

# SilverScreen

**THE MAGAZINE FOR NEVADA FILMMAKERS**

Issued Tri-Annually

Vol 1. Issue 3.

**Sep 2014**

Published by Silver Screen Inc., a Nevada non-profit corporation.



## IN THIS ISSUE

- **Marilee Lear**, Casting Director (CSA)
- **Wilder Knight**, Attorney/Exec.Producer
- **Jerry & Mike Thompson**, Indie Filmmakers
- **Adrian Leon**, Documentary Filmmaker
- **Eric Preiss**, Nevada Film Office Update

**Client:** Lear Talent    **Agency:** Glenbrook Studios®    **Photographer:** Trent Black Photography

**Marilee Lear**, Casting Director (CSA), exemplifies the long and close connection Nevada keeps with Hollywood. Her contribution to the film industry in our state is replete with fine examples. Local casting for "Casino," "Honeymoon in Vegas" and "Ocean's Eleven" are just a few examples. What a more fitting way to pay tribute to her work than a photo that places her in front of the camera, a dose of her own good medicine, in the style and spirit of early Hollywood. Photo was in fact taken on Hollywood Boulevard (in Las Vegas, that is). Please contact us if you have a cover photo you think exemplifies the best of movie-making in Nevada. – SilverScreen Staff

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## IN THIS ISSUE

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## LFTE: Letter From The Editor

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PHOTO BY DAVID CARTER

Sep 30, 2014  
Las Vegas, Nevada

Dear Film Community Members, Colleagues and Associates,

What a year 2014 has turned out to be. The year of the new film incentive turns into the year the film incentive was all but wiped out due to state legislative and gubernatorial fiat. Bad for film people, but understandable for Nevada. Yes, the total 4-year pilot tax credit program was reduced from \$80 million by \$70 million, leaving \$10 million over four years.

Read the interview in this issue with NFO Director, Eric Preiss, where he gives an update on the incentive and where we stand, as well as changes and improvements at the NFO,

The funds taken from the incentive program went toward tax credits to bring Tesla to Nevada. As much as it is disappointing for the state film industry, you really cannot argue against the decision. Practical matters trump everything, especially when billions of dollars and close to 7,000 jobs are in the deal. Yay, Nevada! So, to where do we film people turn for the advancement of our careers and incomes in state? Stay tuned...

In my view, we depend on government too much. We need to pull ourselves up by our own bootstraps (many of us already do) and get to work making films that are profitable so their revenues flow back into the state. Would you rather have a gypsy job or a permanent job? Get to work. Make the films that bring in profits so jobs can be created and an industry run.

As for this publication, our job is to help inform, connect and promote stuff in Nevada that could lead to such successes and profits. We simply need to work together to leverage it all.

We also need more regular interviewers and contributors for Silver Screen. Everyone is so busy these days, and that is a good thing. However, if no one steps forward in capacities that support this publication, I will need to step in to fill the void. I would rather have content come from interviewers other than me. Interested? All you storytellers, please step forward!

If you have the interest and motivation to be an interviewer, or have a regular column you would like to contribute for this publication, please email: [silverscreen@nevadafilm.ORG](mailto:silverscreen@nevadafilm.ORG)

I would like to **Thank all the Suppliers of Content** in this issue, including **Marilee Lear, Wilder Knight, Eric Preiss, Robert Goad, Roberta Dumont, Kellie Jones, Trent Black, Adrian Leon, Jerry Thompson, Mike Thompson, George McKerry, Daniel Marsak, and Karen Kasmó**. Also, thanks to **Tara Clark** from Amazon Ranch's Camp Camelot for referrals.

May the filmmaking gods be with you!

Sincerely

Marko Sakren  
Senior Editor, Silver Screen Inc.  
Founder / Director, Nevada Film Alliance Inc.  
(702) 222-1001 main/mobile  
[markosakren@nevadafilm.ORG](mailto:markosakren@nevadafilm.ORG)

P.S. **Seeking an Associate Editor** to help compile and review content as well as handle or oversee layout.  
Email: [silverscreen@nevadafilm.ORG](mailto:silverscreen@nevadafilm.ORG) with your resume, contact information and message of introduction.

**Silver Screen Inc.** publishes this newsletter for members of the **Nevada Film Alliance™** and the film industry at large.



*LeadStory – Executive Producer Recruitment***SHOW US THE MONEY!***Job creation depends on funded films.*

We need more EPs to raise funds for films created in Nevada so proceeds stay in Nevada and sustainable jobs get created.

READ OTHER ARTICLES IN SILVER SCREEN PERTAINING TO EXECUTIVE PRODUCTION. [MAYBE YOU WILL BECOME A NEEDED EP.](#)



## Where are all the Executive Producers?

### CAN YOU FILL THESE SHOES?

## Executive Producer

From Wikipedia, the free encyclopedia

An **executive producer** (EP) enables the making of a commercial [entertainment](#) product. They may be concerned with [management accounting](#) and/or with associated legal issues (like [copyrights](#) or [royalties](#)).<sup>[1]</sup> An EP generally contributes to the film's budget and may or may not work on set.<sup>[2]</sup>

### MOTION PICTURES

In motion pictures, an executive producer oversees the [filmmaking](#) with regard to [film finance](#). They liaise with the [line producer](#) and report to [production companies](#) and [distributors](#).<sup>[3]</sup>

### TELEVISION

In Television, an executive producer often supervises the creative content as well as the financial aspects of a production. Some writers (for example [Stephen J. Cannell](#) and [Tina Fey](#)) have been the creator and also the producer of the same TV show.<sup>[4]</sup> Other dual roles may include the executive director(s) starring in the show they produce, such as [Full Throttle Saloon](#) star, [Jesse James Dupree](#). Still, other shows may have more than one executive producer working on a TV show where there can be one among them who outranks the others. This position is known as the "[showrunner](#),"<sup>[5]</sup> or operational executive producer.

An executive producer who has created and established a successful TV series may still be credited as such, even if they have actually resigned, retired, or been dismissed from the show.<sup>[6]</sup>

### MUSIC

In recorded music, [record labels](#) distinguish between an executive producer and a [record producer](#). The executive producer is responsible for business decisions, whereas the music producer produces the music.<sup>[7]</sup> Sometimes the executive producer will enable the creative visions of featured artists by managing where and when to record, selection and employment of [sound engineers](#) or [session musicians](#) etc.<sup>[8]</sup>

### VIDEO GAMES

In the [video game industry](#), the title "executive producer" is not well-defined. It may refer to an external producer, from the [publisher](#), who works with the [developers](#). In 2012 [Jay-Z](#) was announced as executive producer for [NBA 2K13](#). As such he appeared in an introduction, picked songs for the game's soundtrack and contributed to the design of its in-game menus "and other visual elements".<sup>[9][10]</sup>

SOURCE: WORLD WIDE WEB

### References

1. "[Typically an executive producer may handle business and legal issues](#)". Retrieved March 10, 2013.
2. "[What is an Executive Producer?](#)". WiseGEEK. Retrieved 2014-01-21.
3. "[The Producer's responsibility is to the production company and the Executive Producers who are appointed to supervise the production on behalf of the Financiers and Distributors](#)". Retrieved March 10, 2013.
4. "[In television, an Executive Producer may also be the Creator/Writer of a series](#)". Retrieved March 12, 2013.
5. "[There can be multiple executive producers on a series, but the one in charge is called the showrunner](#)". Retrieved March 10, 2013.
6. "[The Television Producer](#)". Retrieved March 10, 2013.
7. "[Today, the recording industry has executive producers and music producers; each with different roles. An executive producer oversees a project's finances, a music producer oversees the creation of the recorded work](#)". Retrieved March 12, 2013.
8. "[The executive producer usually chooses the musicians and technicians for a record, decides where and when to record, and the production budget and timetable](#)". Retrieved March 12, 2013.
9. "[Argent said Jay-Z's influence would be felt immediately in the game, starting during its video introduction. Jay-Z also handpicked the game's soundtrack](#)". CNN. 1 August 2012. Retrieved August 1, 2012.
10. "[Jay-Z NBA 2K13: Rapper Announced As 'Executive Producer'](#)". Retrieved August 2, 2012.

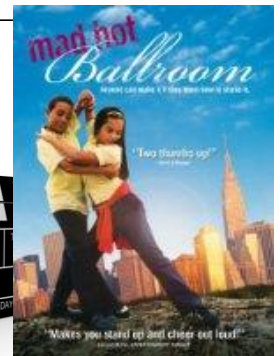


## Industry Interview:

### W. Wilder Knight, Attorney/ExecProducer

Interviewed by Various NFA Members (MS, SS, EP, JS)

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



MS

Why and how did you become a film Producer/EP?

WK

About 25 years ago, I aspired to be a member of film production teams and decided early that the skill I would bring to the table would be a knowledge of business and an expertise in the law and related contracts. I worked with several producers over the years who felt that I had contributed above and beyond usual legal counsel and deserved some type of producer credit. Several gave me "EP" or "Associate Producer" credits in addition to paying me for my legal contributions and that's where my "producing" career began. I try to make it clear that when you see me listed as producer I may have had something to do with fact that the film came into existence and made it up onto the screen, but that the creative work is not something I can lay claim to. When my children were little and asked me what my job was I explained that "I help people make movies." I think that still best describes my role as a "producer." I help others realize their visions.

MS

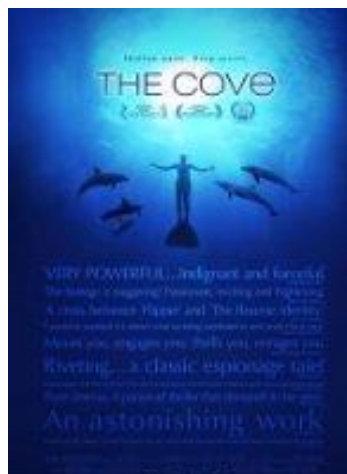
What are the greatest challenges to funding a movie?

WK

Funding or financing?

If you're looking for financing (where people typically are motivated primarily by wanting to see a profit) the major challenge is that this is very high risk investment. Unlike horse racing where at least 3 horses finish in the money (win, place and show), you can invest in a large slate of films and end up with no return whatsoever. It's hard enough to convince people to come to the race track and bet. It's harder still to get them to invest in movies. You need to get them excited by the story but to be fair you need to make them aware that the risks are great.

If you're asking about funding (where people often donate in the hopes that a film will make the world a slightly better place) the great challenge is to find people willing to make outright grants and donations. The pool of people who can afford to give significant funding away is very small and raising money in that sphere is a very special skill, and not everyone has it. Also, wealthy people typically are targeted by many people looking for funding so you need to distinguish your project from other charities they may be considering. Fundraising tends to be a very time-consuming art form.



MS

What are the milestones in getting a project funded/financed and green-lit?

WK

The first milestone is having an excellent script. That can take many years but it shouldn't be rushed.

The second milestone is getting great talent attached. The script may attract acting as well as above- and below-the-line talent. Attaching talent can then drive the financing. If you have a great story with great roles you may attract a major actor. An excellent script without talent attached is much, much harder to finance, so I would say the second step, once you have a great script, is to focus on talent. Note that I'm not just talking about name actors. If you have a great script, a great director, a great DP and a great editor, you may attract a great crew and that may be enough to convince the investors that your project is worth taking a chance on.

SS

What are the potential paths for establishing street cred as a producer or executive producer? Do you have to bring a lot of your own money to the table to get started, or is there a way to work your way into the industry through, say, the creative path?

WK

I think it's important to take an inventory of the talents you have and skills you lack. Once you have a good grasp of your abilities (siblings and ex-roommates from college are good blunt sources to guide you in this process – ask them point blank to list your 3 major weaknesses and they may give you a list of 10 things you "could do better"), you must try to build a team of people whose skills and resources complement your own. Film making is extremely complex and often requires hundreds of contributors to get the job done well. If you have money you can afford to risk, put it on the table, if you are a great writer, director or editor, continue to refine your skills and contribute that. Do you have management skill? (Many people don't... though they don't realize it...)

I wouldn't point you in any particular direction until I know the areas in which you excel. The one thing I would advise everyone, whether aspiring to be a producer or executive producer, is to work hard to recognize your limitations as well as your talents, and build the great team that will work with you to create a wonderful film.

CONTINUED ON... PAGE 11



Jerry Thompson

## NVTalkShop:

### Jerry & Mike Thompson, Indie Filmmakers explain things.

Interviewed by George McKerry (GM), Actor

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



Mike Thompson

GM

*How did all this happen, you guys becoming filmmakers?*

JT

*I was a biochemistry major in college for three years. Then I started drawing for the newspaper, which led to a job drawing caricatures at the Excalibur, which made me rethink things. I already had a pretty good paying job that I liked, so I switched to film production studies at UNLV. I was a senior already when I started film school. But that's what I ended up getting a degree in.*

MT

*I was still in high school when Jerry was figuring all that stuff he mentioned above out. I was very interested in film school when he started and he let me tag along on a few of his projects. I remember sitting behind him while he edited a project on a computer (which was a brand new idea back then) and it totally clicked for me. The power and control of editing, telling a story one shot at a time like that. I was in!*

GM

*Has it been easy or hard to get to where you are now?*

JT

*It's been hard, but I'm a little surprised it hasn't been harder. I never had a job for another company. I just started Light Forge out of film school with no real experience or contacts. Started doing weddings and worked my way up to other things. There were a few really lean years there when the economy was really bad. The thought of quitting never occurred to me. It was my ship and I was going to stand on it until it sunk. I was really surprised and relieved when it didn't sink. Mike once said "Survival is the new success" and at the time it felt really true.*

MT

*If you want to get good at anything, I think you need to learn to enjoy how hard it is. Filmmaking at our level (in the streets with no money) is pretty brutal. When you work on something that is purely a passion project, it's really hard to put any limits on how long or hard you'll work, you feel totally ok overworking yourself to an insane degree, and in a lot of ways I think that's the point. When you finish something difficult you feel great.*

**"If you want to get good at anything, I think you need to learn to enjoy how hard it is."**

- M.Thompson

GM

*What about your most current feature project, what is it, where did you get the idea, and how did the Summer screenings go?*

JT

*Our current feature is called Popovich and the Voice of the Fabled American West. We shot it with circus legend Gregory Popovich. We've worked with him for years, shooting his promo videos and whatnot. He had a role in our first feature and got really excited about making a movie. So we brainstormed and wrote it for him, based on things he can do.*

MT

*Yeah, Popovich is so talented. We've seen all the cool stuff he can do over the years working with him on different stuff and we were drawn to the idea of writing something that could showcase it all.*

GM

*Where/how do you get actors and crew for your films?*

JT

*We know a lot of really talented people. We go to a lot of local festivals and know a lot of local film people, so a lot of the time we offer roles to people we already are aware of. We have auditions too, and we've met some great people that way. But I also like saying to people who've already worked with us, "Hey, we wrote this for you."*

MT

*We don't have any real secrets on this. We write for people we know and spam the internet for people we don't.*

GM

*What size team have you assembled that you work with on your projects? How many are from Las Vegas / Nevada?*

JT

*All our crew and most of our cast on every project we've ever done has been local, or friends that used to be local that moved for one reason or another. That's really important to us. We have a core crew of about five people and an extended network of another ten or fifteen people that we work with all the time.*

MT

*An average shoot we usually have 3-6 people as crew. We try to stay small and organized, but we often regret it.*

CONTINUED ON... PAGE 16





## NVCreativeForce:

### Adrian Leon, Documentary Filmmaker

Interviewed by Daniel Marsak (DM), Director of Photography

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



DM

*When did you start and how/why did you know you wanted to be a filmmaker?*

AL

*I began my professional career in the production industry in 1997 at the age of twenty-one but, like so many filmmakers, I had unknowingly prepared for my career during my childhood in Las Vegas. During the mid-1980's my family entrusted me with the family camcorder. I was about eleven or twelve years old. I passed time by making short movies with my friends, cartoons and stop-motion animations. None of them were very good but they were fun and entertaining in their own charming way. Since I had no means of editing, I would edit in-camera. Despite all of this movie-making (and movie-watching), being a professional director never really occurred to me. Instead I aspired to be many other things: writer, photographer, comic book illustrator and even actor. At Ed W. Clark High School, I took two years of theatre. It was sometime during the second year that I realized I enjoyed formulating stories and directing actors more than being the center of attention onstage. By my senior year in high school, I had merged all of my other interests (writing, photography, etc.) and decided I'd try to make movies for a living.*

DM

*What/who inspires you to make a movie each time?*

AL

*I can't really say that inspiration has played a part in choosing the stories I tell. Actually the stories choose me because I'm lucky enough to be hired to make these films. So, really it's the process of movie making, the journey I go on which inspires me. My favorite part of the journey is finally sitting down with all of the raw footage and watching it come to life during post-production especially during the final mix. Up until now, all of my films have been long-form documentaries and the occasional half-hour educational television program. I have also produced for television and had a show on the air many years ago.*

DM

*Do you receive funding?  
If so, from where?*

AL

*My funding comes from a combination of non-profit organizations, corporations and, in the case of the upcoming feature films, an individual investor.*



DM

*What are the capacities in which you work and which one would you ideally focus on, if you could, and why?*

AL

*When I'm hired by a client the budget dictates the capacities in which I work but, generally, I'm always the director. If I can't afford a crew, then I will also produce, photograph, edit and mix sound as well. What I don't do is animation or visual effects of any kind. Since they're visual, those areas definitely interest me and I'd love to learn but, for now, since I have financing in place for two indie features, I'd rather invest that time polishing those screenplays with the writers. In a perfect world, I would only direct.*

DM

*What about your most current feature project and what is it you do (e.g. Write, Produce, Direct, Edit, etc) on it?*

AL

*My most recent project is an hour-long documentary called "One." It's about three endangered youth from the Las Vegas inner city who travel to Central Nevada to participate in a horsemanship program designed to teach them life skills. The name of the movie refers to the bond between human and horse – the two become one. The budget was pretty low so I produced, directed, photographed, edited and mixed the film. It may sound like I did everything but there were other producers such as Amy Meyer, Scott Shepherd, Rachael Richardson and Tara Clark who contributed a great deal of resources and expertise to make this film possible. Also, I had a tiny but incredibly fast, talented and efficient crew: Erik Gloege (camera), Tracy Garner (sound), Michael Gloeckner (my assistant), plus many PA's!*

AC

*What other feature (or other) projects have you made and in what capacities (e.g. Write, Produce, Direct, Edit, etc)?*

DR

*I made a film in 2013 called "Trafficked No More." I was the Director, DP and Editor. It was the first film ever to be simulcast on every major television station in Nevada. It aired Wednesday, January 22, 2014 at 7:30 p.m. leading into primetime on NBC, FOX, CBS, PBS and ABC. We captured 26% of the market share in Southern Nevada alone. All of the stations donated the air time*

*which was a huge deal. The film is about the sex trafficking of children in our state and it's purpose was to raise awareness and hopefully save lives. Leading up to the broadcast, it received a lot of press coverage and for months afterwards reports were being aired on newscasts about the impact the film had on our community. This was the most profound experience I've had making a film.*



## NVSpotLight:

### Marilee Lear, Casting Director (CSA)

Interviewed by Mara Sorken (MS), Casting Associate

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

MS

*How did you get started as a casting director?*

ML

*I started as a contract actress in Hollywood during the 60s/70s and trained through all phases of moviemaking, learning about wardrobe, makeup, taking riding lessons, dancing, fencing and working the acting craft. After my contract played out, I opened a fashion modeling agency in the California Fashion Mart Downtown Los Angeles. After marrying my wonderful husband and traveling to 15 countries, we settled in Las Vegas and I was asked to help my sister-in-law cast Pink Cadillac in the Reno/Tahoe area. Completing that feature, I got my first gig casting Honeymoon In Vegas and the rest is history. My casting career has run 20 years and I now have a five page casting resume.*

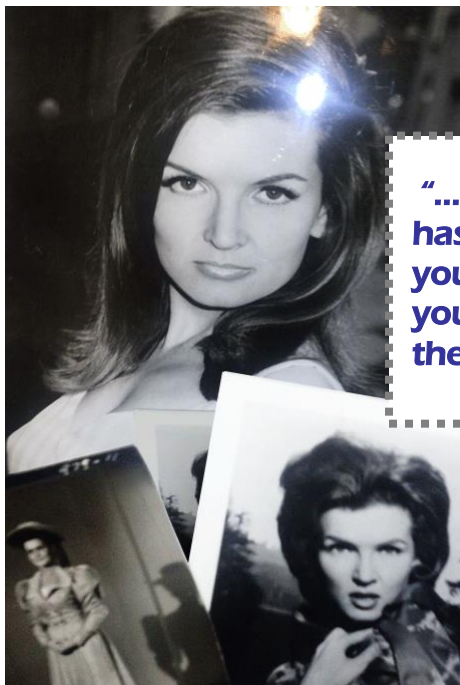
MS

*When is the best time in the movie making process to involve a casting director?*

ML

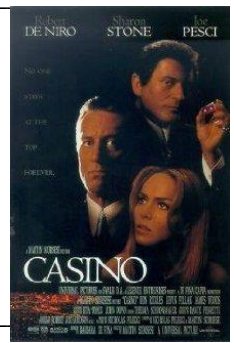
*The best time to involve a casting director is when the decision has been made to start the principal casting. Many times there are other roles that may be family members and would need some resemblance, so it's important to bring them in from the very beginning.*

*Good to sit in on those talks and get an idea of what the Producers and Director have in mind for the supporting roles.*



LEFT & BELOW:  
MARILEE HIGGENBOTHAM  
IN HER EARLY YEARS.

**"...the Producer has to feel that your heart AND your head are in the project."**

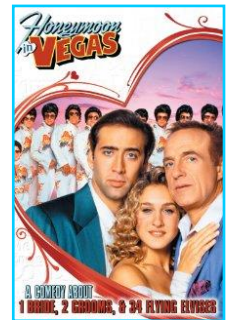


MS

*What was the most unusual casting request you have ever had to fulfill?*

ML

*When I cast Fools Rush In with Salma Hayek, there was a scene where she had a baby on the Hoover Dam. As you may or may not know, babies can only stay in front of the camera for 15 minutes. And, to find a baby small enough to play a newborn, we were talking about premmies (premature babies). Also, babies have to be 15 days old to be on camera. So the job was to find 5 premmies that were very, very small that we could switch out for Salma. Fortunately Sunrise Hospital was tremendously helpful there and we found the babies!*



MS

*What does "CSA" mean?*

ML

*Casting Society of America. Since I have cast overseas, I am thinking of starting an International Casting Society to be called Casting Society International or CSI.*



MS

*What kind of differences are there between casting directors? i.e. Why choose/work with one over the other?*

ML

*Some casting directors only like to do television, some commercials, some only movies, but I love casting everything from movies, T.V., commercials, music videos, as well as reality television. When you are looking to get hired for a project, the Producer has to feel that your heart AND your head are in the project.*



MS

*How has the SAG-AFTRA merger impacted the business?*

ML

*It was a long time coming and should have happened before now. It gives more actors a bigger choice in their careers.*

CONTINUED ON... PAGE 15





## NVStateNews

### Eric Preiss, Director, Nevada Film Office

Interviewed by Marko Sakren (MS), Executive Producer

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



MS

*How many productions have been approved under the film tax incentive so far in 2014? And... Is the NFO putting out a report listing these productions and their statistics?*

EP

*As of 8/31/14, four productions have applied and been approved for a certificate of eligibility for the Nevada Transferable Tax Credit for Film and Other Production. The NFO will produce an annual report on the tax credit program as required by NRS 360.7598 on or before October of each year. .*

MS

*Are approved productions under the film incentive going to be made public as soon as they are approved so the film community can apply for work? Or, is it up to each production to make such announcements?*

EP

*The film incentive program is very transparent. All applications for the tax incentive are public record with the results of the hearing on application made public once a determination on the application has been made. As always, the production companies themselves make all the hiring decisions, however the Nevada Film Office is a resource to the productions to help them find the talent, crew and equipment they require to complete their project. The Nevada Production Directory, in both hardcopy and online at our website [www.nevadafilm.com](http://www.nevadafilm.com) is an invaluable resource for the production company as well as local talent and businesses to connect with each other.*

MS

*How close are we to reaching our annual limit of \$20 million for the year under the new film incentive? i.e. What is remaining? Can any remainder roll over to the next year?*

EP

*As of 8/31/2014 there has been approximately \$5.1 million approved for certificates of eligibility to production, with now \$4.9 million\* remaining for the year and program. Any funds remaining at the end of the calendar year will rollover and be available in the following year and the rest of the 4-year pilot program.*

\* See second column, answer #2.

**"... approximately \$5.1 million approved for certificates of eligibility to production, with \$4.9 million remaining for the year/program."**

MS

*Are there going to be any changes proposed to the tax incentive in the next legislature? If so, what are those changes and who is spearheading them?*

EP

*The Nevada Film Office is the agency assigned to administer the tax incentive program. Any proposed changes to the law would be proposed and spearheaded by stakeholders in the community who would request those changes and meet with their elected officials to have their voices heard. We have discussed some administrative changes in the law that have been discovered as we implement this first time ever program in Nevada.*

*It's important to remember, at this point, the law is only 8 months old. I believe we need to allow time to determine what if any changes should be made to the law as we move forward.*

MS

*Where does the program stand now, following the legislation signed into law related to bringing Tesla to Nevada?*

EP

*The \$80 million program was reduced by \$70 million leaving the remaining \$10 million for the remainder of the existing 4-year program. Of the \$10 million, approximately \$5.9 million has been committed to productions, leaving approximately \$4.1 million for new applicants. We currently have several applications under review which will further utilize the remaining \$4.1 million, but as of this date, they have not officially been approved.*

MS

*Any news from the NFO?*

EP

*The film office launched a new and improved website on September 3, 2014. The new site has many improvements to better serve the Nevada production community and the production executives we are assisting in Nevada. There are a lot of improvements including additional opportunities for vendors to list in the production directory, the ability for anyone to submit location photos to promote themselves as a film location, improved search functions, improved marketing of the services offered, better access to important information and posting of potential opportunities for employment as they are communicated to us. Our goal is to make everything available as easily as possible to connect the productions with the resources they need to film in Nevada while promoting the state as a premier film destination.*

CONTINUED ON... NEXT PAGE

**NVStateNews: Eric Preiss, Director, Nevada Film Office (NFO)**

CONTINUED FROM... PAGE 9

Interviewed by Marko Sakren (MS), Executive Producer

**MS**

*How is the production directory working out and are there going to be any changes/improvements?*

**EP**

*There has been a significant number of changes to the production directory, including more categories to list, more opportunity to market your business and your services to production companies looking to film in Nevada. The listing fee of \$25 per category has been reinstated this year to continue promoting the professionals in our community who want to connect with productions looking for qualified vendors and personnel.*

**MS**

*What is the NFO planning for greater engagement with the film community at large?*

**EP**

*The NFO is excited about our new website and the additional opportunities available with social media and online/digital advertising to promote our state and all the talented people in Nevada who work in the industry. We will be looking to engage more with the community and production companies on Twitter, Facebook, LinkedIn, and other channels to get the word out that Nevada has a everything you need for a successful production. We are consistently looking for new ways to engage our audience, and to facilitate productions, resulting in more work for Nevadans in this industry.*

**MS**

*How is the NFO interacting with the local community in working together and supporting each other so we can all succeed and compete against other states?*

**EP**

*The NFO supports the production community, continually marketing the state of Nevada to production companies and being a resource to local productions, businesses, and individuals in the industry. As a state agency, our entire focus is to create job opportunities for Nevadans and diversify the state's economy through the film industry.*

**"We are consistently looking for new ways to engage our audience, and to facilitate productions, resulting in more work for Nevadans in this industry."**

**MS**

*How would the NFO strategically partner with non-profits such as the Nevada Film Alliance (NFA) to help advance the cause of local/indigenous filmmaking? And... How can such organizations like the NFA work more closely with the NFO to help our film community? i.e. Is there a place and opportunity for such organizations as the NFA to work with the NFO on joint endeavors?*

**EP**

*The NFO has been working to support the local film community and promote the state of Nevada to filmmakers since 1982. We continue to look at all opportunities available to build a strong, diverse film community throughout the state. As a government agency, there are some limits on what we are able to do or how much we can partner with private organizations, but we are always open to new ideas and ways in which to better serve the community. I believe the best way to is to keep an open mind to opportunities as they arise and evaluate each one individually to see where we can work together.*

**MS**

*Would the NFO like to make a greater contribution to this publication, Silver Screen, such as contribute more content and turn this magazine into an even more informative communications tool for filmmakers coming to film or living/working as filmmakers in Nevada?*

**EP**

*I believe there are some interesting opportunities for the future of the NFO. The continued growth of the Nevada film community is our number one priority. Effective communication, reaching our target audience is very important to our success. With additional tools to share information like Twitter, Facebook, Linked-in, and our new website, we are looking for the most effective ways to reach our audience and share information and resources. Creating meaningful and informative content to publish on these channels is very important. We will have to look into more ways in which we can contribute to the magazine on a regular basis. ♦*

YOUR IMAGINATION ★ OUR LOCATIONS



**IndustryInterview: W. Wilder Knight, Attorney/Exec.Producer**

CONTINUED FROM... PAGE 5

Interviewed by Various NFA Members (MS, SS, EP, JS)

**SS**

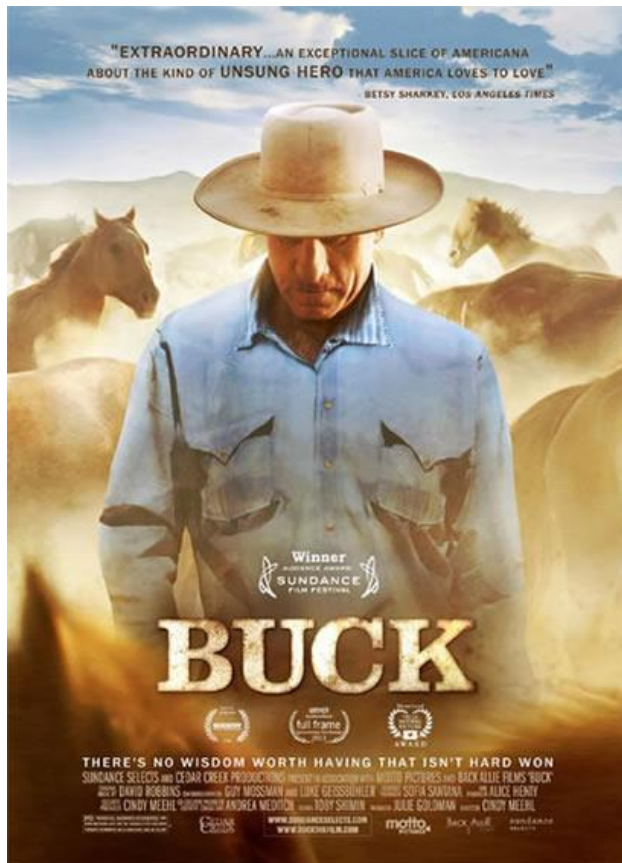
*In your experience, from where do investments in feature films typically originate?*

**WK**

*Wealthy private investors, film industry insiders, successful stars that want to invest in film, institutional investors, doctors, lawyers, dentists....?*

*In feature films, you need to distinguish between big budget Hollywood films and independent films. I'm not going to comment on Hollywood films other than to say the economics and dynamics are driven by a small group of multi-billion dollar companies and it is very hard for independent filmmakers, including many of those who have won critical acclaim, including top prizes at the film festivals in Sundance, Toronto, Berlin and Cannes, to find support in Hollywood. It happens but it's relatively rare to have a studio fund a low budget first feature.*

*Independent film producers typically raise money from friends and family and other individuals who can afford to gamble. It's very hard to get an institution to take an equity position in an independent film. It's very hard to get a bank to make a loan, and if they do, the money you borrow is often extremely expensive because of the risk. If you are managing someone else's investment monies it is very hard to justify an equity investment in something with such incredibly high risk.*

**MS**

*What's the hardest part about putting together a project?*

**WK**

*Financing? Production? Distribution/Marketing?*

*Developing an excellent script. This is where most projects fail, in my opinion.*

**MS**

*What are tranches and why must an EP think in those terms?*

**WK**

*If I understand the question correctly, you are talking about the various phases of production and the possibility that you might not be able to raise the financing for the entire budget and may elect to work on it phase by phase and take in investments in tranches. If this is the case, the import thing to remember is that you don't want to commence certain phases unless you have raised sufficient funding to cover all the costs to complete the particular phase.*

*This is especially true during the production phase. You cannot be shutting down production and sending actors home halfway through principal photography. Some of your actors and crew may not return as they move on to other projects. When you commence post-production, you probably will want to make sure you have raised enough money to keep your main crew (the editor in particular) on board throughout the process. Again, you don't want to be changing horses midstream.*

*Ideally you raise the entire budget before spending a penny and there are no tranches... but in the independent world, that is often not the case, and you raise finances in phases, or as you said, "tranches." Before you set out on the next leg of your journey, the key is to raise enough money in advance to get you through that particular phase of production.*

**MS**

*What are the Private Placement Memo, Operating Agreement and Subscription Agreement, and when are they used?*

**WK**

*The private placement memorandum ("PPM") is a general outline of the creative, business and investment elements of the project. It is descriptive and used to promote the project to potential investors. Once investors have decided to invest, they typically execute an operating agreement ("OA") that lays out how the production company will be governed and how the investment will be paid out if and when the film generates revenues.*

*The subscription agreement is a short document in which the investors declare that they have been advised and are fully aware of the fact that this is a high risk investment.*

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**IndustryInterview: W. Wilder Knight, Attorney/Exec.Producer**

CONTINUED FROM... PAGE 11

Interviewed by Various NFA Members (MS, SS, EP, JS)

**MS**

What was the most complicated and/or challenging feature project you were involved in funding and how did you succeed or not succeed in getting it funded?

**WK**

I don't typically raise funds for films. I usually come into the process when the money is in place. Occasionally I will call a friend and ask them to donate or support a project but that is quite rare.

Every project is extremely challenging in the independent world. I can't think of one that was particularly difficult in terms of raising financing. They have all had challenges. I do find that when you raise financing from different cultures, the negotiations can be challenging because of cultural differences and miscommunication.

**MS**

What about crowdfunding? Does it have, for example, a place in funding projects targeted for general theatrical distribution, or is crowdfunding more suited to other kinds of film or TV projects? Micro-budget projects? Student films? Short films? Trailers to raise more funds?

**WK**

I think crowd funding is better suited to smaller film projects, documentaries in particular. If you are dealing with a subject matter that appeals to people on a visceral level, that speaks to major issues such as human rights, unjust imprisonment, human trafficking, global warming, acidification of the oceans, animal rights, you may find many people willing to make small donations. The problem with Kickstarter and similar crowdfunding systems is that people are now being bombarded by requests for donations. Unless you expect people to get emotional about your film subject, I would not rely on Kickstarter. I don't think it is a great place to raise money for fiction features if you look at ratio of the time needed to search for funders versus the amounts raised.

It is also important to remember that running a Kickstarter campaign, like film directing, editing and acting is an art form. You need to be able to reach your target audience through the social media (skill #1) and once you reach them, you need to communicate your message effectively so that they actually do click and donate (skill #2). Those are skills I don't have. You need to bring someone onto your team who indeed has those skills.

**"I think crowd funding is better suited to smaller film projects, documentaries in particular."**

**MS**

What are some red flags that would cause you to run away from a deal, if you encountered them?

**WK**

In answering your question, I will not give you a laundry list of typical red flags. I think there is one simple concept to embrace when going through the mine field of putting financing together for your film: "due diligence."

It is extremely important to check out the background and skills of anyone with whom you are going to do business. Are your actors great team players or prima donnas? Do they have substance abuse problems? Are your investors both wealthy enough to deal with the loss of their entire investment as well as decent people to deal with, even during difficult circumstances (like when a film has failed at the box office)? Is your investor someone who has a record of suing to get his way if he doesn't like the results?

I ran a background check on an opponent in a film-related litigation in LA a few years back and the Hollywood producer we were suing had 71 different lawsuits that had been brought against him in California...and those were the ones we were able to find. We assume there were probably many more around the world. Our three clients had given him approximately \$3,000,000, \$4,000,000 and \$5,000,000 respectively. Had they called me before going into business with him, maybe I could have saved them those amounts by assisting in the due diligence.

The proposal you described sounds extremely suspicious and I've never encountered it. I would request an introduction to the potential investor (and check out the middle man as well as the investor) and then ask to put your lawyer in touch with the lawyer of the potential investor to discuss the details of how the

parties might work together. That type of request usually fleshes out who is serious and who is not.

As an aside, I have a client who wrote a book about an interesting chapter in Arab History and sent it to an Arab sheik who sent back a polite note saying he thought the idea was great and then wired the client \$400,000 without even looking at a script... It could be your contact simply wants to steal \$500,000 and it's that simple. Alternatively, it could well be that he does have a serious investor and wants to stand in the middle and make a large commission. By telling him to present his information to your lawyer, you will usually find out fairly quickly what is real and what is not.

"ELIZABETH OLSEN GIVES AN ELECTRIFYING, STAR-IS-BORN PERFORMANCE" ROLLING STONE



MARTHA  
MARCY  
MAY  
MARLENE

ELIZABETH OLSEN  
JORDAN VONNE HANSEN  
JORDAN HANSEN

IN THEATRES THIS FALL

CONTINUED ON... NEXT PAGE

**IndustryInterview: W. Wilder Knight, Attorney/Exec.Producer**

CONTINUED FROM... PAGE 12

Interviewed by Various NFA Members (MS, SS, EP, JS)

**SS**

*On the TV side, we hear more and more inverted-business model deals are being struck, where the producer pays the distributor for access to the distribution channel, funds the production, and gets revenue only from sharing the advertising avails ... and then must sell those avails all on the producer's own nickel. Are producers really that desperate that they would try these high-risk business models in great numbers?*

**WK**

*I don't know the extent to which this is happening so I can't answer your question. I can say that at the present moment the world of television continues to splinter so that revenue streams are becoming thinner and thinner given that the number of "channels" is now arguably in the millions, given the expansion of the internet. Are producer's desperate! Yes. Is their desperation leading them to do the types of deals you describe? I don't know.*

**MS**

*Are foreign pre-sales essentially dead compared to what they used to be?*

**WK**

*They are dead unless you are producing a Hollywood film or you have one of the world's greatest directors and two of the world's greatest actors attached to your project board. Even then, there is no guarantee. Foreign pre-sales on independent films are extremely rare.*

**MS**

*What are the most significant changes in film funding in the past ten years?*

**WK**

*1. The ability of people to shoot small films with their cameras and edit them at home... Where larger and more expensive cameras are involved, production costs have been drastically. The result is that there are now thousands of small films produced each year.*

*2. The ability to put your film up on a website, YouTube or Vimeo, and deliver it via the Internet.*

*I think the combination of lower production costs combined with ease of distribution has convinced many people that investing in smaller films could result in a bonanza. I must caution you to remember that the stock market is near its all-time high at the moment which may explain in part why so many people are willing to gamble on independent films.*

**"I think the combination of lower production costs combined with ease of distribution has convinced many people that investing in smaller films could result in a bonanza."**

**MS**

*How has the digital era and demise of the DVD changed/influenced the film funding model?*

**WK**

*Many funders as well as banks aren't really sure how the revenues will be flowing in the coming years and though it's fairly clear that digital downloads and streaming are the future (and DVD's are dead) it is not so clear how extensive those revenues will be. When the customary business model and the economics of an industry change fundamentally it makes it much harder to find investors willing to invest or banks willing to lend.*

**JS**

*What do you think of the unprecedented interest the US Supreme Court is taking on intellectual property cases; what do you think of the rulings; and, do you think the rulings will eventually have an international impact/effect?*

**WK**

*The focus of the Supreme Court on IP issues is not surprising given the dozens of very recent fundamental changes in technology and communication and the ways these changes have affected our ways of doing business, communicating and sharing information and protecting rights in our creative works and designs. It's hard to make a general comment on all the specific rulings but I do think it is important to note that Congress, which is in a constant state of gridlock, is not enacting new laws at a pace that even remotely keeps up with the challenges that new technology is bringing to our society and the Supreme Court is therefore at the forefront of making law in many areas where arguably Congress should be taking more initiative. I don't think the Supreme Court rulings will have a particular impact internationally. Foreign courts tend to take notice of how the United States is addressing certain issues but they also tend to go their way.*

**MS**

*What do you look for when deciding where to film a project, and in what order of importance? Incentives, Locations, crew base?*

**WK**

*The story.*

*The team: Are they talented in the creative and business areas?*

*The business plan.*

*I won't look at the financing structure unless I like the story, like the team and believe the team has the necessary skill. Only then will I look at the business plan.*

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**IndustryInterview: W. Wilder Knight, Attorney/Exec.Producer**

CONTINUED FROM... PAGE 13

Interviewed by Various NFA Members (MS, SS, EP, JS)

**EP**

What industry magazines, blogs, websites do you read?  
Where do you get your information?

**WK**

*Wall Street Journal, Variety, Hollywood Reporter and talking to people every day on the phone and at film festivals. There are certain individuals who are brilliant in particular areas of the film business and when I see them I try to pick their brains about trends in the business.*

**EP**

What can we do better as a state to attract you and your productions to Nevada?

**WK**

*The tax credit is key. If you have lots of studio space at good prices that helps. Quality crew matters and your proximity to LA may make you an attractive location, especially when people get get home to LA after working a full day in Nevada.*

**EP**

What trade shows / film industry events do you attend?

**WK**

*Berlin, Sundance, Toronto, Cannes Film festivals.*

**JS**

What are three of your favorite films?

**WK**

*Occurrence at Owl Creek Bridge, The General (Buster Keaton), Psycho.*

**JS**

As a film producer regarding future plans: if you were granted one wish, what one story, or type of story, would you produce and who would be your ideal cast in the movie?

**WK**

*One couple months ago, my ideal cast in a feature would have been Robin Williams and the story wouldn't have mattered.*

*I would like to make a documentary about peace makers and weapons dealers... the issue is key and I have several characters already in mind. If you have a potential funder for this project please put me in touch.*

**MS**

Do you have any comments/suggestions about our new Nevada state film tax credit incentive?

**WK**

*No, I don't have specific comments. These state tax credits are all fairly similar. One question a producer needs to consider when using them in the financing structure is how long it will take for the state to actually pay the tax credit. In some cases it may take years to collect. This may put you in a position where you need to go to an lender to cash flow the production while you wait for this money. These loans can be very expensive. Can you get the Nevada authorities to guarantee payment within a certain time? I doubt it, because the funding behind these tax credits will always be subject to local politics and in the foreseeable future, to shrinking state government budgets.*

**MS**

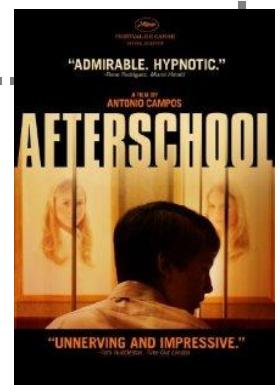
What advice could you offer to an individual who wanted to become an executive producer, particularly for feature films?

**WK**

*Get involved in projects you believe in, where you are passionate. Work with people you trust for their integrity as well as their talent and skills. Make sure there is a team with the people who as a group have all the skills necessary to produce an excellent film. Only then will you have any chance of success raising the financing or funding for this project. ♦*

**"There are certain individuals who are brilliant in particular areas of the film business and when I see them I try to pick their brains about trends in the business."**

**"Get involved in projects you believe in, where you are passionate."**





**NVSpotLight: Marilee Lear, Casting Director**

Interviewed by Mara Sorken (MS), Casting Associate

CONTINUED FROM... PAGE 8

**MS***How is the landscape of casting changing/evolving?***ML**

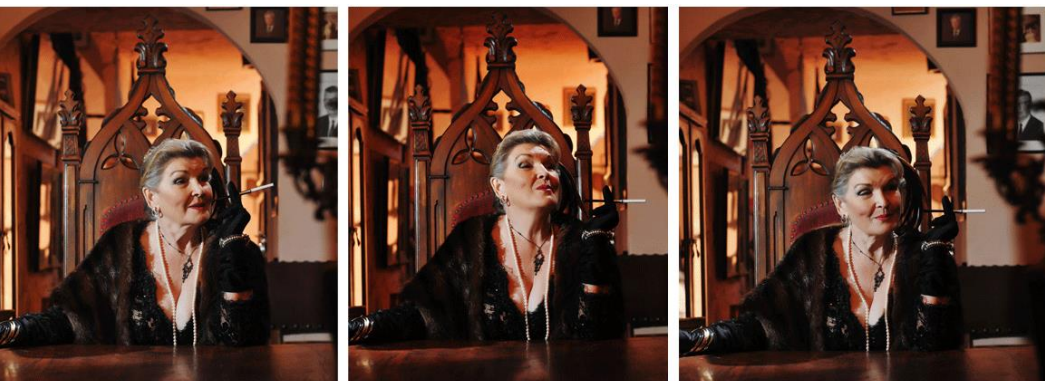
*As a casting director of many years, I have to say I am NOT happy with computer casting. If an actor shows up for an audition and the photo he has doesn't quite hit what I am looking for, at least he has a chance to let me see a bit of his personality and I might use him, whereas, if I only get a photo online if the look isn't there, in the trash it goes. No second chance!*

**MS**

*What advice can you provide from your experience that can help aspiring actors and actresses establish a good head on their shoulders in this crazy business? i.e. How important are auditions? Is the goal to be so good and known for being good in this craft to the point that we get called in and never have to go to cattle calls any longer?*

**ML**

*The desire to become an actor cannot just be to put on a show, to show off. That desire has to come from the gut. Every waking moment the actor has to think of ways to improve his abilities, to study, to learn new skills that will help him or her, get the job. When you look at an actor like Robert DeNiro, you think, Wow! This is a real actor! But, he still, to this day, studies his craft. Every audition that one goes on can be a learning experience. You may not get the job, but feel you did a great job! If you did that great job, that casting director will remember you! I can't tell you the number of times I have called an actor in who failed to get the last job, but they left an impression and I have called them back. ♦*

**Client: Lear Talent****Agency: Glenbrook Studios®****Location: Hollywood Boulevard\***

CREATIVE DIRECTION: MARKO SAKREN

COSTUMING: ROBERTA DUMONT

HAIR &amp; MAKUP: KELLIE JONES

PHOTOGRAPHY: TRENT BLACK

\* Las Vegas, Nevada

**NVTalkShop: Jerry & Mike Thompson, Indie Filmmakers**

CONTINUED FROM... PAGE 6

Interviewed by George McKerry (GM), Actor

**GM**

*Do you executive produce your own projects, or do you work with an EP to handle such matters as raising funds?*

**JT**

*I'm not sure if we've ever really had an EP. David Schmoeller and May May Luong produced our first film, Thor at the Bus Stop. We made it for around 9 grand, which David very generously provided. Popovich, our second feature, was a little more ambitious. We had already imposed on friends to work for free on our first movie and didn't really want to do that again. We did a kickstarter and Gregory Popovich paid for what the kickstarter didn't cover. We've never really tried to raise funds in a traditional sense. That process seems to be what keeps a lot of filmmakers from making movies, so we've never really tried. I'm not sure how I'd go about trying to convince somebody to pay me to make my own dreams come true anyway. We own a production company and have our own gear, so that helps a lot too. We almost never have to rent anything.*

**MT**

*We don't usually have a very rigid division of labor on set. Everyone does a bit of everything.*

**GM**

*Do you receive funding? If so, from where, or how do/did you obtain such funding? If not, what is it like working on those projects without funding? What are the advantages and challenges?*

**JT**

*Just kickstarter that one time, and I don't know if we'll try to do that again. Imposing on your friends and family like that is a card that I think should be played sparingly. Never say never I guess. It's a great resource. You just have to be careful about asking for too much.*

**MT**

*Getting funds is always the hardest thing for anyone. We certainly don't have any tricks, we just make it work with what we can get.*

**GM**

*What are your plans/objectives for your projects, especially your current project? e.g. festivals, distribution, VOD, broadcast, etc.?*

**JT**

*Popovich played at Dances With Films in Hollywood and won the audience award. We got a producer's rep from there, and they got us a distribution deal out of it. We played really well at the Las Vegas Film Festival. Then we had two really great premiere screenings at the Palms, and it played there for a week. We're going to screen at the Austin International Film Festival in October. Then the distributor will try to make some things happen. We'll see how it goes. It's tough. There are a lot of talented people making movies.*

**MT**

*Working on the DVD special features right now.*

**GM**

*Anyone you would like to recognize in this interview? Someone or people on your team, or in the community, who greatly support your endeavors?*

**JT**

*Too many to name. Justin Bergonzoni, Scott Thompson and Todd Hailstone were what we call the "super crew" on the Popovich Movie. They were there every day. We had some other buddies that came out and helped a lot. Gregory of course worked like a maniac and funded a lot of it. David Saxe let us shoot in this theater for a couple weeks, which was huge. We had a competition scene that needed a lot of extras, and over two hundred people came out. We were dumbfounded by that. I can't list them all but it really meant a lot.*

**MT**

*Also Brenden Theatres at the Palms did us a huge solid letting us play there for that week. That was super fun and we are very grateful.*

**GM**

*What has/have been your greatest struggle/s as filmmakers and how have you dealt or overcome it/them?*

**JT**

*A lack of money means a lack of time. You have to rush things when everyone's working for free. Sometimes things can get a little sloppy when you're trying to respect everybody's time.*

**MT**

*Exposure. Making something you are proud of is hard enough, but then you need to figure out how to get people to watch it. I'm pretty much counting on this Q&A to turn the tide for us. ;).*

**GM**

*How has Las Vegas (or Nevada, in general) served your purposes? i.e. What are the greatest advantages / benefits / resources you receive by working in Las Vegas and/or in Nevada? Do you want to move to L.A., etc?*

**JT**

*I love movies and most of them come from LA, and a lot of people we know have moved out there are are doing great. But as for me personally, I love Vegas and plan to stay here. it's been good to us.*

**MT**

*There's still a magic around making movies in Vegas, there's a momentum here that is happening, and it's small enough that every filmmaker here actually impacts that momentum.*



CONTINUED ON... NEXT PAGE



**NVTalkShop: Jerry & Mike Thompson, Indie Filmmakers**

Interviewed by George McKerry (GM), Actor

CONTINUED FROM... PAGE 16

**GM**

*If you had one wish pertaining to your filmmaking efforts/careers, what would it be?*

**JT**

*I just wish we could monetize them enough to be able to make them our focus. We do a lot of corporate and commercial stuff in order to finance the narrative stuff. My dream life would just be to be able to focus on narrative stuff. I don't need to be rich or famous. I just wish I could spend all my time writing and then making what I wrote.*

**MT**

*Jerry's answer is great, but I'd just wish for more wishes.*

**GM**

*How is the experience of working together as brothers? i.e. What irritates each of you the most about the other? Do you fight like brothers sometimes? Do you divide up the work differently, based on each other's strengths? Or, is it pretty much copacetic with equal collaboration?*

**JT**

*It depends. Sometimes we don't see things exactly the same way. When we argue and then find a solution that makes us both happy, the result is always better. That's what usually happens. We try to work that out before we're shooting so nobody has to wait for it.*

**MT**

*He never lets me sleep on the top bunk! No I'm kidding, he does. As far as dividing up the work, we definitely do, and it's great, having another person you can trust with some of the big decisions helps us move a lot faster I think. I would say maybe Jerry focuses a little more on the look and me a little more on the feel. But oftentimes not.*

**GM**

*If you had one thing to change/improve about yourself and/or each other, what would it be?*

**JT**

*We're more in the Clint Eastwood vein of shooting than the Kubrick vein. Meaning, we try to move quick, respect everyone's time, and not get bogged down in details that nobody else cares about. We both think the momentum on the set is really important and it's bad for morale if you're not decisive. But sometimes we might rush it too much. After the fact I sometimes wish we had been just a little more careful. But that's often not an option. When actors and locations are donating their time, you usually have to work around their schedule. So it is what it is.*

**MT**

*Yeah I agree, I'd like to focus on details more, but I think it's gonna be a while before we can build our own hand painted train in India with dolly tracks in the roof.*

**GM**

*What advice do you have for aspiring filmmakers?*

**JT**

*Work. Just do work. Don't think of excuses not to. And if you can, help other filmmakers without expecting or demanding anything in return. If you're just helpful and you work hard and get good at what you do, pretty soon people start lining up to be there for you. But you also have to remember that just because your life revolves around a project at the moment, nobody else owes you their whole life too. That's an easy thing to forget. Sometimes I see people get frustrated by a perceived lack of support, but a lot of time they're expecting too much from people. Just be nice to everyone and do work that's worth supporting and it'll usually work out.*

**MT**

*Here's a buch of cheesy bumper sticker bullet point advise: Write every dumb idea down, then combine them all into one thing later. Whenever someone does something cool, tell them about the cool thing they did, in detail. Get inspired, that means do stuff, go places, talk to people. Just make a mess, cleaning it up is how you figure it out. The best filmmakers I've met were good people first. Be kind. Tell the truth. Stuff like that. ♦*

**"Work. Just do work. Don't think of excuses not to. And if you can, help other filmmakers without expecting or demanding anything in return."** - J.Thompson





**NVCreativeForce: Adrian Leon, Documentary Filmmaker**

CONTINUED FROM... PAGE 7

Interviewed by Daniel Marsak (DM), Director of Photography

**AL (cont.)**

*Every day during production was a journey into heartbreak and tragedy but a lot of girls did reach out for help after the movie aired (see the first link below). The night the movie aired, I hopped onto the different networks' Facebook page to see what the general audience was saying. It was overwhelmingly positive with many people stating that the film woke them up to warning signs being exhibited by their own children. Also, many ex-trafficking victims wrote me touching letters thanking me for telling their story. It was a truly once-in-a-lifetime experience.*

*These aired prior to the airing...*

<http://www.jm.com/ktnv/news/Trafficked-No-More-film-and-former-sex-slave-helping-victims-in-Las-Vegas-241052151.html>

<http://www.fox5vegas.com/story/24410605/film-documents-sex-trafficking-impact-in-las-vegas>

**DM**

*What are your current needs, as far as a solid team is concerned, so you can be the best you can be?*

**AL**

*I have two feature films on the horizon and I really, really need a director of photography that can be my brother on set and a sound recordist which I deem to be one of THE most important crew members. The audience will forgive a so-so looking film but they won't forgive bad sound.*

**DM**

*What kind of local experiences of support have you encountered? e.g. Tell us about the television stations that donated airtime for your documentary you told me about last night?*

**AL**

*The simulcast of "Trafficked No More" was a unique and once-in-a-lifetime opportunity for a filmmaker such as myself. It isn't everyday that every station in the state will unite and donate air time to show your film simultaneously. This became possible for a few reasons. Prior to making the film, there were several very successful community initiatives headed up by Troy Martinez, the film's executive producer, and Aaron Hansel, the film's producer, so there was already an enormous amount of trust built up between us and the stations. In addition to that, we received very public support from Senator Reid and Mayor Goodman. The film itself featured Mayor Goodman, members of Reno PD, LVMPD, the FBI, the U.S. Attorney's office, the Nevada State Attorney General, the District Attorney and many other state and city dignitaries. The most powerful aspect of the movie, by far, were the true stories told by trafficking survivors, the family of survivors and those who rescue the victims. It was a powerful combination and, realizing that the safety of our children was at stake, the stations enthusiastically agreed to participate.*

**DM**

*Where do you get actors and crew for your films?*

**AL**

*If I'm looking for new crew members I ask friends in the industry who they'd recommend. In regards to actors, I use the internet and watch a lot of reels on YouTube and such. Social media is a great way to find acting talent.*

**DM**

*What are your plans/objectives for your projects, especially your current project? e.g. festivals, distribution, VOD, broadcast, etc.?*

**AL**

*I know that the producers of my latest film "One" are going to submit to festivals but I've also recommended they pitch it to cable networks who are indie producer-friendly. The film raises awareness about some important issues and I think T.V. supplies the larger audience, even if it's a small network. Festivals are great for prestige purposes but I'm the type that wants as many eyeballs as possible. Since I'm hired to make these films, distribution or exhibition is already in place. Usually it's T.V.*

**DM**

*Anyone you would like to recognize in this interview? Someone or people who are on your team or who support your endeavors?*

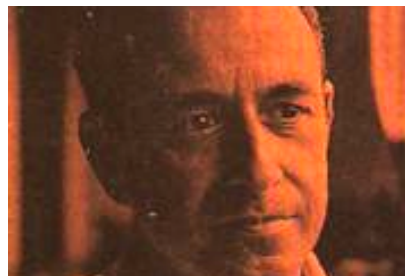
**AL**

*Robert Wiemer, the director who took me under his wing, played a huge role in my life and career. Before I met him, I had called every production company in town hoping for an entry-level job doing anything at all. I just wanted a foot in the door but everybody had said no. Meeting Bob was the best case scenario because he was successful as a film and T.V. director in NYC and Hollywood. If my earlier phone calls had resulted in a job, I would never have taken Bob's class nor would I have learned from such an incredibly talented person. The range of people he directed included President John F. Kennedy, Sarah Jessica Parker, Patrick*

*Stewart, Roy Scheider, Milla Jovovich... the list goes on and on.*

*Sadly Bob passed away August 21, 2014. He was a mentor and a true friend.*

CONTINUED ON... NEXT PAGE



IN MEMORIAM

**Robert Wiemer, Director**

<http://www.imdb.com/name/nm0927445/>

**NVCreativeForce: Adrian Leon, Documentary Filmmaker**

CONTINUED FROM... PAGE 18

Interviewed by Daniel Marsak (DM), Director of Photography

**DM**

What has been your greatest struggle as a filmmaker and how have you dealt or overcome it?

**AL**

Early on in my career a family member asked me "What makes you think you can compete in that industry.... Do you really think you have what it takes?" Believe me, I've had more than one sleepless night as I asked myself the same question over and over again. So I guess you can say my greatest struggle was one of confidence... confidence in my abilities, confidence in my vision as a director. I overcame this potentially crippling problem by changing my focus to the joy I feel when I work, to the enthusiastic compliments I receive from the people I work with and to the checks that arrive in my mailbox which enable me to provide for my family (four kids and three dogs). All I do is make films and I'm able to provide. So confidence isn't really a problem anymore. I do still get a bit scared and nervous before starting each new project but those nerves keep me honest and force me to over-prepare. So it's all good.

**DM**

How has Las Vegas (or Nevada, in general) served your purposes? i.e. What are the greatest advantages / benefits / resources you receive by working in Las Vegas/Nevada?

**AL**

Las Vegas has been awesome to me. It gave me my career. Even though I hit a brick wall getting a foothold after high school, once I had a little bit of experience under my belt, the doors were flung open. Because of the contacts I've made in Las Vegas, I've worked from Hollywood to Nashville to Istanbul, Turkey. I've worked with A-list actors, rock stars, politicians, notorious drug dealers, World War 2 veterans and even the Las Vegas coroner. The greatest resource here I've experienced is people inside and outside of my industry. They are quick to help, generous with their wisdom and experience and are (mostly) down-to-earth.

**DM**

What are some examples of your favorite films?

**AL**

I grew up in the seventies and eighties so the answer to this question will be very typical. I love the Godfather films (of course), Close Encounters of the Third Kind, Star Wars... that type of stuff. I do think Shawshank Redemption is a perfect film.... I inherited my dad's love of movies so anything goes really except for rom-coms... they're just not my thing but I generally love the spectacle of movies. I love foreign films too. My favorite foreign directors are Fellini, Kurosawa, Juenet and Truffaut.

**DM**

If you had one wish pertaining to your filmmaking efforts, what would it be?

**AL**

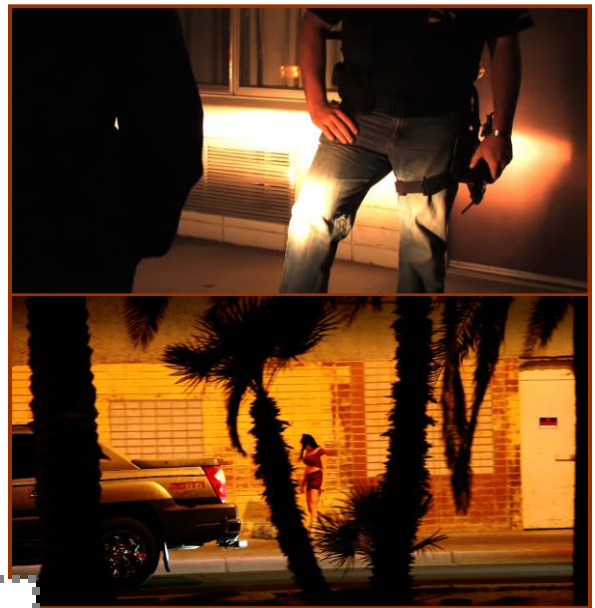
If I had one wish it would be that there would always be an enthusiastic audience ready and eager for my films.

**DM**

What advice do you have for aspiring filmmakers?

**AL**

You can't wait for a door to open. You need to build your own door that you can open into the industry. Early on in my career during that four-year period when I didn't have any professional experience and no one would give me a shot, I saved up my money and bought a 16mm camera and learned how to use it. I made films with that tank of a camera. Twelve minutes of footage would cost \$400 but that didn't bother me. I made a lot of mistakes but kept at it. I was investing in myself. Don't take "no" for an answer. And be mindful of what you tell yourself when things are tough because you can be your own worst enemy. Instead you need to be your own best cheerleader. Just do it but be smart about it. At the end of the day it's expensive to make movies and it is a business so you need to strategize the way an entrepreneur would. One more thing, don't pay so much attention to gear and camera technique that you end up neglecting story. Learn your structure, learn emotioneering techniques and do what it takes to either be a great writer or to recognize what great writing looks like. Otherwise, all of your efforts will be for nothing. Don't give up! ♦



SCENES FROM "TRAFFICKED NO MORE"

**"Don't give up! "**

# Governor signs Tesla bills approved by Nevada Legislature



From left, Steve Hill, with the Nevada Office of Economic Development, Tony Sanchez, with NV Energy, left, and Paul Thomsen, with the Nevada Office of Energy, answer questions from lawmakers during a special session at the Nevada Legislature, in Carson City, Nev., on Wednesday, Sept. 10, 2014. Lawmakers are considering a complex package of up to \$1.3 billion in tax breaks and other incentives as part of a deal to bring Tesla Motors to Nevada. (AP Photo/Cathleen Allison)

## RELATED:

[Sandoval issues proclamation, calls special session for Tesla deal](#)

[Nevada's share of Tesla plant could hit \\$1.3 billion](#)

By SEAN WHALEY

RE-PRINTED WITH PERMISSION FROM LAS VEGAS REVIEW-JOURNAL

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**CARSON CITY** — Despite questions raised by state lawmakers about the costs and benefits of a \$1.3 billion tax incentive package proposed by Gov. Brian Sandoval to [bring Tesla to Nevada](#), four bills to deliver the electric car maker's battery plant to the Silver State won unanimous approval at a special legislative session that ended late Thursday.

Sandoval signed the measures into law later in the evening, bringing closure to a public process that began last week when Nevada officials said the state had won the coveted project over Texas, California, New Mexico and Arizona. State officials had worked to lure Tesla to Nevada for months. U.S. Sen. Harry Reid was also praised for his work in getting the project.

"Isn't this a great day for Nevada? This is as big as it gets," Sandoval said.

The project was described during the two-day session as a history-changing event for Nevada, setting the state on a path to economic diversification. Tesla last week announced it had selected Nevada for the location of its \$5 billion battery plant east of Reno that will employ an estimated 6,500 workers by 2018.

Assemblyman Ira Hansen, R-Sparks, called the Tesla deal a monumental change for the state and the biggest economic development project since construction of the Hoover Dam.

Elon Musk, chairman and CEO of California-based Tesla Motors, said last week the incentive package offered by Nevada was not the most lucrative, nor was it the only reason to pick the state for the Gigafactory.

"What the people of Nevada created is a state where you can; where you are very agile, where you can do things quickly and get things done," he said. "It's a real get-things-done state. That was a very important part of the decision."

Musk said the Gigafactory is a vital piece of the company's plans to build a mass-market affordable electric car, which he said is projected for release in about three years.

The end of the special session to finalize the Tesla deal became certain after the Senate unanimously approved Senate Bill 1 with some minor amendments. The Assembly then held a hearing and followed suit on the major incentives bill, passing the measure 39-0.

There were similar unanimous votes for three other measures. Assembly Bill 1, which would give the company a small break on its utility costs, Assembly Bill 2, which will allow the company to sell its cars in Nevada without a franchise agreement, and Assembly Bill 3, which will redirect most of a home office tax credit for insurance companies to the Tesla deal.

The bills were passed without any testimony from Tesla executives. Lawmakers spent much of the day Thursday asking myriad questions about the tax deal that would essentially see no state or local taxes collected from the company for 10 years. Some of the tax breaks would extend for 20 years.

Lawmakers asked state officials how the incentive package would be monitored to ensure that requirements to hire local workers and contractors will be complied with by the company, which wants the battery plant to help in its plans to develop a mass-market all-electric car.

And, for a question that might be on the minds of many Southern Nevada residents, Democratic Sen. Ruben Khuen asked what is in the effort that will help his constituents in Las Vegas.

The questions came as the Senate met as a Committee of the Whole to consider SB1, the major tax break legislation that requires the company to make a \$3.5 billion investment in Nevada over 10 years to receive the incentives.

The [focus at the special session](#) shifted from the Assembly, which heard three of the more minor bills related to the Tesla deal on Wednesday, to the Senate, where SB1 was introduced late Wednesday after all-day closed-door negotiations and discussions.

An effort by some Democratic members of the Senate to preserve an \$80 million film tax credit program was part of the reason for the delay. Ultimately, the bill as introduced will transfer \$70 million of the transferable tax credits to the Tesla deal.

Sen. Kelvin Atkinson, D-North Las Vegas, asked why the Tesla project had to come at the expense of the film tax credit program approved in the 2013 session. The program benefits Southern Nevada where there is a big need for jobs as well, he said. "It just appears to me we are picking losers and winners here," Atkinson said.

Steve Hill, executive director of the Governors Office on Economic Development, said the film tax credit program has expended a little more than \$5 million, and the remaining amount is expected to last through the 2015 legislative session, when a further discussion can occur regarding the future of the program.

Chris Nielsen, executive director of the state Department of Taxation, told the Senate that the requirement that 50 percent of the 6,500 workers at the Gigafactory and 50 percent of the estimated 3,000 construction workers on the project be Nevada residents will be monitored closely.

A Nevada driver's license and other proofs will be required to ensure compliance with the provisions, which several state lawmakers said were crucial to finalizing any deal with Tesla, he said.

The hiring requirements, which do include waivers for job classifications that Tesla can't fill as it ramps up the project, are tied to the tax abatements and credits that are part of the agreement, he said.

There will be an annual compliance audit of the entire project to ensure that all the conditions are being met or the state will be able to "claw back" any abatements or credits, Nielsen said.

Hill said he fully expects there to be some waivers to the Nevada hiring requirements as the company expands in four years to 6,500 workers. But state officials will work with Tesla on workforce development. Hill also said any waivers will be disclosed by his office on the agency website as such agreements are finalized with Tesla.

The amendment to SB1 includes assurances that workers on the construction of the plant will get health insurance. It also provides more transparency for any waivers of the Nevada hiring requirements.

As for the benefit to Southern Nevada, Hill said the impact will be regional initially as the 5-million-square-foot plant is built at the Reno-Tahoe Industrial Park in Storey County. But the "brand" opportunities that will come to Nevada from the decision of Tesla to locate here will be felt across the state, he said.

Sen. Mark Manendo, D-Las Vegas, asked whether the \$100 million or more cost of completing a new road between Interstate 80 and U.S. Highway 50 to benefit the Tesla project would hurt Southern Nevada road improvements such as Project Neon to widen Interstate 15. The region has been shortchanged in the past, he said.

Rudy Malfabon, director of the state Department of Transportation, said Southern Nevada improvements will not be affected by the USA Parkway effort, which has been on the agency's list of projects for several years.

The major bill would provide state and local tax breaks, including for sales taxes for 20 years. Also, Tesla wouldn't have to pay the modified business tax or the personal and property tax for 10 years. The tax abatements could add up to \$1.1 billion, depending on how much construction material Tesla buys, for example.

Tax credits bring the total to as much as \$1.3 billion. The road project would add another \$100 million or more to the total cost of the deal. An independent analysis of the deal says that Tesla could generate an estimated \$1.95 billion in direct and indirect tax revenues to state and local governments in Nevada over 20 years under the most likely scenario. ♦



## FilmReview

### “Snow Piercer”

Written by **ROB GOALD**

SENIOR EDITOR, FILM FESTIVAL TODAY



OUT OF 4

Director Bong Joon-ho (“The Host” and “Mother”) adapts a graphic French comic book titled *Le Transperceneige* into a visually brilliant sci-fi thriller that is Korean-made, but uses the English language. It is an “indie” film must-see sensation which will only reach 353 screens in America and will depend on a VOD releasing strategy through Radius TWC.

The film is set in a near future world where an experiment to solve global warming has failed, plunging the Earth into a global deep-freeze, killing off all its inhabitants except for those on a high speed, self-contained bullet train that circumnavigates the world.

The one per-cent are up front in the luxury cars that include a nightclub, health spa and gourmet restaurant. The indigent populate the filthy, rolling tenements at the back of the train. Chris Evans of the tent pole “Captain America” franchise stars as the leader of a violent car-by-car revolt as the belligerent have-nots try to improve their fate by pushing to the front of the train. In a philosophical sense the train is an allegory for the human condition.



Featuring a stellar cast, that will open doors internationally, which besides Evans, includes Octavia Spencer and Alison Pill to attract U.S. filmgoers, and, Tilda Swinton and John Hurt to insure the film’s art house credentials.

The director’s sensational *mise en scene* is complemented by Ondrej Nekvasil’s production design, Hong Kyung-pyo’s cinematography and Steve M. Choe’s masterful editing.

“Snowpiercer” deserves your attention as it reflects intelligently on our age of moral and social collapse with a wonderfully entertaining, life enhancing experience. ♦

*Copied with permission from Robert Goald, Film Festival Today*

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## Connections 2014 Nevada Film Websites & Community Groups

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

**Nevada Film Office** (*state film commission*)

Nevada Production Directory, Locations Database, Script Breakdown Services, Film Incentive Information, Film Incentive Processing, and more.

Call: (702) 486-2711 or 877-NEV-FILM (877-638-3456)

**Join the conversation at the following film-related groups online:**

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

**Nevada Film Alliance Inc.** (*non-profit community organization*)

Social Media Access, Prime Membership Database, Educational Events, Film Incentive Resources, Select Vendor Network, and more.

Call: (702) 222-1001

[www.meetup.com/nevadafilm/](http://www.meetup.com/nevadafilm/)

[www.facebook.com/groups/NFAlliance](https://www.facebook.com/groups/NFAlliance)

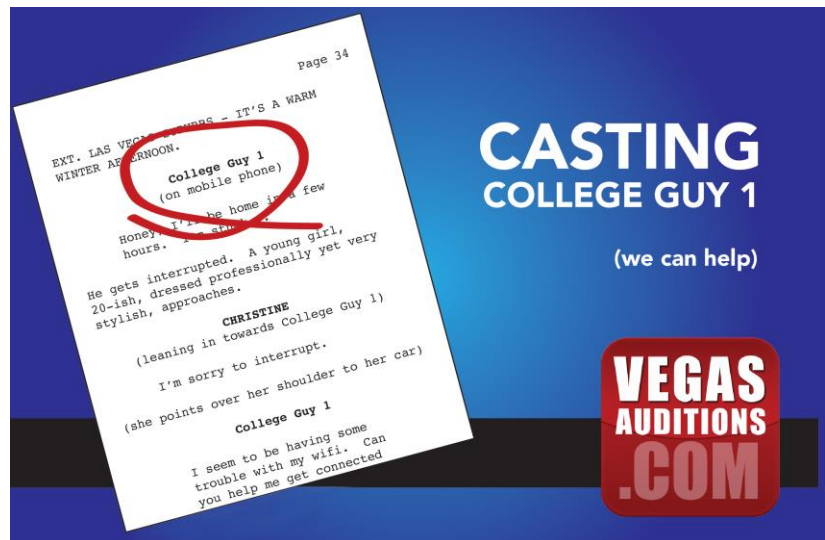
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# SilverScreen

## THE MAGAZINE FOR NEVADA FILMMAKERS

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