



HOLLYWOOD scriptwriter

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Newcomer
Matt Lohr
Thrilling his
Audience with
The Zombie Movie!



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Hollywood Scriptwriter Magazine's own writes and produces web series "The Bilderberg Club". HS Reporter Julia Alexander, along with her screenwriting partners, talk about newest trends in scriptwriting.

by Sydney Zapiec

Synopsis: **THE BILDERBERG CLUB** (Genre: political thriller) blurs the lines of conspiracy theory and conspiracy reality. This fictional examination of the actual Bilderberg Group enlightens audiences, while quenching their thirst for knowledge about the "shadow one world government."

The audience faces a world of intrigue as they meet the diverse group, consisting of media moguls, scientists, leading business people and even representatives of the pharmaceutical industry that are secretly steering the world economy and the lives of billions. (www.thebilderbergclub.com) Starring: Alison Arngrim (*Little House On the Prairie*), Frank Mottek (award-winning *News Anchor*), Chris M. Allport (*Pirates of the Caribbean*), Julia Alexander (*Star Child: The Chosen One*) and Vida Ghaffari (*Mind of Mencia*); directed by Chris M. Allport and written by Julia Alexander.

"I have directed and produced many projects, but I have never experienced such a buzz around a project that I'm currently working on. I guess *The Bilderberg Club* is hitting a nerve," said director/producer/actor Chris M. Allport.

Allport has directed and produced numerous projects from the cartoon series *What's Wrong With Me Dr. Cranston?* to award winning documentaries such as *Life is too Short to Sing Badly* and *All the Sins of the Past* (about HIV in Africa). As Allport reveals in this interview, the movie business, as well as the networks, are currently looking at new media and attempting to figure out how to capture that audience. As the number of media outlets are exploding, entertainment executives have to find



Screenwriter
Julia Alexander

creative new ways to make money and acquire viewers.

"Interviewing leading entertainment moguls and scriptwriters for *Hollywood Scriptwriter Magazine* gave me a better understanding of the foundation of a screenplay. I learned from the best," said the screenwriter of *The Bilderberg Club* Julia Alexander.

Alexander has worked as an actress and a journalist. In this interview she credits her background for giving her a better understanding of the overall process of the entertainment indus-

try. She said, "In my opinion you can only be at your best as a screenwriter if you understand the entertainment industry as a whole."

Hollywood Scriptwriter sat down with director/producer Chris M. Allport and screenwriter Julia Alexander to discuss their newest project: *The Bilderberg Club*.

Hollywood Scriptwriter: What attracted you to producing and directing a web series?

Chris M. Allport: As a producer, I'm very aware of the buzz in the entertainment industry right now. The networks and studios are in transition right now. They are eager to figure out how to capture a spattered audience. We went where the "valued target audience" of the entertainment industry is: young women and especially men are primarily on the world wide web. The Internet enables people from all over the world who are interested in the fictional stories about the Bilderberg Group and their shadow one-world government to watch our project.

As a director, I saw the potential for the cross marketing of this project. I am cutting it as a web series as well as a short feature to be entered in the festival circuit.

What inspired you to write a screenplay about the Bilderberg Group?

Julia Alexander: The topic is certainly timely. There is a lot of talk on the Internet about a secret force manipulating the fate of the world. *The Bilderberg Club* is actually a real group consisting of 130 of the most powerful people in the world who meet annually. The first meeting was at the Hotel de Bilderberg in the Netherlands in 1954.

This is how this "unofficial" group received its name. It's no surprise that people are starting to wonder why the media are not reporting more about this annual conference. The Bilderbergers say the conference has to be held in secret because that's the only way in which world leaders can freely speak about all the issues that are on their mind.

Naturally, many people started speculating if the Bilderbergers are planning a new one world banking system and maybe even sanction population control a la *Illuminate*. The question of "conspiracy theory or conspiracy reality" is a constant one on the Internet. Since we could not compete with the studio paycheck for the stars, we needed to entice them with the screenplay. Fortu-

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Chris M. Allport and Mona Lee Wylde (behind the camera) on set shooting *The Bilderberg Club*, a new web series.

nately, a lot of my research about current screenplays and topics had already been answered by my work as a journalist for Hollywood Scriptwriter Magazine.

How did you attach Alison Arngrim and Frank Mottek?

Chris M. Allport: Ms. Arngrim and I have worked together on many projects before. I have produced her French one-woman show *Confessions d'une Garce dans la Prarie*. Alison and I met about a decade ago, with the common bond of being former child actors. Alison was excited to know that during the 1990s I had been the voice of Casper the Friendly Ghost. She was excited, because her mother, Norma MacMillan had been the voice of Casper in the 1960s.

As for Mr. Mottek, we had met a few years back when he asked me to be a guest lecturer in his broadcasting class at USC. He took the role because he is playing what he is in real life: an influential business journalist.

What attracted you to this project? Vida Ghaffari:

I was really flattered and excited to be chosen to act in the *Bilderberg Club* project. It is such a timely subject considering what is going on with the world economy and how it is being manipulated by the rich and powerful. As a journalist, I was anxious to learn more about the Bilderberg Group and, as an actress of Middle Eastern descent, I really wanted to play a role that wasn't the stereotypical one-dimensional, meek, veiled Middle Eastern woman that has

unfortunately become commonplace in mainstream films and television.

That kind of opportunity is rare, especially when it's a well written script and intelligent, thought provoking piece of work in this era of reality shows and low ball comedies. I'm also excited to be working with an interesting and diverse cast.

What advice do you have for young filmmakers?

Chris M. Allport: You have to have a vision to get something done and you need to collaborate with colleagues that share your drive for success. Filmmaking is a team sport, for no film was ever constructed in a vacuum. It is more work that you can possibly imagine with results that are so rewarding when you are done. But you can almost never stop. You have to keep polishing and adding layers until you suspend your own disbelief. If you can fool yourself that the moments that you have created are real, then more than likely you can move your audience. You have to be honest with yourself though, and be willing to go much farther than 'good enough.'

Getting the audience to 'feel something' is almost very technical. This film was



(LtoR) Director of Photography Mona Lee Wylde and Screenwriter and HS Reporter Julia Alexander.

like creating the puzzle and then figuring out how to put it together.

Who are your scriptwriting inspirations?

Julia Alexander: Richard Walter's theories on screenwriting are the most inspirational and easy to implement. He also offers so much practical advice for screenwriters. Walter teaches that after you wrote and, of course, re-wrote your screenplay many times, you need to trust the director's and actor's interpretation of your work. Often their input and ideas are what makes your work so much better. That was certainly true; the cast and crew of *The Bilderberg Club* were exceptional.

How was it directing and acting?

Chris M. Allport: Tricky. It's difficult to be objective. We had a great cinematographer, Lee Wylde. But our communication had to be developed so that we could work together as a team. As an actor, your director is your best friend. Without the advantage of someone guiding me as an actor, I had to be able to objectively critique my own performance. We had to have a video assist monitor directly in front of wherever I was on set, so I could evaluate the shot before we rolled camera.

TAKE YOUR SCRIPT TO THE NEXT LEVEL



- Finish the first draft.
- Incorporate notes.
- Rewrite to direct.
- Polish.
- Pitch.
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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.

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