



HOLLYWOOD scriptwriter

June 2006

.com

www.hollywoodscriptwriter.com

Russell Gewirtz's
First Time Try at
moviemaking and
scores with
Inside Man

Production
Co. Seeks
Fresh Talent.

Major studios turn down
real-life drama and
controversial movie
Heart of the Beholder.

The New Online Subscription
Publication! ORDER ONLINE
www.hollywoodscriptwriter.com





The Writers Guild Foundation Presents

DYING IS EASY...REWRITING IS HARD
OR SO YOU'VE WRITTEN A SCREENPLAY – NOW WHAT?

Saturday July 22, 2006, 2nd Floor, Writers Guild of America west

A one-day mini-conference designed to help you troubleshoot problems in your completed script. Breakout groups will allow participants to interact in small groups with an experienced writer or screenwriting professor as leader.

Topics include Story and Plot; Characters; Building a Scene; Dealing with Notes; Raising the Dramatic Stakes; Dialogue and Subtext; and Stage Directions and the Big Print.

Check www.wgfoundation.org for details of speakers and regular updates.

Prices: General Admission \$150; WGA members \$125; Full time students with ID \$110 (includes light breakfast, lunch and evening wine-and-cheese reception)

Buy tickets online at <https://www.wgaw.org/wgasite> or
call 323 782 4692 with your credit card

Dear HS Reader and Advertisers,

We hope you're enjoying the new and improved Online Hollywood Scriptwriter magazine. Because of this technology we are able to expand much faster than we have in the past. Tell your friends to subscribe to HS at www.hollywoodscriptwriter.com. Send us questions and information via email at editorial@hollywoodscriptwriter.com.

Make it a great day!

Angela M. Cranon

Cover

Inside Man Brings Screenwriter Russell Gewirtz Inside Hollywood's Inner Circle
by Angela Cranon
Page 5

Baxter Taylor's **Tough Luck** Brings Him Good Luck
by Niki Jensen
Page 8

Production Co. Seeks fresh talent for underserved and minority movies
by Olea Jones
Page 10

Shavar Ross' **A Taste of Us** Gives Audiences a Glimpse into the Heart of Friendship
by Caros Choi
Page 14

Ken Tipton writes real life drama that major studios turn down!
by Ericika Hightower
Page 16

"Miracle Dogs *Too*" Sends A Positive Message to Kids.
by Erika Jones
Page 17

Actor/Writer Carl T. Evans Pens Real Life Experience in ***Walking on the Sky***
by Caros Choi
Pg 20

Ireland Screenwriter Talks About American Festival Win
by Caroline J. Firestone
Page 22

INSIDE SCOOP ON THE SCI-FI BOYS
by Scott Essman
Page 24

Screenplay First Paragraph Pitfalls Amateur or Pro? Quick Clues – Quick Cures
Column by Bonnie R. Sanders and Andy Rodman
Page 26

2006 Tiburon International Film Festival Golden Reel Awards
Page 31

Tonya S. Holly Brings Southern Charm to the Big Screen in *the movie When I Find the Ocean*.
by Alesia Taylor
Page 32

Three-time Action on Film Winner Gives Insight on his winnings.
by Caroline J. Firestone
Page 34

Still talking about "KING KONG"
by Scott Essman
Page 36

Ray Harryhausen gets lifetime achievement award.
Page 38

Screenwriter Bill Lundy finds calling in Sci-Fi horror world
by John Barundia
Page 39

In The Know: News
Page 40

PITCH-A-SCRIPT
Page 41

Film Festival Listing
Page 42

Advertiser's Index
Page 45

Classified
Page 47

Volume 26, No. 3
JUNE 2006

Publisher/Editor-in-Chief
Angela M. Cranon

Contributing Writers

John Barundia
Caros Choi
Scott Essman
Carolyn Firestone
Ericika Hightower
Niki Jensen
Erika Jones
Stephanie Robbins
Alesia Taylor

Senior Editor
Stephanie Robbins

Contributing Editors

John Barundia
Caros Choi
Niki Jensen
Leta Fayola Shy
Marinthia Thomas

Columnists

Andy Rodman
Bonnie R. Sanders
Jamie Stein, Jamie Stein Script Consultant

Winthrop Thomas, Graphic Artist
winthropthomas@yahoo.com

Human Resources Ericika Hightower

Display Advertising Alesia Taylor Debra Williams

(310) 283-1630
adsales@hollywoodscriptwriter.com

Board of Directors

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

In loving memory of
Ruby Jones
Delores Lee Jones

COPYRIGHT © 2006

BY HOLLYWOOD SCRIPTWRITER

Hollywood Scriptwriter (ISSN1097-8577) is published bi-monthly. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying recording, or by any information storage and retrieval system without the express written permission of the Publisher. For subscription and/or adsales go online to www.hollywoodscriptwriter.com or call (310) 530-0000.

Dedicated to
Children, Alexandria & Jeremiah Charles

FOR WHEN YOU'RE STORY IS...

South Bay



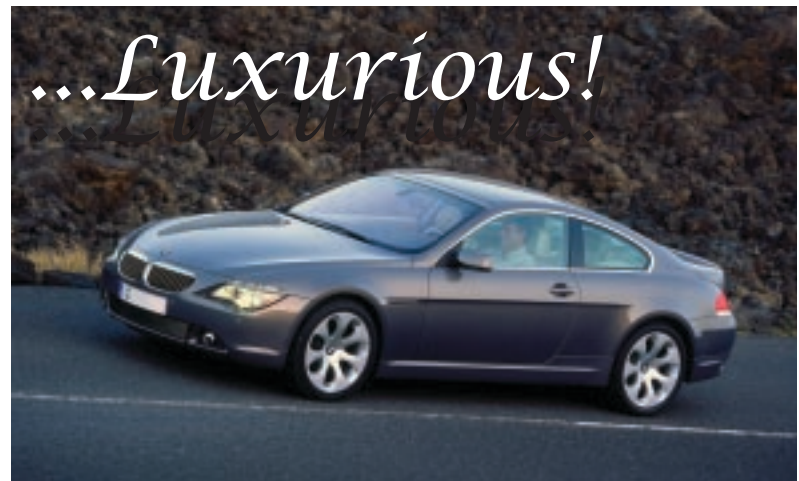
18800 Hawthorne Blvd, Torrance
(866) 848-5532 • SouthBayMINI.com



SOUTH BAY BMW



18800 Hawthorne Blvd, Torrance
(866) 848-5532 • SouthBayBMW.com



**Lotus of
South Bay**



2775 Pacific Coast Hwy, Hermosa Beach
(888) YES LOTUS • LotusOfSouthBay.com





Chiwetel Ejiofor as Detective Bill Mitchell



Willem Dafoe as Captain John Darius.



Denzel Washington as Detective Keith Frazier.

Inside Man Brings Screenwriter Russell Gewirtz Inside Hollywood's Inner Circle

by Angela Cranon

Russell Gewirtz has achieved more than many screenwriters can hope to accomplish early in their careers. With the extraordinary success of his first original screenplay, **Inside Man**, starring Academy Award winning actors Denzel Washington, Jodie Foster, Academy Award nominee Clive Owen, two-time Academy Award nominee Willem Defoe, legendary Tony and Emmy award winning Christopher Plummer, and directed by Oscar nominated director, Spike Lee, Gewirtz hopes that his second (**Righteous Kill**) and third (**American Blood**) films have the same success. **Righteous Kill** is a New York based psychological thriller centered on a cop hunting a cunning and ruthless serial killer, with two-time Academy Award nominated actor Edward Norton signed onto the film.

have to learn the craft of storytelling, which



Russell Gewirtz

Hollywood Scriptwriter Magazine: *You have a lot of experience in different areas – computer science, law, and business. Has your career as an attorney and working for a family-owned business helped or influenced your writing?*

Russell Gewirtz: They definitely helped. Law school influenced the way I thought and wrote. The business experience helped me mature as a person and understand what I wanted to do with my life. I think that all screenwriters need life experience. You need to understand people. You

you can do anywhere. Law school helps you understand that there are two sides to every story. Until you understand the other side, how can you tell yours and be persuasive?

Inside Man is a very cleverly written film. *What prompted you to write it?*

I wanted to tell a story that would entertain, educate and surprise. I wanted to write a film that I would enjoy watching. I didn't want to write something mediocre,

even if it would sell and be successful. I had to be proud of it. [**Inside Man**] seemed like the right combination. It was a story that I wanted to tell, with obvious commercial appeal. If I hadn't written it, I would still want to watch it. My goal was simply to write a great heist flick, something audiences would enjoy watching more than once.

How did you come up with the characters?

Both Dalton and Frazier come from within me. If I was a cop, I'd be Frazier. If I was robbing a bank, I hope I'd be Dalton. Case and White are inventions. Darius, Willem Defoe's character, was written to reflect exactly who those guys are. Without the characters, the plot doesn't matter. And without the plot, neither do the characters.

How long did it take to write the script?

One year for the first draft. But there were lots of lulls. I wasn't very disciplined. My friend Daniel Rosenberg had to push me.

What were your expectations once you began pitching your script?

I pitched it to my friend Daniel Rosenberg, who had produced **Novocaine** with Steve Martin and Helena Bonham Carter. Coincidentally, it happened at the Cannes Film Festival, even though we were both on vacation. I expected him to say, "That's great. Good luck with that." Instead,

cont'd on next pg



(LtoR) Actor **Denzel Washington** and Director of **Inside Man** **Spike Lee**.

he said, "That's great! Let's work on it together." And we did.

Did you pitch your screenplay to smaller studios first or did you go directly to the major studios?

The finished script was sent to the producers, for them to bring into the major studios. Two production companies and on studio bid on it. Ultimately, Universal Pictures had not just highest bid, but the current Oscar-winning director ready to make the film.

*Were you surprised at how well **Inside Man** was received by people within the industry?*

Yes and no. I believed it was great. But success is always a surprise. The surprising moments are when someone praises it.

What do you think it was about the film that made it so appealing?

Because it began as an original take on a commercial concept, I spent a year making sure that it was perfect. I think that a lot of writers, especially first-timers, sit down and try to write a script, whether consciously or not, that is similar to scripts that are already out there. They're not trying to be original. They're trying to stay within the lines. I think I was aiming a bit higher.

*How were you able to make **Inside Man** distinct from other films?*

It's smart. Most of the action is cerebral. There are no set pieces. We've got one gunshot, some smoke, a few broken windows, a few punches. But there's a lot of tension. And an Albanian floozy. Don't forget her. My intention was to avoid clichés, and never go for the easy line or scene. I would think about movies in genre that I

found unoriginal, and would always avoid doing what they did.

*What has **Inside Man** done for your career?*

Everything. Before **Inside Man**, there was no career. Now I get calls to work on big projects. Not necessarily the biggest projects. I'm still on probation. But I have access.

*Do you think it was pure luck or a bit of luck and talent combined that played a significant role in getting **Inside Man** purchased by Imagine Entertainment?*

Both luck and talent. Nothing in Hollywood ever happens without luck. If Ron Howard hadn't parted ways with his previous project, **The Alamo**, and wasn't without a current project, my story might have turned out differently. And likewise, if Spike Lee hadn't been interested in taking on a big studio project and directing someone else's movie, again, we'd have a different ending. Much of what happens to you in this business is beyond your control.

*Since getting a screenplay from a first-time writer purchased by a major studio happens so rarely, what are your expectations for your upcoming film, **Righteous Kill**?*

When I finished **Righteous Kill**, I expected it to sell immediately. But this was a while ago, and my success with **Inside Man** had given me unrealistic expectations. So we didn't take it out to the major studios, but showed it quietly to actors and directors instead. Now it's out there, and the heat from **Inside Man** is making it much hotter property. We have a director attached, and we're in discussion with a major studio. I'm trying to protect the project as best I can. I want to ensure that the director and the studio have the same vision as I do. And that's a tall order.

*How will you approach the making **Righteous Kill**?*

Hopefully, my success should help me maintain more influence over the finished product. The more you produce, the more people feel safe in trusting your vision. One more hit like **Inside Man** and I think I'll be able to accomplish much more.

*How is **Righteous Kill** different from **Inside Man**?*

It's darker. **Righteous Kill** is to **Inside Man** what **Seven** is to **Fight Club**. People die in this film. And from the beginning, we know there's not going to be a



Christopher Plummer as Banking mogul Arthur Case in **Inside Man**.

happy ending. But it will make people think. That's what I want to preserve about it.

How long will you continue to write? Are there any other things that you would like to pursue aside from screenwriting?

I can't imagine stopping. Even if I get the chance to direct, I will still want to write the films I direct. It's the last career I'll ever have. But I would like to take more and longer vacations.

ACTION ON FILM

INTERNATIONAL FILM FESTIVAL II

Warning, this festival was created by filmmakers, for filmmakers, enter and you WILL be taken seriously...

stan harrington
christopher jaymes
james marlowe
greg gingold
brian lonano
blythe metz
vanessa ruane
steven williams
anzovin studios
david carradine
art camacho
mark mahon
sean becker
seamus smith
laura neri
jimmy sariya



ralph jongeneel
sharon lopez
jd marlow
aaron olson
jeff pfeiffer
erik raj
shane ryan
will scott
craig borders
justin owensby
julie hermelin
william lau
declan mulvey
raygen henley
nash edgerton
paul von stroetzel

These filmmakers and many others were taken very seriously, you will be too...

JULY 28-30, 2006

Long Beach, CA

ENTER NOW

www.aoffest.com

thank you

Baxter Taylor's Tough Luck Brings Him Good Luck

by Niki Jensen

Screenwriter **Baxter Taylor** is feeling lucky and legit.

Taylor recently optioned his supernatural comedy, **Tough Luck**, following his first win at the Monterey Screenplay Competition. Nice prize, considering it's his first competition script and just the third he's completed, ever.

What's his secret? Lifelong learning: He's idolized the art of storytelling since his boyhood discovery of Charlie Brown comic books.

Taylor – dubbed “Bax” back then – started with comics, delving into sci-fi as a teen while zipping through pages from greats like William Faulkner and Mark Twain, Harper Lee, and Isaac Asimov.

Now he's onto Charles Dickens. Taylor admires the British novelist's use of character, humor and incredible plotting, all of which are key pieces in his winning script.

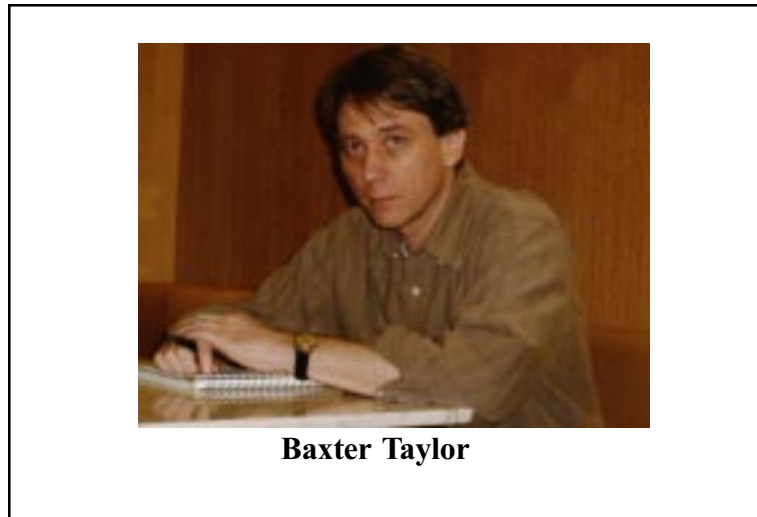
Tough Luck, which Taylor entered last year in about a dozen contests, is a zany comedy about two friends who learn to value life after unknowingly swapping their respective good and bad luck during a supernatural Chinese meal.

While Taylor deemed his two previously finished scripts too weak for competition, the self-effacing writer always knew **Tough Luck** sparkled with possibility.

And Hollywood agrees. Dror Soref, an award-winning writer and director who heads Skyline Pictures, optioned **Tough Luck** in December 2005, just months after

reading the winning script as a participating producer in the Monterey contest.

Soref called Taylor four months earlier. “I couldn't believe it,” Taylor says



of his chat with Soref. “I'd been slaving on this thing for more than a year, and other scripts for years before that, without any attention from anybody.”

Persistence makes all the difference, he says, especially during script revisions and spells of creative insecurity.

“I think you have to get the bad scripts out of your system before you can get to the good ones,” he says, adding he dropped rewrites of an earlier script to dash through the first draft of **Tough Luck** within five weeks.

Such spot-on writing is new for Taylor. He says **Tough Luck** is the only screenplay he's drafted with some flicker of ease. Perhaps it's because elements of the

story had been tip-toeing all the while in Taylor's head, or maybe his plotting the story in a week points to passion breeding quick, focused thinking.

Or could it be as simple as he got lucky writing about, well luck?

“For some reason, I just kept on coming up with ideas, and they all seemed to be right to me,” he says.

It helps that the script's kooky humor reflects Taylor's penchant for slapstick comedy. A fan of the Marx Brothers (their 1933 farce, **Duck Soup**, wowed a young Taylor), he relished whipping up ridiculous bad luck gags worthy of belly laughs.

Writing **Tough Luck** was also satisfying because Taylor had time and energy to craft the story, a result of his trading full-time advertising copywriting job about three years ago for freelance gigs.

Before that, Taylor's workload tended to bump screenwriting to the

backseat. It took leaving his nine-to-five, then, for Hobart College graduate to tackle his passion that seeks fulfillment more than dollar signs.

Last fall, he hired a savvy entertainment lawyer to negotiate his option deal, a move that ensured proper payment and protected the screenwriter from legal jargon overload.

"I think you probably need a lawyer because if you're like me, you look at the optioning agreement and your eyes glaze over," he says. "I couldn't even read half of the first paragraph; I didn't know what the thing was talking about," says Taylor.

"I certainly thought about selling [my movie]," he says, "but I thought, 'If I make a really funny movie with a nice message...people would like it and it would find its way'."

So it has: Soref, who optioned his script, is generating interest in **Tough Luck** by consulting industry executives, including a producer with whom he's previously worked.

At Soref's suggestion, Taylor has trimmed about 10 pages from the script. This edit was easier than he'd imagined, despite one's natural tendency to want to keep *all* the best material.

When Taylor does get stuck, he likes to read screenplays stored on his computer. He'll often look at **Rocky**, and draw inspiration from scripts diverse as **Jerry Maguire** and **Groundhog Day** to **The Godfather** and **On the Waterfront**.

"It doesn't always work, but it gets you away from your own work for a moment," says Taylor, who plots scripts in notebooks and reserves Microsoft Word mostly for dialogue. "Hopefully it shakes you up a little bit."

Taylor knows what works for him, so it's not wonder he's navigating this new terrain like an old pro – one who happens to marvel along the way.

"I think you probably need a lawyer because if you're like me, your look at the optioning agreement and you eyes glaze over," he says. "I couldn't even read half of the first paragraph; I didn't know what the thing was talking about."

Also surprising, he says, was the sheer amount of patience and discussion needed to finalize a deal. However, Taylor finds himself a little excited and a tad frustrated by the uncertain future of **Tough Luck**.

"I'm way much further along than I was a year ago, and it's still an incredible long shot that this will ever see the screen," he says.

Not one to sit around, Taylor has delved into plotting a suspense comedy about two kids who get into adult-size trouble; he's also trying to begin his first science fiction screenplay.

Time will tell what becomes of **Tough Luck**. Meanwhile, Taylor is racking up sweet memories from his first inkling of Hollywood success. Among these, surely, is his five-minute radio interview in February on "*Good Morning Monterey Bay*."

"I didn't get one phone call after it," he says, laughing, "so I don't think anybody I knew heard it."

HIGHEST RATED ANALYST



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

-CREATIVE SCREENWRITING, 9/99
Analyzing the Script Analysts

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

Clients have written and/or directed films for:

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

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

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



Ask about a trial demo on your script.

DEEP FEED-BACK
by Robert Flaxman

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

www.deepfeedback.com

WWW.HOLLYWOODSCRIPTWRITER.COM
NEW PHONE NUMBER
(310) 283-1630

Production Co. Seeks fresh talent for underserved and minority movies

Andrew Lauren produces Indie Films for all audiences.

by Olea Jones

A native New Yorker, **Andrew Lauren's** production company, **ALP**, is based in his hometown. With a great film community that focuses on independent movies, Lauren has the opportunity to be apart of a community of Indie film aficionados and enthusiasts, making films they are passionate about. After completing such films as **G** and **The Squid and the Whale**, Lauren is looking forward to producing films that can reach all audiences.

Hollywood Scriptwriter: *How did your producing career begin? How did it eventually lead to forming ALP?*

Andrew Lauren: I began as an actor and appeared in a number of movies, but I felt frustrated that I wasn't in control of my own destiny. To be involved in the grand scheme of making a film, from the inception of an idea to the final product, gives me a feeling of fulfillment, rather than being just a cog in a larger wheel. So I started ALP. I am still looking for a script that I can tailor-make for myself to either star in or direct. But as I'm doing this, I am also learning the craft of producing.

How did you secure projects to make your production company successful?

Over the course of time, I've met with so many producers and agents. I've also met a lot of up-and-coming writers, and seen a number of them move onto the A-list. This is one of the greatest aspects of my job - fostering new talent and helping them to grow and be recognized in this business.

What obstacles did you have to overcome to make your company successful?

Like any other business, it's a process of trial and error. We made a lot of mistakes. But those mistakes only made us stronger. It's all about having guts and not always playing by the rules. And most importantly, having a great lawyer!

You formed this company with the goal to "produce unique and intelligent



Andrew Lauren

films of varying genres that appeal to a broad audience." In addition you wanted to generate a quality product for underserved and minority markets. What do you look for in a screenplay?

I look for stories that anyone can relate to. There's a reason some stories are told over and over again throughout time, and that's because they deal with basic human needs and emotions. **G** is a

tragic story about unfulfilled love. **The Squid and the Whale** is a story about growing up and seeing your parents as people instead of gods. Everyone addresses these issues at least once in their lives. As for reaching underserved and minority markets, I don't see why not!

Sometimes being unique doesn't necessarily mean more money. How would you suggest screenwriters pitch their script to ALP as well as major distributors/studios?

Pitches are important because they need to pull the heart of the story out in the shortest time possible. A good pitch walks the fine line between giving away too much and making someone want to learn more.

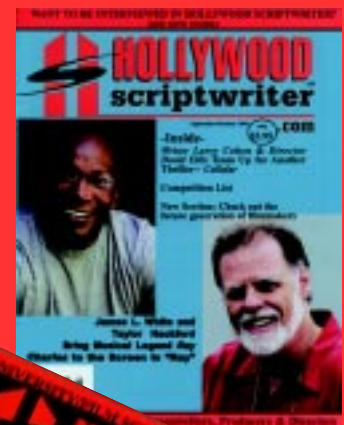
A lot of writers don't realize that the pitch itself is an art form. There are seminars to learn the tricks of the trade. A lot of times, writers come in and ramble on and on - "And then she goes to the doctor...and then she goes home..." - you can only remain polite for so long without getting antsy.

It's important to be succinct, and to really grab people's attention. It's also important to understand that producers have to look at the bottom line. Have some idea of why your story is commercial. Who wants to see it? Who will it be marketed to? Is its target audience similar to that of any past successful film?

There aren't a lot of minority-made movies that break from traditional stereotypes or misconceptions. What is your angle in producing these films?

We did **G** because we realized that there was an underserved market. I think that

cont'd on pg 12



Hollywood Scriptwriter 2006 Editorial Calendar

Jan/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.

March/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.

May/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.

July/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.

Sept/Oct. 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.

Nov/Dec.

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.

the studios tend to underestimate the African American audience. I think the audience wants and expects more from their movies.

Why did you decide to make producing films for minorities and underserved markets one of your focuses?

I think despite the multitude of films that are produced every year, there is still room for making more films that speak to minority and underserved audiences. I just want to make the movies that people want to go see.

Do you have any plans to try your hand at screenwriting?

Sure. I always have ideas that are interesting. If I ever find the time and a place (in the desert with no phone service), I'll buckle down! One of the things I admire most about screenwriters is their ability to find what little time they might have available (if they work another job or have families to raise), to be really focused and committed enough to write their story. It's incredibly difficult.

If you were to write a screenplay, what genre would it be?

I would probably make a horror film. I like the genre because it shows how people overcome adversity in their lives under tremendous pressure. It's interesting to explore how man's natural survival instincts help a person to escape extreme situations.



Andrew Lauren's billboard for G movie.

Do you think there is a shortage of screenplays?

There is really no shortage of screenplays. The one thing we don't want to do is pigeonhole ourselves as a company. I don't want to make G2 or The Squid and the Whale 2. I would love to find an erotic thriller, a western, or a smart horror.

How do you think your experience in production would aid your writing skills as a screenwriter?

It helps to have a production background when you're writing a screenplay because you automatically have a reality check on what things cost. A lot of writers have no notion of this concept. Their scripts have plane crashes, car chases, elaborate musical numbers, etc. And as a producer you're like, "Are you kidding me? You think this is low budget?"

Also, as a producer, I've read hundreds, if not thousands of scripts. Screenwriting has its own particular rhythms, and it's a craft to learn even within the writing field itself. That's my

Global Art Film Festival Hollywood

Sat., June 17, 2006 from 1pm -10pm at the Renaissance Hollywood Hotel.

Additional specific info will be listed on the GAFFERS website
in early June at website. www.gaffers.org

1st Place:

"The Cosmo Psychic Experiences of Pico Lorenz", Bubby L. Wallace, Sacramento, CA- A young space exploring teen with naturally gifted psychic abilities, engages the Universe, his family's mysterious past and an Extra-Terrestrial Community with his rambunctious psychic force.

2nd Place (tie)

"True Colors", Candace Brasseur, Beaufort, S.Carolina-A young girl desperately tries to win a drawing contest offered by the local crayon factory and in the process comes to realize that one's family is what really gives a person their true colors.

"Not In This Neighborhood", Frank Washington, Citrus Heights, CA-When Andrea's mom is mysteriously gunned down, she sets out on a rogue mission to find the murderer. What she uncovers from the civic, business and law community goes far beyond a simple killing.

3rd Place

"Felix The Flyer", Christopher Canole, La Jolla, CA-True story of a young Cuban mailman's journey to St. Louis on foot to challenge the giants of American sports in the most bizarre Olympic race in history, where despite going against insurmountable odds, the heroics of another great sport legend was born.

Honorable Mention(s)

"UltraViolet Child", James Ossi, Darien CT-A colony of rogue scientists use machines and nature to create art. One guy uses lightning bolts as his paintbrushes and tornadoes as his sculptures. His name is Harmless and he accidentally destroys his high school. Still, he brings everyone to Utopia.

"Mine", Anita Skibski, Algonquin, IL-A wealthy and respected coal mine owner spirals into dangerous obsession over the wife of his best employee in small-town Kentucky.

"Solucion Americana", Laqueta Lewis, New York, NY-A Spanish aristocrat, imprisoned for murder, must escape to America to find her stolen child.

"Undercover of Trust", Robert Gokay, Pleasant Hill, CA-A suburban mother is unwittingly entangled in a corporate collusion that threatens the health and sanity of her teenage daughter and the social fabric of her community.

QUERY LETTER MAILINGS



To Producers & Agents

Script Marketing

- ▲ Customized Query Letter
- ▲ Producer & Agent Selections
- ▲ Return Postcard Design
- ▲ Envelope Design
- ▲ Written Paper Trail of Execs
- ▲ Career Strategy Programs

(818) 907-6511

www.SmartG.com

Script Analysis

- ▲ 1-Hour Oral Critique
- ▲ Written Critiques
- ▲ Development Critique
- ▲ Integrated Development

All by Melody Jackson, Ph.D.
Top 5 U.S. Script Consultant

YOU READ IT IN HOLLYWOOD SCRIPTWRITER MAGAZINE...WWW.HOLLYWOODSCRIPTWRITER.COM

cont'd from pg 12 "Lauren"

number one advice to screenwriters is take an internship reading scripts and writing coverage. You'll learn what a solid script looks like, but more importantly, you'll learn the common mistakes and pitfalls of a bad script.

Where do your ideas for potential films that you would like to produce come from?

My ideas come from everywhere. Whether it's a conversation I overheard at a dinner party or something I read in a paper. Sometimes I read a script that somehow sparks an idea for a completely different script.

What are some of the things that ALP does to seek out talented screenwriters?

We're heavily involved in a number of screenwriting programs and contests,

such as Sundance, Slamdance, Tribeca, the IFP market, Columbia Script Connect, etc. This year, we sponsored the first ever Skyline Screenwriting Award for the Slamdance screenwriting contest. The award was for the best screenplay set in an urban environment, and we had the opportunity to read a number of great scripts. Also just around the corner is the Tribeca All-Access program, held during the Tribeca Film Festival. The program highlights scripts written by and for minority communities, and sets meetings between the screenwriters and production companies looking for material. We've been a part of the program for the past three years, and are constantly impressed with the quality of the projects.

What advice would you give young, aspiring screenwriters?

I would say, get your script out there! Screenwriting is almost like two separate jobs: one is writing your script and the other is selling yourself and getting it out there. It's important to treat it like a job. Set aside time to send your script out to as many people as possible and follow up with them. Constantly be networking and seeking out contacts.

Shavar Ross' A Taste of Us Gives Audiences a Glimpse into the Heart of Friendship

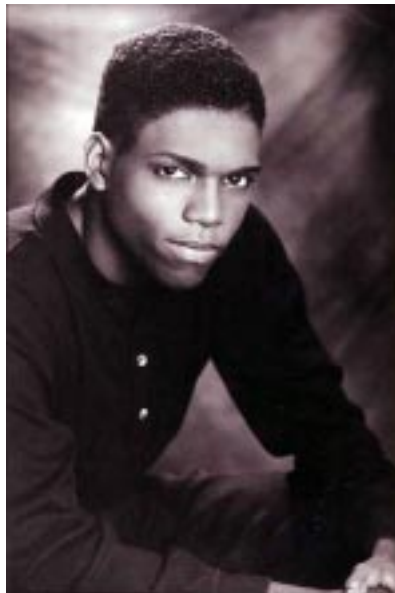
by Caros Choi

*First time writer, director and producer Shavar Ross, takes a break from acting to share the discovery of love and friendship in an unlikely place in his first theatrical release, **A Taste of Us**.*

Born in New York, Ross came to West Hollywood, California to get to know his father, actor Hank Ross (*M*A*S*H**, *House of Dies Drear*). It was during this trip that an agent spotted Ross, and so began his successful acting career. Appearing in the television show, *Scout's Honor* at the age of nine, Ross remembers what it was like to be on set for the first time. "I was excited, just like any other kid. I was always an outgoing kid and I loved making people laugh," he says. After his first break in show business, Ross continued to appear in a variety of well-known television shows such as *M*A*S*H**, *Different Strokes*, *Growing Pains*, *The Fresh Prince of Bel-Air*, and *Family Matters*, just to name a few. This segued into a thriving film career, with roles in **What's Love Got to Do with It**, starring Angela Bassett and Laurence Fishburne, and **Soul to Take**.

After spending many years in front of the camera, Ross decided he was ready to take on the challenge of being behind the camera. After getting married and having children, he moved out of Los Angeles to focus more on his family. However, being away from the hustle and bustle of Hollywood gave Ross the opportunity to explore other creative areas of filmmaking.

Screenwriting wasn't something he planned, but it was a natural extension of his growth as an artist. The solitude and quietness of his suburban home, stimulated his creative process. Also driven by his strong



Shavar Ross

moral convictions, Ross felt that it was time for a change.

"I was fed up with the material that was out there and the roles that I was auditioning for were not satisfying," he says.

These roles were also somewhat stereotypical and often conflicted with his moral standards. "You have to set the standards

for yourself...and writing allowed me to do that," Ross explains.

Ross is interested in making cutting edge, morality based films that have an inspirational message to get people thinking about God or somebody other than themselves.

With his vision intact, Ross proceeded to write a film that reflected the ideas and themes that he wanted to share with the world. The result is **A Taste of Us**, a film centered on what seems to be an unlikely friendship between a retired reverend and two friends trying to start fresh with their maid service business. After the death of his wife, Reverend Henry Thomas, played by Bill Toliver, steps down from his church. Trying to get his life back together, he hires two young friends, Julius "Jewels" Vernon, played by Joe Claire, former host of Rap City on BET (Black Entertainment Television), and Kayla Brooks, played by American Idol Season 4 finalist, Nadia Turner, to clean his house. It is through this relationship that all three of these characters learn what friendship, love, and helping others is all about.

"[Julius and Kayla] inspire [Reverend Thomas] and help him change his life. The Reverend recognizes the friendship between these two friends, and the two friends see what love truly is through the reverend," says Ross.

And it was this precise idea that coined the title of the film. "The film is called **A Taste of Us** because it's just a glimpse of all those things. It allows them to see other types of love, especially a love that has substance."

The idea for the film came to him while he was attending the University of Southern California film school. He felt that he needed to learn more about the Bible if he wanted to be able to make films that he wanted.

“You can take parables or principles in the Bible and make it into a film. You can take ‘Love your neighbor as yourself’ and make a film about that,” says Ross. With that in mind,

Ross attended seminary and pastored at the Alive Church for four years before coming back to filmmaking.

Spending about two months to write **A Taste of Us**, Ross got ready to take on the roles of writer, director and producer of his first feature film. “It’s very tough when you’re putting together your own film. Sometimes, when you’re getting started, it’s hard to get people to help you or to believe in you. So you have to learn as much as you can,” Ross says. But he persevered and conquered each task.

Now that he has experienced much of what is required of him behind the scenes, Ross feels that now, it’s more about being behind the camera, rather than in front of it.

“I really enjoyed the whole process. I didn’t really like the producing part of it, but I enjoyed writing and directing.” As for his first passion, acting, Ross says that he knows he can still act when he wants to, but he prefers to stay behind the scenes.

Now that the film is in post-production, Ross reflects back on his experience on **A Taste of Us** with satisfaction and joy. He was pleasantly surprised with the performances that the actors gave. As an actor himself, he understood the importance of allowing the actors to delve into their characters and develop them. Ross describes the chemistry between Nadia Turner (Kayla Brooks) and Joe Claire (Julius

Vernon) as perfect. “I was amazed at how the whole film came together, how the actors made their characters believable and real,” Ross says.



Dressed in character, Shavar Ross plays in the popular television show “Family Matters.”

He treats the filmmaking process like a ministry – with deep sincerity and care for the people he works with. He sees the film as a communal project, one that requires everyone’s participation in order to complete it. Ross hopes that the film will show people that there is hope and love beyond limited human conception.

With **A Taste of Us** set to be released sometime in fall 2006, Ross can concentrate on his future projects. “I have a lot of ideas that I’m hashing out right now, but

my goal is to be a director for hire.” He is also working on a children’s film, similar to the **Home Alone** movies, about four kids in New York. And to those who are aspiring to become screenwriters, directors, or producers, Ross believes the best thing you can do is “just get out there and start shooting stuff and it will eventually lead to something greater.”

For more information on the film, log onto <http://www.atasteofus.com> and for more information about Shavar Ross and/or his production company, log onto <http://www.shavar.com> and <http://www.trientertainment.com>.

/script consultant

jamiestein@earthlink.net
phone 323.850.8250
www.jamiesteinscripts.com

jamie stein

As the top analyst for the Sundance Feature Film program, no other industry professional reads as many scripts from as many worldwide sources.

Learn no-nonsense principles to
find the emotional heart
of your story and then
develop the tight structure to match it.

You won't find more personalized attention or a more exhaustive consultation at a more affordable cost.

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

maximize your voice

Ken Tipton writes real life drama that major studios turn down!

by Ericka Hightower

*Ken Tipton stumbled into screenwriting after going through a horrific ordeal with the local Christian coalition in regards to his video rental store. Tipton had no idea that offering Martin Scorsese's **The Last Temptation of Christ** as a video rental in his store would cause him to lose everything. But his personal loss was turned into personal gain through his new film **Heart of the Beholder**. After 12 years and hundreds of drafts later, Tipton's family story has made an impression on industry folk and audiences alike.*

Hollywood Scriptwriter: *Was **Heart of the Beholder** made to jump start your screenwriting career or to tell your personal story?*

Ken Tipton: I had never thought about being a writer. I was brought to Los Angeles in September of 1993 to be a consultant on a Movie of the Week about a story that my family went through. I thought it was a done deal, but the producer, who had optioned my family's story, was just pitching it to the TV networks. They all liked it and it looked like it might go until it went up the corporate chain at each network, and the project was killed because it was too controversial. It was decided between my ex-wife and kids that I would stay in Hollywood and do whatever I could to get the story made. I had no idea it would take over 12 years.

To make ends meet, I earned my SAG card from the advice of my first mentor, John Candy. I also worked as a telemarketer, census taker, production assistant, bodyguard, valet, message, and dozens of other jobs



(LtoR) Paul and Ken Tipton

while I pursued the production of the story. Over the 12 years, I went through over 50 producers.

Who or what prompted you to write a movie that could be potentially perceived as politically and religiously controversial?

Robert Wise did. After HBO dropped the project, I went looking for a new mentor. I belong to a group called the National Coalition Against Censorship and they referred me to one of their board members, Robert Wise. Mr. Wise is the Academy-Award winning Director for films such as **The Sound of Music**, **The Sand Pebbles**, **The Day the Earth Stood Still**, **West Side Story**, etc. I was very intimidated about writing him but the only thing worse than failure is never knowing what could have been because you didn't try.

When Mr. Wise called and setup a meeting, I was thrilled. We talked about the project in detail and his advice shocked me. He said that I should write and direct this story because if someone else did and it was successful, it would rip my guts out. But worse, if someone else made my family's movie and screwed it up, it would kill me. He told me to "just tell the story," don't use fancy camera moves, and the most impor-

tant thing to remember is that "the story is in the rewrites". We shot rewrite #246.

How closely does the story follow with the actual events?

Our movie is based on a true story and we estimate that it's about 85 percent accurate. For the record, there has *never* been a totally "true" movie made. We had to combine characters as composites and simplify

locations to make the movie in 18 days on a \$500k budget.

Knowing that this angle could either land you in Hollywood or right out the door, why did you pursue this kind of storyline?

I had no choice, it's what happened. My wife and I built a multi-million dollar video business from scratch only to lose it to a group of religious zealots that blackmailed a corrupt prosecutor. All we did was offer Martin Scorsese's movie **The Last Temptation of Christ** for rent and it cost me everything. My credit is still trashed and I still owe back taxes and interest that weren't covered in my bankruptcy.

I could have gone crazy and taken out my revenge on these people, but I had my kids to think about. They have learned a good lesson by making our movie. The lesson learned was that life is not fair. Sometimes bad things happen to good people and the human response is to get revenge. There

cont'd on pg 18

“Miracle Dogs Too” Sends A Positive Message to Kids.

Screenwriter Douglas Leland depicts a boy who fulfills his dream of becoming a hero in *Miracle Dogs Too*.

by Erika Jones

Douglas Leland is the screenwriter of Miracle Dogs Too, the sequel to 2003's Miracle Dogs.

Raised in a creative home environment (his father was a journalist), creative writing came naturally to Leland at a young age. Growing up in Salem, Oregon, his childhood was filled with making up stories for play dates with his siblings. After attending college for only two days, Leland decided against pursuing a college degree at the University of Oregon. Instead, Leland taught himself the art of screenwriting by reading and writing scripts on his own. After several stunts as a production assistant, a personal assistant to notable screenwriter Robert Town, and writing scripts all along, Leland now presents a family favorite in Miracle Dogs Too.

Hollywood Scriptwriter: *How did you get started in the screenwriting business?*

Douglas Leland: When it came time to go to college, I was expected to put myself through college. I remember reading a book about directing and it said there's two ways to become a director: you can go to school, then go to film school, and then work your way up in the business or you can write a really good script and then sell it, make a deal for yourself and direct. And I thought “College, or write a script? I think I'll write a script.”

I wanted to write better scripts, so I read everything I could find about screenwriting. I eventually took John Truby's and Robert McKee's seminars. I read all the books on screenwriting and came to appreciate the craft. I came to understand [that] it was a really difficult thing to do, and I started getting better at it. Eventually, it occurred to me that I'd be happy being a screenwriter, even if I never got to be a producer. If I could just be a good screenwriter, that would be enough for me.

I got a job as a production assistant with a couple of different companies, and one

of the directors overheard me making jokes and he befriended me. He sort of got the idea that I was a funny guy, and we started joking around on the set. One day, I left a message on the company phone asking for my paycheck, saying, “Where's my check? I gotta get back to my typewriter now.” He called me back out-of-the-blue and said “You said something about a typewriter. Are you a writer?” I said “Yeah,” and he said, “Let me see something you wrote.” So I sent him the script I was writing at the time, [which was] **Lucky Bastard**. He hired me to write music videos and industrial films. That's the first writing I did.

What was your approach to writing a family film like Miracle Dogs Too?

I wanted it to be fun for kids to watch, and I wanted there to be an adult story so the adults can watch it with their kids and not think it's cheesy. And I don't know how successful I was at any of that, but I was trying to write a really good family film, not just a good film. When I write a family film, I think, “What's a family film? What's good for kids to see? What kind of values can it have that parents will appreciate their kids watching? What kind of scenes will kids get a kick out of?” A little boy getting into mischief, a little boy being smarter than the adults, a little boy going on adventures and having secrets that he has to keep to himself. A little boy who wants to be a hero. And he says to himself, “There aren't a lot of opportunities for 10-year-olds to be a hero,” and he ends up being a hero.

When writing family films, you have to look at it from the adults' and kids' point-of-view. Make sure every scene has something that both kids and adults would enjoy watching. And don't be afraid to be dark. From a kid's point-of-view, there are real villains: disappointments, dangers and challenges. That's what makes up childhood and kids relate to it. Don't treat childhood lightly. If it [the script] treats their problems as truly

important, kids watching the film will appreciate that because it might be something small, but they're big to a kid.

How is Miracle Dogs Too different from things you've done in the past?

I'm used to writing funny stuff. I've always been kind of a class clown, so it's easy for me to make people laugh. So I've always wanted to be able to do the opposite and make people cry. I wanted to write scenes or create a story that's actually powerful and emotional enough to get choked up or cry.

I wrote **Miracle Dogs Too** more quickly than I usually write most things. If I don't have a deadline, it takes me months and months to write a script. Somehow, I can always get something done within the time someone asked me to do it in. I always have just barely enough time. The work will fill up all space until the last minute. I guess what it comes down to is if someone trusts me to write a story, I won't let them down. I will do whatever it takes; I'll stay up all night; I'll drive myself 24 hours a day, and work on it until I know I'm turning in something that I don't have to be embarrassed about.

When you write your first script, it'll be horrible, so write it just for yourself. Don't be afraid to write bad stuff. Write it and get it out of your system. And get used to cranking out stuff. It'll become a more pleasurable experience. The struggles get more interesting and it'll become more satisfying as you solve them.

Did the concept of Miracle Dogs Too come naturally?

I came up with the outline in one day. I was house-sitting out in Malibu, and I went to the producer's house to pick up the DVD, **Miracle Dogs**. I came home and watched it that night. The next morning, I went for a long walk, wrote out the idea in my head and spent that afternoon writing it out. I think the next morning I sent it with a treatment

cont'd on pg 33

are many types of revenge but I only advocate one type and it's on my car license plate. TBRIS - The Best Revenge is Success.

My kids also learned how hard it is to pull a movie project together and make it. Three of my four kids came and worked as production assistants and they said it was the hardest work they have ever done.

We worked them 18 hours a day for



(Top to bottom) Actors Matt Letscher, Sarah Brown and Chloe Moritz endure threats from protesters in the true story *Heart of the Beholder*.

actually lived through. It was emotionally tough on them because it brought back a lot of bad memories.

Did you pitch it to major studios?

I pitched it anywhere and everywhere I could. The single biggest problem was that people assume it's a controversial movie. That is until they actually see it and find out it wasn't quite what they thought. The fact that any movie ever gets made is a miracle and if your film deals with religious intolerance, your chances are slim to none.

What gave you the idea to pitch your story to an A list of celebrities?

It wasn't an idea, it was an opportunity. There was an actor's strike in 2000 and I had to get work as a limo driver. It was good because I had some great rides like Gregory Peck and many other heroes of mine. One night I picked up an A list actress who's boyfriend was at the SAG awards while she was on her way to

three weeks straight and they now have a solid understanding of movie production. They did have some strange things to deal with on set because we were shooting scenes that they

England. She was extremely nice and we had a good ride to the airport. I heard her talking to her mom about the SAG awards and how the actors from indie movies were winning all the awards and that maybe she and her A list boyfriend should find a solid indie movie to be in. My ears perked up and I wrote a note asking to pitch a solid indie project to her agent. I pulled up to the white zone at Los Angeles International Airport where our meet and greeter was waiting.

The actress was on the phone to her boyfriend at the SAG awards and he had not won. You could tell she was upset. Then a cop came by and motioned for me to get the limo out of there. The actress wasn't ready to go so I gave my note to the greeter to give to the actress. The greeter stuffed the note into the actress's day planner. I didn't know it at the time, so I thought things were fine. But the next day, I was fired. I needed that job bad, but it actually turned out to be the best thing ever. Darlene Lieblich read about my story and hocked her house to make the movie. That's what indie filmmaking is all about. Passion, persistence, and plenty of luck.

How difficult was it to write a screenplay about an incident that happened to you?

The main difficulty was that I'm not a writer. Thank God for script writing software. All I did was write what happened.

Why did you decide to sell all rights of the screenplay?

The only way to get 100 percent creative control was to sign away all rights to the story. Since Darlene Lieblich had hocked her home to make the movie, she should have all the rights. I also signed over any financial benefit to my ex-wife and kids.

What was your reaction when you won five film festival awards?

I knew we had a good story, despite what thousands of critics have said. With the help of a passionate cast and crew, they allowed me to direct the movie I wanted. Winning five Best Feature Film Awards in a row is simply raw satisfaction. It was especially nice when the audience at the Kentucky film festival turned out to be overwhelming Bible-belt Christians and they gave us Best Feature. It's so hard to get people who have not seen the movie to understand that this movie does not trash

Christians or their faith. This movie is about those that abuse their power - both political and religious.

Why do you think the movie was so popular at film festivals?

What happened to my family could happen to anyone. The audience identifies with us because we were just normal people placed into a situation where we did the right thing but still wound up losing everything. The fact that I was actually able to get revenge by exposing the corrupt prosecutor and bringing him down was a once in a million opportunity and the audience gets to enjoy that satisfaction in the movie.



(LtoR) Darlene Lieblich, who financed and bought the rights to the film, talk with Ken Tipton about production.

When the picture of my family comes up at the end of the movie, the audience loves it because it reinforces the story of real people who persevered even though it took many many years. The first rule of filmmaking should be - always have your audience feeling better when they leave than when they came in. That's what they paid for.

Now that it's on DVD, do you have any further expectations for the movie?

We're going broke going to festivals. If we can't find a distributor that can handle our film, then we'll be the first indie film to make it in self-distribution on the Internet. As for writing, I did not enjoy the literally thousands of hours I spent in my underwear pounding my keyboard. However, I did enjoy fixing scenes or creating new dialogue while we were filming.

Many things went wrong and scenes had to be cut or combined on the fly and I

turned out to be pretty good at that. We had one situation where the female lead is posing as a hooker. She was really a nurse who had just come from work but when she showed up at the hotel door, she had on hooker type pumps. On my little monitor, I didn't notice the shoes until after we had the shot. I asked her where her nurse shoes were and she said she thought the pumps worked better. So in 10 minutes I re-wrote the next scene to explain the shoes and it ended up getting a good laugh with the audience. That felt good.

Now that you've written your first screenplay, do you plan to pursue a career in screenwriting?

Definitely. As the writer and director, you know where the vision is and you can write to help the director do a better job. Two entities working toward the same goal works so much better. Plus, when things need to be changed on the fly, you are ready for them. We have eight other very original projects to work on but before that, we have the sequel to make. Many think that **Beholder** was a strange



Religious protesters who stood outside of the Video Rental's door.

tale but what happened to me during the 12 years it took to make **Beholder** are so much more outrageous and also true. I have to put **Heart of the Beholder** to bed first and get distribution before I can move on. My



first priority is to get Darlene's house out of hock.

Would you consider opening another business?

I am where I have always wanted to be. Making movies is my passion and I will continue 'till the day I say "Cut - Print," then fall over dead.

What advice do you have for aspiring writers?

Passion and persistence will payoff. If you aren't prepared for the very long haul, don't start. But more important is to not get spastic when things go wrong. I had so many things turn sour, but it put me on a path to where I accomplished what I wanted. I'm from Missouri so I'm not too keen on all this California karma stuff. But

there could be something to it. The last thing I'll tell you is that if you show your script to 100 people you will get 100 different, and usually, negatives opinions. Please yourself because you will never please everyone else.

GREAT NEWS! HOLLYWOOD MAGAZINE IS NOW AN ONLINE PUBLICATION, WHERE WE OFFER YOU THE SAME SOLID CONTENT AND QUALITY MAGAZINE! WE WANT YOU TO JOIN US IN OUR CELEBRATION AS WE FINALLY TRAVEL INTO THE FUTURE



**THE NEW ONLINE
HOLLYWOOD
SCRIPTWRITER
MAGAZINE
310-283-1630**



Actor/Writer *Carl T. Evans* Pens Real Life Experience in *Walking on the Sky*

by Caros Choi

Born and raised in New York City, **Carl T. Evans** became an actor by accident. While auditioning for the school play, *Wait Until Dark*, with friends as a joke, Carl ended up being cast as Mike Talman, one of the leads. From there, his interest in acting developed into a passion that he would later pursue beyond the school's stage. Not being characterized as a type cast actor, Evans was able to take on a variety of roles. He

appeared on many notable television shows such as *Matlock*, *Sex and the City*, and *Third Watch*. Even though he has a successful acting career, Evans says that he felt unfulfilled with his career. And because of that, he turned to writing scripts to get his creative juices flowing and to push himself to another level as an actor.



Carl T. Evans

The end result – **Walking on the Sky** – Evans' debut film as a screenwriter, director, and producer. **Walking on the Sky** is a film about six friends who are brought back together after the mysterious death of their close friend Josh. Not convinced that Josh's death was a suicide, the six friends spend the next 24 hours reading his journal, hoping to uncover the real reason behind his death. The subject matter wasn't the only challenging aspect to this film.

Evans took on the daunting task of writing, directing and starring in the film. "It took a tremendous amount of focus and preparation to juggle three jobs while making sure, when it was my turn to perform, [that] I was ready. As a writer, I can see the movie in my head, [but] I need everyone involved... to see it as well," Evans says.

Taking on these different roles allowed Evans to discover his new found joy in directing. "I enjoyed directing be-

cause [it's] like putting together a puzzle – you have to fit hundreds of pieces to create your vision so you can tell your story."

Based on a tragic event in his life, **Walking on the Sky** was not only a creative project but also a therapeutic one. The death of his close friend changed his life. "It forced me to look inward to find a way to deal with it [and] I'm a different person because of what I learned about myself. Sharing it with the world gave me a larger level of closure," says Evans. In spite of the difficulty in reliving the memories of this event, Evans says that it was easier to bring this story to life than he originally thought. He uses the different characters to represent the vast spectrum of emotions that he and others who were close to his friend felt.

The film ends just as it did in real life – the characters discovered a way to make peace without every knowing what happened to their friend. In those 24 hours, their se-

TAKE YOUR SCRIPT TO THE NEXT LEVEL



Finish the first draft.
Incorporate notes.
Rewrite to direct.
Polish.
Pitch.
Marilyn can help.

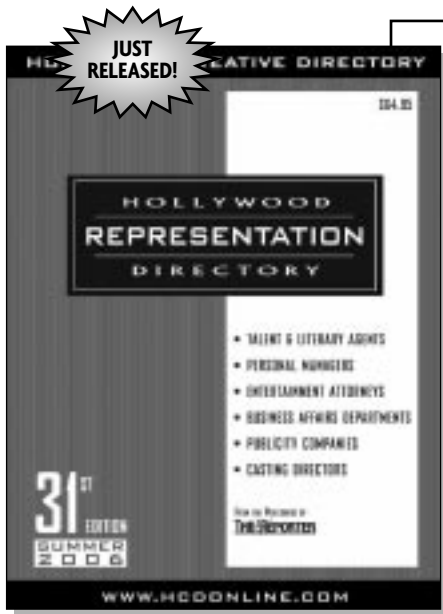
Marilyn Horowitz, Screenwriter,
Producer, NYU Professor.

Her students have sold scripts to ABC, Miramax, HBO, and Hallmark Films. They've gained admittance to the AFI Graduate Writing program, Sundance Writers Lab, and the IFP Market.

She'll not only help you work on your current screenplay, she'll teach you a creative method that will improve your writing process forever.

212-496-9631 / artmarinc@aol.com
www.artmarproductions.com

BOOKS • DIRECTORIES • ONLINE DATABASE FOR THE ENTERTAINMENT INDUSTRY



HOLLYWOOD REPRESENTATION DIRECTORY 31st Edition

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

\$64.95, ISBN 1-92893-647-4

THE STUDIO REPORT: FILM DEVELOPMENT, Premiere Edition

A complete breakdown of film development project tracking.

- A-Z listings by title
- Spec screenplays sold
- Hot studio projects
- Cross-referenced by studio, production company and genre

\$39.95, ISBN 1-92893-649-0



**Baseline StudioSystems
film development data –
1st time in print!**



5055 Wilshire Blvd., Los Angeles, CA 90036
Phone 323.525.2369 or 800.815.0503 • www.hcdonline.com

crets were revealed and their lives exposed. But in the end, the group of six left with a great appreciation for one another and life itself. Evans hopes that the audience will see this for themselves and embrace that message. “I want people to take the journey, relating to several of the characters in who they are and how they deal with their lives. It’s about reflection on who we really are

passion. He will continue to produce work in all three realms of filmmaking. With the release of **Walking on the Sky**, Evans can turn his attention to new projects. He is currently working on a film with Charles Kipps, writer of the *Law & Order* film, **Exiled**, and co-writer of the film, **Fat Albert**. With the title still in the works, the film is about a New Jersey cop who uncovers new evidence in

personal life, but something that he tries to apply to his filmmaking. “Stay true to your vision. If you try to please everyone else, you will never be fulfilled with yourself.”

Evans says, “Stay true to your vision. If you try to please everyone else, you will never be fulfilled with yourself.”

and what we see as important. [When] you explore things that are further from your own set of ideals, you can truly grow as a person.”

Evans says this film brought him creative fulfillment and a challenge as an artist. Although writing and directing have become new interests, acting still remains as his first

the Kennedy assassination. Evans will be co-writing, directing, and playing the lead, something he is quite familiar with, and co-producing the film with Kipps.

“My life has changed for the better,” he says. His understanding for what is truly important has become much clearer. It is not something that he holds true to in his

**TELL THEM YOU READ IT IN
HOLLYWOOD
SCRIPTWRITER MAGAZINE,
THE NOW ONLINE
SUBSCRIPTION
PUBLICATION**

Ireland Screenwriter Talks About American Festival Win

by Carolyn J. Firestone

As a child, **Mark Mahon** was destined to become an actor. Growing up in Ireland, he put on plays every three months with his youth club. He attended the London Academy of Music and Dramatic Art, studying music and theater, before enduring a terrible accident, in which he was nearly killed. Realizing that his acting career could be over, Mahon channeled his passion from acting to screenwriting. He began screenwriting in 1994 and has been writing ever since. With production offices in Los Angeles, California and in Ireland, where he lives, Mahon is able to touch base with Hollywood. His film, **Freedom Within the Heart**, has garnered him accolades at the Action on Film Contest winner.

Hollywood Scriptwriter Magazine:
What led you to enter the Action on Film (AOF) Awards?

Mark Mahon: I went down this road, because I was fully convinced that if I won a screenwriting competition that all my prayers would be answered. This after all, would give me credit as being a competent screenwriter, which I am. I also thought that my phone would be hopping and I would have a multi-million dollar deal with some studio. Needless to say this never happened, but when I look back, my prayers were answered because it has taken me now to where I am.

What were the steps involved in producing your film?

After the phone never rang, I appointed a line producer, Mary Allequen, to **Freedom Within the Heart**. Mary has amazing experience and is a great person. She was the production manager on **Braveheart**, **In the Name of the Father**, **The Boxer** etc. This brought another problem. When she finished the budget and the

schedule, the below the line cost of making it will be \$38 million dollars. That's the problem with making historical epics, I guess. So, primarily for this reason, **Freedom Within The Heart** is on hold for the next 12 months, while we are making **Extreme Dilemma**.

How laborious was the writing process?

The idea for **Freedom Within The Heart** came about as I always had a passionate interest in history. For some reason, I was really drawn to Brian Boru, as this is where my family name originated from. Brian Boru's brother was Mahoun, which Mahon is a variation of. That was one reason, but the main reason was I thought that this man was just amazing. The Vikings came and conquered Europe; however, Ireland was their only lost territory. They were so annoyed by this, that they came back years later to try and conquer it again. This was how the Battle of Clontarf came about, the bloodiest battle Ireland was ever to see. Needless to say, the Irish prevailed.

Before I even attempted to write it, I did as much research as I could. This brought more problems. Major historical facts were known about Boru, but what happened in between was very vague. To my benefit, this turned out to be great, as it gave me a lot of creative license.

To take it where it is now, it went through about 50 rewrites.

How difficult is it to pursue filmmaking from your home in Ireland?

The biggest obstacle was the fact that I am not living in Los Angeles. This becomes very difficult for taking meetings and so forth. What I have done now though, is open an office in Los Angeles and more importantly, always have my 310 number active. This way at least, I am always in L.A.



(LtoR) **George Clooney and Mark Mahon** at Clooney at the 2006 Writers Guild of America Awards at The Hollywood Palladium in Los Angeles, CA.

What was it like flying in for the award show without knowing what would come of it?

To be honest, when I heard I had been nominated, at first, I really didn't believe it. So I sent an email back and confirmed it. Then, I decided, I was going to take 10 days and just have a great time. I didn't have any expectation and after the year, I reckoned it was a good excuse for a break. When I got to the awards ceremony, it was just amazing. I was first greeted by an enormous screen, and an amazing layout. I don't know what I expected, but it really felt like Hollywood. Everything about it was just so elaborate. Dee, my fiancée, came with me. We sat down and all the different categories were announced. Then, it came to 'Best screenplay-unproduced' and every screenplay appeared on the screen, as they were being read out. It was funny when I look back because for those few seconds, my heart was beating so fast that it was just incredible. I have never experienced anything like it before, and imagine the next time it will happen, will be for the Academy Awards. Dee said that she was holding my hand and she could feel my heart pulsing through it. Then, my name was called out and for a brief moment, it all just felt surreal.

What do you believe are the benefits of entering screenwriting contests?

For me, the main benefit was validation as a screenwriter. Subconsciously, until you get some validation, you never really know how good you are, despite getting sev-

eral analyst recommendations on scripts. But this is different. Also, by winning the award, it gave me the courage of my own convictions. I am a somewhat successful business person, and this gave me the push I needed to transfer my business knowledge into the motion picture industry. Since the win, I have set up my own production company, Maron Pictures, and we now have an office open in Los Angeles and Ireland. I always knew I was a capable screenwriter, but this really

what worked and what didn't. So they were right, and I was wrong. But I think rejection is all part of the learning process. There's a saying, "if you can't handle the heat, stay out of the kitchen," well, rejection is the heat, so if you can't learn to deal with it, you are doomed. However, as opposed to just learning to deal with it, one must also learn to analyze it.

What are your plans for the future?

ating real characters, as with life, conflict will naturally happen. To succeed in the screenwriting business, you have to remember that you are in this for the long haul. You have to think of yourself as a marathon runner and not a sprinter. If you don't, you will fail because the road is too long to run in a sprint. Lastly, write what you know, because you are the master of that.

"...what one needs to learn, is the opinions of people in the industry are the ones that really count, and even then, they might not like your type of genre and your style," Mahon says.

gave me the strength to jump into the unknown waters of film production. Before this, I used to develop sites into houses, and for me, this is the same. The only difference is the script is my drawing, and the rest is all just management.

Have you had any response from producers or production companies since winning the AOF award?

Months later, a couple of producers, production companies had gotten in touch with me, but I had evolved to where I was going by then. At that stage I had realized, I want to make movies, not sell my scripts but that is all thanks to the AOF award.

Have there been many discouragements along the way?

There have been too many to list. The one thing I have established is everybody has an opinion, right from your mother to the president of the United States. There are plenty of variations in between. However, what one needs to learn, is the opinions of people in the industry are the ones that really count, and even then, they might not like your type of genre and your style. A big mistake I made early on in my career, aged 20 I might add, was getting family and friends to read my material. They were really too polite to be honest. While at that time, their words probably comforted my ego, it did very little to excel my career, simply because they were not trained to do so. With three screenplays in hand, and a lot of rejections, I discovered a couple of story analysts. At first, I disagreed with some of their comments and decided I would go on a journey of self discovery. After taking what they dished out on the chin, I really learned

Surprise, surprise, I am making my first movie this year. It is called **Extreme Dilemma**, and will be shot in Ireland on 35mm. We should be going into preproduction soon and will hopefully be shooting by September.

What advice would you offer other aspiring screenwriters?

Good writing is in rewriting. People think that screenwriting is very easy because there is so little type on the page, but it takes years to master your craft. The art is to make every word on the page count and to make your characters three dimensional people. If you succeed in cre-

The Screenwriting Conference in Santa Fe 2006

Simply the Best Screenwriting Conference in the World™

At The Screenwriting Conference in Santa Fe, chances are you'll meet someone who will change your life.™

Wednesday, May 31 through Sunday, June 4

www.SCSFe.com
505.424.1501
866.424.1501 toll-free



During production of the *Sci-Fi Boys*, **Ray Harryhausen** received a star on the Hollywood Walk of Fame

A Commentary by Scott Essman

*Paul Davids says that **The Sci-Fi Boys** was a film he feels he was born to make. It captures one of the most staggering developments in cinema history, which he followed closely step by step from a young age - the emergence of technically sophisticated special effects as a dominating force in film storytelling. Here's what HS Contributor Scott Essman finds through his personal research and contacts. Accuracy of information supplied by the contributor has been verified by the contributor and is the responsibility of the contributor. HS is not responsible for any content or information in this article.*

Writer / Producer / Director **Paul Davids** has been a *sci-fi boy* since the fifth grade, and his case of “arrested adolescence,” as director John Landis describes the obsession with monster and space movies, has never faded. When Paul first discovered Forrest J. Ackerman’s “*Famous Monsters of Filmland*” magazine early in its publication history, he was consumed by enthusiasm that led to filming dozens of his own 8mm amateur monster movies, including building a

INSIDE SCOOP ON THE SCI-FI BOYS

robot costume to walk around the neighborhood and scare other kids. Paul and his friends who participated in the filmmaking weren’t alone.

They discovered through “*Famous Monsters*” that there were many other *sci-fi boys* who were inspired to make their own short special effects and monster films, using home movie cameras. All of those *sci-fi boys* - as well as all who remember the excitement and craze that early sci-fi features brought about - will see part of their own story reflected in this film.

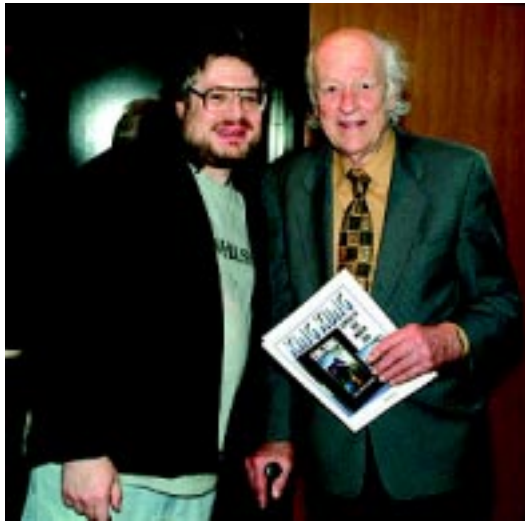
The early “*Famous Monsters*” magazines provided a spotlight on these amateur filmmakers and created a brotherhood of boys that still continues today, decades later. While still in junior high school, the efforts of Paul and his cohorts received national publicity in “*Famous Monsters*,” intensifying Paul’s cinematic interests. About a year later, Paul and his young pal Jeff Tinsley were among the winners in the magazine’s amateur film contest for their 8mm film with a fire-breathing dragon and robot, based on a Forrest J. Ackerman script called **Siegfried Saves Metropolis**.

Flash forward four decades. In the years between, Paul wrote the screenplay for a film called **She Dances Alone** (starring Bud Cort and Max von Sydow), and he served as production coordinator and a writer for the most popular animated science-fiction TV series of the late 1980’s, “*The Transformers*.” He was executive producer and co-writer of the story of a Showtime original dramatic film about a famous flying saucer incident called **Roswell**, starring Kyle MacLachlan, Martin Sheen and Dwight

Yoakam, which was a Golden Globe nominee for Best TV movie in 1994. He also co-wrote six *Star Wars* sequel books for Lucasfilm with his wife, Hollace Davids, Senior Vice-President of Special Projects at Universal Pictures. Also, a book Paul and Hollace co-wrote, called *The Fires of Pele: Mark Twain’s Legendary Lost Journal*, was filled with color photographs of special effects images of Mark Twain meeting up with mythical gods and demons of Hawaiian mythology. The dream of working in the realms of science fiction and fantasy had in many ways come true, but the world was changing.

Also important to note is that Paul wrote and directed two feature documentaries prior to **The Sci-Fi Boys: Timothy Leary’s Dead** and **The Artist and the Shaman**. The film about Timothy Leary is not just documentary biography. It was a record of Leary’s last year and, in some respects a bit like “What the Bleep do we know?” It explores the philosophies, ideas, dreams and visions of the man who is its subject, including a vision of one of Leary’s long-time dreams and planned projects: his post-mortem decapitation for the cryogenic freezing of his brain. **The Artist and the Shaman** is Paul’s personal story as a painter in Sedona, Arizona under the influence of a Native American Shaman. These films were not so much “told” as they were “lived” in real time. Both projects were loosely scripted, but both were also “living documents” - taking form and shape as they were experienced, the real experiences dictating the story’s directions.

As for **The Sci-Fi Boys**, Paul also has personal involvement. The idea struck him the day that Paul attended Forrest J. Ackerman's 86th birthday party. Realizing that the trio who had sparked his imagination during his childhood - Forrest J. Ackerman, Ray Harryhausen and Ray Bradbury - were growing old. Paul became determined to memorialize the achievements of these men in a unique way. He also wanted to pay tribute to the other inspiration, legendary **War of the Worlds** producer George Pal. He wanted to convey what it was like to grow up under the spell of these maestros of monsters and science-fiction, what it was like to be a twelve year old *sci-fi boy* making amateur movies inspired by the films of one's heroes. He also wanted to show how "times had changed," how the techniques of special effects had been completely transformed since the early days. But how could such a film be made? How could it be planned, written and structured so as to maintain audience interest while bridging multiple themes? Paul saw the film project as a sort of nostalgic "love letter" to a lost era of cinema and the special effects pioneers who started it all, to show how they affected the generations of filmmakers to come who



(LtoR) HS Contributor Scott Essman and Ray Harryhausen at an award show.

cooperation of his idols, beginning with Forrest J. Ackerman. Steven Spielberg had signed a poster of **Close Encounters of a Third Kind** for Ackerman stating: "A generation of fantasy lovers thanks you for raising us so well." Occasionally, Steven Spielberg had run into Ackerman and introduced him to friends as "the man who is responsible for the fact that I make movies."

kept the spotlight on monsters and special effects in his magazine when no one else cared or thought it "had a future," the man who helped make Ray Harryhausen "a household word," the compatriot of sci-fi literary master Ray Bradbury and one-time agent of many early science fiction writers.

Soon after the production began with Forrest J. Ackerman, Ray Harryhausen also agreed to cooperate. Paul had visited Ray Harryhausen in his home in London in the summer of 2000. The timing worked out very well, because during the production of **The Sci-Fi Boys**, Ray Harryhausen received a star on the Hollywood Walk of Fame, and Paul was there with three cameramen to film the ceremony. During the ceremony, Frank Darabont and Stan Winston offered their praise of Harryhausen for Paul's cameras.

Ray Bradbury, the other member of the trio of science fiction pioneers who had met in the early 1930's and become friends for life, decided to help too. Paul filmed him at a Los Angeles bookstore, at the Hollywood Walk of Fame Ceremony and later at the Los Angeles Industry screening of Peter Jackson's **King Kong**.

"The writing was an evolving process, a matter of responding at every turn to the people and opportunities that became available," says Paul Davids.

evolved the B-monster movies into visual effects blockbusters.

The writing was an evolving process, a matter of responding at every turn to the people and opportunities that became available. When dealing with icons of the world of cinema, it all begins with the questions and how they respond. It is up to the interviewees to open the doors that lead the film in its various directions, but much of this must be planned, conceived in advance.

With Paul's wife, Hollace Davids, on board as producer, the two of them worked for over three years to make the dream a reality. Fortunately, Paul quickly gained the

George Lucas had issued a citation honoring Forrest J. Ackerman, extolling his importance.

Ackerman and Paul had stayed in close touch through the years, and Forry not only agreed to be in the film but he assigned his three Ackerman Archive Coordinators - Lee Harris, Joe Moe and John Goss - to help in the process of locating archival footage that spanned his remarkable career as "*Famous Monsters*" editor and science fiction collector. Like many others, Paul saw "Uncle Forry" as the unsung hero indirectly responsible for the explosion of special effects in films, the man behind the scenes who always

Roger Corman was also receptive. As the distributor of Paul's documentary feature film **Timothy Leary's Dead** that was showcased at the Venice and Toronto Film Festivals, he was happy to share his recollections of his days as America's premier low-budget monster filmmaker.

Paul also undertook a quest that led him to other amateur filmmakers who shared his love and passion for "*Famous Monsters*" from the early days, beginning with Donald F. Glut, who was probably America's premier amateur monster filmmaker when Paul

cont'd on pg 29

Screenplay First Paragraph Quick Clues

The first lines of action/narrative in a screenplay are telling. In fact, we believe that these first few sentences can be used as a guideline for what to expect for the rest of the script.

We arrived at this conclusion after reading many, many, many screenplay pages in our capacity as screenplay evaluators, and contest readers/judges in several contests, including the Hartley-Merrill International Screenwriting contest and our own 20/20 competition.

Our semi-annual 20/20 Contest, now in its third year, is based on the idea that we can tell if a screenplay is working within the first 20 pages. We soon learned that in actuality we could tell whether the writer was “getting it” within the first 10 pages.

In this column we will take actual opening paragraph entries, analyze each, sentence by sentence and point out the pitfalls; then we will reassemble those all important first impression words so that they have a professional feel.

It is our hope that being able to see the *before and after* will help screenwriters in their quest to write professional looking screenplays that won't scream out *beginner*.

Our examples are precisely the way they came to us except in order to protect the writers we have taken the liberty to change character names, certain specifics and locations.

THE FIRST PARAGRAPH

LEO AND JUNE

(1) We begin on a screen of GREEN. (2) We pull back from this, seeing that a YOUNG WOMAN, JUNE, (19) is wearing a GREEN pea-coat. (3) She also has on a

green snow cap, green converse shoes, blue jeans; and carries with her a green cane umbrella and a green purse. (4) She's walking along side LEO (32), a tall, broad-shouldered man. (5) He wears a dark coat and carries at his side a suitcase. (6) At the moment, we see Leo and June from behind. (87 words)

THE ANALYSIS

Before we analyze the above six sentences we need to consider the first two words of the script that would come after FADE IN: In this case, LEO AND JUNE. We believe this is an attempt at a scene heading and this writer is going for the dramatic by starting with a screen of color and having it turn into a woman's pea coat. The question is, why? What makes this woman's coat so important? It turns out, nothing.

Next we see Leo and June wearing a whole bunch of stuff, most of it the same color, and walking somewhere, but where? Based upon what we've read here, they're nowhere because the writer hasn't set the scene.

Naturally this screenplay isn't our vision, but if we were to rewrite this opening, which we will at the end of this column we wouldn't go for the dramatic, but for the direct. The job of the screenwriter is to tell a story visually in the most concise, yet clever way possible. By clever here we're referring to writing style – something that indicates the writer has a unique voice.

Now let's get into the actual paragraph and consider ways that each of the above six sentences might be changed to read technically correct as well as shorter, clearer and more interesting.

Sentence #1 Starting a screenplay with **We begin on a screen of GREEN** and

UPPERCASING the word GREEN is a first sentence giveaway that this writer is a beginner because screenplays are written in the now. There is no need to tell us where the story begins. It begins where it begins. As for UPPERCASING the word Green, we know there may be some who might argue with us that it's all right, but to our readers' eyes, UPPERCASING for anything other than CHARACTER introductions and arguably, SOUNDS, is not only distracting and takes us out of the story, we feel it's also inadvertently presumptuous screaming out, “look how important this word I've written is.” Note: For some reason, the trend today seems to be to UPPERCASE everything in sight. Why not just write the whole darned thing in CAPS?

Sentence #2 “**We pull back from this, seeing that a YOUNG WOMAN, JUNE, (19) is wearing a GREEN pea-coat.** This reinforces our contention that this writer needs to take more screenwriting classes or read more recent books. CAMERA directions in today's screenplays are out of vogue but there are bigger problems here. It isn't necessary to write, “seeing” because if this screenplay were to become a movie, that's all we'd be doing. Is it important to write that June is a young woman and also that she's 19? Of course not. A 19 year old female would be considered a young woman by most. Taking these sentences out of order for the moment, it is also worth noting sentence 6, where the author writes, “**At the moment, we see Leo and June from behind.**” If we are only seeing these characters from the rear, is there any way to know how old they are?

Continuing with this sentence, there's that pesky UPPERCASING again. JUNE, being introduced for the first time should be UPPERCASED. Young woman, if our author insists on writing it should not be. The

Pitfalls Amateur or Pro?

Quick Cures

next two words, “**is wearing**,” is a big bugaboo. Eliminating helping verbs and “ings” goes a long way toward making a screenplay read better. Write in the present perfect, not the present past tense. She wears, not is wearing. And in the same sentence another unnecessary UPPERCASING of green followed by pea coat which should not be hyphenated.

Sentence #3 She also has on a GREEN snow cap, green converse shoes, blue jeans; and carries with her a green cane umbrella and a green purse. Yet another UPPERCASED green and all of this can be condensed. Also, the Converse people would be plenty upset to see that their brand hadn’t been capitalized.

Consider too that this writer went into so much detail regarding what June was wearing, but neglected to tell us anything about her size and shape. Showing her walking alongside Leo, who is tall and broad-shouldered, gives the writer a perfect opportunity to say something about June.

Sentence #4 She is walking along side LEO (32), a tall, broad-shouldered man. Besides the spelling error that along side is one word, there are only two other mistakes. If this writer uppercased young woman, why didn’t he uppercase man? But, as before, is the word man even necessary? The fact that his name is Leo and his description should be enough to let us know his gender.

Sentence #5 He wears a dark coat and carries at his side a suitcase. This writer got the present perfect tense right here, and even wrote, he carries instead of is carrying, which is good, but the wording of the rest of the sentence is awkward, “—and carries at his side a suitcase.” So much better

to write he carries a suitcase at his side. Better yet, as you’ll note in the final rewrite, eliminate “at his side.” It’s pretty much a given.

Sentence #6 At the moment, we see Leo and June from behind. Why not let us know this right at the beginning? Worth mentioning here too, is that unless there is some reason of major import to the story to write this directive, the writer is treading on the hallowed territory of t

he director. That being said, assuming this directive is imperative, seeing Leo and June from behind doesn’t negate the opportunity to reveal something about the character of these people.

THE REWRITE

EXT. SHOPPING DISTRICT

Shivering shoppers bustle about.

Rear view of JUNE and LEO. His coat is dark and he carries a suitcase. June, a head shorter than Leo, ‘runwalks’ to keep up with his long strides. Her pea coat, hat, purse, umbrella, and even Converse tennis shoes are the same shade of green. Only her blue jeans that hug her shapely derriere break the color mold. (66 words)

It’s easy to understand why the opening paragraph of your screenplay is so vital because first impressions do count. The initial narrative sets the stage for the whole play – in this case, screenplay.

TO ADVERTISE...

GO TO

www.hollywoodscriptwriter.com

Or email us at

adsales@hollywoodscriptwriter.com

Or call us at 310-283-1630.

BE APART OF THE

NEW ONLINE

**SCREENWRITER
PUBLICATION**

**AND GET MORE
WEBSITE
EXPOSURE FOR
YOUR BUSINESS!!!**

WINPARTSTUDIOS@YAHOO.COM

CONCEPT DESIGN

GRAPHIC DESIGN

CHARACTER DESIGN



WINPART
DESIGN

FLYERS

BANNERS

LOGOS

WWW.WINPARTSTUDIOS.XBUILD.COM

was growing up. In fact, Glut had been one of the judges for "Uncle Forry" for the "Famous Monsters" amateur movie contest. Paul and Don, who had met on a Writer's Guild picket line about a decade after Paul moved to Los Angeles, eventually worked together on "The Transformers" shows. Don Glut contributed excerpts from many of his amateur films for **The Sci-Fi Boys**, and in the Bonus Features, one finds a rather complete version of his **Son of Tor**, inspired by **King Kong**.

Another old contact of Paul's was also a wonderful addition to the project: William Malone. Bill Malone also had begun as a totally devoted reader of "Famous Monsters" and filmed movies as a kid. Bill gained a strong following for his reconstructions of various Hollywood monsters, such as his reproduction of Universal Pictures' **Creature from the Black Lagoon**. He eventually became the owner of the original Robby the Robot, which Fred Barton had restored. Later, Bill became a noted director of horror and science-fiction films and TV programs.

As Paul sought people of his own generation to interview for **The Sci-Fi Boys**, the first group of interviewees included John Landis, Rick Baker and Leonard Maltin.

John Landis was a diehard fan of "Famous Monsters" magazine from its early days and had long been a friend of Forry Ackerman, attending nearly all of the Ackerman birthday party events where he would highlight "Uncle Forry's" importance in bringing about an explosion of interest in special effects films and science fiction. Landis' legacy of films is a legend, and he shared not only his insights and experiences (such as the day he met the real Ed Wood), but also his feelings about having grown up as part of all of this.

A number of directors Paul interviewed could point to one specific moment in their lives when they fell in love with special effects and the genre of films of imagination, and this was certainly true for John Landis. That was the instant they first saw Ray Harryhausen's Cyclops threateningly strut out of an ancient cave that had a carved face above the entrance, in **The 7th Voyage of Sinbad**. The scene clearly had an equal impact upon Peter Jackson, who built his own Cyclops for a movie he made when he was fifteen. It was also the scene Paul could remember as a pivotal moment in his life. No one had seen anything like it before.

Hollace Davids told both Baker and Leonard Maltin about Paul's project, knowing they'd be perfect for the film. Rick Baker agreed to become involved and invited Paul and Paul's small crew into his fabulous Cinovation studio for an in-depth interview. Cinovation is packed with Rick Baker's creations in surroundings suggesting the interior of a creepy old castle.

Baker spoke about how he essentially had begun creating gorilla costumes but that he had branched out well beyond apes (from de Laurentis' **King Kong** to the remake of **Mighty Joe Young** the apes for **Greystoke, the Legend of Tarzan Lord of the Apes, Planet of the Apes** and also for **Gorillas in the Mist**. He had created a vast variety of makeup effects, including Eddie Murphy's rotund body in **The Nutty Professor** and Jim Carrey's transformation into **The Grinch**. Of all the Sci-Fi Boys, Baker's connections to Forry Ackerman may be the strongest, and the moniker Forry gave to Rick - "Rick Baker Monster Maker" - has stuck throughout Rick's career.

Leonard Maltin was only too happy to participate, inviting Paul and his small crew to film in his living room. Leonard Maltin, who was also briefly an amateur filmmaker and loyal reader of "Famous Monsters," offers a terrific historical perspective of what the *sci-fi boys* were experiencing in those early years. Leonard was amazed when Paul pointed out to him that they had both been included in the 1960's amateur publication, "Ready for Showing," along with Donald F. Glut and Dennis Muren. They appreciated the irony that as kids they had all been part of the same small, one-time Texas publication and had then pursued film careers in California. Now they were all re-connected again through **The Sci-Fi Boys**. All, that is, except Dennis Muren, who had not yet been approached - but as it turned out, he was just one phone call away.

When Dennis learned about the project, he invited Paul to film him at Industrial Light and Magic, and so Paul headed for San Rafael, California, where it was then located. He went with Michael Stuart, his cameraman, and Jeff Rack, his coordinator, in 2004. The last time Paul had been to Industrial Light and Magic had been in the early 1990's, when he and Hollace had met with ILM artists Benton Jew and June Brigman whom Lucasfilm had hired to do the illustrations for the Davids' series of *Star Wars* books. During Paul's return to ILM, Dennis Muren and ILM publicist Suzy Starke

gave Paul and his crew a comprehensive tour, allowing them to film all the permitted areas.

Dennis Muren was also very surprised to see the old issue of "Ready for Showing" that connected him with Maltin, Davids and Glut. He told funny stories about his visit to the home of Don Glut (who had once been a college friend of George Lucas). Dennis had nearly tripped over a full-sized tyrannosaurus skull in Glut's living room. In one long, spellbinding day, Dennis Muren filled in all the blanks for Paul Davids and for **The Sci-Fi Boys**, charting the progress of special effects through each of its phases, through Harryhausen's stop motion to "motion control" technology (in which cameras are moved along tracks one frame at a time, controlled by computer programs) - and then to his invention of "go motion" and then developments in CGI, Computer Graphic Imagery. He also graciously provided examples of his childhood special effects movies for Paul to include. This marks the first time Dennis Muren's very early work has been available to be seen by fans and collectors.

Paul captured tantalizing stories from many of the *sci-fi boys* about their early days of 8mm amateur filmmaking, including John

cont'd on pg 30

Story Script Sense Analysis

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



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

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

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

Make your script the best it can be.

Michael Ray Brown
(310) 394-0994
www.storysense.com

cont'd from pg 29

Landis, Rick Baker, Leonard Maltin and eventually Bob Ducsay and Steve Johnson, but unfortunately none of them could find those treasures from their childhoods. Masters of makeup Steve Johnson and Rick Baker did locate an amateur film they made "just for fun," when Steve was first starting out in the business in Los Angeles, called **Blood Beast at the Zoo**.

Steve Johnson and Paul met during the filming of **Roswell**, when Steve and his company (then named XFX) were commissioned to create the aliens. The aliens Steve Johnson made for **Roswell** became famous internationally, especially when one of them ended up on display in the Roswell International UFO Museum and Research Center and became the object of a hoax.

As a "shot in the dark," Paul sent a copy of his first director's cut (a 105 minute version of the film) to Peter Jackson in New Zealand, in hopes that the great director of **The Lord of the Rings** would watch it. He knew that Peter Jackson was also a fan of "*Famous Monsters*" and Ray Harryhausen, and although Paul didn't know it then, Peter had worked with Leonard Maltin, who played a role in Jackson's **Forgotten Silver**.

The shot in the dark paid off. Peter Jackson recognized the importance of the aspect of cinema history that **The Sci-Fi Boys** documented. Best of all, Peter Jackson essentially became the film's "host." And so the structure of the film had to be reconceived once again, much of which was accomplished when Paul's son, Scott M. Davids, came aboard to edit.

Filming continued even while editing progressed, with additional interviews with Stephen Sommers, director of **The Mummy**, and his co-producer and editor, Bob Ducsay. With support from so many important people and an abundance of interviews with notables of the genre, plus having collected faded 8mm monster movies that were the relics of

several childhoods (including his own), Paul proceeded to round out the sketch of the era of the early days of monsters. There are many rare sci-fi gems in the film, including a 1917 example of stop-motion cavemen and dinosaurs created by Willis O'Brien, the master craftsman who brought the original **King Kong** to life in 1933.

The very disciplined editorial work by Paul and Hollace's son, Scott M. Davids, was instrumental in creating the final, fast-moving 80-minute film that is now being released by Universal Studios Home Entertainment. Scott moved into the film business very quickly the year he graduated from the University of Colorado at Boulder, beginning at Universal Pictures as a production assistant on **Along Came Polly** and as an assistant in post-production special effects editing on **The Chronicles of Riddick**. He then was assistant editor and visual effects artist on Miranda July's independent debut film, **Me and You and Everyone We Know**, a surprise hit (and award winner) at the Sundance and Cannes Film Festivals, followed by handling some of the special effects sequences for **Rebound**. Next he served as first assistant editor on Sacha Baron Cohen's **Borat**. Scott is not only credited as editor of **The Sci-Fi Boys** but also as co-producer for his work on set at many of the interviews and for all of his hard work coordinating all of the technical aspects in post-production.

Steven Spielberg agreed to the inclusion of a previous interview he did for Universal Pictures about the moment he decided his dinosaurs for **Jurassic Park** would be created using computers, not with stop-motion or go-motion models. Also, George Lucas agreed to the use of part of his Life Achievement Award speech at the Visual Effects Society. Tom Hanks, who has said on several occasions that his favorite film is **Jason and the Argonauts**, and the Academy of Motion Picture Arts and Sciences consented to including footage of Tom Hanks and Ray Bradbury presenting Ray Harryhausen with his Academy Award®.

In some very last minute production additions, Ackerman Archive Coordinator Lee Harris, a longtime voice-over specialist and narrator (who even made his own documentary about Ed Wood), came in to help. Partly written and partly spontaneous ad-libs, the performance Lee Harris gave in narration resulted in some of the funniest quips in the movie, particularly regarding some of the old 1950's trailers.

From the point of view of screenwriting, the lesson in all of this is that there is a certain type of documentary that is as much of a personal quest as it is a document. This genre can be sketched on paper in advance, but it cannot be entirely painted or pre-conceived. The individual pieces can be planned, but one cannot and should not try to see in advance how the pieces will interact and play off against one another. The process of creating this kind of documentary is the making of a "living document," and the film is like a growing organism. It is almost an opposite process to the method of making a film based upon a screenplay that is written, refined and polished before the cameras roll. And yet, to be successful, this type of film must eventually find its structure, its pace, its rhythm and its themes and sharpen them just like a film that has every scene and shot written and registered before production. Paul is a great admirer of the films of Michael Moore, and he feels that **Bowling for Columbine** and **Fahrenheit 9/11** also demonstrate these points in Moore's personal techniques of filmmaking.

For Paul Davids, as a documentarian, where to go from here? Last summer, Paul filmed his next independent documentary feature, tentatively entitled **The Missing Eighteen Years**, which is loosely based on the experiences of author Edward T. Martin, investigating whether Jesus was ever in India from about age 12 to 30, which is not accounted for in the New Testament. Paul was cinematographer with a small Indian crew. He was joined by his executive producer on **Starry Night**, Anil Kumar Urmil of Los Angeles and Goa, India, who is also Paul's fellow producer of the new film. They traveled across 4,000 miles of India with Ed Martin to over 30 locations, where Paul filmed from the Ganges to the Himalayas, gaining entrance to film extraordinary religious shrines. Paul followed the India experience with additional shooting on this film at the Vatican and in Massachusetts, Washington DC, New York, New Jersey (Princeton), Texas and Los Angeles. The nearly 100 hours of footage is now in editing, and Brian Lambert, who scored **The Sci-Fi Boys**, is tackling the musical score. Meanwhile, **Sci-Fi Boys** is apt to intrigue screenwriting enthusiasts and general genre audiences alike.

**EVERYTHING YOU NEED FOR
SCREENWRITERS,
PRODUCERS, AND
DIRECTORS IS IN
HOLLYWOOD
SCRIPTWRITER
MAGAZINE**

**adsales@hollywoodscriptwriter.com
editorial@hollywoodscriptwriter.com
intern@hollywoodscriptwriter.com**

2006 Tiburon International Film Festival Golden Reel Awards



Siamak Shafa (Associate Director, TIFF), **Les Claypool** (Director), **Matt Powers** (Filmmaker), **Jason Mchugh** (Producer) after the screening of "Electric Apricot: Quest For Festeroo" which had its world premiere at the Tiburon International Film Festival.



Marzia Tedeschi, winner of the Best Actress Award for "For Bread Alone" from Italy at the closing night party.

Winners of 2006 Tiburon International Film Festival Golden Reel Awards

Tiburon (California): The winners of the Golden Reel Awards were announced on March 17, 2006 at the 5th Annual Tiburon International Film Festival, during a special ceremony: Best Film: Stolen Life, by: Li Shaohong (China) Best Director: Vladan Nikolic, for Love, (USA) Best Actor: Monty Lapica, for: Self Medicated (USA) Best Actress: Marzia Tedeschi, for: For Bread Alone (Italy) Best Documentary: In the Shadow of the Palms, by: Wayne Coles-Janess (Australia) Humanitarian Award: Faces of Change, by: Michele Stephenson (USA/Brazil/



Shirin Neshat, the Iranian filmmaker (Zarin) living in the US at her tribute, answers the questions from the audience.

India/Mauritania/Bulgaria/South Africa) Best Musical Documentary: Karoo Kitar Blues, by: Liza Key (South Africa) Best Short: Before Dawn, by: Balint Kenyeres (Hungary) Best Music Video: Sign of the Times by: Ole Brereton (USA) Best Animation: The Legend of the Scarecrow, by: Marco Besas (Spain) Best Short Music: West Bank Story, by Ari Sandel (Israel) Best Sports Film: Super Champion Funzone, by: Ty Evans, Aaron Meza, Spike Jonze, Cory Weincheque (USA)

Federico Fellini Award: Karim Quelhadj, for: Parabola (Belgium) Orson Wells Award: Jeff Morris, for: You Did What? (USA) Best Experimental Film: Between You and Me, by: Patryk Rebisz (USA) Best Student Film: Second Round, by: Phillip Briggs (USA) Best Comedy: Electric Apricot: Quest For Festeroo, by: Les Claypool (USA) Best Children's Film: Mickybo and Me, by: Terry Loane (Ireland) Audience Award: The Breakup Artist, by: Vincent Rubino (USA) Photos:

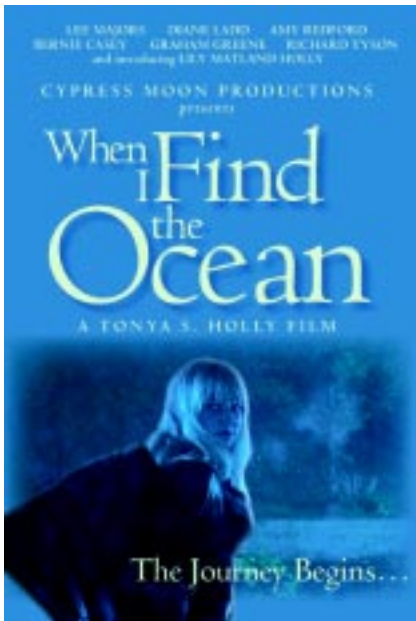


Joseph McBride (Author), **Joe Dante** (Director, Homecoming), **Sam Hamm** (scriptwriter, Homecoming), during the Q&A at Joe Dante's tribute.



Jan Wahl (Film Critic), **Paul Mazursky** (Director, Down and Out in Beverly Hills), **Siamak Shafa** (Associate Director), **Saeed Shafa** (Founder & Executive Director of the Tiburon International Film Festival) after the press conference for Paul Mazursky who attended TIFF for his tribute.

Stolen Life, Vladan Nikolic, Monty Lapica, Marzia Tedeschi Tiburon International Film Festival Phone: (415) 381-4123 Fax: (415) 388- 4123 info@TiburonFilmFestival.com www.TiburonFilmFestival.com



Tonya S. Holly Brings Southern Charm to the Big Screen in the movie *When I Find the Ocean*.

by Alesia Taylor

*Writing, directing, producing and acting since she was a child, **Tonya S. Holly** loved to create stories and characters for her friends and family. A native of Alabama, Holly pursued a bachelors degree in Theatre from the University of North Alabama. Living thousands of miles away from the glitz and glamour of Hollywood, Holly envisioned bringing a piece of that to the south. As president of the Alabama Filmmakers Association, Holly hopes to promote and develop Alabama as a filmmaking state. And *When I Find the Ocean* is her first step at achieving this goal.*

Hollywood Scriptwriter Magazine: *When did you first realize that you wanted to become a filmmaker/screenwriter?*

Tonya S. Holly: My mother says I have been producing, writing, and directing all of my life. I always planned, created and acted everything out. I wrote and pretended to be all kinds of different characters. So, all of my life I wanted to do movies.

Why are you drawn to films?

I love to tell stories. Storytellers were around since the beginning. Films are just visual stories. Everyone has a gift that makes their spirit soar. You know that you are fulfilling your heart's desires when you love what you do. I love making movies and I love writing. I believe that people go to the movies to get away from reality. Humans are very visual creatures.

What is the ultimate goal that you would like to achieve?

I want to tell really good stories and I want them to live on.

Which films/filmmakers have inspired and influenced you in your career?

There are too many movies for me to determine which are the most inspirational, but **Grease** was the first film that I saw five times. I saw **Lord of the Rings** (all three) five times. I recently saw **Walk the Line**, **The Chronicles of Narnia**, and **Elizabethtown** many times. If I can watch it multiple time, that's when I know it's a



(LtoR) Tonya S. Holly and George Lindsey

really good movie. The filmmakers that influence me the most are Steven Spielberg, George Lucas, and Barbara Streisand, who writes, directs, produces, sings, and acts. Barbara's the complete package.

I noticed that you are based in Alabama. How has being a southern-based filmmaker added to your creativity?

I love Alabama. I love the stories and the people. I grew up in rural Alabama. I didn't have a lot of people to play with except my cousins in the early years, so I pre-

tended a lot. I was allowed a childhood and my stories grew from that.

What types of film genres do you enjoy making?

I love any genre if it is well told with the exception of horror with gore. It's not my favorite choice.

*How did you come up with the idea for the film, *When I Find the Ocean*?*

When I Find the Ocean is a family driven drama set in 1965 in Alabama. I was working on a film in Nashville for CBS called "XXX's and OOO's." I was doing extras casting. We were talking about childhood beliefs and I remembered trying to reach the ocean by following a stream behind my Grandmother's house. I was six or seven at the time. I walked for hours and then ran home. I wrote down the title that day. That was in 1995.

Do you use your own personal experiences or the experiences of people you know in your films?

I am a sponge and a people watcher. I don't know if we ever just pull a rabbit out of our hats as writers. I think that some of my characters are real and then I re-

alize they have characteristics someone I have met in the past or someone that I have heard of. New characters always appear out of nowhere. As for personal experiences, they come into play a lot.

*What is the film, *When I Find the Ocean*, about?*

It is about a 12 year old girl that believes the creek will lead her to the ocean. She sets out to find it to be closest to her late father that was killed at sea. She takes

her dog and rabbit and faces the journey of a lifetime.

What is your intended message for the film and why is it important to share that with the world?

I want people to imagine and find the child in themselves. I want people to know that not everyone is prejudice and that you can overcome to reach your dreams.

When you're making a film, I'm sure you are completely immersed in the story and its characters. And as the audience leaves with something from the film, has this film impacted you as well?

Yes it has. I long to keep the spirit of youth. I love the realization that we can find strength if we dig deep.

When do you know if an idea that you have for a film is a good one?

If I can't stop thinking about it, then it's a good idea.

Is screenwriting your main passion or will we be seeing you venture into other areas, such as directing and producing?

I love writing. I didn't decide to direct until I realized I already was. I had my location, my cast, and my songs. I will continue to direct and produce.

How will you be distributing this film into theaters across the country?

We are going the market and festival route first.

As President of the Alabama Filmmakers Association, what is it that you do? What does this company want to achieve?

I founded this company to promote and develop Alabama as a filmmaking state. We support the Alabama Film Office and regional film offices to bring more film to Alabama. We have been sponsors for the American Film Market for the last two years.

What other projects are you currently working on?

We have 10 projects in the works and I am building sound stages. I am also working on revitalizing music recording in my studio (formerly Muscle Shoals Sound).

I believe that if you know what you want, you must be willing to sacrifice. Things don't just come to you. Have no fear. I am a cancer survivor and it makes you face life in a whole new way.

*For more information on Tonya S. Holly and **When I Find the Ocean**, log onto www.cypressmoonproduction.com.*

So in one solid day of work, I had the outline.

When did you know that you had a good script?

When I can read it without my eyes or brain stopping. If your eyes just flow naturally down the page, then I know it's good or I'm going in the right direction. But if you stop and go "oh, wait a minute," or your eyes stop for a second and slow down, that's a bad sign. For me, it's all in the rewrite. The first draft is absolutely garbage and I'd be horrified for anyone to read the first draft of anything I wrote. They would never hire me for anything.

How has your career evolved since you first decided to become screenwriter?

I always wanted to be a film director. I wrote my first script when I was 12 years old. I wrote another script when I was 17 years old. It was horrible, but I kept at it. While I was a production assistant, I wrote a pirate movie called **Lucky Bastard**. I thought, if the title grabs people, they might flip the cover open and read it.

The next thing I wrote was a female detective story called **Taylor Made**. It's sort of a Phillip Marlowe type detective story with a female lead. It was a hard-boiled, tough, detective woman in Los Angeles solving these murders, and it actually ended up being good. It [the script] got to everyone – to Cher, Meg Ryan, just about every actress in town. And I thought, wow, I'm here. I've arrived. Everyone liked the script a lot. Nothing ever came of it, but it kept me feeling like a writer because people would express interest. It got me some writing work, and people loved it as a writing sample and hired me to do re-writes, revisions and things like that. None of it ever got made, but as you know in Hollywood, people can make a fairly decent living and never ever get a movie made. I sort of went that route.

Then I got into cheap movies, and years went by, I met this director Richard Gabai, the director of **Miracle Dogs Too**. I've done some things with him, and he liked what I wrote and called me when he wanted to do the sequel of the **Miracle Dogs**.

What do you enjoy most about being a screenwriter?

It's fun to see great actors like Charles Durning saying my lines because they bring more to it than I heard in my own head when I wrote them. When I was watching Charles Durning's character Captain Pete about to die, saying goodbye to Zack, I got choked up and my fiancé cried. So it was nice to be

able to have that power to create that kind of emotion, all because I wrote a couple of words on a page. Having Charles Durning and Janine Turner say "Oh, I love your script, it's so cute," is the best part of it.

What projects are you currently working on?

I'm writing a psychological thriller right now, its called **Uncommitted**. I was given a one-sentence idea for the story, which sounded kind of ordinary to me, but I then thought of an interesting treatment for it that made it my own. It's interesting because I'd be working on this story, and by the end of the day or night, I'm just depressed because it's about a female main character who has terrible things happen to [her]. It's a really, dark, disturbing story, and you don't know why for the whole course of the story. Hopefully, by the end of the movie, you realize why and the pressure will be relieved.

I've [also] been asked by two different directors to write horror movies. Everyone's looking for horror movies right now. Two different producers have approached me and said "Hey, if you got a good horror script, I can sell it." So I'm working on some.

I just developed a family series for the same director (Richard Gabai) about a Midwest family that moves to Hawaii. We're waiting to hear on that. I [also] did rewrites on other family films – **Goldie** and **Night Racer**.

What advice can you give other aspiring screenwriters or filmmakers?

My advice to beginning screenwriters would be to read scripts, both good and bad. There are many great scripts available online, like **Chinatown** and **The Sixth Sense**. With great scripts, sometimes you can't learn much from them because you'll never be able to write that way. Put your great ideas aside and give yourself a deadline. Write the first one and get it out of your system. It'll be horrible, so write it just for yourself and throw it away. Write, throw it away, and write again. Don't show it to anyone and throw them away. Most beginning writers don't write nearly enough to get good at it. Don't be afraid to write bad stuff. Write it and get it out of your system. So get used to cranking out stuff. It'll become a more pleasurable experience. The struggles get more interesting; it'll become more satisfying as you solve them.

Three-time Action on Film Winner Gives Insight on his winnings.

Stan Harrington, a Grand Prize winner, credits his acting career for his success as a screenwriter.

by Carolyn Firestone

Making his debut as a film producer, director, and screenwriter, **Stan Harrington** was the Grand Prize winner of the 2005 Action on Film (AOF) Awards. Taking home three awards (for Best in Show, Best Screenplay, and Best Actress respectively), Harrington's film, **Bred in the Bone**, was the small budget success story at AOF. Moving from Australia in the 1990's, Harrington's first success in America came when he was able to begin a career at the Stella Adler Theater in Hollywood, California, where he has since served as a writer, director, actor, and producer for countless productions. Still his accomplishments at the Adler included his creation of Adler After Dark, a platform which offers writers an opportunity to present their shows rent free.

After establishing a strong background in theater, Harrington established Xristos Productions and was determined to try his luck at filmmaking. So, with a \$5,000 budget and a borrowed camera from the Adler Theater, Harrington set out to prove that an inexpensive film with a solid script, big universal themes, and a strong sub-text *could* compete on a production value level. Still, it took years in theater production before Harrington decided to take on the film genre.

In between performing and directing an endless series of plays, Harrington found the time to write his own screenplay. The result was **Bred in the Bone**, a script that tells the story of John Palmentatario, a paid thug who won't kill or carry a gun. The action of the film begins when John decides to deviate from his father's way of life by quit-

ting his job and settling down with his girlfriend. Soon after John's plan is disrupted by the appearance of a mysterious Mexican,



Stan Harrington

Cruz, the story ultimately asks if this unlikely protagonist can truly change his life or if he is destined to follow in his father's footsteps.

The unique storyline behind **Bred in the Bone** is not limited to the film's content. In fact, the making of the movie provides a story all its own. If one were to ask what is the secret behind Harrington's achievement, they'd soon learn that the journey to the Action on Film Awards was the result of a screenwriter's creative

conceptualization combined with a director's determination. Yet when it came to wearing the hat of scriptwriter and director Harrington's main experience had initially come from the stage. When deciding to produce **Bred in the Bone**, his first feature film, Harrington also took on the role of director, lead actor, and editor. Taking on the complex artistic challenge of bringing his own screenplay to life, Harrington saw a benefit in understanding diverse elements of his craft.

After moving to Los Angeles, California, Harrington had put writing on hold to focus on acting. His first step was enrolling in classes at Stella Adler Academy, where he ran out of money after his first semester. Fortunately, Gail Ross, his speech teacher, recognized his talent and offered him a scholarship and consequently an opportunity to view his trade from the other side of a script. He soon found that, "Understanding the craft of acting and studying the great playwrights like Miller and Albee and Wilson only improved my writing and consequently directing beyond anything I could ever imagine," he says.

His experience as an actor may have helped shape his unrestricted style as a screenwriter. Says Harrington, "I always work with what I refer to as a liquid script. There is constant adjustments even as we shoot so the script is never really complete. I don't believe that it can ever be perfect if it is supposed to be art. It's like a poem. If you have ever written a poem I am sure you always go back and tweak it. Didn't Spielberg

cont'd on pg 44

**SCREENBROKERS IS PROUD TO ANNOUNCE THE WINNER OF THE BEST
FIRST PAGE CONTEST
OF OUR 4TH SEMI-ANNUAL 20/20 SCREENWRITING CONTEST**

**A RECIPE TO DIE FOR
By Bonita Ann Maffei**

Aboard a little red fishing boat, the Mario Sofia, an OLD FISHERMAN mends his nets. He sings along to his battered portable radio, a song of death knocking at the door.

OLD FISHERMAN
Cu tu zicchiti, ziochiti, zicohiti, zicchiti,
leru, lariu lat Mort, mort, traditura...

He pauses for a moment, looking out to sea, mesmerized...

A FATA MORGANA appears in the form of glistening, bluish green skyscrapers undulating between sea and sky, seductive yet unreachable, like a mirage of a mysterious lost kingdom, frozen in time.

EXT. STREET - MORNING

A BUSINESSMAN gets out of his car, answers his cell phone, but it keeps ringing. All four car doors open and close at once, the trunk opens and the alarm screeches.

He jumps back in horror as the car drives itself slowly down the road into a tree. He turns around. A driverless truck runs him down.

INT. CHURCH - MORNING

Electric votive lights flicker on and off several times, then explode like firecrackers. A PRIEST is hearing a TEENAGE BOY's confession. Church bells begin to ring, faster and faster, accelerating to a loud violent clanging at top speed.

TEENAGE BOY
Bless me, Father---

The confessional begins to glow, the lights flicker. The boy's kneeler is so hot HIS PANTS CATCH FIRE. He bolts out the door screaming, frantically beating at the fire.

TEENAGE BOY (CONT'D)
Aaaaaa! AAAAAAAAH!

THE PRIEST SEES GLOWING RED CLOVEN HOOF PRINTS WALKING UP THE WALL AND ACROSS THE CEILING. He throws open the cubicle door, dashing out of the church after the boy.

CONGRATULATIONS

Kenny Minster has just been announced as the winner of the 20/20 Contest #5 and Tommy Wood and Neal Shannon Cruvey have been named the winners of the best first page for "Antagon."

The deadline for the first round of our current 20/20 Contest #6 is June 20th. www.2020contest.com for details.

**WIN
WGA AGENCY
REPRESENTATION**



STILL TALKING ABOUT "KING KONG"

An inside look at King Kong, the movie!

by Scott Essman

**This review may contain plot spoilers to those unfamiliar with the original story of King Kong*

As told by Peter Jackson, the new Universal Pictures release of **King Kong** might be the tale of a creature who is the last of his kind. Very old, battle scarred, and an intimidating but not unbelievable, this 25-foot-tall Kong is a fearless though caring mountain gorilla. If he were left to his own devices, he might sit atop a skyscraping stone perch, admiring the sunsets and eating bamboo on his native Skull Island. Alas, humanity must interfere, leading to Kong's conquest not by technology and society, but by the temptation offered by a failed vaudevilian blonde discovered by an alcoholic movie producer during the throes of the Great Depression.

For some fans, the idea of remaking **King Kong** was a sacrilege, akin to remaking **Gone with the Wind** or **Citizen Kane**. Undoubtedly, the 1933 classic ranks among the great American adventure stories ever told, and though the 1976 remake – updated to reflect U.S. culture in the 1970s – left many viewers underwhelmed, it did nothing to tarnish the reputation of the original. With this new film, Jackson has delivered an assured update of the original film with only sporadic touches of the 1976 version; the 2005 version retains the basic settings, properties, and themes from the first **Kong**.

Naturally, director Jackson has benefited from his experiences on the **Lord of the Rings** trilogy. His camera swoops and

glides over the action and **Rings'** overly lengthy running times are no deterrent to his storytelling ambitions in his new film – **Kong** clocks in at just over three hours. Jackson the writer, in cahoots with **Rings'** partners Fran Walsh and Philippa Boyens, might not have benefited as clearly by the successes of **Rings** – some of the new **Kong's** screenplay is lifted directly from the original story credited to Merian C. Cooper and Edgar Wallace

pun intended. The biggest shift is in changing Jack Driscoll (Adrien Brody) from the first mate on the *Venture* – the ship that will transport Denham and crew to the mysterious Skull Island – to a playwright and screenwriter whose words have captured the imagination of Darrow even before the two have met. All of this material, laid out in the first act, serves to set up motivations more clearly and smoothly than they were in the previous versions of **Kong**. Due to Jackson's patience



and from the original screenplay credited to James Ashmore Creelman and Ruth Rose. While the names of Jackson's key characters, bits of dialogue, and specific scenarios are identical to those in the original film, some 1933 material has been somewhat arbitrarily dispensed within the new production.

Certainly, the set-up of Jackson's picture fleshes out and alters elements from the original **Kong** story. Heroine Ann Darrow (Naomi Watts) is now an aspiring performer, down on her luck, looking for a break, though not willing to stoop to burlesque. Carl Denham (Jack Black) is still an aggressive movie producer, but now he is being pursued by investors and is thus preoccupied with making a picture on an uncharted island that will put him back in the black – no

and affinity for the period, the initial scenes all work well, and New York's Depression-era setting is nicely established in these scenes, which all follow a superbly executed opening montage of the city's dregs.

Without question, Jackson's film gains needed momentum when the *Venture* crash lands – literally – onto Skull Island. Jackson went through the difficult process of previsualizing many of these scenes with a computer-animated video that served as a moving storyboard of his complicated action scenes, and action there is. Very rapidly, after the *Venture* crew goes ashore and encounters a haunting tribe of native Aborigines, **King Kong** picks up much steam as Darrow is sacrificed to Kong in a ritual ceremony and the giant ape, slowly revealed, absconds

with her into the heart of the most unsettling jungle ever put on celluloid.

Jackson is unquestionably at his best throughout the sequences of Driscoll, Denham and the mates from the Venture pursuing Kong and Darrow through a lost world of prehistoric beasts, horrible insects and arachnids, and carnivorous annelids that will surely inspire audience nightmares. Suffice it to say that all of the Skull Island material packs a powerful force, giving new meaning to the term action sequence.

Some minor notes are warranted about Jackson's Skull Island material. First, although all of the creatures and encounters have been updated, some key moments mirror those from the 1933 film. For one, there is a log sequence similar to the original, where Kong twists a fallen tree back and forth to shake off sailors and Venture crew members who are in pursuit of him. In fact, in the original cut of the 1933 film, some of those men survived the fall into the crevasse below only to be set upon by crab spiders,

trashes the village, and violently tramples many natives before being subdued by Denham's team. In Jackson's version, there is little village mayhem to speak of, odd since the director had set up the natives as evildoing heavies.

Of course, having a three-hour movie does necessitate some cutting, and Jackson, with editor Jamie Selkirk, had to make some hard decisions about which material to cut down or eliminate completely. Suffice it to say that Kong does get captured in a beach scene that resembles the original, being gassed by Venture crew, leading to a proclamation by Denham that is straight from the original 1933 screenplay: "We're millionaires, boys. I'll share it with all of you! Why, in a few months, it'll be up in lights on Broadway: Kong, the Eighth Wonder of the World!" Composer James Newton Howard eases transitions with his gentle reflective score.

Undoubtedly, Jackson was destined to shoot the third act's New York sequences to

As in 1933, **Kong** elevates to both literal and figurative heights in the breathtaking sequence atop the Empire State Building – coincidentally New York's highest structure once again following the September 11 tragedy. Though, by this point, Driscoll and Denham have been essentially rendered as minor characters, we anticipate Kong's inevitable demise. However, his moments with Darrow make his and our commitment as an audience worthwhile. Jackson stages his sequence uniquely and in large part unforgettably. Kong represents whatever innocent being you want him to – a tragic hero, society itself, nature, ecology, a doomed lover – it's all there in the manifestation of Kong, onto which you can project your own personal demons, heartbreak and regret.

Another word about Kong himself – as a character he might be the most effective computer-generated creation ever attempted. Sure, the dinosaurs in **Kong** might not eclipse the work of animator Phil Tippett and

visual effects supervisor Dennis Muren in the first **Jurassic Park** film. But Kong himself is a wonder. He is a real character, and though we know he is not really there (and wasn't there during principal photography but for Kong motion-capture performer Andy Serkis standing side-line), we feel for him, believe him, and be-

come him. Kong is beautifully animated and wonderfully emoted by Serkis and the team at Weta Digital in New Zealand. Against the odds, Jackson and his production staffers have done original Kong creators Willis O'Brien and Marcel Delgado – who worked in stop-motion animation – due justice with their interpretation of the character.

By the end of the picture – which has already garnered Peter Jackson a deserved Golden Globe nomination as Best Director – we are as exhausted as Kong and know that there will never be another like him. For audiences' sake, we instead hope that there will be other films and characters like those which we have just seen, and that Peter Jackson as a filmmaker is not the last of his kind.

For more information, link to <http://www.kingkongmovie.com>.



Photo credit to Universal Pictures.

lizards and other creatures, devouring them all. The sequence was considered too horrific for audiences in 1933, and has long been considered lost. In this new film, Jackson has brought it back to life, imagining a pit even more wretched than that of Merian C. Cooper, co-director Ernest Schoedsack and chief technician Willis O'Brien in 1933.

Most curiously, Jackson has eliminated a sequence in which Kong, trying to bond to Darrow through her distinct scent, strips off some of her outer clothes and smells them. In a moment where the sequence might have been, Watts' clothing changes, so one wonders if the scene was shot but edited out before the final cut. Also, one of the most memorable Skull Island moments from the 1933 film occurs when Kong crashes through the wall meant to keep him out of the native village. Furious over Darrow's escape, he

harken back to the original material. Thus, we smash cut (as in the first film) from the Skull Island beachhead to the New York marquee announcing Carl Denham's Giant Monster: **KING KONG, EIGHTH WONDER OF THE WORLD**. What happens in the remainder of the film is thrilling, exciting, exasperating, and in select moments very touching. In fact, this Kong is more unexpectedly bonded to Ann than in either of the two earlier versions of the film. In one marvelous moment of serenity before a storm of attacking biplanes, Kong makes a hand gesture to Ann indicating a "beautiful" moment of sunrise. This bit of innovation reflects actual late-20th century research in which real gorillas have been known to learn and make hand gestures to indicate specific words and phrases.



RAY HARRYHAUSEN GETS LIFETIME ACHIEVEMENT AWARD

On the hallowed grounds of Universal Studios, birthplace to such genre epics as Lon Chaney’s *Phantom of the Opera* and *Hunchback of Notre Dame*, Boris Karloff’s *Frankenstein* and *The Mummy*, and Béla Lugosi’s *Dracula*, among many others, stop-motion animation legend **Ray Harryhausen** was awarded for lifetime achievement by a new honorary society of motion picture character designers called **Cinerouge**.

Harryhausen, who hails from Los Angeles but now lives in England, is on a book tour for his most recent of two new books, *The Art of Ray Harryhausen*. He made it to the storied Hitchcock Theater at Universal – just steps away from Stage 28 where Chaney shot *Phantom* – for a special screening of Paul Davids’ reverential genre documentary, *The Sci Fi Boys*, which features Harryhausen plus stalwart directors John Landis and Peter Jackson, effects gurus Rick Baker, Steve Johnson and Dennis Muren, and



(LtoR) Paul Davids presents Ray Harryhausen with the Lifetime Achievement Award.

gaggles of noted fans and historians, chief among them Famous Monsters of Filmland’s own arrested adolescent and resident editor, Forrest J. Ackerman, also in attendance for the April 30 gala.

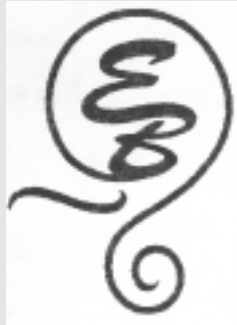
After the screening, Paul Davids presented Harryhausen with his award, ironically a bust with a Chaney’s *Phantom* likeness, created by sculptor Brent Armstrong. Davids commented, “how does one intro-

duce the greatest craftsman in cinema to ever have lived?” Gracious as always, Harryhausen, now 86, humbly countered that he’s glad that his films “have had such a positive influence. Most fans know Harryhausen’s work from *Jason and the Argonauts* and the 1950s-1970s run of “Sinbad” films, but few know that he also piloted the animation in RKO’s *Mighty Joe Young* and worked into the early 1980s before retiring to Europe.

Paul Davids is an LA-based filmmaker who also wrote and co-produced the 1994 UFO telefilm *Roswell*. The 80-minute film has been widely praised as an intricate

and overdue account of the men who pioneered genre filmmaking and revolutionized the makeup, puppet, and visual effects that transformed those films. More information is available at http://www.pauldavids.com/sci_ficomp.html.

Stephanie Reynolds
Caterer
(323) 216-6854



Jacquelyn Douglas
Coordinator
(310) 766-8750

Eloquent Beginnings
Catering & Special Event Planners
We are your All Occasion,
Most Memorable & Affordable
Party Planners!

Screenwriter *Bill Lundy* finds calling in Sci-Fi horror world

by John Barundia

Bill Lundy, former chairman of The Scriptwriters Network, explains his love for writing sci-fi/horror scripts and making them work in the competitive screenwriting industry.

Alien Siege was one of Lundy's last scripts which ran on the Sci-fi Network. Lundy was hired to script, which chronicled an alien race looking at human beings as their only source of survival because a deadly virus was killing their population.

Over 14 outlines were done for the script and three full drafts. There were changes made in some of the dialogue and pointed jabs of the governments were removed. Still Lundy has no regrets.

"It turned out really well and I worked hard on it," he says. "It was a lot of fun. The experience was something wonderful that happened to me."

Lundy, former chairman of The Scriptwriters Network and now a company liaison to the non-profit organization, believes that he was born to be a screenwriter.

"I really feel in my bones that I was born to do this," he says.

Lundy's certain niche in the screenwriting world is in the realm of science fiction.

"I've been told by several high level people that it's a good idea when you first start off to brand yourself and I'm in the process of really trying to do that as a sci-fi guy," he says.

Early in his career, Lundy was focused on his interest in astronomy, but things changed as he started making films in college.

Placed in the history criticism section, of the film department, Lundy was exposed to hundreds of films. Because he grew up in a small town in Virginia, where it took months for movies to come out in the local theaters, having access to these films was a welcomed change.

"I got a real education of the whole history of filmmaking," he notes.

A screenwriter for 15 years, Lundy has written three romantic comedies, a historical piece, and just last year a satirical spoof on James Bond, but his bread and butter,



Bill Lundy

however, come from his science fiction/horror scripts.

Inspired by the work of filmmaker of George Lucas, primarily that of his seminal 1977 work **Star Wars**, Lundy knew he wanted to work as a screenwriter.

"I'm a product of the Star Wars generation," he says.

His mother's love for horror movies and his affection for monster movies such as **Godzilla** and **King Kong** also led him to write sci-fi and horror films.

Lundy's interest in writing horror scripts is firmly rooted to the vampire genre. His interest in writing vampire scripts started when he read the novel *Dracula*. Lundy however has gone the unconventional route. He has written a vampire romantic thriller and in 2002 he wrote and directed a short comedy entitled **Day in the Life of a Vampire**.

"I have every book written about vampires, I've been an expert on that," he says.

While he admires such vampire films as **Underworld**, Lundy is more of a traditionalist when it comes to vampire films.

"I tend to write stuff that really adheres to the mythology of vampires. I admire people who do different things, but sometimes that kind of bothers me too," he says.

Meanwhile, Lundy's method of pitching a script has contributed to the success in his career.

"The main technique that I use is a lot of cold stuff," Lundy says. "The technique I used before I had my agent and manager was [using] query letters to the agent and company. I basically do a query letter to the company to [explain] why they're the perfect company. I learned early on [that] faxing was the best way to get to these places."

Lundy believes that it is important to build these perfect relationships.

"Everyone wants to work with their friends," he says. "The more friends you can make in this town, the more likely you'll be able to get work."

Even though Lundy has worked on several scripts with partners, he prefers, however, doing scripts on his own.

"I like to work on my own pace. And I tend to write very fast when I'm writing something," Lundy says.

In an industry that he believes is adverse to new ideas, "I have to work really hard to keep things my own because I don't want to see stuff that I've seen before," Lundy says.

When writing scripts that involve aliens or vampires, Lundy believes that it is important not to go overboard with your ideas.

"You don't want [to] scare people off by making it so out there so no one relates to it," he says. "You need to have some elements to make people comfortable but you still want to push the envelope a bit."

In making the audience feel comfortable, he tries to make his characters in his scripts as real as they possibly can.

"Even in my wilder scripts, I make sure the characters no matter what they're do-

cont'd on pg 45

IN

THE

KNOW

SCRIPTWRITERS NETWORK ANNOUNCES HOP WINNERS The Scriptwriters Network is proud to announce the winning scripts from their 2005 Hollywood Outreach Program (“HOP”). Out of over 120 entries from members and non-members, the following three scripts were selected: American Hero by Andy Shrader, a true-life Faustian story about Norman Vaughan, a Harvard dropout willing to risk everything - love, reputation, family, career, his beloved sled dogs, and possibly his life for one thing: to accompany Admiral Byrd on the first airplane flight over the South Pole. Jane by Syrie James, a romantic drama in the vein of Shakespeare in Love, which explores the untold story of novelist Jane Austen’s passionate love affair at age 34 with

the man who inspired her return to writing and her first published masterpiece.

Pieces of Eight by Tommy Wood & Neil Crucey, a high seas adventure about a noble Spanish ship captain who becomes a legendary pirate while trying to find his lost son and seek revenge against those who betrayed him and murdered his family. All submissions are read and given thorough written critiques by qualified Scriptwriters Network members, who are either produced writers, professional readers, or have been trained in script analysis. HOP Chairman Bill Lundy states “Over 120 scripts were submitted to the Program during 2005, and only these three scripts received three “Recommends” from our pool of readers - so obviously we’re tough.” The Network helps fa-

cilitate the winning writers to get their scripts into the hands of production companies, studios, agents and managers, who are targeted by genre interests and budget range, with the goal being a sale, representation, and/or a writing assignment. American Hero and Pieces of Eight were entered into previous HOP contests and lost.

Both were subsequently rewritten based on the initial coverage they received, and later resubmitted for reconsideration, and won. The next entry deadline for the Hollywood Outreach Program is June 10, 2006. Entry forms are available to members and non-members on our website, www.scriptwritersnetwork.org. Writers Helping Writers.

cont’d on pg 46

BLINDS 2000+ *The ultimate in interior creations!*
Blinds never looked so good.

Many styles and colors to choose from

SURPLUS SALE 50% - UP To 70% OFF

From **Blinds 2000+**
© 310.537.3114
401 W. Compton Blvd. Compton, CA 90220

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

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 envelopes 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.

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

Special!!!

Each quote is per issue

1 time run	\$50
2 time run/ per issue	\$45
3 time run/per issue	\$35
4 time run/per issue	\$30
5 time run/per issue	\$25
6 time run/per issue	\$20

To PITCH-A-SCRIPT send a check or money order to

Hollywood Scriptwriter
PO Box 11163, Carson, CA 90749
or
call /fax using your
MasterCard/Visa/Debit
(310) 283-1630 phone

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 a Vietnamese woman, her son, finding rations, dubs him, Tinman. With no memory of who he is, the woman exploits him, as her slave.

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

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.

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.

JUNE

THE DIRECTOR'S VIEW FILM FEST
Stamford, CT
www.dvff.org

FESTIVAL ROSE D'OR
Bern, Switzerland
www.rosedor.com

MARYLAND FILM FEST
Baltimore, MD
www.mdfilmfest.com

TORONTO JEWISH FILM FEST
Toronto, Canada
www.tjff.com

CROATIAN MINUTE MOVIE CUP
Pozega, Croatia
www.crominute.hr/index_en.php

DC SHORTS
Washington, D.C.
<http://dcshorts.com>

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

DOXA: DOCUMENTARY FILM AND VIDEO FEST
Vancouver, Canada
www.doxafestival.ca

FLINT FILM FEST
Flint, MI
www.flintfilmfestival.com

FIRST SUNDAYS FILM SERIES
New York, NY
www.firstsundays.com

GOLDEN ROSE OF MONTREUX
Geneva, Switzerland
www.rosedor.ch

HERLAND FEMINIST FILM AND VIDEO CELEBRATION
Calgary, Canada
www.herlandfestival.com

INDEPENDENT FILM FEST OF BOSTON
Boston, MA
www.iffboston.org

INTERACTIVE FILM FEST - PORTUGAL MEDIA
Oporto, Portugal
www.iff.exponor.pt

INT'L DOCUMENTARY FILMFEST
Munich, Germany
www.dokfest-muenchen.de

LE FRENCH MAY FILM FEST
Hong Kong
www.frenchmay.com

MARCHE DU FILM
Paris, France
www.cannesmarket.com

MONTREAL JEWISH FILM FEST
Montreal, Canada
www.mjff.qc.ca

MOONDANCE INT'L FILM FEST
Boulder, CO
www.moondancefilmfestival.com

FOREST THEATER SHORT FILM FEST
Forest Grove, OR
www.forestfilmfestival.com

RENEGADE FILM FEST
Los Angeles, CA
www.renegadefilmfestival.com

ROCHESTER INTERNATIONAL FILM FEST
Rochester, NY
www.RochesterFilmFest.org

SANTA CRUZ FILM FEST
Santa Cruz, CA
www.santacruzfilmfestival.com

SEATTLE INT'L FILM FEST
Seattle, WA
www.seattlefilm.com

THE BACK ALLEY FILM FEST
Tucson, AZ
www.backalleyfilmfestival.com

TORONTO HISPANO AMERICAN FILM FEST
Toronto, Canada
www.hispanoamericanfilm.com

U OF MICHIGAN ENTERTAINMENT COALITION SHORT FILM FEST
Hollywood, CA
www.uofmientertainmentcoalition.org

VANCOUVER JEWISH FILM FEST
Vancouver, Canada
www.vjff.org

WORLD MEDIA FEST
Hamburg, Germany
www.worldmediafestival.org

SKIP CITY INTERNATIONAL D-CINEMA FEST
Saitama, Japan
www.skipcity-dcf.jp

COMEDIA
Montreal, Canada
www.hahaha.com/comedia

DALLAS VIDEO FEST
Dallas, TX
www.videofest.org

FILMS ON FILLMORE
Denver, CO
www.denverfilm.org

NY INDEPENDENT FILM AND VIDEO FEST
Las Vegas, NV
www.nyfilmvideo.com

AAIFF - ASIAN AMERICAN FILM FEST
New York, NY
www.asiancinevision.org

BICKNELL INT'L FILM FEST
Bicknell, UT
www.waynetheatre.com/biff.html

THE CAUSE & EFFECT FILM FEST
Edmonton, Canada
www.thecausefest.com/home.html

DA VINCI FILM & VIDEO FEST
Corvallis, OR
www.davinci-days.org/schedule/film_festival.htm

FANT-ASIA FEST
Quebec, Canada
www.fantasiafest.com

FIRST TAKE INTERNATIONAL STUDENT FILM FEST
Toronto, Canada
www.firsttakestudentfilmfest.com

FLICKS ON 66 FILM FEST
Albuquerque, NM
www.flickson66.com

FREE RANGE FILM FEST
Wrenshall, MN
www.freerangefilm.com

GIMLI FILM FEST
Gimli, Canada
<http://GimliFilmFestival.com>

HYPEFEST
Los Angeles, CA
www.hypefest.com

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

INDIEFEST
Chicago, IL
www.indiefestchicago.com

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

MAINE INT'L FILM FESTIVAL
Waterville, ME
www.miff.org

REAL TO REEL FILM & VIDEO FEST
Kings Mountain, NC
www.realtoreelfest.com

ROSWELL FILM FEST
Roswell, NM
www.uforoswell.com

JULY

RURAL ROUTE FILM FEST
Brooklyn, NY
www.ruralroutefilms.com

SACRAMENTO FRENCH FILM FEST
Sacramento, CA
www.afdesacramento.org/filmfest

SOUR GRAPES
Sydney, Australia
www.sourgrapes.com.au

LOS ANGELES LATINO INT'L FILM
FEST
Los Angeles, CA
www.latinofilm.org

NEW YORK INT'L LATINO FILM
FEST
New York, NY
www.nylatinofilm.com

SAN FRANCISCO SILENT FILM FEST
San Francisco, CA
www.silentfilm.org

THE WOODS HOLE FILM FEST
Woods Hole, MA
www.woodsholefilmfestival.org

VAMPIRE FILM SERIES & FEST
Beverly Hills, CA
www.PressAcademy.com/festival

WINE COUNTRY FILM FEST
Glen Ellen, CA
www.winecountryfilmfest.com

AUGUST

ASIAN FILM FEST OF DALLAS
Dallas, TX
www.affd.org

RAGAMUFFIN FILM FEST
Austin, TX
<http://ragamuffinfilm.org>

ACB SACRAMENTO FILM AND
MUSIC FEST
Sacramento, CA
www.sacfilm.com/about.html

ACTION/CUT SHORT FILM COMPE
TITION
Studio City, CA
www.actioncut.com

BESTFEST AMERICA STUDENT
FILM FEST
San Diego, CA
www.BestFestAmerica.com

BIG APPLE ANIME FEST
New York, NY
www.bigappleanimefest.com

BOSTON MOTION PICTURE
AWARDS
Greater Boston, MA
www.bostonawards.com

CHICAGO UNDERGROUND FILM
FEST
Chicago, IL
www.cuff.org

COPENHAGEN INT'L FILM FEST
Copenhagen, Denmark
www.copenhagenfilmfestival.com

CRESTED BUTTE REEL FEST
Crested Butte, CO
www.cbreelfest.com

DENVER JEWISH FILM FEST
Denver, CO
www.denverfilm.org

FILMI-SOUTH ASIAN FILM FEST
Toronto, Canada
www.filmi.org

HARDACRE FILM FEST
Tipton, IL
www.hardacrefilmfestival.com

IDA'S INFACIT THEATRICAL
SHOWCASE
Los Angeles, CA
www.documentary.org

MALIBU INT'L FILM FEST
Malibu, CA
www.malibufilmfestival.com

MONTREAL WORLD FILM FEST
Montreal, Canada
www.ffm-montreal.org

MOTOR CITY INT'L FILM FEST
Detroit, MI
www.motorcityiff.7h.com

NATURAL HEROES
Rohnert Park, CA
www.naturalheroestv.org

ODENSE FILM FEST
Odense, Denmark
www.filmfestival.dk

ROXBURY FILM FEST
Boston, MA
www.roxburyfilmfestival.org

SONO FILM & VIDEO FEST
Westport, CT
<http://sonoarts.org>

TAHOE/RENO INT'L FILM FEST
(T-RIFF)
Lake Tahoe, NV & CA
www.t-riff.org

THE 10 SECOND FILM
FEST
Online
www.10secfilmfest.com

TRUE WEST CINEMA
FEST
Boise, ID
www.truewestcinema.org

WESTCLIFFE DIGITAL
FILM FEST
Westcliffe, CO
<http://westcliffedigitalfilmfestival.com>

SEPTEMBER

CINEME™ INT'L
ANIMATION FILM
FEST
Chicago, IL
www.Cineme.org

cont'd on pg 44

GREAT LAKES INDEPENDENT FILM
FEST
Erie, PA
www.greatlakesfilmfest.com

A.K.A SHRIEKFEST, A HORROR/
SCIENCE FICTION FILM FEST
Hollywood, CA
www.shriekfest.com

AFFMA INT'L FILM FEST
Los Angeles, CA
www.affma.org/festival.html

ASPEN FILMFEST
Aspen, CO
www.aspenfilm.org

BIG BEAR LAKE INT'L
FILM FEST
Big Bear Lake, CA
www.bigbearlakefilmfestival.com

BOSTON FILM FEST
Boston, MA
www.bostonfilmfestival.org

BRECKENRIDGE FEST
OF FILM
Breckenridge, CO
www.breckfilmfest.com

CALGARY INT'L FILM FEST
Calgary, Canada
www.calgaryfilm.com

CHANNEL ISLANDS INDIE FILM
FEST
Oxnard, CA
http://channelislandsfilmfestival.com

CHICAGO INTERNATIONAL REEL
SHORTS FEST
Chicago, IL
www.projectchicago.com

CINEFEST-THE SUDBURY FILM
FEST
Ontario, Canada
www.cinefest.com

CINEMA PARADISE FILM FEST
Honolulu, HI
www.cinemaparadise.org

CINEMATEXAS
Austin, TX
www.cinematexas.org

ROME INT'L FILM FEST
Rome, GA
www.riff.tv

DELTA FILM FEST
Manteca, CA
www.visitmanteca.org

DIONYSUS FILM FEST
Los Angeles, CA
www.DionysusFilmFestival.com

DOKUFEST
Prizren, Zimbabwe
www.dokufest.com

DOWNSTREAM FILM FEST
Atlanta, GA
www.downstreamfest.com

EDIT | VES
Frankfurt, Germany
www.edit-frankfurt.de

LOS ANGELES INT'L SHORT FF
Hollywood, CA
www.lashortsfest.com

MONTANA CINE Int'l FILM FESTIVAL OF
CULTURES & ISSUES OF NATURE &
ENVIRONMENT
Missoula, Montana
www.wildlifefilms.org

"YESTERDAY, TODAY AND TOMORROW"
THE SECOND BOSNIAN FILM FESTIVAL
Palo Alto, CA
www.filmfestival.com

LAKE GREGORY VILLAGE CLASSIC FILM
FESTIVAL
Crestline, CA
www.filmfestival.com

ALAMEDA INTERNATIONAL FILM
FESTIVAL
Alameda, CA
www.filmfestival.com

AMERICAN CONSERVATION FILM
FESTIVAL
Shepherdstown, WV
www.filmfestival.com

cont'd from pg 34 "Harrington"

just make adjustments to ET? An artist is always seeing things that can be done better... **Bred** had a lot of things that I could improve on but you have to know where to stop and when to move ahead."

Knowing when to move ahead is a key element of Harrington's style. He freely admits that his ambition in creating **Bred in the Bone** was "to create work for myself and my friends rather than wait for an agent to get us the opportunity that could turn things around. I am at a very impatient part of my life which is typical of a lot of actors. I don't like to sit and wait," he notes.

This desire to get things done didn't just inspire Harrington to complete his screenplay, but it also gave him the will power to stay focused all through the production process, and even to enter the complicated technological world of editing. In the end, all the hard work paid off when Harrington took home the Best in Show Award at AOF. "I have never entered a screenplay contest.

AOF had an award for produced and up-produced screenplays so naturally mine fell under produced," says Harrington.

Since winning at AOF, **Bred in the Bone** has gone on to win the audience award for Best Feature Film and become runner up for Best in Show at the Foundation of Independent Films International Film Fest. In addition, the story of the making of **Bred In The Bone** has generated a stir in the industry. "[It] has captured the imagination of many influential companies such as Sony Media Software and The Sundance Media Group. Sony has since done a featured article which is due out in their current catalogue and SMG have featured the story on countless websites for filmmakers and editors," he comments.

With the attention generated by his first film, Harrington offers this piece of advice to other aspiring screenwriters, "Finish it. Finish the script as soon as you can. Don't keep going over the same stuff. Finish it and

you will improve. Evolution is a promise," he states.

Finishing it never seems to be a problem for Harrington, who is already hard at work on **The Craving Heart**, a feature film about knowing when you've met your soul mate. Harrington describes it as no ordinary love story. He says, "It has a very dark edge and there will be plenty of discussion after this film. I believe it will challenge the audiences thinking and push a few buttons."

It seems that pushing buttons, while sticking to a strong universal theme, is Harrington's formula for creating a good screenplay. In the end, he hopes that all the hard work will produce something that the audience can, "Understand, appreciate, and learn from," concludes Harrington. And if there is one thing we can understand, appreciate, and learn from Stan Harrington's story is that great talent can indeed win over a great budget.

cont'd from pg 39 "Lundy"

ing, feel real or three dimensional," he says. "Give the audience something to help them relate to characters."

Still, it is important for Lundy to just entertain his audience with his scripts.

"I love movies that entertain you. It's always fun to get a visceral, emotional reaction," he says.

As movies have entertained Lundy and audiences alike, he acknowledges that the industry has changed over the last 15 years. One reason is the invention of scriptwriting software, making it so much easier for anyone to write a script.

"Everyone and their mother thinks they can write a script now," Lundy says.

Lundy knows that the industry is a tough one but understands that screenwriters must not look at the end result of everything. Whether scripts are made into films or not, Lundy is proud of the scripts that he has written. He believes that is an attitude that screenwriters must have.

With scriptwriting, rewriting, and pitching, Lundy has still made time for his work within The Scriptwriters Network, which is celebrated its 20th anniversary. Es-

tablished in 1986, it was created by writers to help writers.

The objective of the organization is to give information to writers about how the industry works as well as give advice in making the right career moves.

Several perks that the organization provides are meetings where members can hear from successful writers about screenwriting, screenwriting competitions, writers groups and triad groups, which help screenwriters, improve their scripts via a collaborative effort with other writers.

Lundy joined The Scriptwriters Network in 1992. His first impression was that he didn't think much of the group.

His next meeting fared better.

He participated within a triad group and a writer's group. Things changed when he participated in a seminar called the Flash Forward Institute, where he learned how to do write log lines, call companies, and pitch scripts.

"Every advance I've made in my career goes back to the networking because of the relations that I have made," Lundy says.

In 1997, Lundy became chairman of The Scriptwriters Network, helping as many members as he could.

"The more good stuff you put out there, the more good stuff comes out and that's what networking is all about," Lundy says. "[We're] all struggling [and] trying to help each other. We're all about helping each other because it's a tough industry. The more we help each other, the more we can make it."

For Lundy it has now been a month and half since he has written anything. Feeling burned out has been one of the causes of his writing drought. But he feels that he is getting that itch back.

He currently has a few scripts lined up that he has completed or will start to rewrite, including such thing as a low budget horror film script, a script that can be described as **Total Recall** meets **The Fugitive**, a script based on a famous vampire legend, and a sci-fi western called **Time Slingers**, which Lundy hopes will get funding and go in production this year.

"You got to love writing," Lundy says. "You got to be doing it for the right reasons. You got to love the process."

TO ADVERTISE SEND US AN EMAIL TO
ADSALES@HOLLYWOODSCRIPTWRITER.COM OR
VISIT OUR WEBSITE AT WWW.HOLLYWOODSCRIPTWRITER.COM

Advertiser's Index

Writers Guild Foundation	2	Day 'n Night Notary	19	Story Sense	29
South Bay BMW	4	Marilyn Horowitz	20	Screenbrokers	35
Action On Film Int'l Film Festival	7	Hollywood Creative Directory	21	Tiburon Int'l Film Festival	31
Deep Feed-Back	8	Screenwriting Conference in Santa Fe	23	Eloquent Beginnings	38
Global Art Film Festival	12	The Writers Guild Foundation	26	Blinds 2000+	40
Smart Girls	13	Winpart Design	28		
Jamie Steing Script Consultant	15				

NEW ADDITIONS TO SCSFe 2006

"Hollywood's Best-Kept Secret," The Eighth Annual Screenwriting Conference in Santa Fe (SCSFe 2006), is coming soon. The ACAs are always exciting events, and help kick the conference off with a bang. Winners will receive fabulous prizes and have their winning entries forwarded to the attending producers.

Exciting additions to the roster of producers taking pitches at SCSFe 2006 include:

Mark Damon (President of Foresight Unlimited), whose two most recent independent films were the critically-acclaimed, box office performers "**Monster**" (which won an Academy Award® for **Charlize Theron**) and the character driven "**The Upside of Anger.**" With over five decades in the business, Mark's credits include "**Once Upon a Time in America,**" "**Das Boot,**" "**The Lost Boys**" and "**9 1/2 Weeks;**"

Brian Etting (Co-owner of Garlin Pictures, Inc.), who recently produced the independent feature drama "Broken" starring **Heather Graham**, and just completed post-production on the comedy "Relative Strangers" starring **Danny DeVito, Kathy Bates, Neve Campbell** and **Beverly D'Angelo**. It's slated for release in fall 2006. Brian is currently in pre-production on the indie thriller, "Night Train" starring **Thora Birch**, and the \$25m comedy "Dreamgirl" for **Warner Brothers**; and Matt Summers (Story Editor at Nicolas Cage's Saturn Films), who helped develop such films as "**Lord of War,**" "**The Weather Man,**" and "**Ghost Rider** (which will be an adaptation of the **Marvel** comic book)." Currently, Saturn is in post-production on "**The Wicker Man**" starring **Nicolas Cage** and directed by **Neil LaBute**.

The Eighth Annual Screenwriting Conference in Santa Fe is Wednesday, May 31 through Sunday, June 4, 2006 in beautiful Santa Fe, New Mexico, USA. For more information or to register, please visit www.scsfe.com or call toll-free 866-424-1501.

MONTEREY SCREENPLAY COMPETITION IS UNDER- WAY

The 11th Annual Monterey Screenplay Competition offers the top three screenwriters an opportunity to meet with two or more Hollywood-based producers, agents and/or managers. The winner of the *On Location Award* for best screenplay set in Monterey County locations or written by a Monterey County resident will also have their screenplay read by film industry professionals.

The most recent addition to the lineup of film industry professionals, agents and producers set to read are Rona Edwards and Monika Skerbeles with Edwards Skerbelis Entertainment, authors of the book "I Liked It, Didn't Love It: Screenplay Development from the Inside Out." Skerbelis served 15 years as a studio executive in the story department at Paramount Pictures, 20th Century Fox and Paramount Pictures. Edwards was Vice President of Creative Affairs for Emmy-winning actor John Larroquette, Emmy-winning producer Fern Field, and Oscar-winning producer Michael Phillips. She has five movies to her credit.

Other participating film producers and agents include Sara Ryan Black, producer; Jeff Maynard and Jenni Gold, producers, Gold Pictures; Dror Soref, producer/CEO, Skyline Pictures; Elizabeth Missan-Yost, Head of Original Programming, Hallmark Channel; Alexandra Leh, producer, LaCheraqui Films; Cari-Esta Albert, producer; Brad Southwick, producer; and Tooche Morin, agent, Brant Rose Agency.

Go to www.FilmMonterey.org for more information.

ASPEN SHORTFFEST 2006 IS A WRAP!

Aspen Shortsfest celebrated an eclectic mix of short films including several world and North American premiers to big crowds and dozens of film guests from around the world during its 15th edition.

The Audience Favorite Award was a 3-way split between The Danish Poet (North American premier, Torill Kove, Canada/Norway; animation), Monster (Jennifer Kent, Australia; stylish horror) and Smitten (Nancy Kelly, USA; documentary). Special guests Paul Haggis (Crash), Jason Reitman & Dan Dubiecki (Thank You for Smoking), Peter Segal (The Longest Yard), Mark Polish (Northfork), Frank Pierson (Dog Day Afternoon), and Bob Rafelson (Five Easy Pieces) engaged audiences with their insightful and fun onstage discussions.

Executive Director, Laura Thielen, comments: It was a memorable festival with Aspen Shortsfest playing host to packed audiences and an international array of filmmakers.

We welcomed school kids, emerging talent and established industry professionals, as well as diverse crowds, who attended film after film. It was a pleasure to see everyone come together in this intimate mountain setting and journey around the world through film.² In addition, filmmaker guests visited over 700 school kids in classrooms valley-wide through Aspen Filmfest's Filmmakers to the Classroom program. All films that screened at Aspen Shortsfest competed for a record \$28,000 in cash and other prizes.

The Academy Award-qualifying competition was judged by a jury including acclaimed cinematographer John Bailey (Groundhog Day, As Good As It Gets), director Patricia Cardoso (Real Women Have Curves), film critic Bob Denerstein (Rocky Mountain News), and this year's Director Spotlight honoree, writer-director Jason Reitman (Thank You for Smoking). AtomFilms presented a \$5,000 Studio Award, and Kodak returned with a film stock prize for Best Cinematography. In addition, the Los Angeles chapter of BAFTA (British Academy of Film and Television Arts) presented its Award for Excellence and Aspen Shortsfest awarded its first Youth Jury Prize determined by a panel of local middle and high school students.

Send your
PRESS RELEASES
TO
editorial@
hollywoodscriptwriter.com
for IN THE KNOW...

Spark Your Creativity

storybase™

software for writers

Explore thousands of story moves and scene-building conflict situations!

www.storybase.net

RETREAT at SUNDANCE

Spend 3 days in a nurturing, natural atmosphere revising your script with screenwriter and script consultant *Dave Trotter*. For details, visit www.keepwriting.com and click on "Sundance," or call 1-800-264-4900. Register now while space is available.

TOASTMASTERS 4 WRITERS-LA

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

UNIQUE PROPERTY

A 60 ft. waterfall flows from the Jacuzzi to the secluded natural rock pool below. Perfect location for model and movie shoots. Call (951) 532-2708 e-mail: paula.jay@verizon.net



CLASSIFIED ADS: \$100 each for a 10-time run for up to 55 words. \$0.75 each additional word. Other rates are available by going to www.hollywoodscriptwriter.com. Copy must be e-mailed or sent on disk to HS, PO Box 11163, Carson, CA 90749.

Artwork can be furnished, or a production charge may be added.

For more information, please call (310) 283-1630 or e-mail adsales@hollywoodscriptwriter.com.

YOUR MUSE HAS ARRIVED

Dave Trotter—seasoned consultant, produced screenwriter, author of *The Screenwriter's Bible*, two Nicholl winners, successful clients—wants to help you succeed. Call 1-800-264-4900 or visit www.keepwriting.com or for a free brochure about his market-focused script analysis and telephone conference. Mention *Hollywood Scriptwriter* and get a \$20 discount.

SCRIPT ANALYSIS/WRITER'S MENTOR

Personal Consultation
Extension Notes
Re-read After Re-write

"I can't promise you'll sell your script.
I can promise you'll have a better script to sell."

LINDY MICHAELS
(818) 508-9289

buddah61@sbcglobal.net

The Writers Guild Foundation presents
DYING IS EASY...REWRITING IS HARD
OR
SO YOU'VE WRITTEN A SCREENPLAY - NOW WHAT?
Saturday July 22, 2006, 2nd Floor, Writers Guild of America west
Buy tickets online at
<https://www.wga.org/wgawrite>
or call 323 782 4692 with your credit card

"USE A MENTOR WITH CREDITS"
"Why hire a script consultant with no screenwriting credits? I'm John Hill, Emmy-winner & full-time screenwriter, '74-'99. I wrote GRIFFIN AND PHOENIX, a new movie due out this year. I also wrote QUIGLEY DOWN UNDER, LITTLE NIKITA, and was on staff on L.A. LAW, QUANTUM LEAP, etc. Why hire a guru who can't say "Rent my movies at Blockbuster this week?" Total help, 1 script, \$750. Ghostwriting available too. (702) 622-8251.

Hillwithit@aol.com.

PRE-PAID LEGAL SERVICE

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

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

Story Sense Script Analysis

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

Call (310) 394-0994 info@storysense.com
www.storysense.com

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

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

SCREENBROKERS

Screenplay Evaluation Services
www.screenbrokers.com
20/20 Contest & Let's Do Lunch
The 2nd Wednesday of Every Month
www.lets-do-lunch

HIGHEST RATED ANALYST

4 1/2 Stars - "Robert Flaxman is, quite simply, the Rolls Royce of screenplay analysts...Deep Feed-Back is a bona-fide bargain."- *Creative Screenwriting* 9/99 "Analyzing the Script Analysts"

Deep Feed-Back by Robert Flaxman - Ask about a demo on your script. Call (310) 278-9578 or (213) 896-1692

www.deepfeedback.com

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

JUMP-START YOUR SCREENWRITING CAREER!



Please don't **KISS** away your chance to get the latest, up-to-date, and educational news about the screenwriting industry. **SUBSCRIBE TODAY!** It's easy. You have 5 different ways to begin receiving the most informative screenwriting **ONLINE** magazine in the industry.

EMAIL your MasterCard/Visa information: number, expiration, full address and telephone. It's strictly confidential. editorial@hollywoodscriptwriter.com

CALL us at (310) 283-1630 and we'll take your credit card order over the phone.

FAX us your MasterCard/Visa order to (310) 283-1630.

LOG ON to www.hollywoodscriptwriter.com and subscribe there.



MAIL in your subscription form to: Hollywood Scriptwriter magazine, PO Box 11163, Carson, Ca 90749



Remember -

Subscribing to Hollywood Scriptwriter, an entertaining and resourceful magazine, means....

Receiving the "Special Agency Issue," where nearly 20 different top agents from Los Angeles to New York will invite you to submit your script to them.

Staying abreast of upcoming calendar events.

Keeping yourself educated on top issues of the industry.

Reading about famous screenwriters who can tell you how they did it

....and the benefits go on, and on.



Do it today! We value your business.

Name _____ Address _____ Zip _____

MasterCard/Visa _____ Expiration _____

Telephone _____ Email _____

Please check one:

US\$36.00 - 1 year _____

US\$45.00 - Canada - 1 year _____

US\$55.50 - International - 1 year _____

US\$70.00 - 2 years _____

US\$80.00 - Canada - 2 years _____

US\$98.50 - International - 2 years _____