



# HOLLYWOOD scriptwriter

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APRIL 2007

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**-COVER-**

**Action on Film Winner  
and Industry Newcomer**

***Mark Mahon***

**Lands Multi-Million  
Dollar Picture Deal!**

**-INSIDE-**

- Slamdance gets geared up for competition
- Updates on conferences and events for SCSFe and Writers Guild
- Action on Film's founder, Del Weston, reveals new movie SPLIT
- Pete Chatmon focuses on universal portrayal of African Americans
- in new film PREMIUM



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***~Author Unknown***

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**Angela M. Cranon**  
*publisher*

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Dedicated to

**Children, Alexandria & Jeremiah Charles**

# MARK MAHON PREPARES FOR MULTI-MILLION DOLLAR DEAL

*Action on Film winner talks about his journey and how a film festival can make all the difference.*

by Angela M. Cranon

*Hollywood Scriptwriter: Hollywood Scriptwriter magazine profiled you in 2006 on your win at the Action on Film Festival. Since then, a lot has happened.*

**Mark Mahon:** What the award did was gave me the push I needed to transfer my knowledge into the entertainment business. I set up Maron Pictures and went about producing my first project. We now have offices in Los Angeles and Ireland.

*Did you get a major contract signed for millions?*

**Well...** my company has just made a multi-million dollar feature, so I guess one could say that at this stage I am dealing in contracts, which are worth millions.

*What was the push that you needed to move forward to accomplish your dream of becoming a successful screenwriter?*

For me, I think it was really just believing in myself I guess. I have been writing for about 12 years, but initially started so that I could still stay involved in my passion, which is movies, after a bad accident. I had studied as an actor and my dreams of becoming a Hollywood star were cut short after an industrial mishap.

At that stage, I decided the best thing to do was to write so I could still find a place in the industry. I was writing continuously, as I have an imagination that never seems to stop. Even now, I have five Hollywood analyst recommended scripts and about 20 ideas for other scripts, but don't have the time to write them. I reckon that I will make three or four movies over the next few years and then, take a year out to just write some other scripts.

**You said "After meeting plenty of directors, I quickly realized that none of them shared my vision. I think this is because I see images in my head, which makes my writing as visual as what it is.**

**What vision are you attempting to bring to viewers that directors aren't seeing?**



**Mark Mahon**

To be honest, exactly what is on the script is always a good start, but I think a lot of directors feel that they have to personalize the work in some way, which can be a bad thing, especially if you have a great script to begin with. There is an old saying, if something isn't broken don't fix it, but it is amazing how many people do try.

I also feel that directing is a visual medium, which should be exploited to the best that it can be. For me, this means using everything in your arsenal to achieve your goals visually. An example of what I am talking about, in my film, **Strength and Honour** when Michael Madsen's character, Sean, decides that he is going to go back and fight again, despite the fact that he swore to his dead wife that he never would. I really played with his internal demons. So I open the shot, after he decides that he is going to fight again, of him sitting in the locker room alone and staring at his locker. It is only a couple of beats, but it really highlights his isolation, which is good.

Now I'll take it a step further, he gets up to open the locker and sees the reflection of his face in the gloss paintwork from the

locker door. It took a good while to light this and make it happen, but this represents the ghost of his past staring right back at him. Once he opens the locker, he knows there is no going back. That is what I mean when I talk about using the visual medium to its full advantage.

Believe it or not, old Hollywood directors were the masters of subconscious visualization, but some of those great tricks have been lost, which is a shame. Another example of what I did, our brains read from left to right, so it normally perceives things on the right of the frame to be good.

I used this to make certain situations appear more dangerous to the viewer by always keeping my protagonist on the right of the screen and trying to keep the antagonist, Vinnie Jones, on the left side. The strange thing now is, everybody keeps telling me that Vinnie's character, Smasher O'Driscoll, appears so scary because there is tremendous amount of believability about him. The great directors didn't become great for nothing!

*What is your first feature Strength and Honour about?*

In the face of death, what man wouldn't risk his own life to save his son's? Well, I know that I would, as I am sure would most everybody. It is basically about a young Irish boxer who accidentally kills his friend in the ring.

Following this, he promises his wife that he will never box again. However, years later, when he discovers his only son is dying of the same hereditary heart disorder, which has taken his wife, he is forced to break his promise. Besides his inner demons because of what he has to do, he is also gone past his prime and is forced to go underground bare knuckle fighting. It is a great story about a man's struggle to save his son's life and overcome his own demons. All my stories have a similar trait; they are about the human spirit triumphing and overcoming

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ing all the odds, even when all the cards are stacked against my leading men.

*What was your experience with your first feature film **Strength and Honor**?*

I had trained as an actor, I knew how to communicate with my cast exactly what the emotions of the scene were meant to be and how to get the best performances out of them. I was never really afraid of the shoot, because I had seen **Strength and Honour** a million times in my own head prior to doing it. To make sure that everything then went as smoothly as it could, I went to every location and showed my crew exactly how I was intending



**Mark Mahon's pictures depict much action and emotion.**

on shooting every scene so that if there were potentially any difficulties, it would be worked out then and not during the shoot.

The main reason for me doing this, as I explained to my crew, was when my cast arrived on set my time was for them, so I had to have everything covered. All in all, this approach worked really well and they'rewore no problems during the shoot, which is always a good thing. The only thing that did make it time consuming was the fact that I was the producer too, so I didn't have a minute to myself. So what my director's diploma did for me was gave a rubber stamp to the powers that be that I would be capable of delivering, which I did, on schedule and on budget.

*How was **Strength and Honor** an inexpensive project to do and how much is inexpensive?*

Inexpensive is really not the right word for me to be using here, but in the context of **Freedom Within The Heart** my next project, it was inexpensive. **Strength and Honour** is still a multi-million dollar project but relative to 'Freedom', which will be a one hundred million dollar project, the word

'inexpensive' takes on a little bit more meaning.

*You met Michael Madsen and Richard Chamberlain through Sherwood Oaks college and told them about the project. This is when you secured a contract with them.*

Yes, Gary Shuset, a legend in his own right. All you have to do is look at some of

his past students, James Cameron, Paul Haggis, Sylvester Stallone, to name just a few.



So I first started going to Sherwood Oaks because of the guest actors, directors and producers that Gary would have coming into the class. I knew that my scripts had to be of a certain standard, as they are all analyst recommended screenplays and I now had a screenwriting award too, so I reckoned that this would give me the opportunity to be on the front lines. So when these great opportunities were presented to me, I made the best out of them that I could. It was funny this year because I was at the DGA dinner and Gary wanted to do a recorded interview with me, which was a great honor for me.

One question that he asked me, was if there was any advice that I could give to someone else. My reply was, when you meet some of your hero's or want to give them something to consider doing, you have to make sure that it is the best it can be, because you might get only one chance so don't blow it by presenting something substandard. For legal reason and boring stuff, I can't go into specifics about my contracts. However, I can say that with my current arrangements, I will be fortunate enough to be making more movies and this is really just the start of it.

*How much was the contract worth?*

The police wouldn't ask me that... but all one has to do is look at my cast, Michael Madsen, Vinnie Jones, Patrick Bergin and Richard Chamberlain, my composer, Ilan Eshkeri (Layer Cake, Hannibal Rising, Stardust etc.) and other basics to work it out!

*What will this contract allow you to do with **Strength and Honor**?*

Well, it has allowed me to make it and I am just waiting now to hear about our U.S. release. We were already offered a release in 1,800 cinemas but there are some people who are pushing it for a bigger release again, so I will know more in the coming weeks. It is fair to say at this stage though, it will be a summer release, but how big it will be marketed has yet to be determined.

*What do you think won them over to give you this contract?*

I can't help, but believe that the A.O.F. award certainly made people pay attention. To be fair about it, you don't get any award of any description for just being average, but now make it an A.O.F. award and that brings it to another level again. It really does separate someone from the crowd and I will always be blessed for that. Of course, what one does with an award is then up to the individual and I knew this highlighted me, but that wouldn't last forever either. It was like giving me the golden lottery ticket, but I knew that if I used it wisely something might actually happen for me and if I didn't, well, I was given the opportunity and would have wasted it. What is the Latin saying, Carpe Diem; seize the day, because you never know when it could be the last.

*Why launch the movie at Cannes, and not the big screen?*

Well, we are launching it at Cannes and then, the big screen. Cannes is really going to be to see how it is received and if we can make it a bigger release than being presently discussed.

*Would you say this is the beginning of your screenwriting career?*

It is funny, but the reality of it is that my screenwriting career began 12 years ago. Now, it will hopefully just probably bring me more attention and God willing, acclaim from the industry. You never know, it might even bring me a golden man, you know the shiny fella, Oscar LOL, which is what I would aspire to get. It is funny, but I have friends who are writers and all they think about is money, but I would be quiet the opposite.

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I believe that one should just follow their passion because money is over rated. However, I also realize that without it you can't do much, but when I started writing, it was for what I was passionate about and I would like to think that my skills as a writer will allow me to keep doing what I love. It's funny but I remember someone saying to me years ago that an overnight success is 12 years, so that is probably what I will be considered. I would like to think that as well as just being the beginning of my screenwriting career, it will also be the start of a very long directing career.

*Why is it beneficial to have an office in Los Angeles and in Ireland?*

It is beneficial in a number of ways. The first being that the industry saw that I was not just there for the short-term, but also how serious I was about what I am doing. It is funny too, but a major Hollywood actor, who shall remain nameless, but is a gent in every manner of the word, said to me that life doesn't exist outside of Los Angeles. Of

course it does, but he meant in an industry way.

Movie people are just so busy with what is immediately surrounding them; they know that if someone is serious about what they are doing, they will go to where the business is taken seriously. It is a hard enough career for whom the strongest only survive anyway, so you shouldn't put any more obstacles in your way. I have lots of friends who are screenwriters and all of them have had to live in Los Angeles at the beginning. Once you are up and running, you can work on your terms, but only when you are up there.

*Why those locations?*

Los Angeles because it is the movie capital of the world and Ireland is where I am from. I am also planning on making my next two movies in Ireland too, so it makes sense to have offices there. Hopefully by 2008, I would like to have offices in London too.

*Is it less expensive than shooting a film in Hollywood?*

Believe it or not, Ireland is a very expensive country and I would think that it would be a very close finish. However, filming in Ireland can be very beneficial, as we are fortunate that the Irish government has a tax relief program called section 481, which can give investors very generous tax breaks.

*What role are you playing in your feature?*

Writing, producing and directing was demanding enough. However, I did a little sneaky cameo at the request of Vinnie Jones, as he told me it would be for good luck.

*What advice do you have for screenwriters..*

To be honest, just keep writing. It is funny because lots of people think that they will write a screenplay and sell it for a million dollars. It must be easy because look at all the white on the page, but screenwriting is a real craft and I would nearly say a vocation. I think as long as you believe in what you are doing and are true to why you are doing it, it will work itself out. But you will need to remind yourself that it is a marathon that you are about to travel on and not a sprint. You can sprint if you want to, but your race will be finished after two miles. Also, you must never think that you know it all because the more I keep writing, the more I keep learning.

*How can a writer push on to meet the right people?*

It is funny because if you really have something good to offer, the bear will smell the honey. He always does... LOL... I think the most important thing to remember is that we are fortunate to be following our dreams and acknowledge that we are not saving dying children in Africa. However, one must also appreciate that if you fail to prepare, then you better be prepared to fail.

*What's next for Mark Mahon?*

Well, after Cannes, I was honored to be asked to attend the Action On Film awards this year and present an award. I will also probably be doing a promotional tour after the release of **Strength and Honour**. Then, by October/November, I will be starting to prep **Freedom Within The Heart**, which we should be shooting by March 2008. That is going to be a big one. The shoot itself will probably take 12 to 14 weeks, so that will keep me busy. Oh yeah and the highlight of my year so far, is being on the cover of 'Hollywood Scriptwriter.'

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# Music videos, television, and movies... *Morgan J. Freeman* has no limits as a director and writer!

*His latest film is Just Like The Son.*

by Richard Jones

Born in Long Beach, California, Writer/Director Morgan J. Freeman, received his BA in Film Studies in 1992 from UC Santa Barbara. Morgan spent the following year in Paris studying film theory at the Sorbonne. In 1993, he entered NYU's Graduate Film Program where he earned his M.F.A. During the summer of 1994, Morgan interned at a small production company where he was introduced to Todd Solondz, who was preparing to shoot *Welcome to the Dollhouse*.

Morgan was an Assistant Director on *Dollhouse*, which went on to win the 1996 Grand Jury Prize at Sundance. It was also on this film that he became friends with actor Brendan Sexton III, the eventual star of *Hurricane Streets*.

Ready to branch out on his own, Morgan's critically acclaimed debut feature, *Hurricane Streets*, became the first narrative film to win three awards at the Sundance Film Festival (Audience Award, Best Director, and Best Cinematography)!!!! It was bought by MGM/UA and distributed the following year. Following the success of *Hurricane Streets*, Morgan wrote and directed *Desert Blue*. The film was distributed by the Samuel Goldwyn Company and re-teamed Morgan with Brendan Sexton III. *Desert Blue* also starred Christina Ricci, Casey Affleck, Ethan Suplee, Peter Sarsgaard, and was Kate Hudson's debut film. In 2000, Morgan wrote and directed *The Cherry Picker* for Showtime starring Janeane Garofalo.

Morgan directed several music videos, including two for the breakout indie band Rilo Kiley, and he directed the teen hit "Dawson's Creek" for the WB. In 2001, Morgan directed *American Psycho 2* for Lions Gate Films. In 2003, he helmed the independent feature *Piggy Banks*, which

starred Gabriel Mann, Kelli Garner and Tom Sizemore. *Piggy Banks* is slated to be released by Lion's Gate summer 2007. Later



Morgan J. Freeman

that year, Morgan produced the groundbreaking MTV series "Laguna Beach". Morgan's latest feature from his own screenplay, *Just Like The Son*, premiered at the 2006 Tribeca Film Festival. The film stars Mark Webber, Brendan Sexton III and Rosie Perez.

Hollywood Scriptwriter: *What is your first step to putting your thoughts of a screenplay onto paper?*

Morgan J. Freeman: I let ideas brew in my head for months, sometimes years at some point, it all just builds toward a severe

desire to write and on that day I put pen to paper and start jotting stuff down in a spiral notebook. It's never really planned it just happens. I start with a character, a situation and an environment sometimes a title. It shouldn't be difficult it should just flow. If it doesn't come naturally, I usually scrap it or let it cook a bit more. I'm more inspired to write while traveling. Location is huge for me. In fact, I'm writing this from a café in Prenzlauer, Berlin, and it's ripe for a good psychological romantic thriller.

### *Do you do an outline?*

I usually know the ending and a few high/low points, but I don't write an outline before I start writing.

Maybe it's a patience thing or lack of discipline, not sure. After I steamroll through a first draft and send my stuff out to a few friends for notes, that's when the outlining starts for me. Probably because I get a lot of "structural notes." So I break the script down into an outline and take a look at the overall structure. Then I make changes to this outline and that gives me the blueprint for the next draft, something like that.

### *Do you use a program?*

I write by hand first in a spiral notebook and at a certain point I transcribe my scribbling into Final Draft. I like writing with that program. But when it comes to revisions, I get all screwed up with all the different color settings and rewrite modes and script numbers. There's always a certain point in the process when I feel like my main concern is whether I'm working from the correct version of the script or not and that just flat-out sucks!

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*Does writing or conveying your thoughts come naturally?*

Hmmmm, I remember writing short stories at age six. They just sort of fell out of me. I love storytelling. I see the world as myriad simultaneous stories unfolding everywhere. The most difficult ones to see are the ones I'm actually in. But I'm starting to see those more clearly and soon I'll be writing them more clearly. First drafts come very naturally, to this day, I remember how the first draft of **Hurricane Streets** just sort of flowed out of me.

To this day, first drafts continue to flow that way. But I can't say that the rewrite process comes naturally. When I start revising things the ripple effects through the story framework frightens me and suddenly I'm questioning my original inspiration and wondering why I'm making these changes. And this can lead to horrific writer's block and self doubt! Doubt is a terrible thing. You have to be careful whom you listen to.

I have a tight group of friends I go to for notes. It's become part of the writing process for me. I'm finding it increasingly difficult to write for hire because it rarely flows for me when I'm under the pressure of a looming deadline. It's like forcing a process that should be free. I believe that if a story is meant to be told, it shouldn't require much force but then again everybody's gotta eat something!

*How are you different from other writers, producers and directors?*

I have no idea. DNA?

*What gives you that creative edge?*

I drink Mezzo Mix a German cola with a kiss of orange.

*Your latest feature from your own screenplay, Just Like The Son, premiered at the 2006 Tribeca Film Festival. The film stars Mark Webber, Brendan Sexton III and Rosie Perez. What is this film about?*

It's about keeping your word. About doing whatever it takes to do what you believe is the right thing. It's about innocence. And specifically when it is more innocent to be guilty. When it is more right to be wrong. It's about simplicity. About the beauty of being well, stupid. It is about loving without even knowing it.

*Explain its title?*

It has many different meanings for me. Boone is just like the son Daniel doesn't have. On the flip side, Daniel is treating Boone just like his son.

And in effect, is realizing why his own father has been treating him the way he has.

Then there is the word "just" which also means "right" or "honest." In this way, the title means that Daniel - "the son" - is doing the "right" thing. That he is honest in his doings.

*How long did it take you to write Just Like The Son?*

I worked on this script off and on for five years. I'd put it down and take jobs for hire but it was always in the back of my head. After directing **Piggy Banks**, I was really inspired to direct something from my own words again so I took three months off and holed myself up in my New York City apt and just wrote I was going through a lot of change at the time. It's a very personal film for me.

*What are you hoping the audience takes home with them after seeing this movie?*

I try to stay out of that department. Each viewer brings something different the film can have as many interpretations as it has viewers. And I've learned that my intention rarely matches the viewers' perception and that's the beautiful thing about art. There's my relationship to the film. And then, there's the film's relationship to the world. Each person can make it his or her own just as I do with every film I watch. I like to end my films with a question rather than a statement, so I'd hope that people take home a conversation or a debate about what they just saw. The actually ending takes place in a coffee shop or in a car ride home.

*How is this film different from the many others that you've produced, directed or written, like Hurricane Streets, Desert Blue, Piggy Banks and American Psycho 2?*

I've grown up a bit despite my best efforts. I like to think there is a bit more spirituality in this film. For me, it's a very simple story about a guy trying to be a better person by putting someone else before himself. Thematically, **Just Like the Son** mirrors a lot of what is going on between the lines in **Hurricane Streets**. I think of it as a "thematic sequel." There is actually a third film brewing that would complete the trilogy.

*Your debut feature Hurricane Streets became the first narrative film to win three awards at the Sundance Film Festival (Audience Award, Best Director, and Best Cinematography). It was bought by MGM/UA and distributed the following year. Why do*

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# CALL FOR ENTRIES: 2007 SLAMDANCE SCREENPLAY COMPETITION



The 2007 Slamdance Screenplay Competition, the lauded program dedicated to new writers, opens its call for submissions for completed narrative, experimental and animated scripts (both features and shorts). The Competition, now in its 12th year, accepts screenplays in every genre, on any topic, from every country around the world, with the intention of bringing attention to the most talented emerging screenwriters and introduce them to the entertainment industry. Submission forms, rules and regulations are available on the Slamdance web site - [www.Slamdance.com](http://www.Slamdance.com).

The early submission deadline is March 23, 2007 and includes a significant entry fee discount. The final submission deadline is May 18th.

All screenplays submitted to the Slamdance Screenplay Competition will be read by a specially-selected group of professional filmmakers and "readers," all of whom have professional coverage backgrounds and/or have experience in production/development, as well as produced and/or published writers, Slamdance alumni filmmakers and screenwriters, playwrights and journalists. Slamdance continues to develop a unique and customized reader's "coverage," or feedback service, which will include a comprehensive story breakdown/concept summary and goes on to address "what works", "what doesn't work" and "how it can be improved".

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hundred screenplays a year and will assist in crafting the submission into something that can advance in any competition and impress agents, reps, and producers.

The top 50 semifinalists will be announced on August 20, 2007 and the Top 10 finalists on September 7th. A ceremony will be held at the Writers Guild of America, West, in Los Angeles to announce the Grand

Prize Winner and the Best Short Screenplay. The party will include Slamdance alumni filmmakers, screenwriters, members of the industry and the WGAW's Independent Writers Caucus.

"Our goal is to breach the chasm between screenwriters and the industry," said Peter Baxter, the President and Co-Founder of Slamdance, "and bring together those who are without the advantage of experience or representation and members of the industry looking for the next big thing."

Hollywood Scriptwriter, Final Draft, Script Magazine and Writer's Bootcamp are among the 2007 prize sponsors. All entries in the 2007 Slamdance Screenplay Competition may receive:

- \* First Place Screenplay: \$7,000
- \* Best Short Screenplay: \$500
- \* Writers Boot Camp will award

the 1st place winner with a certificate for the Immersion Program (valued at \$1,295) and certificates for the Basic Training Program to 2nd and 3rd place (valued at \$895 each)

\* The Top Ten screenwriters will receive Final Draft screenwriting software

\* The Top Ten screenwriters will receive a year subscription to Script Magazine

\* Selected material will be read as part of our staged reading series, Slamdance On Stage, in Los Angeles, New York and Park City

\* The Top Ten screenwriters will receive prize packages that include Festival Passes good for all screenings and parties at the Slamdance Film Festival in Park City, Utah (January, 2008)

\* The Top Ten screenwriters are eligible for membership in the Writers Guild of America's Independent Writers Caucus

\* The Top Ten screenwriters will receive merchandise from the Slamdance Shop

\* Production companies, studios, agencies and managers request to read Slamdance's top scripts "The competition has a life of its own, growing and maturing along with the film festival," said Screenplay Competition Director John Stoddard.

"Each year we discover amazing new talent, reaffirming our belief that Slamdance's approach to the business of screenwriting is working and continuing to gain recognition."

The Slamdance Writing Competitions received over 3,100 submissions in 2006. The Screenplay Competition received 2,000, the Teleplay Competition received 600 and the Horror Screenplay Competition, which was introduced only last year, received 500. The Grand Prize Winner of the 2006 Competition, Nancy Kissam (Drool), found representation with Elements Entertainment and is working with Upload Entertainment with the intention of making her directorial debut with the award winning screenplay.

Launched three years ago, the Teleplay Competition is sponsored by fox21 and offers the winner a five-figure cash prize and a development deal with fox21. The 2006 Slamdance Teleplay Competition Grand Prize Winners, Marcus Clay Carmouche and

cont'd on pg 14



# 2007 SCREENPLAY COMPETITION

Fill Out an Online Application at: [www.slamdance.com/screencomp](http://www.slamdance.com/screencomp)

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Deadline extensions granted upon request

## ADDITIONAL PRIZES

**Final Draft Screenwriting Software**  
**2008 Slamdance Film Festival Passes**  
**Staged Reading in Park City**  
**Writers Bootcamp Courses**

**Sparky Award presented at the 2008 Festival**

**Eligibility for membership in the WGAW's Independent Writers Caucus**  
**\$500 Best Short Length Screenplay**

**"The Slamdance Screenplay Award received by Joshua Marston for MARIA FULL OF GRACE was the first public validation of the project... the publicity surrounding this award helped put the project in the public eye."  
– Paul Mezey, producer, MARIA FULL OF GRACE**

**"Winning Slamdance was an incredible moral booster and the seal of approval that made the industry stop and take notice."  
– Nicole Kassell, 2001 Slamdance 1st place winner and director/cowriter of THE WOODSMAN**

# MENTOR CLASSES BECOME ADDED BONUS AT 9TH ANNUAL SCSFe SCREENWRITING CONFERENCE

Called “Hollywood’s Best-Kept Secret,” the Screenwriting Conference in Santa Fe will boast another amazing roster of mentors in the relaxing, beautiful environment of Santa Fe, New Mexico.

Nowhere else will you find nine full hours of personalized and in-depth mentor sessions, with intimate class sizes. This year’s conference is May 30 - June, 3, 2007.

The mentor lineup includes:

**Hal Ackerman** (Chair of the UCLA graduate screenwriting division and author) has been a mentor to Nicholas Griffin (Matchstick Men), Sacha Gervasi (The Terminal), Scott Kosar (The Machinist, Texas Chainsaw Massacre), Felicia Henderson (Soul Food) and Pamela Gray (A Walk On The Moon). Hal’s mentor class will help you turn your Passion Into Product.

**Terry Borst** studied with legendary screenwriting gurus Lew Hunter, Richard Walter and William Froug. His credits include numerous episodes for the TV series BUGS, the TV movie sequel Midnight Run Around and the independent feature Private War. He has written and script-doctored produced screenplays for USA Cable, Microsoft, Electronic Arts and smaller distributors, and been commissioned to write unproduced screenplays by Paramount Pictures, the BBC and various independent producers. Terry will cover Beginning Screenwriting- The Right Way vs. The Wrong Way in his mentor class.

**Gerald DiPego** has 30-plus screenplays to his credit, including Phenomenon,

Message in a Bottle, Instinct, Angel Eyes, and The Forgotten. In addition, he has five published novels. Gerald’s mentor class will show you how to “bring



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Conference  
in Santa Fe

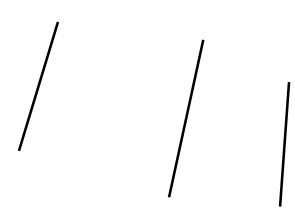
the audience in,” called FEEL REAL? Helping the Audience to Experience Your Story and Not Just Watch It.

**Pamela Gray**’s feature credits include A Walk on the Moon (which received a Golden Satellite nomination for Best Original Screenplay and the Samuel Goldwyn Writing Award), Music of the Heart and Dirty Dancing Dancing 2: Havana Nights. She

has written features for Miramax, HBO, Disney, Universal and Working Title. She’s also written for television, including episodes of Once and Again, Star Trek: The Next Generation, two Hallmark Hall of Fame movies and one-hour drama pilots for CBS and ABC. In her mentor class, Pamela will help you write distinct and unique characters in What Did Your Main Character Eat for Breakfast Today?

**Bill Martell** (West Coast editor of Scr(i)pt Magazine) has written 19 produced films, including three HBO World Premieres (Steel Sharks, Crash Dive! and Grid Runners), two for Showtime (Black Thunder and Droid Gunner), three Cinemax Premieres (Traacherous, Night Hunter and The Base), plus a couple of USA Network thrillers (Hard Evidence and Blind Trust). Bill will teach you how to scare the pants off of your audience in his mentor class, called Writing Horror and Thrillers.

For more detailed descriptions of the mentors and their classes, please visit [www.scsfe.com](http://www.scsfe.com) or call toll-free 866-424-1501 for more information.



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Seamus Kevin Fahey, were hired by fox21 to develop an original pilot.

The Slamdance Horror Screenplay Competition Grand Prize Winning screenplay Slaughter by Bobby Darby and Nathan Brookes was purchased by Angel Baby Entertainment and Maverick Red. The project is currently in pre-production. Each year, Slamdance, Angel Baby Entertainment and Maverick Red will co-produce a feature film based on the annual prize-winning entry of the recently-created Slamdance Horror Screenplay Competition. In addition to having their screenplay guaranteed to be made into a feature motion picture, the winning writer will receive an upfront payment of \$10,000 against 5 percent of the film’s budget, plus net profits participation on the movie and payments for any sequels made of the motion picture. Production of the completed script will occur during the ensuing months, with the intent of having the film’s World

Premiere during the follow year’s Slamdance Film Festival. A landmark precedent, no other film festival produces feature films that originated whose genesis began at that festival. “Slaughter” is the initial screenplay to win and head towards film production.

In the past, Slamdance-winning Competition screenplays acquired for production have included Nicole Kassell and Stephen Fetcher’s The Woodsman, Joshua Marston’s Maria Full of Grace and Tim Boughn’s Neo Ned.

As a year-round organization, Slamdance serves as a showcase for the discovery of new and emerging talent and is dedicated to the nurturing and development of new filmmakers and their cinematic vision. The feature competition programs are reserved for first time directors working with limited budgets, thus enabling the Festival’s mission to give exposure to emerging filmmaking talent. Slamdance is programmed through a unique democratic method. Every film is programmed by majority rule by a committee of filmmakers. Slamdance alumni are recruited to serve as programmers, so first-timers are represented and assisted by Slamdance veterans. The mantra of “by filmmakers, for filmmakers” resounds at every level of the organization, and plays a part in all of its undertakings.

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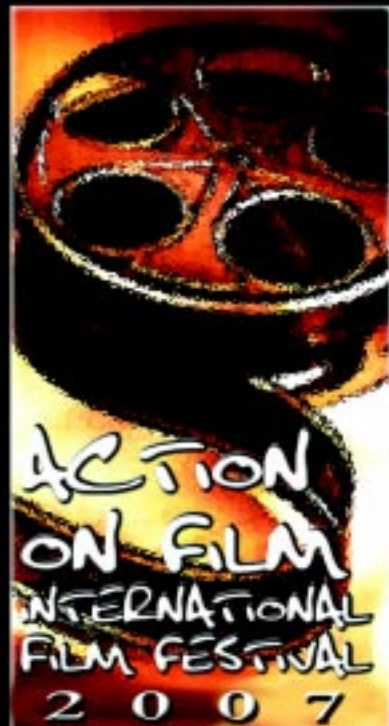
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# AOF Founder *Del Weston* knows first-hand about moviemaking... SPLIT makes its spinoff debut.



by Angela M. Cranon

*Del Weston is the creator and founder of the Action On Film Festival. As a filmmaker and director he has been involved in television, film, video and pay per view. Weston saw a need for a festival that would show the work of artists who might otherwise be marginalized or not shown at all. His associations with a wide range of business and personal contacts allowed him to quickly develop the program which would lead to the successful event that we all have come to know and love.*

*Not one to rest on past accomplishments, Weston is now working to create full on distribution channels, online streaming and of course methods of distribution whereby filmmakers can show their work, be paid for their work and move forward with successful careers. He is also in the process of making the AOF a mentor festival that will produce projects for filmmakers giving them greater access to the Hollywood machine and success.*

*Hollywood Scriptwriter talks with Weston about his ventures and his latest movie SPLIT.*

**Hollywood Scriptwriter:** *Tell us about your childhood that influenced your creativity?*

**Del Weston:** I was born in Milwaukee Wisconsin, but my family moved to Los Angeles when I was about a year old and we've been here ever since.

I read a lot. My mother encouraged us to read, study, get good grades,

all that good stuff. Some of it stuck. I was fascinated with fiction and conflict and drama from a very early age. I started making up stories and writing them down when I was around eight or nine.

We went to private school. My mother again, insisted on a good education She used to say, 'you can get calluses on your hands or on your brain and the ones you get on your brain don't hurt'. So it was catholic grammar school and then catholic high school and then on to college where I studied art.

**How did you land the job as artist doing storyboards and titles for Animagic Company and Warner Bros?**

I went to one of those accredited art schools because I wanted a minor degree so that I could make more money as an artist. I had been doing paste up, design and layout, but you got more money with that piece of paper so I signed up and part of the program was an internship. I was really lucky because the owner of the company, a really great guy named Dave Fisk, put me to work sweeping floors and cleaning out the stat camera. He also allowed me free run of the place and he had every piece of film and video equipment you could imagine. I was pretty quiet and I kept to myself, but it was a small company and before long I had a chance to show some of my artistic skills that went beyond painting the walls.

Pretty soon I was doing storyboard layouts, custom graphics, backgrounds and titles. The guy above me was a man named Harold Adler, he must have been in his late seventies because he had been around to do the titles and effects on films like Ben Hur and he had won

numerous awards. He was gruff and kind of cruel to me, but I learned a lot. I think that's one of the reasons Dave was so considerate because of the way Harold was and that went a long way. At any rate, Dave had a huge list of clients and I ended up doing work for a lot of them, like ITC, Warners, 20<sup>th</sup> and Century Fox. It was a great time.

**What skills were necessary?**

Basically, I already knew how to draw and sketch pretty well. I also knew how to do what I was told. It's amazing how many people who don't know, think they know something. I've found that if you keep your mouth shut and do your job, you can move up pretty quickly.

**How did this job transition into being a writer?**

Well, naturally I was watching everything that came over the counter and breaking the films down frame by frame because this was before the digital revolution and we we're still using Aerial Optical Printers and flatbeds for a lot of stuff. I was also meeting independent producers who were spending huge amounts of their money on horrible projects that they happened to believe in. After seeing the heartbreak of some of these guys, I decided that I would study writing and take my time and I would also write every screenplay three or four times before I would

cont'd on pg 16

“Weston” cont’d from pg 16

even show anyone. Dave also told me to pick up the books by Sid Fields, Goldman and a few others.

*You played small parts in Rocky V and Jet Li’s Masters, how has acting played a role in your writing abilities and creativity?*

Every writer should be forced to act because it is relatively easy to sit down alone with your keyboard and a cup of coffee and create these impossible situations for a director and his actors to work into something watchable and enjoyable. It is an entirely different thing to have to get up in front of the camera and believe and then make other’s believe that you are a certain character and you believe what he is doing or about to do. I would never write anything for an actor that I would be too embarrassed to do myself. That includes nudity, profanity, racial stuff, whatever. Watching the process from in front of the camera makes a big difference in what you will put people through.

*Why did you begin your career writing for live shows?*

Actually it was a show called, ‘Muertos De La Risa’ and it was the first live Hispanic Pay Per View comedy show, ever. It was a big deal and I just knew I was going to be rich because I was one of the executive producers. So with that in mind, I didn’t want to chance trusting anyone else. I was involved in every step of the process. It didn’t work out, but I learned a lot and that was the start.

*Why go from producing and directing a play to writing a film?*

Well, I had been writing screenplays for a while and I had written three or four before I ever did the play. It just happened that I had a little cash and I could afford to produce the play where the film would have been completely out of the question.

*Give us a brief synopsis of Maddie’s Disappointments.*

Maddie’s Disappointments was the story of a young woman for whom nothing has ever gone right. The play shows three devastating episodes of her life all played out in the same room over a 30 year period.

*Maddie’s Disappointments was your third film. What was the inspiration behind this project?*

My original inspiration was a girl named Shannon Ward. I heard her singing behind the counter of a coffee bar one morning. I thought it was the most beautiful sound

I’d ever heard. I talked to her and she thought I was trying to pick her up. Another idiot with the, ‘hey baby, I’m a director’ line, but it was nothing like that. I went back to my office and came back about a month later with the play. I gave it to her and told her I wanted her to play the role.

*How has it evolved today?*

Well, we set the film in a medical facility and we split her personality so that the part could be played by three actresses simultaneously. It’s a real testament to Shannon’s talent because in the original, it

real bad taste in my mouth. So, wearing a couple of different hats has just been the way it has been since then.

*Tell us about your latest project, SPLIT.*

**SPLIT** is the film version of the play **MADDIE’S DISAPPOINTMENTS**. It was a real dream to make this film and to complete this project. We went through so many actresses in the three years it took to make this film that the whole process became quite silly. I had an actor’s agent call me one day to demand that her name be three points larger than anyone else’s and that she was going to get a portion of all t-shirt and mug sales. I told him she should learn her lines before splitting up profits from t-shirts. She didn’t end up in the film and a few other people had to hit the road too, but I wasn’t going to stop until I made the film I wanted to make. And what you see on the screen is what I wanted to make. That is due in no small part to a terrific cast, Robert Arbogast, John Gilbert, K.K. Ludwig from the beginning and the Beatrice Neumann and the incredible April Garton literally weeks before we began shooting.

*How is Split the full circle of Maddie’s Disappointments?*

Well, now it’s more complete. It’s a fuller experience and while I had nearly 13 years to re-do the project and get it right. It is primarily the same as the play. The only additions include the three characters playing the same role at the same time and the doctor who helps Maddie through the sessions.

*What reaction are you looking for from your audience?*

Listen, I just didn’t want people to walk out. This piece is incredibly harsh, profane, and graphic in both its language and imagery. It is very hard to watch because of the subject matter and I don’t pull punches. We recently held a Director’s screening at the Greenway Arts Alliance Theater in Hollywood. The place was pretty packed and I didn’t know a lot of the people who were there, but when it was over so many of them came out, including producers, who had not seen the finished film and told me they were floored by what they had seen. From the editing by Josh Neufeld, to the acting, the subject matter, everything. The reaction was overwhelming.

*Do you have to see Maddie’s Disappointments to understand Split?*



was just her and the stage, live and all alone. Here we had the luxury of everything that goes with working with a team.

*You produce, direct and write. How do your skills complement each other to create a successful film?*

Well, there isn’t a part of the industry that I don’t absolutely love. All of it. You hear people talk about the seedy side, but the truth of it is that a day on the set, big or small is better than a day almost anywhere else. Writing helps me to know what’s realistic and still exciting. Directing gives me that chance to put my money where my mouth is and to be responsible if it fails or succeeds. I never want to say that one of my projects failed because of someone else. People make excuses all the time and with the film festival, I hear it all. The camera man did this, or the editor didn’t do that. Please, if you are in control and you are spending people’s money, you’d better know what’s going on. In fact, it was that live TV project, ‘Muertos’ that got me into this. My ‘partners’ ended up robbing me. That left a

cont’d on pg 19

No, this piece stands on its own. Like I said, it is really rough to watch because this woman is put through so much from her teens through her later 30s that you are really exhausted after you see it but one piece is not dependent on the other.

*How does Split help you personally to complete your project and begin a new one?*

I've been very lucky. Since Animagic I've been producing, writing or directing either my own projects or someone else's. The only thing that is important is that you finish what you start and do the best that you can in the process. SPLIT took nearly 14 years from when I first started, I don't quit. There isn't much I start that I don't finish.

*You dabble in National Sports Schedule for Bacara Media, Fempresario-The Mom Show which airs on Charter Cable. How did you get involved in this?*

Well, I've been producing stuff for other people for years. I produced LA In A Minute for one of the hosts of Fempresario and they brought me back to produce and direct that show. Chris Maroe of Bacara Media was looking for a production team for that show which airs on ESPN LA and a friend of mine, Ronan Spelman mentioned me to Chris. He checked out our work and he put me to work on that show and some of their other accounts.

*Tell us about AOF.*

The Action On Film International Film Festival is the festival that people on the outside should enter. We try to represent people who normally would not be screened for whatever reason. The title is a little misleading because people think Action refers to action or martial arts films. That isn't the case, 'action' in the title refers to the decisions the filmmakers make to get their films and projects made and then the reactions the audiences have to those projects. That doesn't mean that we don't screen martial arts films, because we do, that just isn't what 'action' refers to.

The first year we were pretty small but by year two we had a full on black tie 1,000 seat dinner and show, 200+ films in seven screening rooms and a huge theater, celebri-

ties like David Carradine, John Saxon, Bill Duke, Fred Williamson, Russell Wong, Nick Mancuso and so many others. The event takes place at the beautiful Long Beach Entertainment Center and everyone seems to love it there. This year will be our biggest yet and our sponsors are really showing us a lot of support. So many thanks to all of them.

*Describe your responsibilities at AOF Film Festival.*

Well, I'm pretty much in charge of producing the entire festival and keeping it together. With the help of a great team of people like Alan Bailey, Theresa Coscarelli, Josh Neufeld, Zack Baskerville, and the Buchan Family; we are doing something different than most other festivals.

I'm guiding the show right now, but in the next couple of years once it's up on its own two feet, I'll take a lesser role and just go to watch some incred-

ible films.

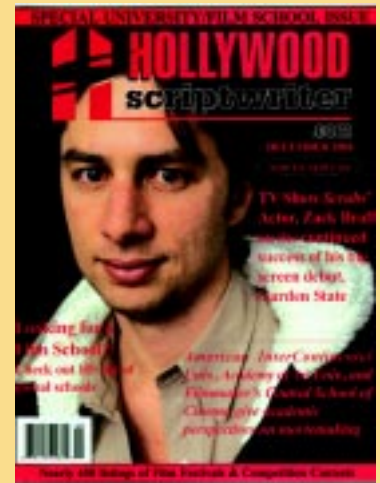
*What's next for Del as a writer, producer, and director?*

Well, in print, my new book, LEW WATANABE-MASTER OF STONE AND LIGHT just came out. You can get it on Amazon and on his site. A lot of my art and photography are in that book. I'm working on my new film SINS-the story of the seven deadly sins taking human form to see which of the sins is the worst. That film incorporates hard core martial arts, no strings, wires, or green screens; just great performers doing what they do best. And of course, the Action On Film Festival is swinging into its third year. We really want to showcase as many filmmakers from around the world as we can for an audience. We're also getting into distribution and representation. We've got some big things planned with this show as well as launching SPLIT on the festival circuit and getting distribution for my favorite new movie.

Contact information is [www.aoffest.com](http://www.aoffest.com), [www.myspace.com/split\\_movie](http://www.myspace.com/split_movie), [www.lewwatanabe.com](http://www.lewwatanabe.com)



Veteran Actor John Gilbert with star of SPLIT April Garton



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# School of Visual Arts Presents the 18th Annual Dusty Film and ANIMATION FESTIVAL AND AWARDS

Film and Animation Festival: April 24 – 27, 2007  
Awards Ceremony and Gala Reception: Monday, April 30, 2007



The 18<sup>th</sup> annual Dusty Film and Animation Festival and Awards will showcase over 100 films by students graduating from the BFA Film, Video and Animation Department at the School of Visual Arts.

The program includes three days of screenings of short films, videos and animations; a screenwriters night, where professional actors read excerpts of screenplays by graduating seniors; and an awards ceremony and gala reception with notable presenters from the film industry.

Reeves Lehmann, chair of the BFA Film, Video and Animation Department at SVA, said, “Students at SVA are part of New York’s film and video community from day one, but the Dustys opens a whole new dialogue—both with the industry and the general public. The films in competition here are months or even years in the making, and each one is the product of someone’s passion for making movies.”

Each year, outstanding achievements awards are presented in the following categories: screenwriting, cinematography, video, editing, directing, film, acting, traditional animation and stop-motion animation. Previous award presenters have included Harvey Keitel, Danny Aiello, Sean Combs, Lee Grant, Bryan Singer, Treat Williams, Richard Price, Wes Craven, Griffin Dunne, Adam Holender, Bill Plympton and Ellen Burstyn.

## 2007 Festival Schedule

Tuesday, April 24: Screenwriters Night\* The National Arts Club, 15 Gramercy Park South, 7 pm  
April 25 – 27: Screenings\* Directors Guild Theater, 110 West 57 Street, 10 am – 10 pm  
Monday, April 30: Awards Ceremony and Gala Reception Awards Ceremony: Directors Guild Theater, 110 West 57 Street, 6:30 pm

Gala Reception: Le Parker Meridien Hotel, 118 West 57 Street, 8:30 – 10:30 pm \*Free and open to the public.

The Dusty Film and Animation Festival and Awards began in 1990 when the BFA Film, Video and Animation Department sought to bring its year-end screenings of student films to a wider audience. With support from the film industry, a venue and sponsorship were secured and the event came to life. To pay tribute to School of Visual Arts founder and Chairman Silas H. Rhodes, the event was named “Dusty” — the nickname Mr. Rhodes had as a soldier in World War II.

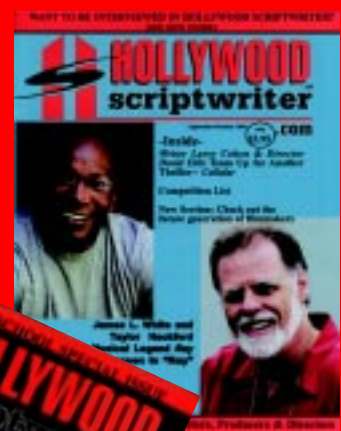
School of Visual Arts (SVA) in New York City is an established leader and innovator in the education of artists. From its inception in 1947, the faculty has been comprised of professionals working in the arts and art-related fields. SVA provides an environment that nurtures creativity, inventiveness and experimentation, enabling students to develop a strong sense of identity and a clear direction of purpose.

## Harlan Ellison, Ted Elliott & Terry Rossio, and Nancy Meyers Headline Writers Guild Foundation’s 2007 Spring Storyteller Series

The Writers Guild Foundation will conduct the fourth annual Spring Storyteller Series of its acclaimed Writers on Writing seminar series. Featuring three major events, all programs take place at the Writers Guild Theater, 135 S. Doheny Dr. in Beverly Hills. A dessert and cocktail reception follows each program, sponsored by Final Draft and The Writers Store.

An Unruly Evening with HARLAN ELLISON Thursday, April 19, 7:00pm (Screening included) Including a sneak preview of *Dreams With Sharp Teeth*, a work-in-progress documentary by Erik Nelson (*Grizzly Man*, *Leonard Cohen: I’m Your Man*) on the life and work of Harlan Ellison.

The event will offer a rare, close-up look at the man behind the myth, including a one-on-one conversation with moderator Josh Olson (*A History of Violence*). The prolific, versatile and often incendiary Ellison has authored 75 books appearing in over 40 languages, has won four Writers Guild Awards, two Edgar Awards, and was named a Grand Master by both Nebula and the Science Fiction Writers of America. Credits include the original *Outer Limits*, *Star Trek*, *Babylon 5*, and many others. \*Special guest speakers also to be added. \* PURCHASE TICKETS AT: [www.WGFoundation.org](http://www.WGFoundation.org), or call 323.782.4692 \$20 - gen. admission, \$15 - WGA members and faculty, \$10 - Full-time students SPECIAL SERIES DISCOUNT PRICE: \$55 - gen. admission, \$40 - WGA and faculty, \$25 - Full-time-students The Writers Guild Foundation is a 501(C) 3 non-profit organization whose mission is to preserve and promote excellence in writing, and to advance the recognition of the writer’s unique contribution to the art of film and television.



## **Hollywood Scriptwriter 2007 Editorial Calendar**

### ***Feb. -Film Festivals***

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

### ***April- High Tech***

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

### ***June***

### ***Women and Minorities in the film industry***

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

### ***August-Special Agency/ Consultant Issue***

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

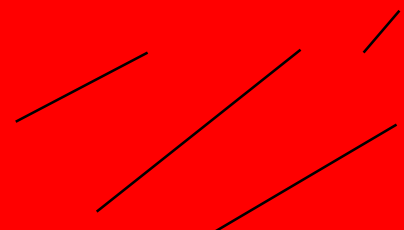
### **October Free-all**

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

### ***December***

### ***University/Film Schools***

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



# BRADLEY WHITFORD, MARTIN SHEEN HEADLINE WRITERS GUILD FOUNDATION'S "AN EVENING WITH JOHN WELLS"

E.R. Creator to Receive Foundation Tribute April 4

## WHAT

The Writers Guild Foundation will honor writer-producer John Wells with a special evening tribute event. As this year's recipient of the WGA Paddy Chayefsky Laurel Award, the highest award given to a television writer, Wells is the creator and/or executive producer of hit TV shows including ER and The West Wing. Guest Moderator for the program will be Bradley Whitford, with a featured appearance by Martin Sheen, followed by an audience Q & A.

Reception after the event, with champagne and cocktail bar sponsored by Red Bull.

## WHO

As the winner of six Emmys, five Peabodys and a Humanitas Award, John Wells

has written, co-written or produced over 450 hours of network television including China Beach, ER, The West Wing, Third Watch. He has executive produced the films, Far From Heaven, White Oleander, Infamous, and The Notorious Betty Page. Wells served as President of

the Writers Guild of America/west from 1999-2001.

## WHEN

Wednesday, April 4, 7:30 PM

## WHERE

Writers Guild Theater, 135 S. Doheny Dr. (s. of Wilshire) Beverly Hills

## TICKETS

Available at [www.WGFoundation.org](http://www.WGFoundation.org) (or call 323.782.4692.)

\$20 - General Admission, \$15-WGA Members, \$10 Students.

The Writers Guild Foundation is a 501(c)3 non-profit organization whose mission is to preserve and promote excellence in writing, and to advance the recognition of the writer's unique contribution to the art of film and television.



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

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

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# PETE CHATMON'S FIRST FEATURE FILM "PREMIUM" PORTRAYS AFRICAN-AMERICANS IN UNIVERSAL LIGHT



Pete Chatmon

by Ericika Hightower

*You grew up in South Orange, New Jersey. How did you get started in film?*

I picked up a Super 8MM camera in the 11<sup>th</sup> grade at Columbia High School in Maplewood, New Jersey. In that one moment, I gave up dreams of being an architect and decided I would be a director. I filled out the only college application I ever would and submitted it to New York University's, Tisch School of the Arts. Thankfully, I was accepted and spent four years focusing on directing, and more importantly writing, knowing that you can't have a great film without a great script. My thesis film, **3D**, was selected to screen in competition at the 2001 Sundance Film Festival and I might argue that "it all started there", though that would be simplifying quite a bit the struggle that it took to get **PREMIUM** completed.

*You're 29 now. How long have you been in the film business?*

I like to consider myself having been in the business since the first time I picked up that camera 14 years ago. If we are to define it by my initial exposure to the "industry", then I would have to say six years based upon when **3D** went to Sundance. To even to begin to make it in this business, these definitions need to be your own or you can feel dwarfed by the milestones of your peers and those you admire.

*Tells us about your movie career.*

**PREMIUM** is my first feature film. I have written, produced, and directed three short films that have screened in over 30 film festivals around the world, but this is the first full-length project. I am very, very proud of what we were able to accomplish with this film in terms of realizing the script, securing amazing talent, and making the film we set out to make over the course of seven years. As both writer and director I was concerned

with showing Black characters in a universal light with universal feelings and universal emotions. Love. Coming-of-age. Redemption. All of these things. America is supposed to be a melting pot, but at every opportunity we are extracting and judging the ingredients in the mix. There's no melting going on when "Black Film" is a genre in and of itself, implying that films with Black characters are best digested by those of the same complexion. **PREMIUM** is a film that any and everyone one can enjoy and find as a source of entertainment and enlightenment to some extent. In many ways, it's the anti-Hollywood love story, meaning it's real life.

*How did the main character in Premium like Reginald "Cool" Collidge evolve?*

Cool is the character that I personally have been eager to see on screen. The mid-late 20's black male who isn't a thug, but isn't a chump either. He's got street smarts and book smarts and wants to make something out of his life through normal, legal means. He is an actor, which afforded me the opportunity to put a lens on the medium (film and television) that helps to solidify many of the stereotypes that misinformed people use as "evidence". We get to see the ridiculous auditions that Cool must suffer through, but then we juxtapose that against his home life and the stereotype becomes a real person that we can all look in the mirror and say, "I am he". Even the ladies can relate.

*Why call it Premium?*

This film is about the "premium" in life experience that each and every one of these characters will have to pay in order to get the best out of life. A premium requires going above and beyond what is normally expected. This can be translated to luxury goods, of course, but it also has relevance in

relation to what it takes to acquire emotional tranquility. It must be earned.

The fact that Cool works at a gas station, well, that just gives it a few more layers!

*What about the storyline?*

Despite all the many elements weaving in and out of the film, **PREMIUM** is ultimately a love story about "the love before the love" or the most important person that you DON'T end up with. You may learn all of love's important lessons with that person, but you aren't necessarily meant to share the benefits of that experience with that individual. Everyone who sees this film will have memories of who that person was in their life, or they might even realize they are experiencing that situation right now. It's a timeless concept.

*Although it's becoming more popular these days, why write and direct?*

Writing and directing **PREMIUM** was never an option, it was the only way to do it. This was a very personal story created by the mantra "write from what you know", so I took several elements of my life and poured them into this story and these characters in a unique way that goes against the grain of classical Hollywood screenplay design. The first screenplay that you write is always an incredibly challenging endeavor as you must learn how in the world to make it all work on paper. You write...revise...write...revise until the shell begins to reveal a nut worth cracking and by the time you get over the learning curve and have the finished screenplay, it's hard to let go. Now, that I have two feature screenplays under my belt, the process is a little less of a milestone, so to speak, and I can write screenplays that I don't intend to direct with less separation anxiety.

cont'd on pg 24

“Chatmon” cont’d from pg 23

*As the director, what was your strategy to make Premium appealing to an audience?*

My goal as director was simple: let the screenplay breathe through the actors words, expressions, and physicality. Make sure that all of the emotional notes that I hit in the screenplay were underscored by all of the technical and creative tools I had available as director. In a character-driven piece like **PREMIUM**, it’s often about simplicity and getting out of the way of the content. Minimalism can have a great deal of mileage.

*Although the storyline is interesting, why use so much profanity?*

The language used in **PREMIUM** is the everyday world that I hear in conversation and have heard since I was a teenager. Almost all people who have seen the film are shocked that we even got an “R” rating for language for something that essentially reflects what your average person deals with or deals in on a daily basis. It’s not full of people cursing each other out, it’s the average, everyday style of conversing that happens amongst friends and even family. It’s a very interesting reality that somehow words carry more crippling consequences than

death and gratuitous violence on screen, at least in terms of how films are rated.



*Does society not want non-profanity movies any more?*

I think society wants films that tell the truth. If profanity is a part of that, to me it is a by-product of what I hope is a genuine reality on screen. When I stop telling the truth on paper and on screen, then I need not be responsible for the creation of any world. I’d be doing a disservice to the audience. When profanity, sex, and violence are used as methods to shock or provoke, then I think it becomes a problem.

*Is this a DVD film or a big screen movie?*

**PREMIUM** had a limited theatrical release in the United States in February and will be on DVD this spring. I suggest everyone pick up a DVD copy of the film, it has

some of the best performances I’ve seen in a long time. Very genuine acting and writing...at least that’s what Variety said!

*How will you market it to the studios?*

The difficulty in marketing a film like **PREMIUM** to the studios is convincing them that audiences actually want to see Black characters in these types of stories. As it stands now, there are not any films that executives can look to as positive (money-making) examples and unfortunately it is considered a huge risk to deal with a film of this nature outside of the DVD market. What’s interesting is that many of the trends we find ourselves in today are manufactured by creative marketing and sustained by the public’s interest as reflected by their spending dollar. I trust that over time more **PREMIUMs** can reach the marketplace, find theatrical life, and the realities of this challenge will disappear. When value is put on this type of voice, there will be a more balanced cinematic landscape where writers will be able to feel more confident that their perspective is marketable and pandering to an audience is not a necessity for success.

*What kind of skills does someone need to be a writer and a director since they require different talents?*

cont’d on pg 25

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“Pete Chatmon” cont’d from pg 22

Attention to detail is the most important skill. When the director breaks down a scene, he ends up with the pre-cooked ingredients that the writer decided to use in the recipe of the script. It’s essentially reverse engineering. The writer says “it needs to taste like this”, the director samples it and tries to figure out why it has that taste. Once those questions are answered and the ingredients determined, camera angles, blocking, production design, editing, music, etcetera all serve to underscore the subtext the writer included and essentially alluded to on paper. It’s a very beautiful dance when everyone is on the same page. It’s unbearable when they are not.

*Is it more difficult or easier to write and direct your own movie?*

I think it’s easier to write and direct your own movie from the standpoint of a director because from the moment you “receive the final draft” you don’t need to do any homework on the world of the film and its characters. You created it!

*Have you written movies where others have directed? Explain the difference.*

I have not written anything for anyone else to direct at this point but there would be no difference in the approach. The screenplay should be able to stand on its own as a document and take the reader to a place they have never been before. Even when I know I will direct what I am writing, I treat the screenplay as if it will be passed on to someone whose sole idea of the world of the film will be represented from the 90-120 pages I design.

*What’s next for Chatmon?*

Next up is “761<sup>st</sup>”, a documentary on the 761<sup>st</sup> Tank Battalion which was the first black tank battalion in WWII. It’s a 72-minute film, narrated by Andre Braugher, and featuring 11 combat veterans of the 761<sup>st</sup>. We are preparing to run the domestic and international film festival circuit and look forward to putting that film in front of as many eyes as possible. We are currently seeking distribution. It is an amazing story of patriotism by Black Men who fought a war in Europe, in the interests of the World, for many freedoms that they did not enjoy in the United States.

*What advice do you have for filmmakers and directors who want to pursue this craft?*

My advice to young writers and directors navigating their way in this industry is to be relentless and undeterred in the overwhelming face of adversity. Unfortunately, success is not based solely on the merits of your talent, but if you learn how to play the game and create undeniably good material, the industry awaits you because well executed ideas are a hot commodity and with so many filmmakers regurgitating what is “hot” at any given moment, your original piece will find a home. I also suggest reading the autobiographies or biographies about people who have succeeded in your field to find solace that you are not the first artist to navigate this tough road.

Beyond that...keep your head up, eyes open, and fingers typing.

*For More Information on Pete Chatmon, **PREMIUM**, and his other projects, visit:*

[www.double7film.com](http://www.double7film.com)

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

[www.myspace.com/double7film](http://www.myspace.com/double7film)



## PAGE Award Winners in the News

Now in its fourth year, the PAGE International Screenwriting Awards competition has rapidly become one of the most important sources for new screenwriting talent within the Hollywood community and worldwide. Many of the contest's winning screenwriters have landed writing assignments, secured representation, and signed option agreements on their winning scripts, and several winners now have movies in various stages of production and release. Among the most recent PAGE success stories:

The 2004 Gold Prize-winning short ABSOLUTE ZERO, by Aussie screenwriter Alan Woodruff, has completed production and is currently on the international film festival circuit. The movie recently won the jury prize for Best Short Film at the Trimedia Festival (USA), and it will also be screened this year at Rebelfest (Canada), Golden Lion (Africa), the Chennai Film Festival (India), and the Durango Film Festival (USA).

A few weeks after the 2006 PAGE Awards were announced, Silver Prize-winning TV writer Davah Avena was signed by the Kaplan, Stahler, Gumer, Braun Agency.

After a flurry of interest, Lisa Yoffee has optioned her 2006 Gold Prize-winning family film JEKYLL & HEIDI to L.A. producer Bob Abramoff.

Point Zero Pictures has just optioned the dark comedy spec KEEPSAKE by 2005 Bronze Prize winner Drina Connors Kay. Kay was also recently hired by Point Zero to write a feature based on an idea by producer/director Miklos Philips.

2004 Gold Prize winner Jennifer Vandever has optioned the film rights to her novel THE BRONTE PROJECT to New York-based Orchard Pictures.

The book was originally published by Random House and Three Rivers Press, and is now on sale at Amazon.com. Nisha Ganatra is attached to direct the film.

The comedy feature JUPITER LANDING, by 2006 Bronze Prize winner Zack Van Eyck, is now available on DVD through Netflix, as well as at: [www.jupiterlandingthemovie.com](http://www.jupiterlandingthemovie.com). Van Eyck's new comedy script THE EIGHTH HOUSE is slated for production this summer in Salt Lake City, produced by Chad Russey. And Van Eyck also just sold his fifth short film script, THE MESSENGER, to producer Gil Pinon. Pinon is scheduled to shoot the movie this spring in southern Germany.

Entries are now being accepted in the 2007 PAGE International Screenwriting Awards competition. Late entries will be accepted through April 30th. Over \$25,000 in cash and prizes will once again be presented to the winning screenwriters in nine different categories, along with extensive publicity and industry exposure.

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cont'd on pg 34



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

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

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

# IN THE KNOW!!

## BOULDER BREAKS ATTENDANCE RECORDS

Last month's Boulder International Film Festival broke all attendance records and showed filmmakers and fans from Hollywood to Uganda that in its third year, BIFF is on its way to becoming a major international film festival.

"We were delighted that this year's event attracted so many directors, producers and people passionate about seeing great films," said Robin Beeck, BIFF's Executive Director. "We had an incredible selection of cutting edge independent films and were honored to host the pre-release screenings of the Universal Pictures film *Breach* and to host Michael and Mark Polish (pictured top left) for the sold-out screening of their Warner Brothers film *The Astronaut Farmer*. Our goal when we started the festival three years ago was to expose audiences to a wide range of subjects and artistic voices, and we believe this year's Festival program achieved that goal."

According to Beeck, individual and pass attendance was 20% higher than last year. "The turnout was impressive," Beeck said, "and we're grateful to our audiences, our sponsors and the over 100 enthusiastic Boulder volunteers who made this Festival possible."

## MARYLAND FILM FESTIVAL EXPLORES AFRICAN AMERICAN FILMS

The Maryland Film Festival is proud to be a partner with Morgan State University and the Creative Alliance MovieMakers (Camm) in the MIDNIGHT RAMBLES series, exploring a formative era in American cinema!

Great early African American independent films plus talks with writers Thomas Cripps and John Strausbaugh, all for FREE - MIDNIGHT RAMBLES series investigates African American film history!

Nearly 500 "race films" made for and sometimes by African Americans were created between 1910 and 1940, during the Great Migration and rise of the urban black middle class. "Midnight rambles," late-night screenings at segregated black movie houses, provided a counterpoint to the demeaning black roles of Hollywood. While originally created as entertainment, today these films are important documents in America's cultural, social, and political history. This FREE series screens these rare films.

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## MARYLAND FEST NEEDS WORKERS

The 2007 Maryland Film Festival is May 3rd - 6th, and we need your help to make it the best festival yet!

Please send inquiries to: [taryn@mdfilmfest.com](mailto:taryn@mdfilmfest.com). Please put "PAID POSITION" in the subject line of your email.

PAID POSITIONS AVAILABLE

**Volunteer Coordinator:** Responsibilities include contacting volunteers, scheduling volunteer shifts, and managing volunteers at the festival. Hours estimated to be 10-15 hours per week leading up to the festival. Hours are flexible though a few office hours per week are requested. Must be able to be in contact with volunteers (100+) by email and telephone when necessary. Must be available all day (12 hours+) during the days of the festival - Thursday, May 3rd through Sunday, May 6th. Experience with volunteer organizations a plus.

**Transportation Coordinator:** Responsibilities include recruiting and scheduling drivers for The Maryland Film Festival, coordinating with the Rental Car company, and managing all local transportation during the festival. Must have good driving knowledge of Baltimore City. Will require a few hours per week leading up to the festival, some driving Monday, April 30th through Wednesday, May 2nd, and must be available all day (12 hours+) during the festival - Thursday, May 3rd through Sunday, May 6th.

cont'd on pg 28

"In the Know" cont'd from pg 28

**Projectionists:** Projectionists familiar with video projection are hours+) needed to fill shifts during the festival – Friday, May 4th through Sunday, May 6th. Must be familiar with video projection and various video formats.

**Part Time Bookkeeper:** For a few hours each month, this person will work with the Director, reconcile monthly statements, adjust budgeting and assist in preparing various periodic reports. A thorough knowledge of QuikBooks is essential.

## SCRIPT P.I.M.P. COMPETITION

2007 Script P.I.M.P. Screenwriting Competition Update

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## Global Art Film Festival-Hollywood

The 5<sup>th</sup> Annual Global Art Film Festival-Hollywood, 2007, will showcase Independent Films and Filmmakers from around the world, introduce accomplished Screenplay Writers and works with Celebrity appearances during a lavish, entertainment-filled Dinner Awards Ceremony at the luxu-

rious Renaissance Hollywood Hotel, located at 1755 N. Highland Ave, Hollywood, CA, Saturday, June 9, 2007 from 1 PM-10PM.

Entertainment industry resource information and contacts for Writers, Filmmakers, Producers, Directors and all will also be available throughout the day.

For additional information, please visit [www.gaffers.org](http://www.gaffers.org).

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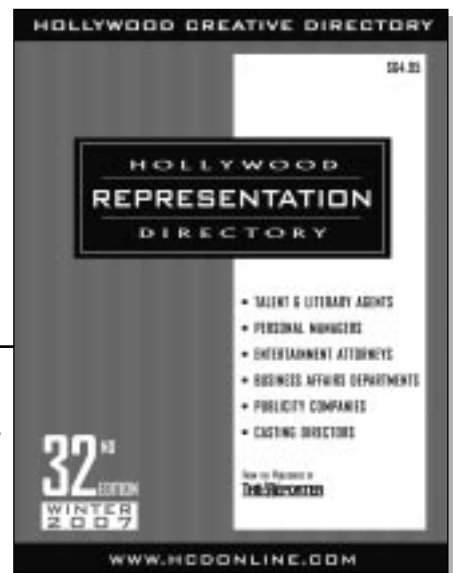
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Morgan cont'd from pg 9

*you think your film Hurricane Streets was a success?*

Right place, right time.

*You wrote and directed Desert Blue. The film was distributed by the Samuel Goldwyn Company and re-teamed Morgan with Brendan Sexton III. Desert Blue also starred Christina Ricci, Casey Affleck, Ethan Suplee, Peter Sarsgaard, and was Kate Hudson's debut film. Desert Blue was another successful movie. What did you do differently in this movie that you did or didn't do in Hurricane Streets for its success.*

Not sure I did anything differently. I just did what I did. And it just happened how it happened.

*How is your directing of someone else's movie different from directing a movie that you've written? (For example, Piggy Banks and American Psycho 2)*

The process of making it your own is a tricky one especially when the story is from the mind of another. I do my best to serve the vision of the entire team behind the project. Sometimes my job is to execute someone else's vision and sometimes my job is to make it my own. Each project is different.

Thousands of decisions go into directing a movie and at the end of the day you have to trust your gut and stand behind it. It's all you have. I guess when you're working for hire you have to "sell" your gut a bit more.

*Morgan directed several music videos, including two for the breakout indie band Rilo Kiley, and he directed the teen hit "Dawson's Creek" for the WB. Most film directors aren't known for directing music videos too. Why dabble in this area?*

I become friends with Blake and Jenny from Rilo Kiley in 1998 right about the time they formed the band and I put three of their songs in **Desert Blue**.

It was totally organic to the process to direct a video for one of their songs. The Frug to promote the film. In fact, the video made MTV's 120 Minutes. That was awesome. I'm their number one fan! We made a

video for "Wires and Waves" also, but it featured Jenny drawing a bunch of crayon sketches of mid-air plane collisions and as the video was finished, just before 9/11, it was simply not appropriate for air. But it's a great

video. I've always loved music videos and plan to "dabble" more. Short formats also offer the immediate gratification of seeing something finished far more quickly than feature which take about a year. Sometimes I just need a quick fix.



**His scene shots depict what he tries to accomplish around the set. Morgan says, "As a director, I see myself as a host to a creative party. My job is to create an environment in which people feel comfortable to be themselves and are therefore comfortable to perform and create."**



*How is the creativity similar or different when directing a movie compared to a music video?*

When directing a music video, you are dealing with the artist's vision as well as your own and that's its own special dance, similar to being a director for hire in TV or film. You are hired because of your "vision," but are hired to deliver someone else's vision. It's all just sort of works out how it's supposed to so it's best to enjoy the ride and not take yourself too seriously.

*What kind of skills are necessary to be able to do both successfully?*

Patience, a good sense of humor, and the ability to not take yourself too seriously.

*You've also produced groundbreaking MTV series "Laguna Beach". What were your responsibilities as a producer for this series?*

To look and feel. I was brought in to basically make the show look and feel more like a movie than a reality show. After "Laguna Beach, I created my own show for MTV called "Maui Fever." It was a total blast! These are "dog door" jobs which refers to a joke between me and my dog, Scout. We live in a five-story walk up in NYC. Before I'd leave for work, I tell her "it's for the dog door," which means we're going to use the money to buy a fat pad with a huge dog door that leads to a gigantic yard!

*How were you able to use your creative juices and talent as a director and writer of film and put it to good use as a television producer?*

As a director, I see myself as a host to a creative party. My job is to create an environment in which people feel comfortable to be themselves and are therefore comfortable to perform and create. That atmosphere in which one creates plays a huge role in the creation.

So I do the same thing no matter what set I'm on and no matter which hat I'm wearing. As director on a film set, it's about the actor becoming the character and being true to that character. Does this ring true? Is it honest? Is the point coming across? As a producer on a reality TV set, it's about the cast being true to themselves and the hardest part for most reality cast members is being themselves in front of the camera. I've tried and it's hard. I have absolutely no problem being myself until I step in front a camera. Most times it's just a question of being comfortable. And I believe I'm good at helping people to be themselves 'cuz that's when they can tell us their true stories.

# Nobel Prize Winner *Harold Pinter's* masterpiece, *Betrayal*, to be shown at Los Angeles' Attic Theatre.

**"BETRAYAL"...THE ENDING IS JUST THE BEGINNING!**

The Attic Theatre and Film Ensemble, the hottest coolest little theatre in L.A. located at 5429 W. Washington Blvd, Los Angeles, CA 90016, will present Nobel Prize

Winner Harold Pinter's three character complex drama, told from end to beginning, "BETRAYAL". This modern classic, that breeds ecstasy and pain in its spiral

of desire and deception, will have a special four week limited run, opening Thursday April 5th and playing Thursday through Saturday at 8 PM, through Saturday April 28th. "BETRAYAL" deals with an affair that entangles a married couple, Emma and Robert, and their close friend Jerry. Pinter's three characters tromp deeply on one another's delicate tangled souls while remaining falsely protected behind their private hellish barricades. The piece is innovative in its use of reverse chronology. The play's first scene occurs after the affair has been dissolved, then works its way backwards. "BETRAYAL" Director James Carey feels it's "a brilliant way to write a play". Pinter's trademark preciseness of language is ever present here as is his consistent ability to kick-start the intellect. His long intense pauses within the dialogue make the audience squirm and wonder what people do not and perhaps cannot dare say to one another.

Harold Pinter has written 29 plays including "THE BIRTHDAY PARTY", "THE CARETAKER", and "THE HOME-COMING". He's also penned 21 screenplays including "THE FRENCH LIEUTENANT'S WOMAN", "THE SERVANT", and "THE GO-BETWEEN. Aside from the Nobel, won in 2005, Pinter has received the Shakespeare Prize, The European Prize for Literature, the Pirandello Prize, the David Cohen British Literature Prize, and more. He's received honorary degrees from 14 universities!

Robin Roy shares the part of Emma with Christine Stump, who also produces. Christopher Cappiello plays husband Robert, and J. Richey Nash plays Jerry.

"BETRAYAL" will run Thursday, Friday, and Saturday nights at 8 PM, opening April 5th and playing through April 28th. Tickets are \$20 and can be purchased viaphone at (323) 525-0600 ext 2#. The theater is located at 5429 W. Washington

Blvd. (between Fairfax and Hauser), Los Angeles, CA 90016. There's plenty of free parking in the neighborhood.

/script consultant  
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**Dates change constantly so go to each website to varify deadline and film festival events.**

**If the event date is not known, HS lists the Film Festival under the month of its deadline submission.**

## APRIL

Newport Beach Film Festival  
Newport Beach, CA  
[www.tibecafilmfestival.org](http://www.tibecafilmfestival.org)

Beverly Hills Film Festival  
[www.beverlyhillsfilmfestival.com](http://www.beverlyhillsfilmfestival.com)

WORLDFEST-HOUSTON  
Houston, TX  
[www.worldfest.org](http://www.worldfest.org)

ANTELOPE VALLEY INDEPENDENT FILM FEST (AVIFF)  
Lancaster, CA  
[www.aviff.com](http://www.aviff.com)

LAMAR UNIVERSITY/SPINDLETOP FILM FEST  
Beaumont, TX  
[www.spinfest.org](http://www.spinfest.org)

INTERNATIONAL WILDLIFE FILM FEST  
Missoula, MT  
[www.wildlifefilms.org](http://www.wildlifefilms.org)

7th STARZ XICANINDIE FILM FEST: Latino  
World Cinema  
Denver, CO  
[www.denverfilm.org](http://www.denverfilm.org)

SPAGHETTI JUNCTION URBAN FILM FEST & INDUSTRY TRADE SHOW Atlanta, GA  
[www.sjuff.com](http://www.sjuff.com)

ASPEN SHORTSFEST  
Aspen, CO  
[www.aspenfilm.org](http://www.aspenfilm.org)

INT'L FESTIVAL OF ANIMATED FILM  
Stuttgart, Germany  
[www.itfs.de](http://www.itfs.de)

JULES VERNE FILM FEST  
Paris, France  
<http://www.julesverneaventures.com/jva/home.php3>

OZARK FOOTHILLS FILM FEST  
Batesville, AR  
[www.ozarkfoothillsfilmfest.org](http://www.ozarkfoothillsfilmfest.org)

CROSSING EUROPE – FILM FEST  
Linz, Austria  
[www.crossingeurope.at](http://www.crossingeurope.at)

FEST VAN DE FANTASTISCHE FILM  
Amsterdam, Netherlands  
[www.afff.nl](http://www.afff.nl)

2300 PLAN 9: LES ETRANGES NUITS DU CINEMA  
Lausanne, Switzerland  
[www.2300plan9.com](http://www.2300plan9.com)

37TH WORLDFEST-HOUSTON INT'L FILM FEST  
Houston, TX  
[www.worldfest.org](http://www.worldfest.org)

4TH ANNUAL METHOD FEST INDEPENDENT FILM FEST  
Pasadena, CA  
[www.methodfest.com](http://www.methodfest.com)

AMNESTY INT'L FILM FEST EXPOSE  
West Hollywood, CA  
[www.amnestyusa.org/filmfest/](http://www.amnestyusa.org/filmfest/)

AMNESTY INT'L FILM FEST EXPOSE  
Pittsburgh, PA  
[www.amnestyusa.org/filmfest](http://www.amnestyusa.org/filmfest)

A COURTISANE FESTIVAL FOR SHORT FILM/VIDEO & NEW MEDIA  
Ghent, Belgium  
[www.courtisane.be/editie\\_3](http://www.courtisane.be/editie_3)

ARIZONA INT'L FILM FEST  
Tucson, AZ  
[www.azmac.org](http://www.azmac.org)

ARTIVIST FILM FESTIVAL - MERGING ART & ACTIVISM  
Hollywood, CA  
[www.ArtivistFilmFestival.org](http://www.ArtivistFilmFestival.org)

ASHLAND INDEPENDENT FILM FEST  
Ashland, OR  
[www.ashlandfilm.org](http://www.ashlandfilm.org)

ATLANTA HIP HOP FILM FEST  
Atlanta, GA  
[www.atlhiphopfilmfest.com](http://www.atlhiphopfilmfest.com)

BARE BONES INT'L FILM FEST  
Muskogee, OK  
[www.BareBonesFilmFestival.com](http://www.BareBonesFilmFestival.com)

BIARRITZ INTERNATIONAL FESTIVAL - SHORT FILMS  
Biarritz, France  
[www.mamut.com/homepages/France/2/9/5festival/newsdet6.htm](http://www.mamut.com/homepages/France/2/9/5festival/newsdet6.htm)

BLACK & WHITE  
Porto, Portugal  
[www.artes.ucp.pt/b&w/index.html](http://www.artes.ucp.pt/b&w/index.html)

BLACK POINT FILM & VIDEO FEST  
Lake Geneva, WI  
[www.blackpointfilmfestival.com](http://www.blackpointfilmfestival.com)

BLUE RIDGE SOUTHWEST VIRGINIA VISION FILM FEST  
Roanoke, VA  
[www.blueridgeswvafilm.org](http://www.blueridgeswvafilm.org)

BRITSPOTTING  
Berlin, Germany  
[www.britspotting.de](http://www.britspotting.de)

BROADCAST EDUCATION ASSN, BEA FEST OF MEDIA ARTS  
Las Vegas, NV  
[www.beafestival.org](http://www.beafestival.org)

CEDAR RAPIDS INDEPENDENT FILM FEST  
Cedar Rapids, IA  
[www.crifilms.com/festival.html](http://www.crifilms.com/festival.html)

CHERBOURG - OCTEVILLE FEST OF IRISH AND BRITISH FILM  
Cherbourg-Octeville, France  
[www.festivalcherbourg.com](http://www.festivalcherbourg.com)

CHICAGO ASIAN AMERICAN SHOWCASE  
Chicago, IL  
[www.faaim.org](http://www.faaim.org)

CHICAGO INTERNATIONAL DOCUMENTARY FEST  
Chicago, IL  
[www.chicagodocfestival.org](http://www.chicagodocfestival.org)

CHICAGO LATINO FILM FEST  
Chicago, IL  
[www.latinoculturalcenter.org/Filmfest/index.htm](http://www.latinoculturalcenter.org/Filmfest/index.htm)

CINE LAS AMERICAS FILM FEST  
Austin, TX  
[www.cinelasamericas.org](http://www.cinelasamericas.org)

COGNAC INTERNATIONAL THRILLER FILM FEST  
Levallois-Perret, France  
[www.festival.cognac.fr](http://www.festival.cognac.fr)

DEESIDE AREA FILM FEST  
Deeside, U.K.  
[www.deeside.tk](http://www.deeside.tk)

DENVER PAN AFRICAN FILM FEST  
Denver, CO  
[www.panafricanarts.org](http://www.panafricanarts.org)

DOCAVIV - INTERNATIONAL DOCUMENTARY FILM FEST  
Tel Aviv, Israel  
[www.docaviv.co.il](http://www.docaviv.co.il)

EILAT INTERNATIONAL FILM FEST  
Eilat, Israel  
[www.eilatfilmfest.com](http://www.eilatfilmfest.com)

EUROPEAN MEDIA ART FEST

Osnabrueck, Germany  
[www.emaf.de](http://www.emaf.de)

FAR EAST FILM FEST  
Udine, Italy  
[www.fareastfilm.com](http://www.fareastfilm.com)

FEMME TOTALE – INT’L WOMEN’S FILM FEST  
Dortmund, Germany  
[www.femmetotale.de](http://www.femmetotale.de)

FILMFEST DRESDEN  
Dresden, Germany  
<http://filmfest-dresden.de>

FIRST LOOK STUDENT FILM FEST  
Denver, CO  
[www.firstlookstudentfilmfestival.com](http://www.firstlookstudentfilmfestival.com)

FORT MYERS BEACH FILM FEST  
Fort Myers Beach, FL  
[www.fmbfilmfest.org](http://www.fmbfilmfest.org)

FULL FRAME DOCUMENTARY FILM FEST  
Durham, NC  
[www.fullframefest.org](http://www.fullframefest.org)

GOEAST - FEST OF CENTRAL AND EASTERN EUROPEAN FILMS  
Wiesbaden, Germany  
[www.filmfestival-goEast.de](http://www.filmfestival-goEast.de)

HAVANA FILM FEST  
New York, NY  
[www.hffny.com](http://www.hffny.com)

HONG KONG INTERNATIONAL FILM FEST  
Hong Kong  
[www.hkiff.org.hk](http://www.hkiff.org.hk)

HOT DOCS CANADIAN INT’L DOCUMENTARY FEST  
Toronto, Canada  
[www.hotdocs.ca](http://www.hotdocs.ca)

HUMAN RIGHTS NIGHTS FILM FEST  
Bologna, Italy  
[www.humanrightsnights.org](http://www.humanrightsnights.org)

HUMBOLDT INT’L SHORT FILM FEST  
Arcata, CA  
[www.humboldt.edu/~filmfest/](http://www.humboldt.edu/~filmfest/)

IMAGES FEST  
Toronto, Canada  
[www.imagesfestival.com](http://www.imagesfestival.com)

INDIAN FILM FESTIVAL OF LOS ANGELES  
Beverly Hills, CA  
[www.indianfilmfestival.org](http://www.indianfilmfestival.org)

INDIANAPOLIS INT’L FILM FEST

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

INT’L FAMILY FILM FEST  
Santa Clarita, CA  
<http://iffilmfest.org>

INTERNATIONAL STUDENT FILM FEST  
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[www.studentfilmfestival.org](http://www.studentfilmfestival.org)

INTERNATIONAL WILDLIFE FILM FEST  
Missoula, MT  
[www.wildlifefilms.org](http://www.wildlifefilms.org)

ISTANBUL INTERNATIONAL FILM FEST  
Istanbul, Turkey  
[www.istfest.org](http://www.istfest.org)

ISTANBUL INTERNATIONAL SHORT FILM FES  
Istanbul, Turkey  
[www.kisafilm.com](http://www.kisafilm.com)

JACKSONVILLE INDEPENDENT STUDENT & SHORT FILM FEST  
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[www.jaxfilms.com](http://www.jaxfilms.com)

JEONJU INTERNATIONAL FILM FEST  
Jeonju, Korea  
[www.jiff.or.kr](http://www.jiff.or.kr)

KANSAS CITY FILMMAKERS JUBILEE  
Kansas City, MO  
[www.kcjubilee.org](http://www.kcjubilee.org)

KEY WEST INDIEFEST  
Key West, FL  
<http://keywestindiefest.com>

KYNNYSKINO DISABILITY FILM FEST  
Helsinki, Finland  
[www.kynnyskino.info/English](http://www.kynnyskino.info/English)

LAIFA-LOS ANGELES ITALIAN FILM AWARDS  
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[www.memphisfilmforum.org](http://www.memphisfilmforum.org)

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

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MIP-TV  
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www.miptv.com

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www.artion.org.gr

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www.nashvillefilmfestival.org

NATFILM FEST  
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www.natfilm.dk/index.lasso

NEW JERSEY JEWISH FILM FEST  
West Orange, N.J.  
www.njfff.org

NEW RIVER FILM FEST  
Blacksburg, VA  
www.newriverfilm.com

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

NIPPON CONNECTION - THE JAPANESE  
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Frankfurt, Germany  
www.nipponconnection.de

PALM BEACH INT'L FILM FEST  
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PHILADELPHIA FILM FEST  
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www.phillyfests.com

PHOENIX FILM FEST  
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www.phxfilm.com

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Parma, Italy  
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PROVIDENCE FESTIVAL OF NEW LATIN  
AMERICAN CINEMA  
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www.murphyandmurphy.com/plff

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www.reelworldfilmfest.com

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www.riverrunfilm.com

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www.sffs.org

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TRIBECA FILM FEST  
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WORLD CINEMA NAPLES  
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## MAY

Florida Music Festival  
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[www.floridamusicfestival.com](http://www.floridamusicfestival.com)

Fau Int'l Student Film and Video Festival  
Fort Lauderdale, FL  
[www.fau.edu](http://www.fau.edu)

Rainier Film Fest  
Ashford, WA  
[www.rainierfilmfest.com](http://www.rainierfilmfest.com)

29th ANNUAL INT'L WILDLIFE  
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[www.crominute.hr/index\\_en.php](http://www.crominute.hr/index_en.php)

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DIGITAL INDEPENDENT FILM FEST  
Kapolei, HI  
<http://diffonline.netfirms.com>

DOXA: DOCUMENTARY FILM AND  
VIDEO FEST  
Vancouver, Canada

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

#### SYNOPSIS

This is the story of the actual capture of Saddam. It tells the inside and on the ground story. There are several side stories occurring at the same time. Some are funny, some are tragic and some will make you feel good. This is a suspenseful and action packed story. There are many high-tech devices that are utilized in the capture and numerous types of combat actions. There are heroes and villains on both sides. Written by a combat veteran who was there.

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

#### SYNOPSIS

People from extreme opposites can become SIDEKICKS - make Wall Street history - by shaking up eating America - take Eddy B. Ivory, New York cabby, "Cutie-Pie-Sister" lifetime dreamer becoming BBQ sauce "diva" - picking up Arnold Phifer, suicidal stock broker, resurrecting his "faith" - his sauce impressed wife persuades Eddy to cater Arnold's company's "formal" dinner (Phifer's hosting) - Shocking success! Turning Arnold's "wheels" packaging the "sauce" and having cabbies pass them out free while Eddy's bally saucy "sample lady" mesmerizing shoppers - her apartment burglarized by rookie (farmers) "spies" for the sauce/formula causing our squabbling "sidekicks" to go under cover"!!!! finding a "bug" in Arnold's Wall Street conference room.

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

#### SYNOPSIS

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

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

#### SYNOPSIS

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

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

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

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

#### SYNOPSIS

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

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

#### SYNOPSIS

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

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

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

#### SYNOPSIS

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

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

#### SYNOPSIS

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

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[www.affma.org/festival.html](http://www.affma.org/festival.html)

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[www.aspenfilm.org](http://www.aspenfilm.org)

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

CHANNEL ISLANDS INDIE FILM  
FEST  
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<http://channelislandsfilmfestival.com>

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

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CINEMA PARADISE FILM FEST  
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[www.cinemaparadise.org](http://www.cinemaparadise.org)

CINEMATEXAS  
Austin, TX  
[www.cinematexas.org](http://www.cinematexas.org)

ROME INT'L FILM FEST  
Rome, GA  
[www.riff.tv](http://www.riff.tv)

DELTA FILM FEST  
Manteca, CA  
[www.visitmanteca.org](http://www.visitmanteca.org)

DIONYSUS FILM FEST  
Los Angeles, CA  
[www.DionysusFilmFestival.com](http://www.DionysusFilmFestival.com)

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Mammoth Lakes, CA

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[www.wildlifefilms.org](http://www.wildlifefilms.org)

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Crestline, CA  
[www.filmfestival.com](http://www.filmfestival.com)

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FESTIVAL  
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AMERICAN CONSERVATION FILM  
FESTIVAL  
Shepherdstown, WV  
[www.filmfestival.com](http://www.filmfestival.com)

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Hollywood, CA  
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