

Hollywood

Impact Magazine

December 2009

*Ingrid
Chun*

songs
for
my
Father

and more...

EDITORIAL

As I searched for articles to include in this month's issue, I came across an interesting movie of the week, based on a true story, which aired this past September on cable. However, after much prayer and good counsel, I chose not to run this article in Hollywood Impact Magazine at this time, as I am held accountable by God and responsible for all who read and accept as truth what is communicated and endorsed by its presence within the pages that follow. For many read and accept truths because they are on the printed page, while others naively believe that just because someone calls themselves a Christian, they are a true follower of Christ. This editor chooses to not follow the crowd, but my Lord and Savior Jesus Christ. Not all Christians follow Christ, not all Christian denominations are Christ followers, though they may appear so. Therefore, I must use discernment with every article, every story and every endorsement, and this is not an easy task for as C.H. Spurgeon says, "Discernment is not a matter of simply telling the difference between right and wrong; rather it is telling the difference between right and almost right." As I sought wise counsel over this issue, I prayed that God would help me communicate to you, as readers, just how important it is to be discerning in everything we do, see, read, and believe. My prayer was answered through a sermon recently given by our senior pastor entitled, "The Young Prophet Standing For God's Truth : I Kings 13." Come, I invite you to join me as we listen together to God's truth as communicated by Pastor David Hegg, Senior Pastor of Grace Baptist Church in Santa Clarita, California.

[Sermon Link](#)

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Cynthia Hall
Editor in Chief

Tinseltown

Ministries



materials that normally lie unseen at the base of the grass plants. Although a certain amount of dead plant matter decomposing in the grass is actually beneficial to the grass because it feeds it organically, too much dead matter will eventually prevent oxygen from getting to the bottom layers. When that happens, the healthy process of decomposition slows or stops, and the grass becomes stunted.

Martin was struck by the fact that in front of the thatcher the grass was lush and beautiful and seemingly healthy, yet, and I am quoting Martin here, “--behind the thatcher trails a path of complete deadness that couldn’t be seen, but now had been brought to light. There’s some serious metaphor in that as to the great amount of spiritual junk there can be in our lives lurking unawares. My grass feels much better after a good thinning out. Access to oxygen is critical. Father, help me to breathe.”

Martin’s recognition of the metaphor intertwined in his lawn project caused me to think about what kind of “spiritual junk” there might be in my life. I hope it has the same effect on you also.

We need to ask ourselves what kinds of empty rituals, what kinds of mindless traditions, what kinds of false teachings, what kinds of hidden spiritual junk of any sort might be smothering us, and thereby hindering our ability to worship our God and enjoy Him?

Paul speaks to this kind of thing in Colossians chapter 2: 2:18 Let no one cheat you of your reward, taking delight in false humility and worship of angels, intruding into those things which he has not seen, vainly puffed up by his fleshly mind, 2:19 and not holding fast to the Head, from whom all the body, nourished and knit together by joints and ligaments, grows with the increase that is from God. 2:20 Therefore, if you died with Christ from the basic principles of the world, why, as though living in the world, do you subject yourselves to regulations— 2:21 “Do not

Martin, the music pastor at our church, was dethatching his lawn recently. If you’re not familiar with that process, it involves mowing your lawn shorter than usual, and then going over it with a machine that pulls all of the dead grass and other dead or rotting materials to the surface,

touch, do not taste, do not handle,” 2:22 which all concern things which perish with the using— according to the commandments and doctrines of men? 2:23 These things indeed have an appearance of wisdom in self-imposed religion, false humility, and neglect of the body, but are of no value against the indulgence of the flesh. (NKJV)

Adherents to religion are invariably absorbed with some set of required works meant to show their “spirituality”, or outline what they believe to be the path to eternal life, or both. That’s what Paul is describing here. But that is foolishness, nothing more than “spiritual junk”, as Martin described such things. Paul goes on to say: 3:1 If then you were raised with Christ, seek those things which are above, where Christ is, sitting at the right hand of God. 3:2 Set your mind on things above, not on things on the earth. 3:3 For you died, and your life is hidden with Christ in God. 3:4 When Christ who is our life appears, then you also will appear with Him in glory. (NKJV)

So let me ask you again - what kind of “spiritual junk” are you hanging on to, that might be hindering your relationship with your Lord? Is there some kind of rebellion against the things of God because of something forced upon you at some earlier point in your life? Is there some kind of empty religious ritual, or false teaching hidden down near the roots of your life that might be smothering you in some way, whether emotionally or spiritually?

Ask God to help you determine if there is something way down deep inside that needs to be pulled up into the light and dealt with, in turn enabling you to breathe in the fullness of God in some fresh new way ..? Thank you Martin.

Pastor Gary Swanson

If you would like to attend Tinseltown Bible Study or would like more information about it, you may contact: gary@tinseltownministries.org.

Vocal Image

Discover the Power of Your Voice



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Artist Spotlight

Ingrid Chun

“Songs for My Father” is a new CD released by the Los Angeles Philharmonic violinist, Ingrid Chun. It is a collection of well-known hymns and contemporary worship songs arranged for classical instruments. Songs included “Great Is Thy Faithfulness”, “In Christ Alone”, and “Jericho”. Click below or visit Ingrid at Ingridchun.com

www.Ingridchun.com



“Songs For My Father,” by Ingrid Chun

“Songs for My Father” is dedicated to my father for the glory of my heavenly Father. My father was a church organist for 40 years of his life. He truly modeled for me what J.S. Bach said, “The aim and final end of all music should be none other than the glory of God and the refreshment of the soul.” It has been a lifetime lesson for me in my musical journey. At a very young age, I was trained to play and to compete in music competitions. As a result, my self esteem was not always based on my relationship with God, but also became deeply rooted in my musical ability. I felt love and approval based on how well I performed.

Being the big fish in the small pond it was not surprising that I compared myself to others. However, when I went to college at Juilliard, I found myself surrounded by many, very talented people, so my self esteem suffered since the thing that had made me feel unique, my musical talent, no longer had the power to give me identity.

In my discouragement, I cried out to God and turned to the Bible. I was reminded that while man judges by appearances and performances, God looks at the person inside. His love is not dependent on how talented or ordinary I am. As I considered how Jesus demonstrated his love completely for me on the

cross, I grew confident in his unfailing love for me and he became my rock and my foundation. It didn't matter how well I play the violin or how many contests I win. There was no more love or approval to win! God also confirmed his calling for my life as a musician. He showed me that all the training and opportunities I was blessed to have were provided by his perfect plan to make me an instrument of his glory.

Staying true to God's calling continues to be a challenge in my professional life as a musician. Apart from God, it seems the final aim of making music is simply to create sounds to entertain our ears and to stir our emotions. Certainly there

is nothing wrong with that, but I've found that the ultimate satisfaction of music comes when we take this gift of music God has given us and direct it back to him in worship. Then the cycle of fellowship is complete: He blesses and we bless him back with our voices and instruments! I'm still learning this every time I sit on stage with a hundred other musicians rehearsing and performing day in and day out. Even as I concentrate on playing with excellence, I remain mindful that my priority is to worship God in spirit and in truth. I know that if I don't praise him, even the rocks will cry out!

Behind The Scenes

Disney Animator Mark Henn Continues to Sketch Success

By Kimberly Durrett

When it comes to creating life on paper, it's what award-winning Ohio grown animator Mark Henn specializes in. The animator on Disney's big hits "The Little Mermaid," "Beauty and the Beast," "Aladdin," "The Lion King," "Pocahontas," "Mulan," and "The Princess and the Frog" (to name a few), Henn's love for his work hasn't diminished in his three-decade career. When asked what he loves most he replied, "I find joy in taking a blank sheet of paper and a pencil and, with the craft and skill of animation, bringing a character to life."

The love of his craft has taken him far as Henn has gone on to "supervising animator," one of being cast to a specific character in feature films and directing a unit of animators, on many of his projects including "Beauty and the Beast," "Aladdin," "The Lion King," "Mulan," and the December released "The Princess and the Frog." A humble man, Henn never mentioned the characters he was assigned starred in each of those films, i.e., Belle, Jasmin, young Simba, Mulan, and Tiana. And in keeping with his modesty, he didn't discuss he was nominated twice for the auspicious Annie Award—animation's highest honor—once for Best Individual Achievement for Artistic Excellence in the Field of Animation for "The Lion King" (1994), and then again for Outstanding Individual Achievement for Character Animation on "Aladdin" (1998).



[View
Princess and the Frog
Trailer](#)

He's also directed- his other love, on the animated short film, "John Henry" (2000), and won the Silver Gryphon award for Best Short Film at the renown nearly four-decade old Giffoni Film Festival, which features films for children and teens. "I enjoy putting the team [of people] together," muses Henn, "working with ideas ... and working with them to solve problems to bring the project to screen."

Henn says his mother takes credit for his love of drawing when as a boy she gave him paper and a pencil in church to keep him

quiet—and that's where it began. "This has been a boyhood dream," says Henn. "It's what I wanted to grow up and be."

With his career comprised solely of one studio, his journey into the halls of Disney's elite artists didn't come easily. It was in college when he started getting serious about an animation career, and after his freshmen year, sent his portfolio to Disney. They responded back saying they were interested and wanted him to do more sketches. So he did...and after completing and sending a second portfolio, Disney replied that he needed to do more work and study more art. It was during his

sophomore year that he sent his third portfolio, thinking he'd improved, to which he received the reply, "You don't have the talent to travel the narrow roads the animators at the studio travel." But that wasn't enough to derail the determined Henn. He took his third portfolio and put it to good use, submitting it to the Cal Arts Disney Animation program (California Institute of the Arts), which accepted him, and after studying there for two years Disney hired him.

Remaining fixed at one studio was the hope of most of the animators of his generation Henn says, but the reality of only a few, with the changing tide of the industry—the biggest change being "CG films," also known as Computer Graphics, was a darker day for Henn than for some. "Hand-drawing animation was the only game in town 'til Pixar showed that CG films are successful," says Henn. "After [Disney's] 'Home on the Range,' we knew we were going to CG films, and other studios were doing the same. That was sad, and those of us doing hand drawn [animation] felt there was room for both."

The traditionally trained Henn prefers his paper and pencil. "I find drawing more pleasurable as opposed to working on a keyboard and mouse," says Henn. "The tools and mechanics are different. But there are some artists who are more capable with CG than hand-drawn. They understand the mechanics of drawing but are better draftsmen with technology. ... It's a preference. Like a photograph versus an oil painting—each has something the other doesn't."

When asked which project over his three-decade career is his favorite, he sighed and said, "I've enjoyed all of them. It's hard to say, they're all amazing projects—each is special in its own way. Some were tougher than others—like "Meet the Robinsons," because it was my first CG film. But as I got more used to it, I still enjoyed the process of the character coming to life."

Although Henn's studio location has remained a constant, his title on projects has not. "My first animation gig was "Fox and the Hound," where I was a "rough inbetweeners," remembers Henn, and explains it's that of working with an experienced animator doing "fill in" drawings. "From that point on the rest was up to me as to how far I wanted to go. I did any extra work I could on the side to show the 'powers that be' what I was capable of, and I made a promotion quickly. I was on "Fox and the Hound" six months and then worked on personal stuff to get to the animator [position] for a Mickey Mouse test. It was then that the director-producer asked me to animate Mickey Mouse on "Mickey's Christmas Carol," which started my career. That all happened in less than a year after being at Disney."

Of his most recent project, "The Princess and the Frog," releasing December 11, Henn says it's been a special experience—like all his projects—but not unique. Henn was able to tap again into his first love—hand drawing. "The creative executive said we should not have ever abandoned 2D films," Henn explains. "Which is why ["The Princess and the Frog"] is in the traditional hand drawn medium."

Behind The Scenes

But turning back the clock on artistic methods caused some to doubt success could be had. “We had our backs against the wall and were told, ‘We’re not sure you can do it,’” explains Henn. “We had very strict budgets to stay within, which meant we had to roll up our sleeves to prove hand drawn is still wanted and can be successful.”

And the hard work has paid off. Henn’s talent continues to speak for itself as a review in the LA Times touts the film, “refreshing,” saying, “The hand-drawn animated Disney film set in jazz-soaked 1920s New Orleans is a refreshing, lively version of the fairy tale,” and that “The filmmakers have brewed up a delicious roots story in every sense of the word.”

And as if this long, successful journey as an artist weren’t enough, when asked what his goal for the next five to ten years is he again sighed and took a moment to think, and replied, “I certainly would like to direct if the opportunity came; but for now, its all about getting better—just being a better animator. You do the best you can ... and in the end if I’m regarded at a high level for being remembered for doing good work, that’s all I could ask for, which is what anyone could ask for.”



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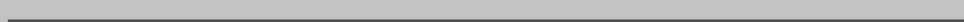
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*Oh, the depth of the riches both of the wisdom and knowledge of God!
How unsearchable are His judgments and unfathomable His ways!* Romans 11:33

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Film Festivals

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Christian film Festivals Explored

Over the past several decades, cinema has become the language spoken by most of the world, from Hollywood to Bollywood and more recently, to the perhaps lesser-known “Nollywood” in Nigeria. Since celluloid appears to be the language that truly transcends culture, perhaps it is the language best suited for shaping culture as well. And for those aspiring filmmakers and artists who wish to be the culture shapers of their time, the silver screen may quite possibly be one of the best venues for making their voices heard.

The journey of a filmmaker striving to speak through his art, however, can be an arduous, long and winding sojourn. Hollywood producer (Home Improvement) and writer David McFadzean recommends looking at (one’s artistic) life, “NOT as opening a door, but to realize it’s a path...a journey of steps.”

One such step for a moviemaker on this path may be submitting his or her project to a film festival. For the Christian in the film industry, one such festival is the 168 Hour Film Project. According to 168 Project founder, John Ware, “many budding filmmakers...begin their film careers with 168.”

Phil Cooke (Change Revolution pod cast and Cooke Pictures) concurs with Ware, stating,

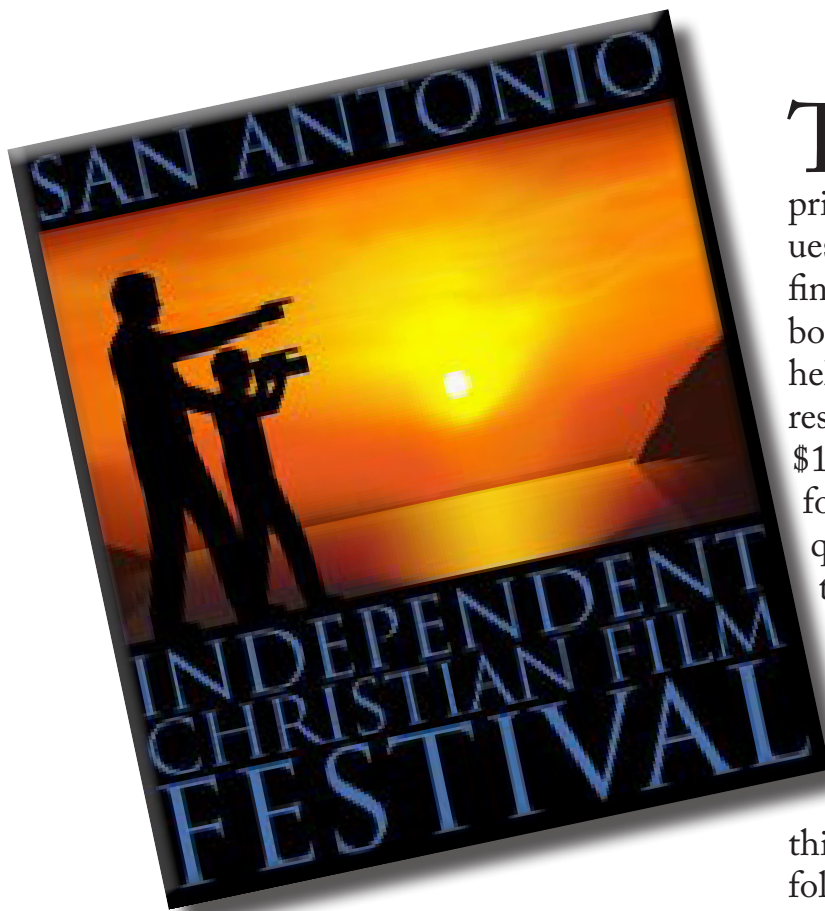
“If you want to get into Hollywood, one of the most effective ways is a (short) film. Some people use them as a calling card...you can put them in festivals...they’re an extremely effective way to get into the industry.” Visit the festival’s website to learn more about submission criteria and awards at www.168project.com.



Visit the festival’s website to learn more about submission criteria and awards at www.168project.com.

The 168 Hour Film Project is just one of the many film festivals geared toward Christian or spiritual themes, providing a platform for producers and directors desiring to make a positive impact on the world. Other festivals created specifically for Christians in the film industry include The Attic Film Festival in Austin, Texas, slated to be held in April 2010. The Attic is specifically seeking submissions of various genres and lengths from “any Christian filmmaker.” The entry fee of \$15 makes The Attic one of the most affordable festivals around. More information on the festival, including awards, can be found at their website, www.attic-filmfest.org.





If awards are the impetus for entering a festival, then consider the San Antonio Independent Christian Film Festival, which touts itself to be “the largest Christian film festival in the world because of its ‘Best of Festival Jubilee Award’ of \$101,000 - the top cash prize in the world awarded by a film festival.” On the official SAICFF website www.independentchristianfilms.com, festival founder Doug Phillips issues a call to “like-minded Christians from across the nation” to submit and attend the festival. Also worth mentioning is the SAICFF’s offering of a pre-festival Film Academy/ Boot camp, to be held in February 2010, prior to the October 2010 Festival. The Film Academy provides mentoring, training and networking opportunities for ambitious artisans aiming for the \$101,000 grand prize. Further information on the Film Academy, as well as the extensive submission requirements, including a lengthy document entitled ‘The Ten Commandments of Submitting Films for the Jubilee Awards,’ can also be found on the festival website.

The SAICFF isn’t the only festival out there that values mentoring and big prize money. The Doorpost Film Project values mentorship to the tune of \$40,000 per finalist, providing each of the top 5 finalists both monetary AND mentoring support to help them create their final short film. The resulting Grand Prize winner takes home \$100,000. Maybe one reason Doorpost founders are willing to reward and invest in quality work is the same reason they started the contest in the first place. According to self-proclaimed Doorpost “mouthpiece,” Al Letson, “after watching stupid YouTube videos for the millionth time the creators of the contest, namely Nathan Elliott, decided he wanted to see something with some merit online. He got some folks together and they thought a contest to generate content would be the best way to do that.”

Exactly what sort of ‘content’ are the founders looking for? Look no further than their vision statement to find out: “The Doorpost Film



Project exists to encourage truth-seeking visionaries by honoring their creativity as filmmakers, serving them in the context of building community and sharing their discoveries with the world so that others may have hope.” The Doorpost contest is a three-part process, culminating in the Festival and Awards

ignite
2010 theme:

Ceremony held in Nashville, Tennessee, November 12 - 13, 2010. Part of the process involves creating projects based on one of seven suggested topics, including truth, commitment and hope. For those considering competing in the 3rd Annual contest, the deadline for first round submissions is February 1, 2010. More details about the process, including fees and awards, can be found at www.thedoorpost.com.

Themes seem to be a recurring theme when it comes to Christian film festivals. Along with The Doorpost, both the 168 Hour Film Project and Australia's premier Christian Short Film Festival, Ignite Film Festival, have themes that entries must reflect. The 2010 theme of the 168 Project is "Hearing God." Producers have one week, or 168 hours, to film and edit an eleven-minute short movie based on the theme as well as an assigned Bible verse related to that theme. Each team picks a stone with a different Bible verse on it and then the production process begins. This year's theme for the Ignite Festival is "Love," and these five-minute shorts must be based on a verse or passage (of the filmmaker's choice) from the Bible that contains the assigned keyword, "love." More information on the 168 Hour Film Project or the Ignite Film Festival can be found at their respective websites at www.168project.com and www.ignitefilmfest.com.

If the journey of a filmmaker, as McFadzean purports, truly is filled with many steps, then perhaps entering a (Christian) film festival is a smart one to take.

by: Tyffani Chaney

Love



Musician's Corner

Education Through Music - Los Angeles

Education through music - Los Angeles is a non-profit 501(c)3 organization established in

the Fall of 2006, which “forms long - term partnerships with LA schools that serve disadvantaged children and lack school -

wide music programs.” It is truly a wonderful program, that which “promotes the integration of music into the curricula of disadvantaged schools in order to enhance students’ academic performance and general development.” By providing weekly skills - and standards - based music instruction to every child in each school, as well as training, professional development, leadership guidance, and assessment and capacity building to teaching artists, teachers, principals and parents,”



ETM -LA is offering unique musical opportunities to our LA children that extend beyond the classroom. In addition to curriculum - based opportunities, these kids are blessed by opportunities like a “surprise visit from Grammy - winning violinist Joshua Bell to Castelar Elementary School in Chinatown

- Downtown Los Angeles, or attending a rehearsal of FOX



Television’s top hit, “American Idol,” meeting Ryan Seacrest, and learning how a television show is produced, to name a few. To

learn more about ETM -LA, how to get involved or learn how you can contribute and help make a difference in the lives of our LA kids, click on the link below or go to www.etmla.org.



A strong dedication to continued teacher training is a hallmark of ETM-LA’s philosophy. In August 2009, ETM-LA held its Summer Training Institute, a four-day intensive for ETM-LA teaching artists as well as music teachers from other arts organizations. The institute focused on topics including lesson planning, music and movement, music pedagogy, and inclusion strategies for working with diverse student populations.

Quote

“My teaching artist was phenomenal. She [was able] to reach our children and to relate music to their interests as well as ... to the school’s curriculum.”

-Partner school classroom teacher

[ETM - LA Link](#)

The Risk of a Lifetime

There is no moment like the present to affect positive change in others' lives.

Victoria Lanier, Professional Violinist and founder of Education Through Music - Los Angeles is making an impact in the lives of many disadvantaged Los Angeles kids. In her words, the kids are learning "more than music. We are giving them hope for their life and future, something far greater than merely the skills to read rhythms or play an instrument; we are giving them the means to learn to take risks whereby they can themselves learn to let go and strive higher." In this regard Victoria herself is a living example of what she is striving to teach LA's youth; for she saw a need, took a leap of faith, reaching and risking beyond her comfort zone to help the under served youth of Los Angeles. Let us support her in her journey, pray for Education Through Music - LA, and the lives they touch.

Do you recall those poignant moments in your childhood leaping off that swing, mid-air hoping to land on two feet; or, as a beginner biking down that steep hill so you could generate enough speed, without knowing where (or how) you were going to stop?

To discuss how God has led in my work with music, children, and education beckons recalling those times on the swing and bike, and the faith that comes with letting go and trusting. "Now faith is being sure of what we hope for and certain of what we do not see." (Hebrews 11:1-16) With mixed emotions,

I moved to Los Angeles in the summer of 2003 to support my husband's career as a film composer. Saying goodbye to over 200 music students was not an easy thing for me, nor was leaving behind the only life I knew of the New York Metropolitan area. But, like being on that swing, scared, and not knowing the outcome, I resolved to let go and looked forward in faith, certain and full of hope. We knew God's hand was in the decision to move, and I remember accepting it with equanimity when

my husband reminded me that there were hundreds of thousands of kids in Los Angeles who would need a teacher like me.



Victoria Lanier center

The Risk of a Lifetime

For the first several years here [Los Angeles, California] I was blessed to be playing live shows and recording for television, film, and albums, while working simultaneously for non-profit music education organizations. Thus I quickly immersed myself in LA and gained a birds-eye view of her vast cultural landscape. But what struck me were her stark dichotomies between the “industry” and the “real world” - inequalities from one community to the next, and specifically the lack of music and arts education in low-income schools. After asking many questions and learning about the LA arts programs that existed, there was no question that the Education Through Music program needed to be established for the disadvantaged LA kids. Still hundreds of thousands in Los Angeles County were not receiving sequential or comprehensive music education as part of their core curriculum, or getting any music and arts education at all.

I knew it wouldn't be easy. And again I found God asking of me to let go and trust. Feeling like Moses, I still had much to learn about running a non-profit - fund-raising, putting together a Board of Directors, budgeting, and hiring and training the best teaching artists and music teachers to serve our children. In addition, I would also have the responsibility of overseeing the program in the schools and becoming the spokesperson for ETM-LA. I remember thinking, am I crazy to think that I could learn so much in such a little time? Am I qualified enough to be the person to lead this important mission? Does God really want me to do this?

After much prayer and conviction, and much

time with the verse “be anxious for nothing, but in everything by prayer and supplication, with thanksgiving, let your requests be known to God.” (Philippians 4:6), I found that I kept coming back to the same answer. That yes, while I may not have had all the skills I thought I needed, that He had already provided me with the experiences I truly needed as a musician, music educator, and non-profit arts education manager. So, I chose to take that leap of faith with the knowledge that I would learn what other skills I needed along the way, and God would provide the rest.

In the Spring of 2006, I founded Education Through Music-Los Angeles. Now in its fourth year, ETM-LA is serving approximately 2,000 low-income Los Angeles children with weekly music instruction as part of the school day. ETM-LA has also been recognized and accepted as a top music education program in Los Angeles County as part of the Arts Education Resource Directory Blueprint for LA County, and was congratulated in City Hall in the Fall 2008 by Council District 1 and by Mayor Villaraigosa this past October 2009.

Furthermore, we are making Hollywood more accessible to the children and giving them opportunities they would otherwise never have – like visiting a recording session for Disney-Pixar's *Ratatouille*, a trip to the dress rehearsal for American Idol's Season Six Top 10, and involving renowned musicians like Johnny Mathis, Patti Austin, and Joshua Bell. God has brought key people at the right time, like-minded individuals who are passionate about our mission. I am in awe of how far God can take us in such a short time when we let

The Risk of a Lifetime

Him direct our paths. There is no moment like the present to affect positive change in others' lives. As Plato would have it, "I would teach children music, physics and philosophy, but more importantly, music, for in the patterns of music and all the arts are the keys of learning." Music and the arts provide numerous benefits - an outlet for individual expression, discipline, social development and teamwork, and opportunities to face challenges and find solutions. More than music, we are giving them hope for their life and future, and something far greater than merely the skills to read rhythms or play an instrument. We are giving them the means to learn to take risks whereby they can themselves learn to let go and strive higher.

Story by Victoria Lanier



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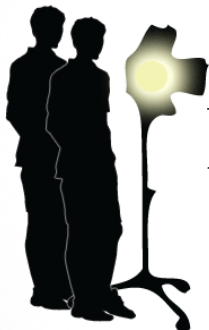


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Film School Behind Bars

“Your program has completely changed my son. I used to dread getting his letters from jail, but now I look forward to them. When I gave one of the letters to my husband, he said, ‘who is this guy and what has he done with my son.’ Thank you [Hollywood Impact] for what you’re doing.”

Mother of inmate Charlie

Semester two is in full swing at the Los Angeles County Jail with 31 inmate/students. So far it’s been a very different class, but like the first, we’re beginning to see God’s fruit as witnessed by the quote above.

It’s funny, our first class was very much into editing and post production. When I taught an overview of writing and how a script is developed and produced for broadcast, the first semester class seemed politely interested, but bored. I almost dropped that class from the curriculum. But during this semester, teaching exactly the same class, hands flew up in the air; question after question was asked about how to write a script, explain the three act structure, and so on. As my wife Cyndi and I were talking about the enthusiasm of the inmates over script writing, she suggested teaching a writing course.

I liked the idea, but had to think about it first - figure out where to fit the class in, and who was going to teach it. Guess what... with

much thought and prayer, God provided. I called my friend John Ware from the 168 Film Project (www.168project.com), and asked for help. He said they’d been developing a writing class and contest and as I had explained to him my situation, he and Independent Writer/Producer Derrick Warfel stepped up to the plate with four - two hour - writing classes that ends with a short ten minute film, screen-writing competition.



Film School Behind Bars

We're about half-way through the class at this writing and the inmate/students have never been so excited. They've already written their first scenes which are being performed in class by professional actors, and they're preparing to write a full script for a short ten minute film.

In addition to the writing class, we are continuing to teach an overview of the television industry, careers in television, editing, basic camera, basic lighting, and basic sound.

As for our graduates from our first semester, most are attending the alumni group, a faith based program designated to the successful re-integration of former inmates back into society; some are back working in their community; and others are taking full advantage

of their Hollywood Impact Scholarships.

We are pleased to announce that two former inmates are now attendees of Grace Baptist Church, and all are working hard to change their lives for the better. God is good.

In January we start our first 10 week semester at Nickerson Gardens, an inner-city housing project in the Watts area of Los Angeles. We will be teaching at risk youth, ages fourteen through nineteen, the motion picture/television business, however a new genre will be taught – theatre. Please continue to pray for God's leading in this exciting new ministry, as well as for our inmate students and their families.

Story by Gary Hall
Co-founder, Hollywood Impact Studios



Star

Trivia

Name that Star



She sang the song, “You Made Me Love You” to Clark Gable’s photo.

Her co-star was James Mason in “A Star Is Born.”

She planned on calling her autobiography “Ho - Hum.”

She replaced Susan Hayward in “Valley of the Dolls.”

Gilligan’s Island character Mary Ann was inspired by a character she portrayed in a hit movie.

There was a tornado in Kansas the day she died.

See February edition for the answer to Name that Star.

Answer to October’s Star Trivia: John Wayne



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