

a doculogue by Michael Steven Gregory

WE, THE SCREENWRITER

Pictures begin with words.



contact

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FOR IMMEDIATE RELEASE
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Special Forces of creative writing world target of *We, The Screenwriter*

“More millionaires have been made by winning the California Lottery than by writing screenplays.” So begins the new feature-length documentary by filmmaker Michael Steven Gregory, *We, The Screenwriter*, in which sixteen film and television writers present a frenetic, fast-paced portrait of the person, process and profession of being a scribe in today’s Hollywood.

Marking the return of Gregory to documentary — or “doculogue” as he calls it — form, *We, The Screenwriter* is the follow-up to his critically lauded 1996 film *We, The Writer*. Like its predecessor, in it there are no on-screen questions. The film unfolds as a highly stylized, rapid-fire, cross-cutting compendium of insider perspectives geared to inform, enlighten and inspire its audience.

With their credits spanning the gamut of genres, including *Air Bud*, *Any Given Sunday*, *Battlestar Galactica*, *Carnivàle*, *Cleopatra*, *Constantine*, *Hill Street Blues*, *House*, *Kiss, Kiss, Bang, Bang*, *Land of Oz*, *Lethal Weapon*, *The Long Kiss Goodnight*, *The Last Boy Scout*, *Mission Impossible: 2*, *Moby Dick*, *Pacific Heights*, *Perfect Romance*, *Resurrecting the Champ*, *Roswell*, *The Role of a Lifetime*, *Silver Surfer*, *Spawn*, *Spider-Man Unlimited*, *Star Trek: The Next Generation*, *The Sum of All Fears*, *Tales from the Crypt*, *Timeline* and more, those appearing in the film are Erich Anderson, Shane Black, Allison Burnett, Larry Brody, Frank Cappello, Sharon Y. Cobb, Anton Diether, Dana Fox, Anna Gilson, John Mankiewicz, Aaron Mendelsohn, Ronald D. Moore, Gary Phillips, Daniel Pyne, Deborah Serra and Robert Ward.

The topics they address are equally eclectic, ranging from breaking into the business and what validates the screenwriter, to the profession’s impact on personal relationships, responsibilities, writing for TV versus features, writing on assignment versus on spec, pitching, outlining, adaptation, rewriting, agents, young executives, ageism, studio notes, gender bias, writing for market, being pigeon-holed, and others. Ultimately, however, Gregory believes the film’s aim is to answer one simple question: Why?

Why do the roughly 13,000 members of the Writers Guild of America — only one-third of which actually make a living writing screenplays — and all the other aspiring screenwriters who collectively registered some 50,000 screenplays, treatments and general ideas for movies and TV shows with the Guild last year, for an American industry that pumps out only around 300 movies annually, desire to be part of a medium that systematically sabotages their ideals and efforts, and which too often clearly regards their contributions with such disdain?

“Faith,” said Gregory. “Screenwriters are the Special Forces of the creative writing world in that they’re highly skilled at executing a very specific objective in often extreme circumstances. Most make their living in excruciating anonymity and in the face of incalculable odds against their work being successfully realized as initially envisioned. But faith in the possibility, the belief that it might actually just this once transcend the commercial collaborative process and engage, even touch, a stranger who watches their story, *that* is what warrants the effort.”

Financed by Random Cove, ie, Gregory’s production company, *We, The Screenwriter* was over four years in the making as a result of other projects taking precedence over its completion, and a car accident in which the then-nearly completed film was all but destroyed. As with the first film, *We, The Screenwriter* will ultimately be made available to MFA and creative writing programs nationwide.

For more information contact Michael Steven Gregory at (619) 303-8185, email msg@RandomCove.com, or visit www.WeTheScreenwriter.com.

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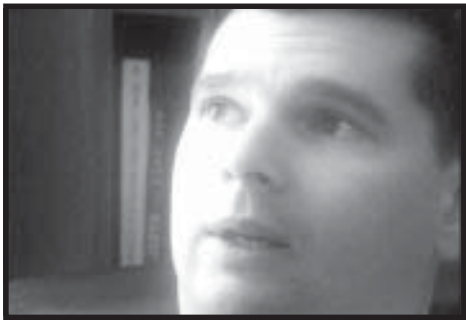
About *We, The Screenwriter*



Deborah Serra (*Snow White: A Tale of Terror*, *Going for Broke*, *Just Ask My Children*) in WTS.



Shane Black (*Kiss, Kiss, Bang, Bang*, *The Long Kiss Goodnight*, *Lethal Weapon*) in WTS.



Ronald D. Moore (*Battlestar Galactica*, *Roswell*, *Star Trek: The Next Generation*) in WTS.

Uniting sixteen film and television writers for a richly entertaining and often surprisingly revealing “doculogue,” *We, The Screenwriter* explores the personality, process and profession of being a writer working in today’s Hollywood.

Among the array of issues addressed in the film: whether or not to “write what you know,” the impact of screenwriting on personal relationships, spec vs. assignment writing, determining the final draft, the distinctions between film and TV writing, whom to trust for criticism, the writer’s responsibilities, outlining, adaptation, rewriting, writing for market, what agents really do, dealing with studio notes, genre-writing, ageism, whether talent is really necessary, which page is most important, who to write for and why, author’s voice, pitching, young executives, identity & validation — even whether screenwriting is a cult.

The credits of those appearing in *We, The Screenwriter* span the gamut of genres, including *Air Bud*, *Any Given Sunday*, *Battlestar Galactica*, *Cleopatra*, *Constantine*, *Hill Street Blues*, *Kiss, Kiss, Bang, Bang*, *Land of Oz*, *Lethal Weapon*, *The Long Kiss Goodnight*, *The Last Boy Scout*, *Mission Impossible: II*, *Moby Dick*, *Pacific Heights*, *Perfect Romance*, *Resurrecting the Champ*, *Roswell*, *Paint*, *The Role of a Lifetime*, *The Silver Surfer*, *Something Borrowed*, *Spawn*, *Spider-Man Unlimited*, *Star Trek: The Next Generation*, *Star Trek: First Contact*, *Stranded*, *The Sum of All Fears*, *Tales from the Crypt*, *Timeline* and more.

While production of the highly stylized, edit-intensive film began in 2002 and was slated to premiere at the Screenwriting Conference in Santa Fe in 2004, a car accident only two days before the screening resulted in the only copy of the just-completed film being destroyed. After two more years of re-assembling the movie from scratch between other projects, *We, The Screenwriter* was officially completed — again — late-2006.

Now for screenwriters, or anybody interested in making movies, *We, The Screenwriter* provides a densely informative, fast-paced journey into the art, craft and business of writing for the screen unlike any other.

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**We, The Screenwriter, directed by Michael Steven Gregory
A Random Cove, ie production; Running time: 97 minutes
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Appearing in *We, The Screenwriter*



Erich Anderson

The Marshall
The Street



Shane Black

Kiss, Kiss, Bang, Bang
The Long Kiss Goodnight
The Last Boy Scout
Lethal Weapon



Larry Brody

The Silver Surfer
Mike Hammer, Baretta,
The Fall Guy, The Streets
of San Francisco



Allison Burnett

Fame
Untraceable
Resurrecting the Champ
Perfect Romance



Frank Cappello

He Was a Quiet Man
Constantine
Timeline
Suburban Commando



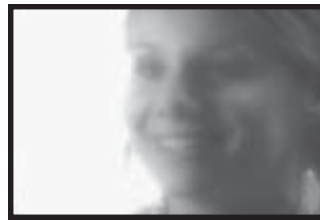
Sharon Y. Cobb

Baja Triangle
Lighthouse Hill
On Hostile Ground



Anton Diether

Lost at Sea
Stranded
Cleopatra
Moby Dick



Dana Fox

Couples Retreat
What Happens in Vegas
The Wedding Date



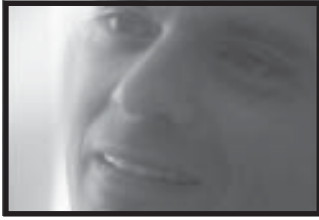
Anna Gilson

A Valentine Carol
Wish
Armageddon Jones

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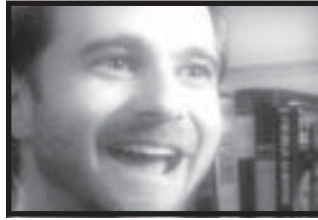
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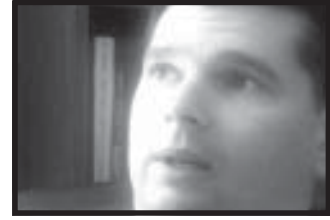
John Mankiewicz

*House, Where's Marlow
Tales from the Crypt
The Street*



Aaron Mendelsohn

*Cat Tale, Chapter Zero
Air Bud
Air Bud: Golden Receiver,
A Change of Heart*



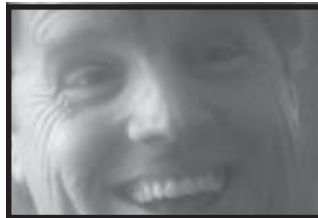
Ronald D. Moore

*Battlestar Galactica
Mission Impossible: II, Star
Trek: The Next Generation,
Roswell*



Gary Phillips

*The Watcher
Street Money
Culprits*



Daniel Pyne

*Fracture
The Manchurian Candidate
The Sum of all Fears
Any Given Sunday*



Deborah Serra

*Snow White: A Tale of Terror
Going for Broke
Just Ask My Children
The Man with Three Wives*



Robert Ward

*Grace
The Division
Miami Vice
Hill Street Blues*

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About the Filmmaker

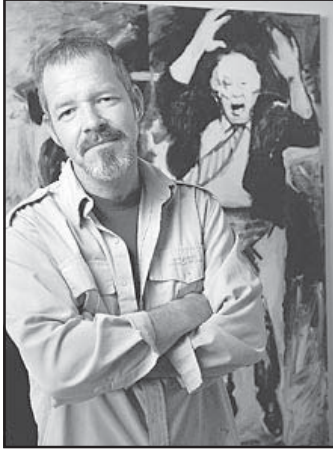


Photo by Nancy E. Lewis

Michael Steven Gregory is president of Random Cove, ie, an independent producer of original entertainment, and executive director of the Southern California Writers' Conference. Widely considered among the premier writers' conferences in the U.S., the SCWC has facilitated some \$3 million in first-time author book and screen deals.

A member of the Writers Guild of America, Gregory's recent projects include *Gang Nation: Kali4nia* (Wolper Co.) with Anton Diether of TBS' *Moby Dick*, the historical drama *Long Came Charlie* (Dustin Hoffman's Punch Prods.), and, with Anna Gilson, the romantic comedies *A Valentine Carol* (Lifetime) and *Wish* (Pendle View), as well their ensemble drama *Armageddon Jones* (Mnemosyne Pictures). Gregory has also written for series on Fox, UPN and HBO, is currently attached as either a director or producer on several new projects, and been involved in the production of over 150 short films.

In the videogame arena, Gregory is often brought in to troubleshoot game design with particular emphasis on strong narrative-based storylines and ensemble interaction. Titles he's worked on span *Dragon Tales*, with Terry Jones of Monty Python fame, to snowboarding's *Amped 3* for the Xbox 360 and a new franchise boxing title for 2K Games. He is also president of The American Academy of Arts and director of its popular Indie Filmmaker's Bootcamp program.

Suggested Interview Questions

- 1, What is a "doculogue"?
 2. At the beginning of the movie, it says that more people have become millionaires by winning the California Lottery than by selling screenplays. Could you explain the significance of this fact?
 3. The identities of the sixteen screenwriters participating in the movie aren't revealed until the very end. Why?
 4. You've often referred to professional screenwriters as being the "Special Forces" of the creative writing world. Could you explain that?
 5. There was an alternate ending for the movie that was cut for fear of being misinterpreted as a deliberate "downer," when the intent was just the opposite. Can you describe that ending?
 6. You've been a professional writer for over 20 years. Did you learn anything new in making the movie, and if so, what?
 7. What is it most that you want the audience — whether it be aspiring or accomplished screenwriters, or people not even interested in writing screenplays — to take away from the movie?
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Complete Credits

WE, THE SCREENWRITER A Random Cove Production

Produced, Directed and Edited by
MICHAEL STEVEN GREGORY

Executive Producer
MICHAEL R. SHEVOCK

Associate Producers
CHRISTINE A. BARNETT
NICHOLAS BERRY
JEFFREY KAPLAN
KATE MCCALLUM

The Screenwriters
(in alphabetical order)
ERIC ANDERSON
SHANE BLACK
ALLISON BURNETT
LARRY BRODY
FRANK CAPPELLO
SHARON Y. COBB
ANTON DIETHER
DANA FOX
ANNA GILSON
JOHN MANKIEWICZ
AARON MENDELSON
RONALD D. MOORE
GARY PHILLIPS
DAN PYNE
DEBORAH SERRA
ROBERT WARD

Camera Operators
NICHOLAS BERRY
KEVIN DUGAN

Grip
GRAHAM CHART

Production Assistant
ANDREW BERRY

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Complete Credits

Original Music

MICHAEL PAGE

ZURIWATERS

Titles

SCOTT MOORE

Assistant Editor

EDWARD FRIESEMA

Sound Editor

JEFFREY KAPLAN

Special Thanks

AMERICAN ACADEMY OF THE ARTS

CENTER FOR CONSCIOUS CREATIVITY

STAN FOSTER

MARGARET GROHNE

ROSS KALLEN

CRAIG NICHOLLS

KARI ROSS-BERRY

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