofounder of LaunchPad, an 80-member co-working and incubator space said, "We're sort of like the community center for start-ups. We're often their first stop when they get to town, and we get new people from out of state every month." Many are attracted by the digital tax credits which, Tanguis noted, allow companies to extend their runway, and lower the amount of capital they need to raise.

Andrew Larimer, founder of video content startup FatHappy Media, says, "it's a really unique time and place in history to be here. To be a part of the rebuilding process. It's just...fun." His business is one that continues to more directly leverage the film industry. "We create rich video content for companies. We don't do heavy lifting production like the film industry--the web rewards quickly executed, get-the-point-across content. But we definitely benefit from all the film talent that's in town. We can access Hollywood-caliber talent and knowledge, but at local prices."

Anselm von Seherr-Thoss is one of those Hollywood caliber people. His startup, Incendii, does visual effects and 3D effects for the film business. He followed his girlfriend, a New Orleans native, to town and found it refreshing after working unending hours in L.A. on big films. "The industry likes it here. The first film I worked on here was 21 Jump Street, and the catering truck literally parked in front of my house. They were shooting just a couple blocks over." Celebrities like it too, because it's low-key. "No one bothers them. You see Brad Pitt on a scooter and no one cares. Sandra Bullock, Nick Cage, Lawrence Fishburne--they're all here. I used to see John Goodman order a shake after his jog, every day."

Von Seherr-Thoss, though, is quick

to point out the other side of the incentives. "The film credits have worked, for sure, but a lot of the jobs those created are very short term and then the company goes back to L.A." He notes that the expansion of the incentives, and the maturation of the local industry have led to a different trend, "People are staying, to build businesses. People with tons of experience."

He does worry about the permanence of it, however, "I stay diversified. The thing with the credits is that they could go away [with new legislation]. I don't want to depend on something like that."

While the longevity of the tax credits is probably debatable, the excitement generated by the growth in digital startups, whether they're in the film space or not, is hard to question.

First Bank & Trust's Alsford says, "The reason the city loves digital, is that it's not on wheels. These people are staying year round, buying or renting real estate, eating out, investing in the community." The bank has even begun to offer tax credit financing products to digital companies, which it created for the film industry, which was likely a factor in getting larger digital companies like GlobalStar and GameLoft--both French companies--to open offices in New Orleans.

It's hard to believe this is happening in a city that was literally underwater seven years ago. Or that decisions made a decade ago to build the local film industry would have such an impact on, and serve as the blueprint for, a burgeoning startup scene. But it's happening. And it's fostering companies early stagers like FatHappy and success stories like TurboSquid, which is now 85 employees. As TurboSquid's Wisdom, the guy who inadvertently took a central role in shaping it, says, "it really has become heaven for startups."

For more information go to [www.fbtfilm.com/the-big-easiest-place-to-build-a-startup.aspx](http://www.fbtfilm.com/the-big-easiest-place-to-build-a-startup.aspx).

*S o u r c e : <http://www.fastcompany.com/3001140/big-easiest-place-build-startup>*

## **Biola's 18th Annual Media Conference Focuses on Professional Filmmakers of Faith**

Biola University in La Mirada, California will be having its 18th annual Biola Media Conference on May 4, 2013. The conference will take place at the CBS Radford Lot in Studio City.

This all day event is the premier conference for professional filmmakers of faith and is designed to move careers forward and a chance to network with professionals.

This year's theme "Great Directors" is part of the series entitled American Cinema Masters, and will feature several top directors, including Gavin O'Connor, director of Warrior, who will talk about his film as spiritual warfare.

For more information, <http://now.biola.edu/events/2013/May/04/biola-media-conference-2013/>



# Contest Advice for Screenplay Writers

by Lynne Pembroke

There are many screenplay contests available to the aspiring screenwriter. These contests can be a good avenue to getting one's work noticed and/or making a sale.

The most important thing to do for any aspiring screenwriter is to first learn the basic techniques of screenwriting before sitting down to write one. Many hopeful writers think that all it takes to write a script is a good story idea and a lot of explosive special effects. While a good story is important, with or without the special effects, writing that story using proper industry standards is equally important.

There are specific techniques to the craft of screenwriting, involving everything from act structure to proper screenplay format, which must be followed. It's difficult to write engaging characters, focused plots and entertaining screenplays without having a solid framework in which to bring it all to life.

Before any money is spent submitting work to a screenwriting contest, it would behoove the writer to first educate himself in the "tools of the trade." There are many screenwriting books available as well as workshops and seminars, both online and in live classroom situations. It would be a smart idea to take advantage of them. Then, armed with the basics, write, write and then write some more.

Before submitting a screenplay to any competition, have it copyrighted and/or WGA registered.

## Advice and Suggestions

Contests winners are chosen because their screenplays or TV scripts contain great stories and are written to industry standards. Therefore, putting one's best foot forward is a must. Below are some pointers to keep in mind.

· If the purpose for entering the contest is to "break into the business," make certain that the script contest

entered offers meetings with agents and/or producers as part of the winning prize, and not just cash prizes. Of course, if it is just the extra cash that's wanted, then go for it!

· Make certain, that the screenplay contest or TV script competition is a reputable one and indeed has, in the past, delivered to its winners what it promised in its promotion.

· Presentation of the screenplay does count, so make certain it is written in acceptable industry standards. This not only includes using the proper screenplay format but also such things as a typo-free screenplay and the correct binding.

· Keep in mind that the industry professionals who sponsor some of these film and TV competitions do so in order to find good, producible material, hopefully for lower rather than higher budgets. Therefore, entering a screenplay in a genre with a story that screams "high budget" lessens the writer's chances of winning. This means that:

(1) Sci-fi special effect stories taking place on purple planets populated with giant, paisley-skinned, seven-armed, Plasmanian Wooglegorps who magically float through the air using anti-gravity belts...

(2) A 1920's Period Piece necessitating Model-T's, Zoot suits and flappers...

(3) An action/adventure story that has the bad guys blown to smithereens, along with their Lear jet, over the ocean, followed by a high-tech nuclear submarine underwater search and rescue mission while the oil slicked water burns out of control, may not be the best way to go.

Make certain that the story is told visually. Film is a visual medium.

Make sure the dialogue is not "on the nose" dialogue and that it sounds natural to the ear.

Check to see that the characters are interesting, engaging and have good

character arcs. Nothing is worse than having an unlikable hero, a wishy-washy bad guy, or a protagonist who starts out angry at the world and by the end of the story is still angry at the world having learned and changed nothing in his nature.

Once the screenplay is complete, have someone else read it. After all, the story is intended for a movie-going audience so honest opinions from friends and family members will give a feel for that audience reaction. Have the screenplay read by an industry professional that has experience and good credentials in the area of script analysis. A writer can become too close to his work and not be able to see the forest for the trees. It is an advantage to have any possible format, story, character, dialogue and structure flaws found and corrected before it is submitted to a movie or TV script contest. While there is never any guarantee one's screenplay or TV script will be a winner, writing one to the best of one's ability and which meets industry standards is a must, as the competition is fierce.

Copyright © 2004 Lynne Pembroke, Coverscript.com Lynne Pembroke is a published novelist and screenwriter, with over 18 years of experience in screenwriting and screenplay analysis. Since 1990 she has been the reader for perhaps the most respected scriptwriting fellowship program in the industry, and is also a judge for many other highly respected screenplay competitions.

Walt Disney Studios and ABC Entertainment TV are included in her list of many valued and satisfied clients. Lynne has critiqued, provided development notes and analyzed scripts for many independent writers, including an Emmy Award winner, as well as Hollywood agents, producers, and studios.

Lynne assists hundreds of hopeful screenwriters, many of whom have gone on to win contests and sell their screenplays. As owner of Coverscript.com, Lynne provides the following services: Screenplay, TV script and treatment analysis, ghostwriting, rewriting, adaptation of novel to screenplay form and consultation.

Visit [www.coverscript.com](http://www.coverscript.com) for further details.

# Daniel L. White's Film School Online for Aspiring Filmmakers

While education costs continue to soar a new online film school is offering students a real world filmmaking education for less than the cost of most university application fees. The video based lectures and film courses give a practical, realistic view into the world of Hollywood filmmaking.

"The difference is experience," says founder **Daniel L. White**. "A lot of film schools come from a very theoretical point of view. There's none of that here; this is simply the working reality of modern film production based on 20 years of actual work in the film industry."

The film courses cover a wide range of topics, from early development and producing, through financing and production all the way to delivering a film to theaters. "With the way technology is changing the filmmaking landscape today, I want very much to give the next generation of filmmakers a real opportunity to see firsthand how to make movies using the best techniques available," White says.

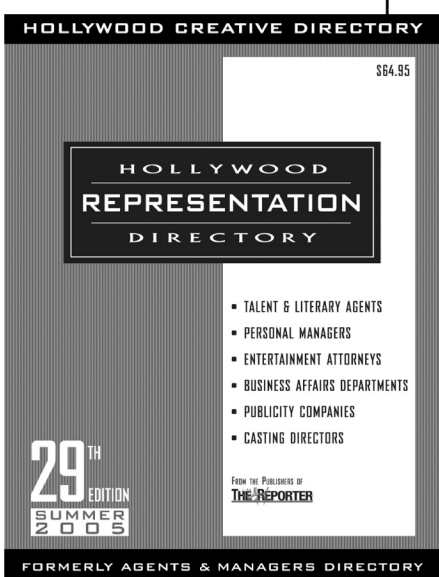
While specialized film schools and university programs continue to push their fees higher and higher, Daniel L. White says he's going the other direction

with his online film school. "Filmmaking is a trade, pure and simple. It takes experience and time, that's it. You don't need a degree and a ton of debt. You agree to put in the time and I'll show you what you need to know for less money than most film schools charge for their application fee."

The website offers free filmmaking tips and a large selection of sample lessons. The video based film courses are available on DVD or via download.

For more information, visit [www.film-school-online.com](http://www.film-school-online.com).

## BOOKS • DIRECTORIES • ONLINE DATABASE FOR THE ENTERTAINMENT INDUSTRY



### HOLLYWOOD REPRESENTATION DIRECTORY 29th Edition AVAILABLE APRIL 2005

- Includes 6,000 names of agents and managers
- More than 1,500 talent and literary agencies and management companies
- Entertainment Attorneys and Business Affairs Departments
- Film and TV Casting Directors
- Addresses, phone and fax numbers, staff names and titles, and submission policies

**\$64.95, ISBN 1-92893-640-7**

### SECRETS OF THE SCREEN TRADE:

**From Concept to Sale** By Allen Ury

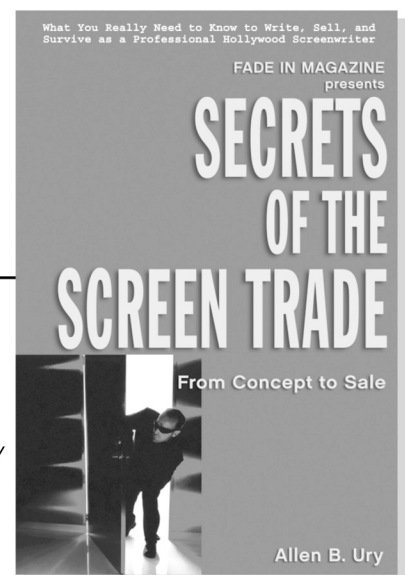
"Required reading for not only new screenwriters, but seasoned pros as well. This book really gives an insight into the studio writer's world that most people pay 10 percent for...A truly invaluable resource."

—Cliff Roberts, Literary Agent, William Morris Agency

"A great tool for writers. I was very impressed with the section on representation as I often come across young writers who have fallen victim to the predators in Hollywood and have difficulty recovering despite their talents."

—Julien Thuan, Literary Agent, United Talent Agency

**\$18.95, ISBN 1-58065-060-0**



5055 Wilshire Blvd., Los Angeles, CA 90036  
Phone 323.525.2369 or 800.815.0503 • [www.hcdonline.com](http://www.hcdonline.com)



"Concise, honest, hard hitting, coverage. If you want someone to hold your hand and sing your praises, call your mother; but if you're ready to be the writer you were meant to be, then call Xandy's Script Service now!" M.B., Los Angeles



**Prices start at \$75!**

As always, FREE 24 hour turnaround.\*

Coverage, Development, Editing,  
Ghost Writing, Typing, Formatting

818-989-2741

[www.xandysscriptservice.com](http://www.xandysscriptservice.com)

[mssugrplum@aol.com](mailto:mssugrplum@aol.com)

\* For standard coverage - call for turnaround on all other services

## Columbia Film has Strong Presence at its Telluride Film Festival

Revolution Reykjavik, directed by Isold Uggadottir, and Delicacy, directed by Jason Mann, were honored at the recently held Telluride Film Festival after being chosen as two of the nine selections for The "Student Prints" Program.

Each season, selected student films are showcased among the work of rising artists and new talent.

Moderated by Professor Annette Insdorf, the festival's seminars on the reach of film's influence across the globe involved such acclaimed panelists as film faculty's James Schamus, Ben Affleck, Greta Gerwig, Ray Liotta, Dennis Quaid, Gael Garcia Bernal, and many more.

Panel discussions covered a range of topics, including: American Independent Cinema, then and now;



How do actors and directors prepare a screen performance? And, can movies help us understand world conflict and terrorism?

For more information,  
[www.arts.columbia.edu/columbia-film-has-strong-presence-2012-telluride-film-festival](http://www.arts.columbia.edu/columbia-film-has-strong-presence-2012-telluride-film-festival)

## 300 Films from 60 Countries to be Showcased at the 37th Cleveland International Film Festival

The 37th Cleveland International Film Festival (CIFF) will take place April 3 through April 14, 2013, at the Tower City Cinemas, adding a full day of films for film enthusiasts.

The CIFF has grown to attract more than 85,000 people to Tower City Cinemas over the course of the 11-day event, a nine percent increase in attendance over the previous CIFF and a 143 percent increase since 2003. At least 300 films from approximately 60 countries are showcased during this

spring arts tradition, along with more than 200 visiting feature and short subject filmmakers from around the world. For more information visit [www.clevelandfilm.org](http://www.clevelandfilm.org)



cleveland international  
film festival

# Kevin Smith's "Film School Fridays" Gets Sponsorship

Avid, announces its sponsorship of Film School Fridays, a weekly podcast featuring writer, director and editor Kevin Smith and student filmmakers who engage in lively round-table discussions concerning all aspects of independent film production. Avid is a company that creates digital audio and video technology for media usage.

Produced by SModCo, Kevin Smith's multi-platform production company, each Film School Fridays podcast

features students from top film schools, including the University of Southern California School of Cinematic Arts, Loyola Marymount University, Los Angeles Film School and Chapman University's Dodge College of Film and Media Arts. Students asked questions about writing, production, post-production and distribution, and feature fascinating insights into the process Kevin Smith employed while producing such indie-film touchstones as *Clerks*, *Chasing Amy*, and *Red State*.

Smith has spent his career challenging the status quo while employing production and distribution paradigms that exist well outside the mainstream. "These young artists, with fire in their bellies, sat down with this old artist, with too many Twinkies in his belly, and together we created powerful documents for change," says Kevin Smith. "My thanks to Avid for putting me in the room with the next generation of

filmmakers who are going to keep me entertained until I can't pay my rent home bills any longer. I'm going to be proud to say 'I knew them when...'"



Kevin Smith

"Avid and Kevin Smith both share a passion for supporting student filmmakers," says Avid Marketing Director Lee Whitmore. "We are excited to sponsor Film School Fridays and to support Kevin's unbridled spirit of enthusiasm to help students gain real-world industry knowledge and maximize their career opportunities. Great professional mentoring coupled with special offers for teachers and students to obtain market leading professional editing tools affordably is how Avid helps empower the next generation of artists and filmmakers."

You can follow Film School Fridays at [smodcast.com](http://smodcast.com). Visit [avid.com/education](http://avid.com/education) for Avid's special offers for college and secondary education students and teachers.

Avid creates the digital audio and video technology used to make the most listened to, most watched and most loved media in the world - from the most prestigious and award-winning feature films, music recordings, television shows, live concert tours and news broadcasts, to music and movies made at home. Some of Avid's most influential and pioneering solutions include Media Composer, Pro Tools, Interplay, ISIS, VENUE, Sibelius, System 5, and Avid Studio.

## GET YOUR SCRIPT READ By Hollywood Producers & Agents

If no one sees your script,  
no one can buy it.

Our Query Letter Mailings have  
gotten thousands of scripts read by  
top Hollywood executives.

And if it's not ready, Dr. Melody  
Jackson can evaluate it.

### TESTIMONIALS

#### Script Analysis &

#### Query Letter Mailings

Melody Jackson "Highly Recommended"  
by Jim Shea for Creative Screenwriting

"Melody's feedback was invaluable. Over  
two dozen people asked to read my  
script!" Albert T. Viola, Faculty Fellow  
Princeton Univ.

"If you need to get your foot in the door  
and you can afford to risk some cash, I  
suggest you take advantage of Smart Girls  
marketing expertise." Creative  
Screenwriting

"I got over 30 requests for my script and  
ended up getting an option and agent!"  
Matthew Vedder, FL

"Melody unlocked the mysteries and  
opened up the possibilities of making it  
better." Tanya Williams, CA

"I was impressed with the quality of the  
query letter and the people chosen for  
me. The service was outstanding." Azeem  
Shakoor, MD

Call us NOW for your query  
letter or script critique at

**818.907.6511**

Mention this ad and get the FREE bonus  
article "Top 10 Secrets To Screenwriting  
Success" with your order.

**SmartGirls**  
marketing hollywood's smartest artists

15030 Ventura Blvd. #914  
Sherman Oaks, CA 91403  
[www.smartg.com](http://www.smartg.com)

Phone: 818.907.6511  
Fax: 818.990.5293  
[smartgirls@smartg.com](mailto:smartgirls@smartg.com)

# Action On Film International Film Festival

9th Annual August 16-24 2013

One of the Largest Showcases  
In The World For:

Film / Comedy / Drama  
Documentary / Animation  
Music Videos / Writers / Teleplays

Enter Your Work Now  
[www.aoffest.com](http://www.aoffest.com)



don't know my work, and I would assign them a character. We would have four or five people in the audience listening. Then, we would have a conversation after the scripts were read. Those are some of the more illuminating events in my career. I started doing this exercise six years ago. People said to me that was so false, that made no sense, or that was fantastic, or that sounded so acme or overdone; and it makes sense to me, I've learned to listen.

**How did you think of this step?**

I like myself and I enjoy what I do. I love what I write and I love the people I work with. I have blinders on and it's not fair to the work. So, I think you have to go out and get script coverage from someone who knows more than you or actually even just listen to their words. You have to listen to their words.

**Do you ever use a script consultant?**

No, I do have people who I trust who I will send a script too. I will ask can you do me a favor, will you read this and really be brutally honest? For me, that's more of a process. A script consultant to me is more for a person that is just starting out but, I been writing for 20 years. I have a couple published books, a number of screenplays, and almost 70 episodes of air television. So, I think I am a little bit further along than some of the people who are just starting out. I am a little less apt to use a consultant.

**What's after this?**

With this group of investors, we have four films planned. I try to do things long range. I think that's a mistake that people make, just because an investor comes in or a producer comes in. It is important to know that you are building a relationship and establishing whether it's valuable for fifteen minutes or fifteen years, it's up to you. I like all my relationships to be valuable for 15 to 20 years. I think that once you start with someone that is valuable to you and you are valuable to them, why stop after doing one thing? Keep it going, don't stop. If you find that you can't work with a person...I was talking to my wife the

other day. I said I just found out why most people aren't successful and she said what's that? They can't put aside their petty differences to put the work first. When you can't put the work first to work with someone who you may not enjoy but you know is good, then that's your fault; that's on you. I try regardless of how I feel about a person, if the work is good to put that aside. They may know more than I do and many cases they do. Try to be a professional, and try to act like one. I have been in the corporate environment for many years. I couldn't stand most people that I worked with. Corporations are successful for a reason because business comes first. The bottom line is profit. First, the relationships they create in that business environment have to be successful relationships on the business level.

**Do you find that you're better at one genre than another?**

I think dramas are my best weapon and my arsenal. If you asked me what my favorite thing to write is, it would be depressing love stories. But, you have to give the market what it asks for.

**What is the difference between your T.V. writing to your movie writing?**

T.V. writing is repetitive, and it is more of a format that has been established. With a film, you can play with the length or the way the characters are.

**Anything else you want to add?**

I want to thank Hollywood Scriptwriter for being a fantastic partner for the last eight years and hopefully the next 80. I want to see my writers get the chance they deserve for promotion and advertizing. Understand their craft through interviews through Hollywood Scriptwriter because I had a cover story in the magazine, a number of years ago. When I was working on my first television show, they paid me big money, which was *Reality Racing: The Rookie Challenge*. One of the first things I sent was your story, which helped me to get that fat check. People need to understand that it is just like anything else. "He who has a thing to sell, and goes and whispers



Harry Lennix as Lenotti



Jack Lucarellias as Levi



James Richards as Jake



Bobbie Eakes as Abilene

in a well is not as apt to get the dollars, as he who climbs a tree and hollers," (William Thomas Phillpott), and Hollywood Scriptwriter helped me holler. So, thank you.





### Need Help?

Take advantage of our services and increase your chances for success, as others have.

Over 18 years experience providing

- Screenplay, TV Script and Treatment Analysis
- Ghostwriting
- Rewriting
- Adaptation from Novel to Screenplay form

At sensible rates

Before you submit your Script Visit:

[www.Coverscript.com](http://www.Coverscript.com)

Lynne Pembroke  
323-953-5921

## Day 'n Night Notary

## 24-Hour Mobile Signing Services

After hours service is  
our specialty

Call Mark White  
(310) 283-2469

# DIFF Expected to host 1,000 Filmmakers from Around World



The Dallas International Film Festival (DIFF) is holding its seventh annual festival April 4-14, 2013. The premiere festival has received over 7000 submissions, screened 1162 films from 50 countries, hosted 1000 filmmakers and featured 62 world premieres and 17 U.S. premieres over the past six years.

"Since the festival's inception, we have been incredibly fortunate to award over \$450,000 to filmmakers," said DIFF's senior programmer, Sarah Harris. A \$10,000 cash prize will be awarded this year for both the winners of the Narrative Feature and Documentary Feature Competition. The Embrey Foundation is giving \$10,000 for the Silver Heart Award - the film most dedicated to fighting injustices and creating social change

for the improvement of humanity.

"I encourage any filmmaker who is interested in screening their film in great venues in front of some of the most intelligent and receptive audiences to submit to us. We have discovered and showcased incredible talent through this festival and I can't wait to see what's in store for 2013," Harris said.

Also, the winner of the Texas Competition category will enjoy a camera rental package worth \$30,000 for their next production, courtesy of PANAVISION. Categories that will also be awarded include: animation, shorts, student films, and audience awards.

For more information go to [www.dallasfilm.org](http://www.dallasfilm.org). Telephone: (214) 720-0555 Email: [info@DallasFilm.org](mailto:info@DallasFilm.org)

## BIFF Celebrates 7th Film Festival



The Beaufort International Film Festival (BIFF) is holding its seventh annual festival February 13-17, 2013 in Beaufort, South Carolina. Last year's attendance was estimated at 7000 an impressive increase from the 500 who attended the festival's debut in 2007. BIFF is one of the fastest growing film festivals in the country.

Tom Berenger, Academy Award nominated actor and BIFF 2-12 Award presenter complimented the festival organizers saying, "Yes, it is bigger, but it is also better." Executive Director Ron Tucker stated, "We keep pushing the envelope and try to raise the bar each year."

The mission of the Beaufort Film

Festival is to enliven the community by fostering and developing a rich appreciation for the art of filmmaking. The Beaufort Film Society pledges to inspire and enlighten audiences while shedding understanding upon contemporary concerns and fostering support for worthy causes.

Categories for competition are: Features, Documentaries, Short Films, Student Films, Animation, and Screenplays.

For more information go to [www.beaufortfilmfestival.com](http://www.beaufortfilmfestival.com). Telephone: (843)522-3196 Email: [sandbar@hargray.com](mailto:sandbar@hargray.com)



# Arthur Rosenfeld

## AOF Winner of Maverick Award

### *Combining Martial Arts with Writing*



by Shane Brennan

What do the martial arts and writing have in common? According to **Arthur Rosenfeld**, everything.

Rosenfeld recently won the Maverick Award at the Action on Films Festival. The award distinguishes Rosenfeld as a leader in the intersection between Martial Arts and Media. Longevity Tai Chi with Arthur Rosenfeld is a smash hit on PBS that reaches over 55 million households nationwide.

"Tai Chi bridges multiple dimensions of art as a helpful longevity practice and a get-fit self-defense system," Rosenfeld says. The show has been on air since 2011 and is set to be shown until 2014.

The concept for the show began with training videos for pharmaceutical companies. The strong footage in the videos along with a set of documentaries Rosenfeld created on Tai Chi, meditation, and acupuncture highlighted his expertise and granted him the possibility of creating a show. Tai chi has become a new phenomenon and has a similar craze as when yoga became popular.

The writer/martial artist is intelligent, thought provoking, and passionate. Along with his success on PBS, Rosenfeld is currently working on his 12th novel. His novels "A Cure for Gravity" and "The Crocodile and Crane" received critical acclaim with the former being optioned in Hollywood. Rosenfeld had his first novel published in 1986 and along with his other work remains busy on what he considers his Magnum Opus, a novel he has been thinking and working on for over twenty years, longevity indeed.

The definition of Tai Chi is, "the harmonious interplay of opposing forces," a concept that relates to Rosenfeld's writing. A problem Rosenfeld sees in young writers (age and experience) is the struggle between external rewards and internal struggle. The ideas of trends and the rewards of fame do not interest Rosenfeld. "Ignore trends. If you try writing to a trend by



**Arthur Rosenfeld**

the time you finish the trend is over. A trend is an external phenomenon while writing is internal. Good writing bubbles up from within. You have to write stuff you really care about," Rosenfeld says.

Rosenfeld is passionate about his writing. "Unfortunately movies are really a director's medium. I want to see my vision expressed not someone else's vision of my vision expressed," Rosenfeld explains.

Another interplay of opposing forces in action are two characteristics Rosenfeld feels writers need to possess: a perfect amalgam of a strong ego and a childlike mindset. "Ego is required. To

think the world would care what you have to say and that your contribution to it is important. You need a healthy but not distorted ego," Rosenfeld says. "You also need a sort of childlike naiveté and innocence. The writer is a blend of incredibly insightful but deeply feeling person. The writer is a person who experiences wonder and amazement of many things that other people take for granted."

The internal forces of ego and mindset Rosenfeld believes are threatened by the external force of what he calls "the speed and greed phenomenon". The concept of the speed and greed phenomenon consists of audiences that want to skip to specific scenes, generally violent or sexual, rather than watching a film in its entirety. Rosenfeld feels that the phenomenon is a threat to good storytelling because it de-emphasizes the story. "Story matters. Dialog matters. Theme, setting, and feelings matter," Rosenfeld says.

Rosenfeld's successful writing career, hit television show, and ability to learn and teach martial arts are dependent on his passion. At a young age, he knew he wanted to be a writer, and despite struggles and setbacks, he has persevered through will. "The most important and driving thing is passion. If you have that all obstacles will eventually fall. It might take a while and you'll need patience, but it is very fulfilling," Rosenfeld says.

# Profiling the Storytellers...

## John Kenneth Muir

### Says It All In His Books

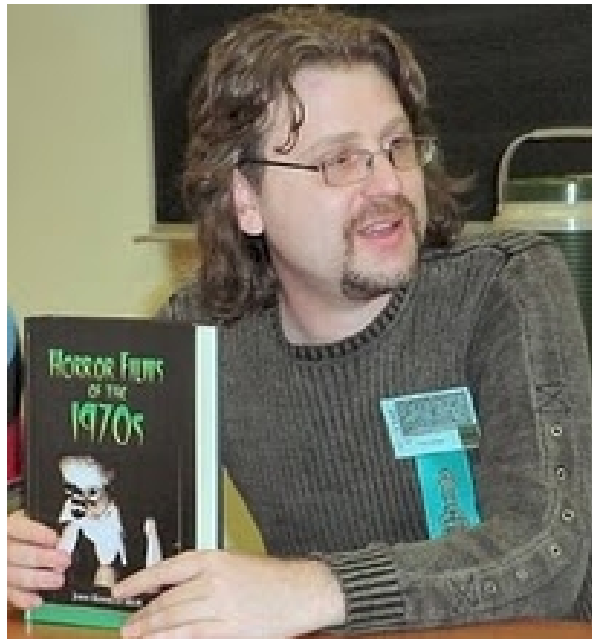
by Shane Brennan

Breaking into Hollywood can be considered a David vs. Goliath endeavor. In 1994, Kevin Smith was the little guy - figuratively speaking - but unlike David, Smith couldn't afford a slingshot. Strapped with a strict \$26,000 budget the inexperienced filmmaker found success in his debut film *Clerks*. The low budget, black and white film was brought to life by its colorful script. The combination of fast paced dialog, relatable characters, and an uncanny appeal to his generation trying to determine who they were going to become, captivated audience, and just like that, Hollywood was knocking on Kevin Smith's door.

**John Kenneth Muir** is a fellow Generation X'er. In 2002 Muir wrote *An Askew View* (wordplay on Kevin Smith and Scott Mosier's production company View Askew) regarding Smith's upbringing, influences and movies to that point in time. Smith has written/directed five movies since causing Muir to come out with *An Askew View 2* in 2012. Muir's introduction to Kevin Smith films came in 1997 with *Chasing Amy*. Muir was immediately hooked saying, "I could relate to what his films were about. Great filmmakers can make you think they are talking directly to you."

Besides covering Smith, Muir has

written 24 books on film and television including *This is Spinal Tap* and *The Unseen Force: The Films of Sam Raimi*. Muir remains busy with his blog *Reflections on Film and Television* and



**John Kenneth Muir**

created a Web series called *The House Between*.

A key component Muir looks for in a film is the interaction between the story and its audience. In other words, how much of a story is left out for the viewer to speculate and engage with?

The story should make linear sense but can leave gaps in order for the audience to determine the meaning of a line, character, or scene.

"A common mistake is talking down to your audience," Muir says. "You should not spoon feed them everything. When you leave a hint of mystery and ambiguity the film becomes so rewarding that you want to watch it again, which is a goal of filmmakers."

For Muir, the writing and directing of Daniel Myrick and Eduardo Sanchez in *The Blair Witch Project* forces him to engage in their work.

"I've watched that film 30-40 times. I'm always thinking 'what am I missing?' I'm always looking for new clues," Muir says.

Despite the stark contrast in storylines, *Clerks* and *The Blair Witch Project* have similarities. Both films had lower end budgets, no stars, and unknown directors; however, became wildly successful because they were unconventional.

"Low budget films are working at a deficit because of a lack of resources," Muir said. "You have to distinguish

cont'd on next page

yourself and your telling of the story, which is done in different ways."

The ways to distinguish your story are as varied as the patterns in a kaleidoscope. Attention can come through dialog (*Clerks*), music or scores (*Requiem for a Dream*), a character (*Edward Scissorhands*) or something as simple as the title.

"Look at Tobe Hooper's *The Texas Chainsaw Massacre*. The title really jumps out at you because it's so extreme. You see the movie cause the title but it has brilliant visuals and is actually really good," Muir says.

Ironically, the tagline from *Clerks II* fits well in regards to low budget films:



(Right) John Muir, writer and director at *A Terror Television Interview*.

"With no power comes no responsibility". Despite the obvious lack of funds, a writer or director can take larger risks (creatively not fiscally) with unconventional ideas, leading to advice from Muir in order to make a successful film.

"You have to go with what you know your strength is, which is obviously different for everyone," the writer says. "Look at John Carpenter's *Halloween*. The movie is absolutely horrifying because Carpenter's strength is his eye and visual composition. He is able to compose shots that made the film terrifying. The Blair Witch Project used the found footage formula and incorporated the camera into the movie. And *Clerks* has brilliant expression

through dialog. Smith is a genuine talent because he did it with words and writing. I think that's amazing because dialog is so difficult."

While Muir would say Smith is unique, he believes that he shares many parallels with Woody Allen and other successful filmmakers.

"Many great filmmakers are mavericks - they make movies they want to make and say what they want to say," Muir says.

As a writer, Smith has a knack for understanding his environment. In *An Askew View 2*, Muir notes in the introduction that the progression in his first wave of movies matches the maturation of his generation. *Clerks* deals with post-college life, *Chasing Amy* shows the difficult balance of work and relationships and *Dogma* takes on religion. While Generation X'ers have more in common with Smith's world and influences his movies still ring true for the next generation, not because the world hasn't changed but because people haven't and they are the basis of his films.

The threshold for Smith's success is his curiosity. Taken out of *An Askew View 2*, is Smith's wife, Jennifer Schwalbach, who describes his curiosity, "He will dig, because he is genuinely interested in how other people live, how their emotions run, how they react, and the strange things that people do. Kevin thought about things. He thought about his life; his relationships. And he's written about them. He doesn't write about fictional characters; he writes about himself and his friends. The movies he makes are a reflection of himself."

Muir describes Smith as a writer first and director second. "Writing is cathartic and therapeutic. It's an act of synthesizing and processing your thoughts. You should ask, "What does it

mean to you?" Then translate it into a script and characters," Muir says.

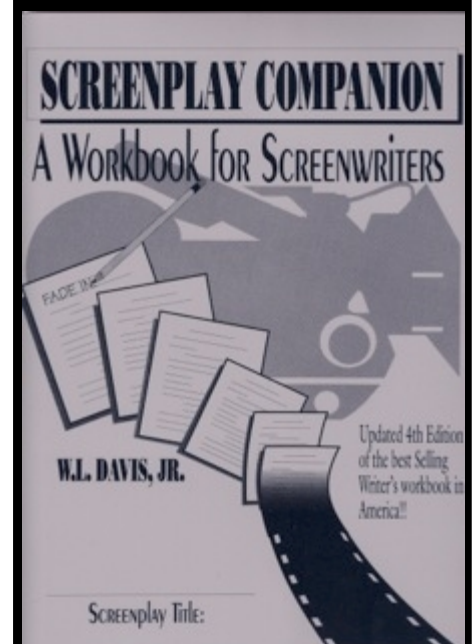
After four months at film school, Smith opted to begin writing *Clerks* rather than returning for the second semester.

"I think practical experience is the best way to learn," Muir says. "Take the film by the hand. Don't talk about it. Don't learn about it. Go out and do it."

## Screenplay Companion "A workbook for Screenwriters"

122-page workbook that's designed to focus the writer's attention to important elements of screenwriting. Features: Breaking Story, 3 Act Storyboard, Character Development, What If scenarios, and much more. This indispensable tool forces you to dig deep into your script.

\$21.95 @ The Writer's Store •  
Samuel French Bookstore •  
Amazon.com  
Write-Side Productions  
310-631-3156 •  
writeside1@gmail.com



# WestDoc Pitchfest winner: Erinnisse Heuer

by Shane Brennan

There's an old adage among filmmakers that 'time is money'. For **Erinnisse Heuer**, recent winner of WestDoc's Pitchfest, that saying might have to be altered. Heuer's five minute pitch for her upcoming documentary *Spirit/Will/Loss* was deemed the winner by a captivated audience against 11 other finalists. The victory comes with substantial benefits including \$10,000 from Merrill Lynch, a Zacuto lens adaptor, and a \$5,000 post-production package. Now all Heuer has to do is make her documentary.

Time is patient: The idea for *Spirit/Will/Loss* came to Heuer back in 2006 after she read "When Walls Become Doorways: Creativity and Transforming Illness" written by Tobi Zausner. Since reading the stories of visual artists overcoming obstacles Heuer has sought out artists for her documentary. Heuer was amazed at the hundreds of stories told about visual artists battling obstacles and how it has had a positive impact in their work.

At the moment, however Heuer has four artists ready for interviews and is considering telling the stories of six in total. After six years of thinking, countless hours of research, and a month spent on presenting the pitch alone, she is "just in the beginning stages of making the film", Heuer confirms.

Heuer took several approaches to



**Erinnisse Heuer**

her pitch, but ultimately decided on setting up her three-minute trailer by describing the tragedy and the passion of the artists. "I wanted to make sure people understood the very human side of this film," Heuer says. "To show what impact we can have on the world or what we can leave behind as an impression to show."

The approach to her pitch is a microcosm of the documentary. Since the documentary focuses on visual artists their work is included in the film creating a strong focus on the visual. Heuer knew that the trailer was better at telling the story than vocalizing it. "It came down

to me wanting to say what was the most essential complement to the trailer. It leaves such a strong impression that I didn't want to clutter the space," Heuer says.

The idea for *Spirit/Will/Loss* has taken time to develop. Heuer first began brainstorming the project as a television series focusing on more artists, but scratched the idea because each artist would have less time on camera. "You just can't go as deep as you want to go in a series," Heuer explains. "I wanted to go really deep, get big with ideas and make something that is beautiful and rich."

Creating projects is an unknown journey: While the initial idea sets the baseline for the film, the ideas adapt and evolve as you continue to research and develop a strategy to tell your story. "Don't stop at your first idea. It's only the seed of inspiration and question how to develop it. Anything you throw out doesn't go away," Heuer says.

Heuer battles through questions that will ultimately define the outcome of her documentary. It will feature four to six visual artists. She has also opted to interweave the stories to juxtapose the similarities and contrasts in each case.

Through all the questions that

needed to be answered, Heuer continues to adapt to her own documentary. While she remains malleable and perceptive to new ideas that may develop, Heuer has complete conviction on the statement that she wants to make in the film. "The way you know your idea is complete is when you share your idea and can keep someone's attention and it engages authentic curiosity," Heuer says.

The time is now: *Spirit/Will/Loss* will mark Heuer's directorial debut. The inexperienced director has had a successful career as an editor for several television series, including HBO's *Madonna of the Mills*. Heuer understands the difference between the editor and director and knows that she will have to learn on the fly during filming. A tendency Heuer will have to break is having the benefit of hindsight. Her role has transitioned from strictly post-production to all three facets (pre-production, production, post-production) making it important for her to remain in the moment.

"I have to break my thought process and stay present as a director," Heuer said. "It's important to stay connected to what's happening and what I'm hearing. Everything is going to evolve right in front of me so I have to make sure I stay on top of what's in front of me."

The support around Heuer for the documentary is limited but affectionate.

In 2005 Heuer began collaborating as editor for director and director of photography Patryk Rebisz. The director and editor have had a successful relationship and started their own production company - Tupelo Productions - two years ago. "We've been building out our portfolio, developing ideas, and shooting trailers. We've really been testing the waters," Heuer says.

Heuer and Rebisz are the only two people working on *Spirit/Will/Loss*, which could be considered a daunting task. The two clearly work well together and got engaged in May. "He's great with lighting and as a director of photography

interviewing. In a documentary like *Spirit/Will/Loss* the director is dealing with incredibly personal issues causing trust to be integral.

"I have to be very patient and a good listener. Being kind and generous because people are giving so much of themselves to you so you have to be appreciative," Heuer says.

Time is ticking: The pressure facing Heuer is positive. The previous two Pitchfest winners, *First Position* and *Indie Game: The Movie*, produced feature length documentaries that toured across North America and received critical acclaim. Heuer hopes to have the film finished next August just in time for Pitchfest.

The new director is also hoping to have an impact on the change in documentary films. "The whole genre is exploding and film is due to have revivals," Heuer says. "We have some great visual footage that really carries the film." Like many documentarians before her, Heuer hopes to take the popularity of documentaries and leave a fresh impression on the film style.



Erinnisse Heuer Awarded \$10,000 for a Five Minute Pitch at WestDoc's Pitchfest.

and I'm a strong editor. We really complement each other. We have so much respect for the other's work and we are able to keep work separate from our personal lives," Heuer says.

The directors of film have a different experience than those of documentaries. Heuer doesn't have to worry about wardrobes, makeup, or permits to film. The major concern for any documentary filmmaker is building a rapport with the people they are



# Discount Books and Software for the Entertainment Industry



Media Services Presents

## Showbiz Software Stores

### One Stop Shopping

#### SOFTWARE

Script Writing  
Filmmaking  
Commercials/Video

#### BOOKS

Film, TV, Music,  
Commercials, &  
Corporate Videos

#### SUPPLIES / RENTALS

Complete Systems  
Check Forms &  
Writing Supplies



### Movie Magic Screenwriter

Are you a Hollywood professional or a first-time writer? Makes no difference: Movie Magic Screenwriter has virtually every feature invented to improve your writing process!

List Price: ~~\$227.00~~  
Sale Price: \$179.95

### HollyWord

Write your screenplays and TV episodes like the professionals – let HollyWord worry about the formatting. Plus, you can view and re-arrange your scenes with the click of a mouse while HollyWord automatically reformats your script.



Introductory Price:  
List Price: \$79.00

### NY, LA, or Online

#### New York Store

(800) 574-6924  
Fax: (212) 366-9398  
30 W. 22nd St.  
5th Floor, New York,  
NY 10010  
Monday - Friday  
9:00 AM to 6:00 PM

#### Los Angeles Store

(800) 333-7518  
Fax: (310) 254-1780  
500 S. Sepulveda Blvd.,  
4th Floor, Los Angeles,  
CA 90049  
Monday - Friday  
9:00 AM to 6:00 PM



### Final Draft Version 7

The number-one choice among Hollywood's professional writers. Specifically designed for writing movie scripts, TV episodes, and stage plays, it combines powerful word processing with professional script formatting in one self-contained, easy-to-use package.

List Price: ~~\$227.00~~  
Sale Price: \$219.95

### Once you get the greenlight...

Call us for world class production accounting and payroll services. For 25 years, we've dedicated ourselves to superior customer service. At Media Services, we pay the real stars, you.



Call Now (800) 5-Showbiz

Or Purchase Online at: [www.ShowbizSoftware.com](http://www.ShowbizSoftware.com)

---

# Leading Film School, Savannah College of Art and Design, Teaches 3D Filmmaking from Concept to Projection

---

The Savannah College of Art and Design (SCAD), a private, nonprofit, accredited institution, has partnered with RealD Inc., a leading global licensor of 3D technologies, which was to be the exclusive 3D cinema provider at the university's 15th annual Savannah Film Festival. RealD also provided SCAD with the company's patented 3D lens and glasses for permanent use, allowing the university's film and digital media students to screen their projects in 3D.

This partnership with RealD will make SCAD one of the only universities teaching 3D filmmaking, either in film or animation, from concept to projection on the world's most widely used 3D cinema technology," says Danny Filson, executive director of the Savannah Film Festival. "With SCAD's comprehensive education in film and animation, our talented students are provided with state-of-the-art technology, such as RealD, to be visual storytellers that will prepare them for professional careers."

Since its inception in 1998, the Savannah Film Festival has focused on enriching and educating an expanding audience, while promoting quality independent films and filmmakers. This year, RealD will be a platinum sponsor and provide glasses for all 3D film screenings during the festival.

"We're thrilled to be helping the next generation of filmmakers as they explore new ways to tell a story utilizing RealD 3D technology," says Joseph Peixoto, RealD's President of Worldwide Cinema. "These students are at the

forefront of this new medium and I'm excited to witness what they do with it in the future."

RealD (NYSE: RLD) is a leading global licensor of 3D technologies. RealD's extensive intellectual property portfolio is used in applications that enable a premium 3D viewing experience in the theater, the home and elsewhere. RealD licenses its RealD Cinema Systems to motion picture exhibitors that show 3D motion pictures and alternative 3D content. RealD also provides its RealD Display, active and passive eyewear, and RealD Format technologies to consumer electronics manufacturers and content producers and distributors to enable the delivery and viewing of 3D content. RealD's cutting-edge 3D technologies have been used for applications such as piloting the Mars Rover.

The Savannah College of Art and Design is a private, nonprofit, accredited institution conferring bachelor's and master's degrees to prepare talented students for professional careers. As the most comprehensive art and design university in the world, SCAD offers more than 40 majors and more than 50 minors at distinctive locations in Savannah and Atlanta, Georgia; in Hong Kong; in Lacoste, France; and online through SCAD eLearning.

SCAD has more than 20,000 alumni and offers an exceptional education and unparalleled career preparation. The diverse student body, consisting of more than 10,000 students, comes from all 50

United States and nearly 100 countries worldwide. Each student is nurtured and motivated by a faculty of more than 700 professors with extraordinary academic credentials and valuable professional experience.

These professors emphasize learning through individual attention in an inspiring university environment. SCAD's innovative curriculum is enhanced by advanced, professional-level technology, equipment and learning resources and has garnered acclaim from respected organizations and publications, including 3D World, American Institute of Architect, Business Week, DesignIntelligence, U.S. News & World Report and the Los Angeles Times.

For more information, visit [www.scad.edu](http://www.scad.edu).



# Robert Redford to Honor Roger Ebert at 'Celebrate Sundance Institute' Los Angeles Benefit in June 2013

Sundance Institute announces that its President and Founder Robert Redford will present journalist and film critic Roger Ebert with the Vanguard Leadership Award in recognition of his advocacy of independent cinema. The award presentation will take place at the third annual 'Celebrate Sundance Institute' benefit, chaired by Institute Trustee Lyn Lear and her husband, Norman, on June 5, 2013 in Los Angeles.

Ebert is known for the Chicago Sun-Times film review column he has written since 1967. As of 2010, his reviews were syndicated in more than 200 newspapers worldwide. He is equally known for the television programs *Sneak Previews*, "at the Movies with Gene Siskel and Roger Ebert," and "Siskel and Ebert and The Movies," all of which he co-hosted for a combined 23 years with Gene Siskel and for which they secured multiple Emmy Award nominations. He has written more than 15 books and since 1999 has hosted the annual Roger Ebert's Film Festival in Champaign, Illinois.

He is a frequent attendee of the Sundance Film Festival, where he discovered and championed films including *Man Push Cart*, *Come Early Morning*, *Longtime Companion*, *Metropolitan*, *The Brothers McMullen*, *Crumb*, *Picture Bride*, *American Movie*, and *The War Zone*.

Robert Redford, President and founder of Sundance Institute, says, "Among the many things I admire about Roger Ebert is how he has long supported

freedom of artistic expression. When I started Sundance in 1980, and when few would support us, Roger was there. This was one of the ways he communicated his forward-thinking outlook.

He was one of the first to support our artists. His influence and reach is as meaningful as his personal passion for cinema, and he certainly deserves this award."



**Robert Redford**



**Roger Ebert**

Keri Putnam, Executive Director of Sundance Institute, says, "Roger Ebert's impact on film culture cannot be understated. For 45 years he has championed great movies from a broad range of artists and used his platform to encourage audiences to explore challenging and unexpected films, including many that premiered at our Sundance Film Festival. The Vanguard Leadership Award is our way of thanking him for helping us support the important works of risk-taking independent artists."

Ebert says, "This comes as a great honor. A little regional festival has grown into the most important in America. I remember when everyone at the festival

could fit in a function room of the Holiday Inn. Redford's backing took it to the next level, and the next. He provided the most important boost for American Indie films - and considers the awesome accomplishments of the Sundance Institute."

Ebert will be the second recipient of the Vanguard Leadership Award. The first was presented this year to philanthropist and Sundance Institute Trustee George Gund. In addition to the Vanguard Leadership Award, the Institute presents the Vanguard Award, including a cash grant and mentorship from industry professionals and Feature Film Program staff, to an emerging artist with creative independence. Benh Zeitlin, director of *Beasts of the Southern Wild*, received the first-ever Vanguard Award this year. The Vanguard Awards were founded in 2011 to mark the 30th anniversary of the Sundance Institute Feature Film Program and its founding director, Michelle Satter.

Sundance Institute is a global nonprofit organization founded by Robert Redford in 1981. The Institute promotes independent storytelling to inform, inspire, and unite diverse populations around the globe. Internationally recognized for its annual Sundance Film Festival, Sundance Institute has nurtured such projects as *Born into Brothels*, *Trouble the Water*, *Son of Babylon*, *Amreeka*, *An Inconvenient Truth*, *Spring Awakening*, *I Am My Own Wife*, *Light in the Piazza* and *Angels in America*.

For more information, visit [www.sundance.org/celebrateLA](http://www.sundance.org/celebrateLA).

# Vancouver Film School Students Captivate Audiences While Breaking New Ground

A small but ambitious crew of students in Vancouver Film School's (VFS) one-year Film Production program has broken new ground with *Captive*, a feature-length crime thriller. The students, who hail from Canada, Sweden, Mexico, Korea, and beyond, went well above the program's requirements in making the first feature film in VFS's 25-year history.

*Captive* which runs an action-packed 90 minutes, began as the collaborative effort of a small team of students with the shared goal of creating the acclaimed school's first industry-level feature-length film. To make it happen, the team rose over \$75,000 in private donations and overcame countless obstacles during production, from complex action sequences to night shoots to scenes calling for over a 100 extras.

"*Captive* is a game changer for this group of students and VFS alike," says Marty Hasselbach, Managing Director of VFS. "It's a testament to a filmmaking education that, in an incredibly short amount of time, provides a high level of knowledge and skills that allowed these immensely creative minds to achieve something truly groundbreaking. VFS is so proud of what these students have

accomplished and are extremely excited to see what the future holds for them"

The film is based on an original screenplay that follows John Rancour, a corrupt detective on the run for murdering a fellow police officer in cold blood. With enemies on both sides of the law wanting him dead, Rancour has no choice but to seek help from the very man that exposed his crimes and sent him into exile: journalist Tyler Chase.

"*Captive* is a prime example of the opportunities young filmmakers can seize if they work together and refuse to accept

defeat," says VFS student and *Captive* co-director and co-writer Jordan Brown. "By uniting as a team and standing behind the shared desire to craft and share a strong story, we were able to achieve what few filmmakers, let alone students, could ever dream of."

Principal photography was completed in just 13 days, and the filmmakers estimate that their combined soft and hard budget was \$130,000 for the finished film. The *Captive* crew is preparing for the film's private premiere following their

graduation this August at Scotiabank Theatre in Downtown Vancouver, an event that has already drawn interest from members of the film industry.

Vancouver Film School was founded in 1987. VFS is Canada's premier post-secondary entertainment arts institution and one of the most distinguished in the world. With 13 production-oriented programs and a world-leading one-year education model, VFS prepares students to join the creative economy. Film students learn the disciplines of directing, producing, cinematography, art direction, and editing as they collaborate on film projects in the studio and on location. Film Production grads have gone on to key

roles in productions such as *Cabin in the Woods*, *Fringe*, and *True Blood*.

Vancouver independent film production and distribution company Blackrock Films has acquired the North American Theatrical and Non-Theatrical rights to *Captive*, the first feature-length film in Vancouver Film School's 25-year history. The film is expected to be

released in early 2013.



*Vancouver film school students on set of Captive.*



*Filming Captive allowed students to get real-life experience as screenwriters, producers and directors.*

# HIGHEST RATED ANALYST



**Robert Flaxman is, quite simply, the Rolls Royce of screenplay analysts."**

-CREATIVE SCREENWRITING, 9/99  
Analyzing the Script Analysts

**DEEP FEED-BACK is the only totally interactive line by line, page by page script consulting service.**

**Clients have written and/or directed films for:**

ABC Productions - Warner Bros.  
Screen Gems - Morgan Creek Prod.  
HBO - Hughes Entertainment  
Walt Disney Pictures - MGM

**IN THE PAST 4 YEARS  
DEEP FEED-BACK CLIENTS**

*were WINNERS or FINALISTS in  
over 40 screenwriting competitions.*

Ask about a  
trial demo on  
your script.



**DEEP FEED-BACK**  
by Robert Flaxman

**310-278-9578 213-896-1692**  
P.O. BOX 15528 Beverly Hills, CA 90209

[www.deepfeedback.com](http://www.deepfeedback.com)

## Celebrating 30 Years of Film Festivals for Miami Dade College

Miami Dade College presents the 30th edition of the Miami International Film Festival March 1-10, 2013. Considered the top venue in the U.S. for Ibero-American cinema, the Festival seeks the latest works by debut, emerging and veteran filmmakers.



Categories include: features, documentaries, shorts, experimental cinema and Florida-centric stories. "For our 30th year, we are looking for compelling, fascinating projects that will fit the theme we have chosen to celebrate our third decade: Every character under the sun. We look forward to discovering the years most vibrant and striking new works of cinema," said Jaie Loplante, MIFF executive director.

The Knight Foundation will award a total of \$50,000 in cash prizes to

winner of the Knight-Ibero American and Documentary Grand Jury competitions. The Jordan Alexander Ressler Foundation is awarding \$5,000 to the winner of the screenwriting competition. Lexus will be giving \$5,000 to the winner of the Opera Prima category - a competition of feature films from first-time filmmakers from Spain, Portugal and/or Latin America.

Miami Dade College has a long and rich history of involvement in the cultural arts, providing South Florida with a vast array of artistic and literary offerings. MDC is the largest institution of higher education in the country and is nationally recognized for many of its academic and cultural programs.

For more information go to [www.miamifilmfestival.com](http://www.miamifilmfestival.com) Telephone: (305)237-3456.



## 3rd Love Your Shorts Film Festival

The third annual Love Your Shorts Film Festival will be taking place February, 2013 in Sanford, Florida. The festival is held at the Wayne Densch Performing Arts Center, one of only a handful of historic theaters remaining in Florida.

The event showcases films of up to 30 minutes and is open to novice and veteran filmmakers. One screen is used allowing fans to partake in all the action and see every short film over the three days. Last year's short films ranged from documentary to animation and drama to comedy

"It's fast becoming my favorite film festival in Central Florida, because it's so intimate and homey and friendly.

There are huge crowds, and everyone is enthusiastic about film. The friendliness is nice to see instead of any kind of snobbishness. Everyone is enthusiastic about the art itself," said Lisa Mills, University of Central Florida film professor said.

Over the course of three days, participants and audience members will be able to see numerous short films divided by category and attend discussion sessions with filmmakers and professionals. Meanwhile, filmmakers will showcase their creations and compete for awards.

For more information go to [www.loveyourshorts.com](http://www.loveyourshorts.com) Email: [contact@loveyourshorts.com](mailto:contact@loveyourshorts.com)

# Sweden's Entry for the Oscars: *The Hypnotist*

The Swedish Film Institute has selected Lasse Hallström's *The Hypnotist* (Hypnotisören) as Sweden's entry for the Oscars. The Academy of Motion Picture Arts and Sciences will announce the five nominees for foreign film in the middle of January 2013. The 85th Academy Awards ceremony takes place February 24.

The *Hypnotist* is Lasse Hallström's first Swedish film in over 25 years, and his first thriller. The film was sold to over 30 non-Nordic countries already before the shooting started.

*The Hypnotist* is based on Lars Kepler's crime novel of the same name. The film is a brutal story about a murderer that has virtually done away with an entire family. A son manages to survive with serious injuries, and the hunt to find the killer before he gets to the last remaining

daughter is on. The cast includes Mikael Persbrandt, Lena Olin, and Tobias Zilliacus.

Lasse Hallström has been nominated for the Oscars before. His first nominations were in 1988 for *My Life as a Dog* (Mitt liv som hund) in the categories Best Director and Best Writing, Screenplay based on material from another medium. In 1999, he was nominated in the category Best Director for *The Cider House Rules* (Ciderhusreglerna).

*The Hypnotist* was produced by Peter Possne, Börje Hansson, and Bertil Ohlsson from Sonet and SF. The film was granted production funding from the Swedish Film Institute by feature film commissioner Lars G Lindström.

Subscribe ONLINE...  
[www.hollywoodscriptwriter.com](http://www.hollywoodscriptwriter.com)

EMAIL US...  
[editorial@hollywoodscriptwriter.com](mailto:editorial@hollywoodscriptwriter.com)

CALL OR FAX US YOUR ORDER.

(310) 283-1630  
(562) 926-2060 (fax)  
\*\*\*\*\*



## Writers Guild Foundation Library

*A library dedicated to the art, craft and history of writing for motion pictures and television*

Located in the headquarters of the Writers Guild of America/west  
Third St., 1st Floor, Los Angeles, California  
(across from Farmers Market)

Daniel Petrie, Jr.,  
President  
Writers Guild of America/west  
Library Committee Co-Chair

Barry Kemp  
President  
Writers Guild Foundation  
Library Committee Co-Chair

# Jacob Burns Film Center Receives \$25,000 National Endowment for the Arts Grant for Minds in Motion

The Jacob Burns Film Center (JBFC) has received a \$25,000 grant from the National Endowment for the Arts (NEA) to engage over 300 Yonkers students in Minds in Motion (MIM) during the 2012-2013 school year. Minds in Motion is an interdisciplinary education program that gives fourth grade students the opportunity to write, storyboard, direct, and produce a stop-motion animated film. The curriculum supports the common core state standards in ELA and math.

"I'm excited for the hundreds of Yonkers public school students who will have an opportunity to learn how to make their own animated films, thanks to the Jacob Burns Film Center and a generous grant from the National Endowment for the Arts," said Westchester County Board of Legislators Chairman Ken Jenkins, a Yonkers resident.

"This program integrates many valuable educational skills into a fun project and gives students a big boost in confidence as well. Along with proud family members and educators, I look forward to seeing these animated films from the Yonkers students when they're premiered at the JBFC Theater."

"Grants like this are vital for sustaining programs like Minds in Motion so that children can continue to build their artistic talents as well as giving them the opportunity to excel in other curricular activities. I would like to thank the Jacob Burns Film Center for the

wonderful work that they do with these children and I look forward to watching the program grow in Yonkers as well as assisting them in the near future," said Legislator Virginia Perez of Yonkers.

MIM will be taught by two JBFC Animators-in-Residence who will be assisted by classroom teachers and trained volunteers. The 12-week course culminates with Red Carpet Premieres at the JBFC Theater where students have the thrill of seeing their films on a big screen, surrounded by an audience of family and friends. The program will take place at the PEARLS Hawthorne Elementary School, Paideia School 24, Casimir Pulaski Elementary School, School 30 and Kahlil Gibran School.

Over the past 10 years, nearly 5,000 students have created more than 600 animated films in the MIM program. Many of these films have been accepted at children's film festivals such as the Chicago International Children's Film Festival, VisionFest in New York City, Hampton's International Children's Film Festival, Plymouth Massachusetts International Children's Film Festival and the Little Big Shots International Film Festival in Australia and Singapore.

The NEA grant will help JBFC strengthen its longstanding partnership with Yonkers Public Schools.

Since 2003, over 12,000 Yonkers students, in all grades, have experienced JBFC education programs. For more information about becoming a trained volunteer for Minds in Motion and other JBFC education programs.

The Jacob Burns Film Center is a nonprofit cultural arts organization dedicated to presenting the best of independent, documentary, and world cinema; promoting 21st century literacy, and making film a vibrant part of the community. Located on a 47,500 sq. foot, three

 **StorySense<sup>®</sup> Script  
Sense Analysis**

**Judged the #1 "Best Buy"  
by *Creative Screenwriting*:  
"First rate analysis  
at a cut-rate price."**



One of Hollywood's top script doctors, Michael Ray Brown offers writers creative insights and practical advice.

More than 25 years' experience as a professional analyst with 7 major studios.

"Brown writes intelligently and coherently, his command of language helping to illuminate his command of craft."  
— *Creative Screenwriting*

**Make your script the best it can be.**

**Michael Ray Brown**  
(310) 394-0994  
[www.storysense.com](http://www.storysense.com)

## **UPCOMING FILM FESTIVALS**

### **January 2013**

FESTIVUS FILM FEST  
Denver, CO  
[www.festivusfilmfestival.com](http://www.festivusfilmfestival.com)

FLORIDA MEDIA MARKET  
Miami Beach, FL  
[www.floridamediainmarket.com](http://www.floridamediainmarket.com)

GÖTEBORG INTERNATIONAL FILM  
FESTIVAL  
Göteborg, Sweden  
[www.giff.se](http://www.giff.se)

INTERNATIONAL FILM FESTIVAL  
ROTTERDAM  
Rotterdam, Netherlands  
[www.filmfestivalrotterdam.com](http://www.filmfestivalrotterdam.com)

PALM SPRINGS INTERNATIONAL FILM  
FESTIVAL  
Palm Springs, CA  
[www.psfilmfest.org](http://www.psfilmfest.org)

PUNE INTERNATIONAL FILM FESTIVAL  
Pune, India  
[www.puneinternationalfilmfestival.com](http://www.puneinternationalfilmfestival.com)

SANTA BARBARA INTERNATIONAL  
FILM FESTIVAL  
Santa Barbara, CA  
[www.sbiff.org](http://www.sbiff.org)

SLAMDANCE FILM FESTIVAL  
Park City, UT  
[www.slamdance.com](http://www.slamdance.com)

SUNDANCE FILM FESTIVAL  
Park City, UT  
[www.sundance.org/festival](http://www.sundance.org/festival)

### **February 2013**

ATHENA FILM FESTIVAL  
New York, NY  
[www.athenafilmfestival.com](http://www.athenafilmfestival.com)

ATLANTA JEWISH FILM FESTIVAL  
Atlanta, GA  
[www.ajff.org](http://www.ajff.org)

BEAUFORT INTERNATIONAL FILM  
FESTIVAL  
Beaufort, SC  
[www.beaufortfilmfestival.com](http://www.beaufortfilmfestival.com)

BERLIN INTERNATIONAL FILM  
FESTIVAL  
Berlin, Germany  
[www.berlinale.de](http://www.berlinale.de)

BIG SKY DOCUMENTARY FILM FESTIVAL  
Missoula, MT  
[www.bigskyfilmfest.org](http://www.bigskyfilmfest.org)

BOULDER INTERNATIONAL FILM  
FESTIVAL  
Boulder, CO  
[www.biff1.com](http://www.biff1.com)

CINEQUEST FILM FESTIVAL  
San Jose, CA  
[www.cinequest.org](http://www.cinequest.org)

COLORADO ENVIRONMENTAL FILM  
FESTIVAL  
Golden, CO  
[www.ceff.net](http://www.ceff.net)

DENVER JEWISH FILM FESTIVAL  
Denver, CO  
[www.maccjcc.org](http://www.maccjcc.org)

DURANGO INDEPENDENT FILM  
FESTIVAL  
Durango, CO  
[www.durangofilm.org](http://www.durangofilm.org)

GLASGOW FILM FESTIVAL  
Glasgow, Scotland  
[www.glasgowfilm.org](http://www.glasgowfilm.org)

INTERNATIONAL FILM FESTIVAL -  
CLERMONT-FERRAND  
Clermont-Ferrand, France  
[www.clermont-filmfest.com](http://www.clermont-filmfest.com)

JOZI FILM FESTIVAL  
Johannesburg, South Africa  
[www.jozifilmfestival.co.za](http://www.jozifilmfestival.co.za)

LOVE YOUR SHORTS FILM FESTIVAL  
Sanford, FL  
[www.loveyourshorts.com](http://www.loveyourshorts.com)

NEVERMORE FILM FESTIVAL  
Durham, NC  
[www.festivals.carolinatheatre.org/  
nevermore](http://www.festivals.carolinatheatre.org/nevermore)

PORTLAND INTERNATIONAL FILM  
FESTIVAL  
Portland, OR  
[www.nwfilm.org/festivals/piff](http://www.nwfilm.org/festivals/piff)

SAN ANTONIO INDEPENDENT  
CHRISTIAN FILM FESTIVAL  
San Antonio, TX  
[www.saicff.org](http://www.saicff.org)

SEDONA FILM FESTIVAL  
Sedona, AZ  
[www.sedonafilmfestival.com](http://www.sedonafilmfestival.com)

SPOKANE INTERNATIONAL FILM  
FESTIVAL  
Spokane, WA  
[www.spokanefilmfestival.org](http://www.spokanefilmfestival.org)

### **March 2013**

ANN ARBOR FILM FESTIVAL  
Ann Arbor, MI  
[www.aafilmfest.org](http://www.aafilmfest.org)

ATLANTA FILM FESTIVAL  
Atlanta, GA  
[www.atlantafilmfestival.com](http://www.atlantafilmfestival.com)

BOSTON UNDERGROUND FILM  
FESTIVAL  
Cambridge, MA  
[www.bostonunderground.org](http://www.bostonunderground.org)

CANADIAN FILM FEST  
Toronto, Canada  
[www.canfilmfest.ca](http://www.canfilmfest.ca)

INTERNATIONAL FAMILY FILM  
FESTIVAL  
Hollywood, CA  
[www.iffilmfest.org](http://www.iffilmfest.org)

MIAMI INTERNATIONAL FILM FESTIVAL  
Miami, FL  
[www.miamifilmfestival.com](http://www.miamifilmfestival.com)

OMAHA FILM FESTIVAL  
Omaha, NE  
[www.omahafilmfestival.org](http://www.omahafilmfestival.org)

ONE WORLD INTERNATIONAL HUMAN  
RIGHTS DOCUMENTARY FILM FESTIVAL  
Prague, Czech Republic  
[www.oneworld.cz](http://www.oneworld.cz)

PEACE ON EARTH FILM FESTIVAL  
Chicago, IL  
[www.peaceonearthfilmfestival.org](http://www.peaceonearthfilmfestival.org)

SOFIA INTERNATIONAL FILM FESTIVAL  
Bulgaria, Europe  
[www.siff.bg](http://www.siff.bg)

SOUTH BY SOUTHWEST FILM FESTIVAL  
Austin, TX  
www.sxsw.com

TAMPERE INTERNATIONAL SHORT  
FILM FESTIVAL  
Tampere, Finland  
www.tamperefilmfestival.fi

TAOS SHORTZ FILM FESTIVAL  
Questa, NM  
www.taosshortz.com

TRUE/FALSE FILM FEST  
Columbia, MO  
www.truefalse.org

VAIL FILM FESTIVAL  
Vail, CO  
www.vailfilmfestival.com

WOMEN'S INTERNATIONAL FILM &  
ARTS FESTIVAL  
Miami, FL  
www.womensfilmfest.com

### April 2013

5POINT FILM FESTIVAL  
Carbondale, CO  
www.5pointfilm.org

ASHLAND INDEPENDENT FILM FESTI-  
VAL  
Ashland, OR  
www.ashlandfilm.org

ASPEN SHORTFEST  
Aspen, CO  
www.aspenfilm.org

CLEVELAND INTERNATIONAL FILM  
FESTIVAL  
Cleveland, OH  
www.clevelandfilm.org

CROSSROADS FILM FESTIVAL  
Jackson, MS  
www.crossroadsfilmfestival.com

DEAD BY DAWN  
Edinburgh, Scotland  
www.deadbydawn.co.uk

FAR EAST FILM FESTIVAL  
Udine, Italy  
www.fareastfilm.com

FULL FRAME DOCUMENTARY FILM FES-

TIVAL  
Durham, NC  
www.fullframefest.org

GARDEN STATE FILM FESTIVAL  
Asbury Park, NJ  
www.gsff.org

INDEPENDENT FILM FESTIVALS BOS-  
TON  
Boston, MA  
www.iffboston.org

INDIE SPIRIT FILM FESTIVAL  
Colorado Springs, CO  
www.indiespiritfilmfestival.org

MEDIA FILM FESTIVAL  
Media, PA  
www.mediaartscouncil.org/media-film-festi-  
val-2013

NEWPORT BEACH FILM FESTIVAL  
Newport Beach, CA  
www.newportbeachfilmfest.com

ROGER EBERT'S FILM FESTIVAL  
Champaign, IL  
www.ebertfest.com

ROME INDEPENDENT FILM FESTIVAL  
Rome, Italy  
www.riff.it

TRIBECA FILM FESTIVAL  
New York, NY  
www.tribecafilm.com/festival

VEGAS INDEPENDENT FILM FESTIVAL  
Las Vegas, NV  
www.vegassiff.com

VIDEO FESTIVAL IMPERIA  
Imperia, Italy  
www.videofestivalimperia.org

### May 2013

DOXA DOCUMENTARY FILM FESTIVAL  
Vancouver, Canada  
www.doxafestival.ca

ESTES PARK FILM FESTIVAL  
Estes Park, CO  
www.estesparkfilmfestival.com

FESTIVAL DE CANNES  
Paris, France  
www.festival-cannes.fr

MOUNTAIN FILM IN TELLURIDE  
Telluride, CO  
www.mountainfilm.org

REEL SHORTS FILM FESTIVAL  
Alberta, Canada  
www.reelshorts.ca

TRANSILVANIA INTERNATIONAL FILM  
FESTIVAL  
Cluj-Napoca, Romania  
www.tiff.ro

### June 2013

ANNECY  
Annecy, France  
www.annecy.org

FRAMELINE  
San Francisco, CA  
www.ticketing.framefilm.org/festival

INTERNATIONALES KURZ FILM FESTI-  
VAL  
Hamburg, Germany  
www.shortfilm.com

MEMPHIS FILM FESTIVAL  
Olive Branch, MS  
www.memphisfilmfestival.com

PROVINCETOWN INTERNATIONAL FILM  
FESTIVAL  
Provincetown, MA  
www.ptownfilmfest.org

SHANGHAI INTERNATIONAL FILM FES-  
TIVAL  
Shanghai, China  
www.siff.com

### July 2013

THE IÑIGO FILM FESTIVAL  
Rio De Janeiro, Brazil  
www.tiffestival.org

THE LAS VEGAS FILM FESTIVAL  
Las Vegas, Nevada  
http://www.lvfilmfest.com

THE SAN FRANCISCO FILM FESTIVAL  
San Francisco, California  
http://www.frozenfilmfestival.com

INDIANAPOLIS INTERNATIONAL FILM

cont'd on 34

## FESTIVAL

Indianapolis, Indiana  
<http://indyfilmfest.org/>

## PRESCOTT FILM FESTIVAL

Prescott, Arizona  
<https://www.prescottfilmfestival.com/>

## August 2013

### TELLURIDE FILM FESTIVAL

Telluride, Colorado  
<http://www.telluridefilmfestival.org/>

### THE BOONIES INTERNATIONAL FILM FESTIVAL

Warren, PA  
<http://thebooniesinternational.com/>

## September 2013

### TAMPA BAY INTERNATIONAL FILM FESTIVAL

Tampa Bay, FL  
[www.tampabayfilmfest.com](http://www.tampabayfilmfest.com)

### ASIAN AMERICAN FILM FESTIVAL

Seattle, Washington  
<http://blog.angryasianman.com/2012/06/call-for-entries-2013-seattle-asian.html>

### BOSTON FILM FESTIVAL

Boston, MA  
<http://www.bostonfilmfestival.org/>

### FANTASTIC FEST

Austin, Texas  
<http://fantasticfest.com/>

### MAGIC CITY SHORTS FILM FESTIVAL

<http://billingsgazette.upickem.net/engine/Welcome.aspx?contestid=60344>

## October 2013

### ADELAIDE FILM FESTIVAL

Adelaide, Australia  
[www.adelaidefilmfestival.org](http://www.adelaidefilmfestival.org)

### NUREMBERG INTERNATIONAL HUMAN RIGHTS FILM FESTIVAL

Nuremberg, Germany  
[www.filmfestival-der-menschenrechte.de](http://www.filmfestival-der-menschenrechte.de)

### AUSTIN FILM FESTIVAL

Austin, Texas  
<http://www.austinfilmfestival.com/>

### CINEMA TOUCHING DISABILITY FILM FESTIVAL

TEXAS, USA  
<http://www.ctdfilmfest.org/>

### ASPEN FILMFEST

Aspen, Colorado  
<http://www.aspenfilm.org/index.php/events/asp-filmfest>

## November 2013

### Miami Short Film Festival

Miami, Florida  
<http://www.miamishortfilmfestival.com/calendar-2/>

### AFI FEST

Los Angeles, CA.  
<http://www.afi.com/afifest/about.aspx>

### VIRGINIA FILM FESTIVAL

Virginia, USA  
<http://www.virginiafilmfestival.org/>

## December 2013

### SANTA FE FILM FESTIVAL

Santa Fe, New Mexico  
<http://www.santafefilmfestival.com/>

### INTERNATIONAL FILM FESTIVAL SUMMIT

Austin, TX  
<http://filmfestivalsummit.com/iffshome.html>

### THE HOLLYWOOD REEL INDEPENDENT FILM FESTIVAL

Hollywood, CA.  
<http://hollywoodreelindependentfilmfestival.com>

# Script Assist™

*Your Personal Screenwriting Assistant*

## NEW!

### SCREENWRITING SOFTWARE

With **ScriptAssist™**, Your next Screenplay is just a mouse-click away

The Ultimate Screenwriting Tool Covering over 2500 Topics including: Plot and Structure, Character Development, Writing Great Dialogue, Networking, Over 200 Genres, Getting Your Script Read, Contracts & Copyright, Links to Screenwriting Resources, Answers to Every Conceivable Formatting Question, Formatting Examples from Actual Screenplays, The Lowdown on Agents, Managers and Attorneys, Screenwriting Competitions - When to Enter, What to Look For



To order call Toll Free: **1-800-975-9637**

SPECIAL INTRODUCTORY PRICING. LIMITED TIME ONLY  
**\$129.99** when ordered & downloaded from our website.

**ScriptAssist™ Online!** Now also Available as a Subscription Service for **ONLY \$19.99** per month.

# www.scriptassist.com

# The Tribeca Film Institute's Latin American Media Fund Gets \$90,000 Boost

The Tribeca Film Institute (TFI) announces the expansion of the TFI Latin America Media Arts Fund, including the first TFI/WorldView Partnership grants. The grants, which total over \$90,000 - the most in the Fund's four year history and over 30 percent more than last year's awards, support innovative film and video artists living and working in the Caribbean, Mexico, Central and South America.

The TFI Latin America Media Arts Fund's grants are awarded to feature-length documentaries, animated films, or hybrid films that are story-driven and in advanced stages of development, production or post-production with no U.S. or Latin American distribution in place. In addition to financial support, each grantee will receive year round guidance from TFI which includes professional development opportunities, pitch training workshops, and industry one-on-one meetings with international decision makers. A new partnership with WorldView will award three additional \$10,000 development grants to filmmaking teams based in Latin America and the Caribbean. Fund recipients will be announced at the Tribeca Film Festival in April. The Fund is sponsored by MOVIECITY and CANACINE.

"Since inception, the Fund has sought to encourage Latin American artists to redefine, invent, explore and create stories that reflect their diverse cultures," said Ryan Harrington, Director of Documentary Programming for TFI. "We are proud to expand our support for Latin filmmakers who bravely push the boundaries of artistic storytelling, and with the help of our partners, look forward to sharing their diverse visions with wider audiences."



"WorldView are delighted to be partnering and sharing in the vision with TFI and we look forward to co-presenting the initiative together with TFI to emerging storytellers in Argentina, Chile, and Trinidad & Tobago in the coming months" said Himesh Kar, Consultant at WorldView.

In addition to its support of filmmakers based in Latin America and the Caribbean, the Fund will also continue to provide grants to Latino filmmakers 21+ living and working in the U.S. through the Heineken VOCES Award, which supports feature-length narrative and documentary projects in all

stages of production that explore stories reflecting diverse cultures. The first-ever VOCES grant winners were announced at the 2012 Tribeca Film Festival.

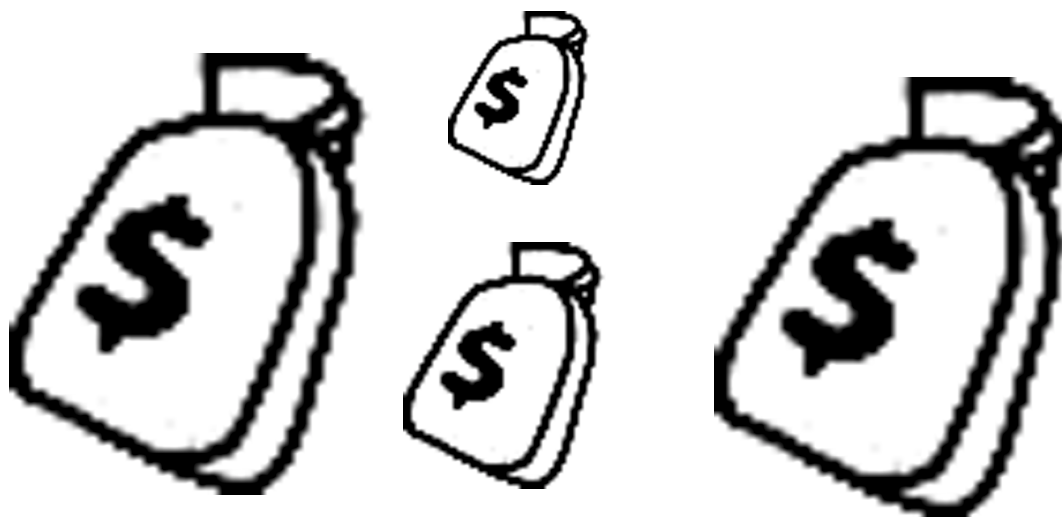
The Tribeca Film Institute is a year round nonprofit arts organization founded by Robert De Niro, Jane Rosenthal, and Craig Hatkoff in the wake of September 11, 2001. TFI empowers filmmakers through grants and professional development, and is a resource and advocate for individual artists in the field. The Institute's educational programming leverages an extensive film community network to help underserved New York City students learn filmmaking and gain the media skills necessary to be productive citizens and creative individuals in the 21st century. Administering a dozen major programs annually, TFI is a critical contributor to the fabric of filmmaking and aids in protecting the livelihood of filmmakers and media artists. For more information visit [www.tribecafilminstitute.org](http://www.tribecafilminstitute.org).

WorldView is a CBA [Commonwealth Broadcasting Association] Project that aims to improve UK public understanding and awareness of the developing world via the mainstream broadcast and digital media. WorldView supports producers who aim to bring the richness and diversity of the wider world to UK and international audiences.



**It's Tax Season.**

**Don't let just anyone do your taxes.**



***Call VTM Tax and Accounting Service***

**for accurate results.**

**Vivian T. Morrison, C.T.E.C.,**

**a registered tax preparer.**

**Phone/Fax: (323) 756-1820**

**Email: [morrisonvivian@aol.com](mailto:morrisonvivian@aol.com)**

**Call Today for immediate service!**

# PITCH-A-SCRIPT

**CAN'T GET ANYONE TO READ YOUR SCRIPT?**

**CAN'T GET A STUDIO TO EVEN CONSIDER READING YOUR SCRIPT WITHOUT AN AGENT?  
NEED A CONSULTANT, BUT IT COSTS TOO MUCH TO SHOP AROUND?**

**PUT YOUR SCRIPT DIRECTLY IN THE HANDS OF DIRECTORS  
AND PRODUCERS BY *PITCHING* YOUR SCRIPT IN  
*HOLLYWOOD SCRIPTWRITER MAGAZINE***

***PITCH-A-SCRIPT*** in our next “online” issue of Hollywood Scriptwriter magazine. Let us showcase a synopsis of your script in our magazine to producers, agents, and other film professionals! Showcase rates for 100 words or less:

**Special!!!**

**Each quote is per issue**

1 time run	\$50
2 time run/ per issue	\$45
3 time run/per issue	\$35
4 time run/per issue	\$30



**To submit your SCRIPT SYNOPSIS and Contact Information in  
PITCH-A-SCRIPT,**

**send a check or money order to**

**Hollywood Scriptwriter**

**PO Box 3761, Cerritos, CA 90703**

**or**

**call /fax using your**

**MasterCard/Visa/Debit**

**(310) 283-1630 phone**

**(562) 926-2060 fax**

## Services

### KILLER SCREENWRITING BOOK:

*Writing a Great Movie* by Jeff Kitchen, one of Hollywood's top screenwriting teachers. Jeff explains how to create, develop and structure a solid dramatic plot. In the second half of the book he builds an original script from scratch to demonstrate the full use of the tools. To order go to

[www.DevelopmentHeaven.com](http://www.DevelopmentHeaven.com)



### TOASTMASTERS 4 WRITERS-LA

Good writers also need to be good speakers to pitch their writing and themselves. Improve your speaking skills with mentoring and support at Toastmasters 4 Writers-LA. Meets 2x month on Sat AMs in Glendale. Affordable dues; guests welcome at no cost. Info: Barbara Schiffman 818-846-3043 or email: [tm4writers@yahoo.com](mailto:tm4writers@yahoo.com).

Day 'n Night Notary  
24-Hour Mobile Signing Service  
After hours service is our speciality  
Call Mark White  
(310) 283-2469

### PRE-PAID LEGAL SERVICE

Need an attorney, but can't afford one? You need - Pre-Paid Legal Services  
Low monthly charges for individual and business legal matters. Call (323) 756-0913 for more information. Ask for Ms. Morrison.



**CLASSIFIED ADS:** \$90 for up to 55 words. \$0.75 each additional word. Discounted rates available on pre-paid 3 time submissions for \$175, and on 6 time submissions for \$350. Copy must be e-mailed.

**DISPLAY RATES:** \$75 a column 1" x 2-2/8". \$250 for 3 time pre-paid insertions (\$83 each). \$450 for 6 pre-paid insertions (\$75 each). Artwork can be furnished, or a production charge may be added.

For more information, please call (310) 530-0000 or e-mail [adsales@hollywoodscriptwriter.com](mailto:adsales@hollywoodscriptwriter.com).

## CLASSIFIED

### "Writer" Wanted AD -4-HIRE

LOOKING FOR A WRITER/  
PRODUCER/DIRECTOR?  
PLACE YOUR AD IN THIS  
CLASSIFIED/4-HIRE  
SECTION AND/OR IN  
PITCH-A-SCRIPT.

*Hollywood Scriptwriter Magazine*  
is expanding so we'd like to hire  
Media Sales Reps. from around  
the globe. Email resume to:  
[acc@hollywoodscriptwriter.com](mailto:acc@hollywoodscriptwriter.com)  
TODAY! Immediate openings!



Screenplay Companion "A workbook for Screenwriters" 122-page workbook that's designed to focus the writer's attention to important elements of screenwriting. Features: Breaking Story, 3 Act Storyboard, Character Development, What If scenarios, and much more. This indispensable tool forces you to dig deep into your script.

\$21.95 @ The Writer's Store • Samuel French Bookstore • Amazon.com  
Write-Side Productions / 310-631-3156  
• [writeside1@gmail.com](mailto:writeside1@gmail.com)

## Consultants

**Coverscript.com** -- Professional Screenwriting Services -- Help to Screenwriters including Analysis of Screenplays, Treatments and TV Scripts, Ghostwriting, Rewriting and Story Consultation, as well as Adapting novels to the screenplay form. Over 18 years of industry experience providing services to individual screenwriters, agents, managers, studios, producers, script consulting companies, and screenwriting competitions.  
Contact information: (323) 953-5921  
<http://www.coverscript.com>

**RAINEY SCRIPT CONSULTING** - Rated number one - 'Best of the Best' in Creative Screenwriting Magazine's 2003 survey of screenplay consultants. Working with producers and writers to refine their scripts John Rainey has garnered praise from around the world. Visit his website at...  
[www.mythmakerjohn.com](http://www.mythmakerjohn.com) or  
call (800) 304-6557.

**SMART GIRLS PRODUCTIONS, INC.**  
15030 Ventura Blvd. #914, Sherman Oaks, CA 91403 \*(818) 907-6511\*[www.smartg.com](http://www.smartg.com)  
e-mail: [smartgirls@smartg.com](mailto:smartgirls@smartg.com)



Smart Girls is a full-service consulting and marketing firm for screenwriters, providing Script Analyses and Query Letter Mailings to market your script. Our Bundled Career Solutions include these services and strategy sessions. Owner Melody Jackson, Ph.D., is a Top 5 Script Analyst. Call for more information or a FREE CATALOG of services.

### HIGHEST RATED ANALYST

4 1/2 Stars - "Robert Flaxman is, quite simply, the Rolls Royce of screenplay analysts...Deep Feed-Back is a bona-fide bargain." - *Creative Screenwriting* 9/99  
"Analyzing the Script Analysts"  
Deep Feed-Back by Robert Flaxman - Ask about a demo on your script. Call (310) 278-9578 or (213) 896-1692  
[www.deepfeedback.com](http://www.deepfeedback.com)



Michael Ray Brown has more than 25 years' experience advising on the development of successful screenplays. While serving in the story departments of seven Hollywood studios, he brought to light such films as *Lethal Weapon*, *Braveheart*, *Contact*, *Hart's War*, and many more. Highly recommended by *Creative Screenwriting* magazine and rated their #1 "Best Buy," Michael offer screenwriters creative insights and practical solutions. Make your script the best it can be.

Call (310) 394-0994 [info@storysense.com](mailto:info@storysense.com)  
[www.storysense.com](http://www.storysense.com)

**SCRIPT CONSULTING  
PITCH PRACTICE  
CAREER & LIFE COACHING**  
*For Writers - By Phone*

**BARBARA SCHIFFMAN**  
**800-306-8290**  
[www.barbaraschiffman.net](http://www.barbaraschiffman.net)

Barbara's a script consultant for top Hollywood agencies, feature & telefilm producers for over 15 years >> all genres & budgets.



*Is your script really ready for Hollywood?* Find out with a **First Look Review** from an experienced Hollywood Script Reader. Inc. 2-hour story meeting with feedback by phone.

*Are you ready to pitch your script?* Refine your pitch plus create long & short versions with Barbara's **Pitch Practice** coaching.

for the filmmaker with the growing body of critically acclaimed work. Off Course is in development with the help of Telefilm Canada. She's quick to point out that, "Off Course is the first script I started writing about ten years ago". It's another personal story, based on Bowen's own experiences as a model traveling through Italy. Expect another film that will probably make the audience wince from the authenticity of the characters' plights.

Asked if she would ever allow someone else to direct a script based on her personal experiences, Ms. Bowen says, "Never". A story is changed when placed in the hands of a director with a different vision, and because Bowen never forgets her girls, she'll never let someone else represent her, or their truth.

Every filmmaker's path is unique, but there are lessons along the way. In the case of this artist, the lessons are clear; know who you are, know what you want to say, and make a great project that will get you

noticed above the roar of the crowded film festival circuit. "I think it's such a competitive market that you have to go in there with your best dress on.", she says.

Her journey is one that would be hard to emulate, yet shares the universal truth of following that beacon inside you, pushing you to let your stories shine on their own merit. There's no doubt there's a lot more to hear and see from Bowen, and now that she's found her voice, there's no silencing it now.



Script Consulting	6	Rainey	
Storybase	10	Showbiz Software Stores	34
Sunny and RayRay	15	Deep Feed-Back	38
Hollywood Directory	23	Writers Guild Foundation Library	39
SmartGirls	24	Story Sense	40
Xandy's Script Service	25	ScriptAssist	43
Action on Film	26	VTM Tax and Accounting Service	45
Coverscript.com	28	Classified	47
Day 'n Night Notary	28	Barbara Schiffman	48
Sceenplay Companion	31	Robert McKee's Story Seminar	50

HYPEFEST  
Los Angeles, CA  
www.hypefest.com

IFEST - ITHACA FILM FEST  
Ithaca, NY  
www.ithacafilmfest.com

INDIEFEST  
Chicago, IL  
www.indiefestchicago.com

INT'L FILM FEST  
Palic, Yugoslavia  
www.palicfilm.org.yu

JERUSALEM FILM FEST  
Jerusalem, Israel  
www.jer-cin.org.il

KARLOVY VARY INT'L FILM FEST  
Prague, Czech Republic  
www.kviff.com

KODAK MUSIC CLIP AWARDS  
Wellington, New Zealand  
www.fringefilmfest.co.nz/home.htm

LONG ISLAND INT'L FILM EXPO  
Bellmore, NY  
www.LongIslandFilm.com

MAINE INT'L FILM FESTIVAL

Waterville, ME  
www.miff.org

MELBOURNE INT'L FILM FEST  
Melbourne, Australia  
www.melbournefilmfestival.com.au

MELBOURNE UNDERGROUND  
FILM FEST  
Melbourne, Australia  
www.muff.com.au

MONTE CARLO TELEVISION FEST  
Monte Carlo, Monaco  
www.tvfestival.com

MOTOVUN FILM FEST  
Motovun, Croatia  
www.motovunfilmfestival.com

PORTOBELLO FILM FEST  
London, U.K.  
www.portobellofilmfestival.com

PUCHON INT'L FANTASTIC  
FILM FEST (PIFAN)  
Puchon, Korea  
www.pifan.com



**SUBSCRIBE TODAY!**  
[www.hollywoodscriptwriter.com](http://www.hollywoodscriptwriter.com)

**CONTACT  
US:**

Send press releases to:  
[editorial@hollywoodscriptwriter.com](mailto:editorial@hollywoodscriptwriter.com)

For internships:  
[intern@hollywoodscriptwriter.com](mailto:intern@hollywoodscriptwriter.com)

For AdSales:  
[adsales@hollywoodscriptwriter.com](mailto:adsales@hollywoodscriptwriter.com)

Subscriptions:  
[www.hollywoodscriptwriter.com](http://www.hollywoodscriptwriter.com)  
[subscribe@hollywoodscriptwriter.com](mailto:subscribe@hollywoodscriptwriter.com)

## INTRODUCING A NEW "EMPLOYMENT" SECTION IN HOLLYWOOD SCRIPTWRITER MAGAZINE

### "4-HIRE"

Screenwriters, producers, & directors

**Call**

**310-283-1630**

**for more  
information  
or visit www.**

**hollywoodscriptwriter.com**

**or send a check to**

**PO Box 3761,**

**Cerritos, CA 90703**

**with your**

**"4-HIRE" Placement**

1-time run	\$75
3-time run	\$60 (each run)
6-time run	\$50 (each run)

#### COMBO RATES

#### PITCH-A-SCRIPT & 4-HIRE

1-time run	\$115
3-time run	\$85 (each run)
6-time run	\$65 (each run)

**This section is designed to assist screenwriters, producers and directors of all levels in finding freelance, part-time, and full-time employment in their speciality. Take this opportunity to showoff your talents and let them CALL YOU!!**

TWO ARTS, INC. PRESENTS

# ROBERT MCKEE'S

# STORY

## SEMINAR

AUTHOR OF "STORY"



### 2005 STORY DATES

L.A.: March 4-6  
N.Y.: March 11-13  
London: May 20-22  
S.F.: June 10-12  
Detroit: June 24-26

### 2005 GENRE WEEKEND

THRILLER DAY • COMEDY DAY  
FILM MASTERPIECE DAY  
Las Vegas: May 13-15, 2005  
Only North American Presentation in 2005  
Also: Hamer Day • London • May 23, 2005

### ENDORSEMENTS

"Mr. McKee's course is almost universally acclaimed – not only as a good place to start, but also for some to return again and again... About the only Hollywood notable not to have taken the Story Seminar is Steven Spielberg." (The New York Times)

"Insightful... concise..." (Akiva Goldsman, Oscar-winning screenwriter of *A Beautiful Mind*)

"Robert McKee's a tireless speaker, knowledgeable and passionate. It's three full days over a single weekend and no one feels cheated when he's done... No matter what continent you live on, if you look outside and see a group of writers or movie nuts gathering, probably Robert McKee is in town." (William Goldman, two-time Academy Award winning screenwriter, from his best selling book *Which Lie Did I Tell?*)

"Knowledge of story design is just as vital for the novelist as it is for the screenwriter. No one imparts this wisdom like Robert McKee. He is not only the best teacher of writing I've ever had, but the best teacher of anything." (Steve Pressfield, Author of *The Legend of Bagger Vance*, *Gates of Fire*)

"[McKee is] Hollywood's 'Most Wanted' screenwriting teacher... fanatically empowering... inspiring and enthralling..." (MovieLine)

"McKee's Story Seminar is a phenomenal tool. Hollywood studios don't buy great ideas. They buy great stories that capture an audience's imagination. McKee teaches you how to turn an idea into a story, and a story into a screenplay." (Toby Emmerich, Exec. Prod. of *Rush Hour 2*, Toby's first script, the hit movie *Frequency*, was optioned for \$500,000 against \$1 million by New Line Cinema.)

agenda

### DAY 1

- The writer and the art of story
- The decline of story in contemporary film, t.v., theatre and literature
- Story design: the meaning of story, the substance of story, the limitations and inspirations of story structure and genre, the debate between character versus story design.
- Premise Idea, Counter Idea, Controlling Idea
- Story Structure: beat, scene, sequence, act, story
- Mapping the Story universe: Archplot, Miniplot, Antiplot
- Shaping the source of story energy and creation

### DAY 2

- Act design: the great sweep and body of story
- The first major story event (the inciting incident)
- Scene design in Story: turning points, emotional dynamics, setup/payoff, the nature of choice
- Ordering and linking scenes
- Exposition: dramatizing your characters, the story setting, creating back story
- The principles of antagonism
- Crisis, climax and resolution

### DAY 3

- Putting the elements of story together
- The principles of character dimension and design
- The text: description, dialogue, and poetics
- The spectrum of story genres
- Story adaptations
- Scene analysis: text and sub-text; design through dialogue versus design through action
- The writer's method: working from the inside out; the creative process from inspiration to final draft
- How it all works: the principles of the previous 2-1/2 days applied in a 6-hour, scene-by-scene screening and analysis of *Casablanca*

Ideal for Screenwriters, TV Writers, Playwrights, Novelists, Producers, Directors, Story Editors, Actors, Journalists, Development Executives

### LEARN HIS AWARD-WINNING PRINCIPLES

#### Former Students include:

Peter Jackson	Drew Barrymore	David Bowie	Drew Carey
Akiva Goldsman	Diane Krasson	Marc Klein	Griffin Dunne
Julia Roberts	Meg Ryan	Zak Penn	Betty Thomas
Steve Pressfield	John Cleese	Edward Burns	Faye Dunaway
Joel Schumacher	Kirk Douglas	Gary Sinese	Michael Connelly

**McKee's former students have been honored with:**

26 Oscars • 120 Emmy Awards  
20 WGA Awards • 17 DGA Awards

#### Plus Writers & Co-writers of:

The Lord of the Rings 1, 2 & 3, Finding Nemo, Law & Order, A Beautiful Mind, Friends, Frasier, Monsters, Inc., Behind Enemy Lines, Sex and the City, Bruce Almighty, The Phantom Of The Opera, King Kong (2005), Ali, National Treasure, Gates of Fire, The Simpsons, Everybody Loves Raymond, I, Robot, CSI

#### As featured in:



Register by calling  
**1-888-676-2533**

In Europe: +44 (0)870 080 1833

Visit our web site [www.mckeestory.com](http://www.mckeestory.com) for more information or to register with secure on-line registration

Register early as events do sell out.