CHECK OUT:
PGC Northwest’s Guild & Grapes
New Video: So You Wanna Be in the PGA?
The digital future of The Networker
“OVERFLOWING WITH LOVE.

Between peerless performances, lyrical direction and an adventurous script, this is the sort of pleasingly grown-up fare all too rare. Annette Bening’s Nic is scarlet snap. She manages to be funny in ways so subtle you might miss them if they weren’t so perfectly performed. Julianne Moore is fearless. There are countless moments when the actress strips bare before the camera — sometimes physically, sometimes emotionally, but always with an abandon that exposes all of the character’s complicated layers. Mark Ruffalo’s performance here, if possible, is even more refined than his breakout in another intimate family drama, You Can Count on Me. ‘OVERFLOWING WITH LOVE’ manages to be funny in ways so subtle you might miss them if they weren’t so perfectly grown-up fare all too rare.

Annette Bening’s Nic is scalpel sharp. She is fearless. There are countless moments when the actress strips bare before the camera — sometimes physically, sometimes emotionally, but always with an abandon that exposes all of the character’s complicated layers. Mark Ruffalo’s performance here, if possible, is even more refined than his breakout in another intimate family drama, You Can Count on Me. ‘OVERFLOWING WITH LOVE’ manages to be funny in ways so subtle you might miss them if they weren’t so perfectly grown-up fare all too rare.

Josh Hutcherson are excellent.

From the last published Networker. I can already sense the raised eyebrows and incredulous looks staring back at me as I write this column. I know we’ve been behind in getting this issue out to you and giving you all the latest updates on Guild activities and events.

Recently, after experiencing a few fleeting pangs of nostalgia, I rummaged through my garage to unearth a few of the initial editions of The Networker. It’s remarkable how much both the newsletter and the Guild have evolved, changed and grown. From the merger of the AAP and the PGA in 2001, to establishing the PGA East, to the creation of the New Media Council, to the creation of clear definitions of the producer and producing team, to the establishment of PGA Northwest, to the world-class Produced By Conference … The Networker has been there every step of the way! We’ve had the distinct pleasure of reporting on all of these monumental achievements as well as showcasing the diverse array of programs held each year to the entire membership.

So after eight successful years of publication, we’ll be saying “so long” to our analog, ink and paper, terrestrial bound Networker. We will miss you! Now what? Will the membership be left out in the cold, refreshed?
This issue marks the start of a transition that’s been a long time in coming: the metamorphosis of our beloved Networker from a print publication to an online newsletter.

Like many of you, I’m sure, I have mixed feelings about this. I like print; I enjoy the feel of it, the solidity and permanence. And particularly since its radical redesign two years ago, the newsletter has been a pleasure to read and look at.

But we can’t ignore the changes that are afoot. With our Guild’s ongoing embrace of green worldviews and practices, this new experiment in online publishing gives us a chance to “walk the walk.” I know that many of us try to recycle our Networker, but I’m betting there are more than a few copies of our newsletter residing in our nation’s landfills. And I don’t know if I’ll ever have a chance to visit the trees that won’t be cut down because of our evolution into a digital publication, but it’s nice to know that they’re out there.

Soon, you’ll be able to find your Networker content under the “Member Central” tab on the PGA website. You’ll have access to all of the features and event coverage you have come to enjoy in the newsletter over the years, but with even more functions and options. For instance, our editors often have to make hard choices when choosing which photos to include from our most popular events. When the Networker is online, we’ll be able to include considerably more pictures, which means more photos of you and your colleagues that you can upload to Facebook, tag, and share with your friends, associates and prospective PGA recruits. The new Networker will also feature the ability to comment on an article or spread — if you were at a seminar that’s covered and remember a useful insight from one of the participants, you’ll be able to share it with fellow readers, and even start dialogues and conversations about our business. Just imagine, a publication called The Networker that actually allows you to … network.

This is all part of a larger transition, as more and more member services and functionality migrate online. From dues, to the weekly newsletter, to job services, to event RSVPs, the PGA website is slowly but surely becoming the hub of your PGA membership. Embrace this change. Upload your online resume. Comment on articles you find interesting, or tweet them to your hundreds (or thousands) of followers. Our Guild sometimes has been slow to use today’s digital tools to bring our members closer together. But whatever we have achieved for our members has been achieved through our hard-won unity. And that unity now lives at www.producersguild.org.

The Social Networker
By Vance Van Petten

From the Editor continued from page 3

getting Guild news from backstreet chatter and occasional scrubs in Daily Variety or The Hollywood Reporter?

Never fear, as with every ending there is a new beginning around the corner. For the record, please know we’re not a bunch of slackers here and are not being derelict in our publishing duties. We’ve actually been discussing new and exciting ways to expand and improve our publication. We will soon be urging everyone to say “hello” to our next incarnation, and the all new, all digital, cyber-based world of The Networker 2.0, which we will launch at the beginning of 2011.

I hope you’ve enjoyed what we’ve done with The Networker over the years and hope that you will now have a greater incentive to go to the PGA website and experience our new online publication. All you need to do is grab your morning coffee and log on to www.producersguild.org to check us out as well as stay on top of upcoming screenings, exciting seminars, new job listings and other important news. Visit us soon and hopefully, our site will become your ‘go to’ destination on the Web.

Lastly, a special thanks to Vance Van Petten, Chris Green, Mintie Rotheiser, Michael Q. Martin, Stephen Lenchner, Rae Contreras, and the Ingle Group for all their help and extraordinary contributions to The Networker over the years!

As you can see, no “Auld Lang Syne” here. The end is really the new beginning!

Best Animated Feature and Best Picture
For your consideration

Produced by
Bonnie Arnold

“Awesome and inspired...
With its mix of action, comedy and heart
it feels like no other animated film in recent years.”

Pete Hammond, Boxoffice Magazine

DreamWorks HOW TO TRAIN YOUR DRAGON

www.dreamworksanimation.com

dwaawards.com
WHAT DREW YOU TO THE ENTERTAINMENT BUSINESS?
I was always a big science geek and sci-fi buff as a kid — anything to do with space, I was there. One day in the sixth grade, my English teacher handed out some copies of Scholastic magazine, and I came upon an article about a new movie called Star Wars, filled with spaceships, robots and aliens. When it finally made it to my hometown, I think I dragged my poor mother and/or father to the theater a half-dozen times to see it. Sure, I loved the story, but I was fascinated by the special effects and read up everything I could find about movie and television production. That deep interest eventually lead me to film school at NYU.

WHAT WAS YOUR FIRST JOB IN THE INDUSTRY?
My very first paid job in the industry came the summer after I graduated from NYU. I was pondering my lack of income and how I was going to pay my bills, when the phone rang. It was my friend Camila, who was the post-production supervisor on a scripted drama shooting locally. She asked, “Are you a director yet?” The next day, I was her post PA.

HOW DID YOU START OUT AS A PRODUCER (OR PRODUCING TEAM MEMBER)?
I currently work as a line producer and production manager, but I had not really contemplated production management until I was working as an associate producer at ABC News Productions. The staff PM was overseeing multiple series and specials, so it basically fell to me to production-manage my show. From there, I worked freelance as a production coordinator and wound up in production management at VH1. As it turned out, I’m really good at it. Never would have known it back at NYU.

WHAT MADE YOU JOIN THE PGA?
About six or seven years ago, my friend Hollis told me about the PGA — she was a member and said I should join. I had heard of the DGA but didn’t really know anything about the Producers Guild. The more I looked into it, the more I wanted to join, but it took until 2005 for me to accumulate enough credits to apply.

CAN YOU TALK ABOUT YOUR VOLUNTEER/COMMITTEE WORK FOR THE GUILD?
Currently, I volunteer on two committees here at PGA East — the Screenings Committee and the Membership Committee. By now, I have vetted more than 20 applications and most of those were approved for membership. I have also been a delegate on the AP Council Board for two years and was just elected to the National Board of Directors.

“I wound up in production management at VH1. As it turned out, I’m really good at it. Never would have known it back at NYU.”

WHAT PROJECTS ARE YOU WORKING ON NOW?
Right now I am looking for my next paid project, but I recently finished up a reality-design series currently airing on the DIY network.

WHAT HAVE BEEN YOUR MOST INTERESTING JOBS/PROJECTS, AND WHAT DID YOU LEARN FROM THEM?
Over my long career, I’ve worked on a lot of interesting projects, but I probably learned the most about production management working on a science-magazine series back in 2000. The EP who hired me, a great boss named Alan Tomlinson, was probably my single biggest influence. He had total confidence in me and always had my back. I’ve tried to emulate those admirable qualities.
You just went to a PGA event and made a few new contacts; you even got a couple of business cards. Now what?

Many people are under the false impression that networking is over once you leave an event or meeting, get in your car or on the subway, and head home. Following-up with someone is a critical part of networking and often gets overlooked. In fact, that’s when the real work, and the real opportunities, begin.

The goal of following-up with a new contact is to further a dialogue and begin to develop a relationship. The act of building relationships is at the foundation of productive networking. Producer Steven Holtzman keeps this front of mind when thinking about ways to move a conversation forward. “When I meet someone, I ask the best way to communicate with them. Often it’s by text or email, which allows people to respond at their own speed.” He then drops them a note via their preferred method suggesting they set up a time to talk or meet. His notes are brief, to be respectful of recipients’ time, and he offers to meet in a place the recipient finds convenient. He’ll even buy lunch or coffee.

Producer Eileen Bernstein makes her follow-up missives memorable. She said, “I customize my notes to people’s personalities. Depending on my impression of whether they are casual or corporate or if they have a sense of humor, I will do something unique.” A personal touch such as Eileen’s, or one that acknowledges something specific about the recipient’s work, goes much further than a general platitude.

The best time to issue a follow-up is within 24 hours. However, if days, weeks or months have passed, you can still follow-up, just be sure to acknowledge the lapse in time. However, be forewarned: even after sending a timely, thoughtful, brief, personalized follow-up, you may not get a response. This can be very disheartening, but the key is to not despair or take things personally. After all, your recipient might simply be in production. Wait about a month, then try again. And when you do, remember that a big part of networking is giving, not just taking. So with your next follow-up, do something that brings the recipient value. For example, send them an article they might be interested in, inform them of a piece of industry news they may not have heard of, or invite them to a PGA screening.

Not every follow-up needs to be that elaborate — you can also write a friendly post on Facebook or send a birthday card or wish. But regardless of which methods you use to follow-up, you must be authentic. Nothing is a bigger turnoff than insincerity. As Holtzman says, “Honesty and transparency are the most useful tools to building a connection.” Those are the kinds of follow-ups that lead to follow-through.

Nancy Goldman is former Chair of PGA East and a career coach specializing in the entertainment industry. She can be contacted at Nancy@TheEntertainmentCoach.com
Everything changes, all the time. Instead of funding your project with money from Wall Street, it’s done through state budget incentives. Instead of protectively guarding your “DVD window,” you might find an audience on Netflix even before you find your way into theaters. The conventional wisdom for how we do business is being rewritten every week.

The same is true for your PGA membership. Thanks to the vastly-improved PGA website, membership functions that once required use of mail, fax or phone, increasingly have moved online. Soon, it won’t even be necessary to e-mail mailed to 4,500 individual members? Or a common ground where everyone can come to see, read about and connect with their colleagues?

The PGA offers proprietary job listings to all of its members. You can find the latest ones on the homepage of the website in the right-hand column or via the “Jobs” link on the Member Central tab. Of course, the website also allows employers to reach out to you directly, but the key here is to put your resume up on the site. If it’s not up there, they won’t be able to find you. And believe us, they’ll be looking. When 1,500 members have posted their resumes to the site, Guild leadership will be undertaking an aggressive jobs campaign, talking to heads of production at studios, networks and production companies, stressing the need to hire from within the Guild, and post their open positions on the PGA’s website.

But once again, numbers are the key. Get your resume up on the site today, if you haven’t already — it’s a five-minute process, and it could be the key to your finding your next job. Just look for the orange banner that reads “Find Your Next Job Thru the PGA” to get started.

If you’re one of the many PGA members who employs other PGA members, first of all — THANK YOU. One of the keys to this Guild’s success is hiring from within. Our members are the best in the industry at what they do; they’re the ones you want on your team.

Whether you’ve been hiring members for years or are just now joining the effort, the website is your key to finding the best producing team for your production. The first step is to submit your open jobs to the PGA Job Board. Either the “Jobs” section (on the Member Central tab) or “For Employers” (found under the About tab) will take you to the job submission page. Fill in the details of the open position and wait for the best producing talent in the industry to come knocking on your door.

The PGA’s venerable Weekly Newsletter e-mails got a major face-lift recently — the key change being that while members are still alerted to the Newsletter’s publication via e-mail, the Newsletter itself is now hosted on producersguild.org. We’re certain that you’ll find this format to be a substantial improvement over its earlier iteration. Now you’ll find separate pages for each region’s specific items and events, as well as a page that includes notices for news that concerns the Guild as a whole. A link to the Newsletter will still be e-mailed to you every Wednesday, but even if you miss it, you’ll be able to access the Newsletter via a button or tab on the website homepage.

Under the Member Central tab, you’ll find the link to pay your dues. Most of you should be familiar with this function by now, as this year’s (2010-2011) dues were payable in June. But for those of you who may be new to the Guild (or have forgotten how to pay dues in the excitement of awards season), you’ll find the “Dues” function under the Member Central tab. We strongly suggest that you pay online with a credit card, though if you wish to pay by check, that can be accommodated. There are also separate instructions for those who wish to pay via a business manager or other third party. (Have your people call our people.)
So You Wanna Be in the PGA?

A Video Guide to the Application Process

Click the “Join the PGA” button on the Guild website to view two videos that blend valuable information about joining the Producers Guild with the good-time retro feel of a 1950s instructional film. Called So You Wanna Be in the PGA?, the first episode gives a quick and humorous overview of the initial steps of (safely!) applying for membership, covering many prospective members’ FAQs. Episode two grapples with the big mystery of the vetting process: “What Is Taking So Long?”

The brainchild of PGA East Membership Committee Chair Kay Rothman, the videos were produced through a partnership between Rothman and former student member Jason Jude Hill. “We needed to communicate with prospective members and current applicants about pressing issues,” says Rothman. “But we didn’t want to send out the expected form letters at various stages of the application process. After all, we’re the PGA! We could definitely come up with something reflecting our creativity while still being completely functional.”

Making short videos that could be embedded in the emails and also “live” on the website was a perfect fit. Rothman and Hill, along with Daniel Sears (Hill and Sears own GrumpyFILMSinc), sat down to develop, write and produce the two videos. “We had to make sure we were speaking to a broad range of producers,” says director and editor Sears. “Not only did we need to address the up-and-coming production coordinator, we also had to motivate and inform the seasoned film producer. We felt the kitsch factor of the 1950s hygiene films would fit the bill.”

The videos star the PGA’s own Patrick Gerety, Manager of Operations, PGA East, as Billy, the producing “Everyman” who is applying for Guild membership. And no, Patrick, you’re not eligible for SAG, fine as your performance is.

Every scene brings something new and remarkable—if not quite wonderful—to look at, yet every scene sweeps away specific recollections of the previous one. Looked at through one lens, that’s a tribute to the immediacy of the images...

JOE MORGENSTERN
THE WALL STREET JOURNAL

For screening information, visit WaltDisneyStudiosAwards.com
A Guild & Grapes Weekend

San Francisco’s Epic Roasthouse hosted PGA Northwest’s VIP Networking event and kickoff to their signature “Guild & Grapes” event. Los Angeles and Bay Area PGA members and vendors came together on Friday, October 8, 2010 for a great lunch and wonderful meet and great opportunities.

The weekend began with luncheon at the Epic Roasthouse, with its beautiful bayside location. About 50 PGA members and Bay Area production executives gathered for a rare opportunity to network and learn. Following lunch, attendees were treated to an exclusive tour of the ILM facility in the Presidio. Guild & Grapes weekend attendees then traveled up to Sonoma County for a two-night stay at the luxurious Sonoma Coast Villa Resort.

Through the gracious efforts of Chapter adviser, Producers Council member, and Toy Story 3 producer Darla K. Anderson, Friday night’s dinner featured wine donated by Pixar Chief Creative Officer John Lasseter.

The next morning, Sonoma producer Daedalus Howell took attendees on a tour of well-known Sonoma movie locations. Later, owner and wine master of Paradise Ridge Winery gave a private tour, which included harvesting techniques attendees tried for themselves. More wine followed at Kunde Winery. After a reception at Sonoma Valley Museum of Art, the day ended with a ‘wine cave dinner’ at Nicholson Ranch.

The next morning, everyone continued to engage and exchange thoughts, ideas, and war stories, before returning home.

Attendees included PGA President Hawk Koch, AP Council Vice President Jeffrey Lerner, New Media Council Vice President Alison Savitch, several other Board and at-large Guild members, and members of the San Francisco Film Commission and the local tech community.

–JERRY FRANKLIN

1. PGA members John Gilles, Allan McLennan and John Heinsen
2. PGA President Hawk Koch and others sifting through grapes at the Paradise Ridge Winery
3. Members Deb Todd and Gary Bauer
4. Sonoma Nostalgia Movie Tour
5. PGA members by the Bay (back, left to right) Chris PMF, Garrett Hildabeard, John Heinsen, (front) Jeannette DePatie, Amy Jacobson Kurokawa, Sophie Kim, Alison Savitch
6. Members Heidi Eh, Sarah Kaskel, AP Council Chair Jeffrey Lerner
The PGA East General Membership Meeting was full of surprises. Held at HSBC Bank’s penthouse overlooking Midtown, the evening began with a chorus of “Happy Birthday” to late arrival and birthday boy, Vice Chair Mark Marabella. Chapter Chair John Kindly, on behalf of the Guild, gave a gift of appreciation to Lisa Diamond for her four years of service as Financial Officer.

Following lively committee presentations, Recruitment Committee Co-chair Nelle Nugent, along with Bill Siegler and Susan Miller, gave completion certificates to the “graduating” class of student members. Then it was time for the show — Membership Committee Chair Kay Rothman, along with former student member Jason Jude Hill and his husband Daniel Sears, gave a surprise, sneak-preview screening of two short videos they created, Entitled Do You Wanna Be in the PGA? the clips revealed the “mysterious” process of joining the Guild and left the audience in hysterics. (See page 12 of this issue.)

—PATRICK GERETY
With 22 Academy Awards to their credit, the documentary department of HBO, headed by Sheila Nevins, has earned a reputation for delivering edgy, smart, and controversial productions. On July 13, Mark Marabella, PGA East Vice Chair and Chair of the Documentary/Non-Fiction Committee, moderated a panel of HBO documentary executives to explore their success secrets and learn how PGA documentary producers can work with HBO. The panel included Nancy Abraham, Sara Bernstein, Greg Rhem, Lisa Heller, Jacqueline Glover and John Hoffman. All the panelists were forthcoming with advice on working with HBO.

Among the things we learned:
- The HBO documentary department accepts unsolicited material and everything is reviewed.
- They develop a large percentage of their productions in-house.
- Though they reject a lot, when they decide to work with a producer, it is a deeply collaborative process with a long history of success.
- If you have not worked with HBO Documentary Films before, it is helpful to include footage as part of any submission.

-JEFF GINSBERG
A PGA Dodger Day Win

This summer, 57 PGA members enjoyed our annual PGA Dodger Day at Dodger stadium. Those in attendance sat in what was formerly known as the “Mannywood” section next to the Dodger bullpen and each received a complimentary “I Sat in Mannywood” T-shirt (in English or Spanish). Unfortunately, with Manny Ramirez on the disabled list and subsequently traded to the White Sox, maybe it should be called “Podsednik Place” after our new left fielder, Scott Podsednik.

The PGA members were treated to a pitchers’ duel between two veteran 35-year-old pitchers: Hiroki Kuroda for the Dodgers and Livan Hernandez for the Washington Nationals. Before most of the PGA had taken their seats, Kuroda had given up a two-run home run to Ryan Zimmerman in the top of the first inning. Kuroda settled down and pitched a gem, retiring the next 17 batters he faced to keep the Dodgers in the game.

In the bottom of the fourth inning, Ryan Theriot singled. Andre Ethier then doubled and James Loney walked, which loaded the bases. Loney came to the plate to face Washington reliever Scott Podsednik. Unfortunately, Washington had left first base unmanned. As the ball went into foul territory, Ethier ran home to score and get the Dodgers even at 2-2.

Kuroda left the game after seven innings. Hong-Chih Kuo pitched a scoreless eighth inning and Jonathan Broxton pitched scoreless ninth and 10th innings to help set up some extra-inning Dodger heroes. With the score still tied 2-2 in the bottom of the 10th, Ronnie Belliard walked to start the inning. Podsednik singled to put runners on first and third. Ethier was then walked to intentionally load the bases. Loney came to the plate to face Washington reliever Scott Burnett, and slapped the ball into right field to score Belliard from third with a walk-off single and a 3-2 win for the Dodgers.

PGA members who arrived early got autographs from some of the Dodger relief pitchers, Jeff Weaver, Ramon Troncoso, Kenley Jansen, and Hong-Chih Kuo, who were signing autographs at the bullpen fence next to our seats. This event was planned by the PGA Events Committee, which encourages PGA members to get involved and suggest future events. See you next year at Dodger stadium!

—MICHAEL Q. MARTIN

Photos by Michael Q. Martin
1. The Dodgers welcome the Producers Guild of America
2. Jeff Peters, Mike Peters, Aaron Johnson, Mindy Johnson
3. Lorie Zerneck, Margaret Scarpetti, Timothy Tucker, Peter Myles
4. Dave Salerno’s daughter Danielle Wilson gets a ball signed by pitcher Ramon Troncoso.
5. Craig Bartholomais, Sam Bartholomais, Derek Bartholomais
6. The Dodgers celebrate James Loney’s walk-off single.

The 2nd Annual Habitat for Humanity Build

On Saturday, November 6, 2010, the PGA Green and Events Committee teamed up once again to give back to the community. Returning to the same build site in Lynwood, Calif., as last year, the volunteers got a chance to see how far these homes have come. Habitat anticipates opening this block of five duplex homes in 2011; the PGA will have the privilege to attend the block party to welcome these families home! Thank you to all who volunteered, both last year and this year.

Habitat for Humanity is constantly looking for new and veteran builders. You can volunteer in your own community or travel the world to help in other countries. For more information, please go to www.habitatla.org. You can also help by staying green and visiting the Habitat for Humanity store. We ask that you also keep them in mind when tearing down any sets and donate instead of throwing out.


—CARRIE LYNN CERTA

* PGA member

1. PGA members work together on the build.
2. PGA Green west Co-chair Fred Baron outside a nearly-finished home.
3. PGA members Patricia Wilson (center) and Melissa Friedman (right) assist future homemaker Sylvia with the build.

The 2nd Annual PGA BBQ was held again at the Lake Balboa Recreational Area in Van Nuys on Sunday, September 19, 2010.

PGA members and their families enjoyed a delicious BBQ lunch grilled by the Events Committee’s Mike Snyder and topped off with a full array of games and fun for everyone.

Thanks to Jen Haire and Snyder for coordinating the event and Kimberly Austin and Giselle Rivera for getting everyone on their feet for the games!
A raucous evening of conversation between honorees Jonathan Demme and Denis Leary, moderated by Kit Golden, was strictly “PGA-MA — for Mature Producers Only” (see Produced by summer 2010 issue). Night of the Producer (NOTP) took place in the Scholastic Auditorium. The indoor/outdoor space made for a perfect event followed by a rooftop reception in their greenhouse. Many thanks to Night of the Producer 2010 sponsors HSBC Bank, IMAX, Stella Artois and Scholastic.

Photos by Katie Osgood

1. Chance Pinnell*, Lori Siegel*, and Rosalie Muskatt*
2. Rooftop reception, warm weather, cold refreshments, perfect evening
3. Denis Leary, Jonathan Demme, and moderator Kit Golden*
4. Mark Marabella*, Scott Burns, John Nastily*, Jimmi Schute*
5. Jason Jercinovic* (left) and guests

*PGA members

Night of the Producer

FOR YOUR CONSIDERATION

BEST PICTURE

BLACKSWAN

A BREATHTAKING HEAD TRIP, A TRANSCENDENT FUSION OF MUSIC, DANCE AND CINEMA WITH NATALIE PORTMAN IN THE ROLE OF HER CAREER.”

STEVEN REA, The Philadelphia Inquirer
First-Ever **Targeted Tuesday**!

“I met more Guild members last night than I have in the six years I have been a member.”

—Catherine McCabe

The inaugural Targeted Tuesday networking event was a great success. Nearly 40 members, including special guests, PGA President Hawk Koch (Untraceable, Fracture and Hostage) and Vice President of Motion Pictures Gary Lucchesi (Underworld, Fame, and The Ugly Truth) attended the intimate mixer that was held on October 19 at Upper West Restaurant in Santa Monica. The “target” of the event was members working in feature films; other genres will be “targeted” at later dates.

Photos by Cameron Dieterich

Gary Lucchesi, VP of Motion Pictures (second from right), and our other gracious host, with PGA members.

The AP Council launched Targeted Tuesday to great success at the Upper West in Santa Monica.

PGA President Hawk Koch (right), one of the evening’s hosts, with fellow producers.
As part of the launch of the first-ever Los Angeles Social Media Week, the Producers Guild of America Seminar Committee joined IVY Entertainment, Digital LA, and Entertainment Research Institute at the Writers Guild of America for a standing-room-only seminar about storytelling and social media. The seminar consisted of six individuals, including a transmedia Ph.D. who spoke to the room over Skype from England. The discussion focused on the emerging trends in “transmedia.” At its core, transmedia is the use of multiple platforms — print, television, Web-based video, Twitter, and blogs to tell a cohesive narrative with characters and storylines that travel between the various media.

The session yielded numerous insights. Nathan Mayfield of Hoodlum stated that his transmedia efforts involve the principal producers and writers of the TV shows that his work is promoting; the story needs to be part of a cohesive whole. Our very own Co-chair of PGA Mobile, John Heinsen, noted that transmedia should be left in the hands of writers, not marketing departments that do not specialize in story. Jay Bushman of Loose-Fish Project concurred: transmedia efforts need to be more than marketing; they need to be storytelling. Transmedia, like all good stories, needs to have a payoff beyond simply saying, “watch our show.”

As evidenced by the panel, “transmedia” is still very much a hot topic and in a state of infancy, where definitions are plastic. Therefore, anyone participating in transmedia is currently part of a much larger experiment that is focused on utilizing the Internet to make money with new media forms.

Many thanks to producer Charles Howard, the PGA Seminar Committee, the Events Committee, and PGA Director of Member Benefits Kyle Katz for organizing.

—JETHRO ROTHÉ-KUSHEL

Photos ©2010 Entertainment Institute & Tommy Cole

1. Transmedia Storytelling Ph.D. at the Institute of Creative Technologies, Alison Harrington, via Skype from London
2. Jethro Rothe-Kushel, Co-founder of IVY Entertainment & PGA producer
3. Panelists at the Writers Guild of America (left to right): Kevin Winston, founder of Digital LA, formerly Fox/MySpace; John Heinsen, Co-chair of PGA Mobile; Max Berger, Disney TV writer; Lucie McGuire-Rathen Mayfield, Transmedia Campaign creator for Sony Pictures’ Salt and ABC’s Lost; Anne Lukowski, director of Road to the Altar; Jay Bushman, alternative reality game creator for Star Wars; Jethro Rothe-Kushel; Juan Devis, PBS Director of New Media
4. Attendees take notes at the Writers Guild of America
5. Standing-room-only crowd at the WGA learns tools and techniques for transmedia and social storytelling
6. Kevin Winston, founder of Digital LA
7. PGA Mobile Co-chair John Heinsen
PGA East Screenings

1. Left to right: The Tillman Story narrator Josh Brolin, Russ Bowser, moderator Michael Moore, producer John Battsek, and director Amir Bar-Lev

2. Left to right: Jack Goes Boating producers George Paaswell, Beth Gillen and Peter Sara*, executive producer John Ortiz, and moderator Mark Romanek

3. Left to right: Never Let Me Go moderator Jane Startz*, screenwriter Alex Garland, and director Mark Romanek

4. Left to right: Nowhere Boy moderator Robert Salerno*, director Sam Taylor-Wood, actors Aaron Johnson and Kristin Scott Thomas

5. Left to right: Tamara Drewe actors Luke Evans and Dominic Cooper, moderator Amy Robinson*, actor Gemma Arterton, and director Stephen Frears

6. Left to right: Conviction director Charles Ferguson, producers Andrew S. Karsch, Betty Anne Waters, and producer/director Tony Goldwyn

7. Left to right: Inside Job director Charles Ferguson, producer Audrey Marrs, and moderator James Horan

8. Left to right: Toy Story 3 producer Darla K. Anderson*, director Lee Unkrich, and moderator Jack Lechner

* PGA member
Panel: The Art of the Possible: When to Pull the Trigger on Low-Budget Production

On Thursday, October 14, the PGA East Seminars Committee presented Roland Tec’s The Art of the Possible, sponsored by HSBC Bank. The panelists, producers Dolly Hall, Peter Saraf and Eric Steel, addressed a producers’ conundrum—how many variables must be in place before a project can be green-lit. These seasoned independent producers shared specific examples of crucial elements that were and were not in place when the decision was made to go ahead.

Moderator Roland Tec began by sharing his very first experience as a producer, working out of his apartment. “In 1996 I was in pre-production on my first feature film, which I was writing, directing, and producing. I had never done a feature film and we didn’t have the money for post but once we were shooting, this Australian man appeared who had started a post-production company and had read a little blurb in the newspaper about us. He told us, ‘I want some free publicity for my new start-up post facility, so I’m going to donate all the post to you guys.’ This is what happens. You can’t predict where everything’s going to go or who’s going to be waiting around the next corner. Sometimes you take a chance and it pays off.”

In response to the question, “What is the hardest element to have missing when you begin production?” Dolly did not have to think long for an answer: “All the money,” she responded. “You know, I think that as I’ve gotten older and wiser and meaner, it just gets harder to start the movie without all the money. You have to know yourself really well. How much stress can you take? Can you go to bed at night and know that you don’t have all the money? I don’t recommend doing it on more than one movie at the same time, which unfortunately, I’ve also done. One at a time is really plenty.”

Peter Saraf was emphatic that the script is the most important element to have completed when starting production. “The worst feeling and the worst outcome is when you start shooting before the script is done. You might think it’s good enough, but that’s just you telling yourself it’s really not ready. That it could use more work. There is nothing more important than the script. It’s the foundation on which everything is built. While a great script will come to life on set with great actors and a great director, a script that is ‘good enough’ is not going to get better. It’s just going to make everyone’s job harder.”

Eric Steel responded to a query on networking from an audience member, “I don’t think there really is a ‘network.’ You have to be almost as creative in thinking of where the money is coming from as you do in terms of where the project comes from. ‘I don’t think there really is a network.’ You have to be as creative and clever as you are in thinking of where the money is coming from and how you can get creative. ‘I don’t think there really is a network.’

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On October 5, the PGA East Diversity Committee along with SAG Diversity, SAG Indie, Film Independent and HSBC Bank joined Blackhouse Foundation in celebrating diverse filmmakers at their 2011 Film Festival Kickoff event at HSBC Bank.

You probably know that walking is good for your heart. But, here’s some news that should really get you moving. New research shows that heart-healthy exercise is also good for your brain. It also may reduce the risk of Alzheimer’s disease. To learn more about Alzheimer’s disease and what you can do, visit alz.org/californiasouthland. Thinking about Alzheimer’s disease and what you can do, visit alz.org/californiasouthland. Thinking about Alzheimer’s disease and what you can do, visit alz.org/californiasouthland.