

## THE UCLA SEMINAR 2004

### PROGRAMME

#### Development in cinema and TV in the US : from the pitch to the final draft

**Monday Feb 9, SACD : 11 bis, rue Ballu, 9e**

9.30 am – 10.00 am : opening session by Janine Lorente (salle SACD)

10.00 am – noon (2h00), Howard Suber: "Film Structure (part 1)"

*Founding Co-Chair, Producers Program*

During more than 35 years on the UCLA faculty, Howard Suber helped establish and also chaired the UCLA Film Archive, the Critical Studies and Ph.D. Programs, and the Film and Television Producers Program. He is a former Associate Dean recipient of UCLA's Distinguished Teaching Award, and has been a consultant and expert witness to all the major film studios on copyright and creative control issues. He continues to teach Film Structure and Strategic Thinking:

The universal situation in memorable popular films.

- The most powerful dramatic and social structures in the history of drama and film.
- The struggle between Fate and Destiny.
- The struggle between power and value.
- What motivates memorable characters.
- The differences between comedy and tragedy.
- Why the most memorable popular films do not generally have happy endings.

The Godfather

Pulp Fiction

Unforgiven

12.30 – 3.00 pm Laurie Hutzler: Using a Character Map to Develop Film Characters

**Laurie Hutzler is a screenwriter for TV and film. She teaches at UCLA.**

She will discuss the following films :

WALL STREET

DANGEROUS LIAISONS

## PRETTY WOMAN

'The Character Map demonstrates how to get to the heart of any feature film story. You will discover: The six questions that map a character's emotional journey and how a character's transformation occurs over the course of a story. The character of Bud Fox played by Charlie Sheen in Wall Street will be used as an example.'

**Tuesday Feb 10, 9.30 am – 5.00 pm, SACD : 11 bis, rue Ballu, 9e**

9.30 am – 12.30 ( 3h) Howard Suber: 'Film Structure (part 2)'

2 pm – 5 pm (3h) Denise Mann: 'pitch session'

### ***Co-Chair of the Producers Program, UCLA***

**Film and Television historian. Teaches courses on television history and the contemporary film industry. Published articles on postwar consumer culture and co-authored book entitled, *Private Screenings: Television and the Female Consumer*. Spent six years on the editorial staff of the *Camera Obscura*, an influential journal of feminism and theory.**

Her company, 9th Floor Entertainment, with offices in the U.S. and the U.K., has several projects in development director. Currently writing: *The Cynical Fifties: Hollywood Meets Madison Avenue*, a social history of postwar popular culture.

'I'm going to give a general lecture on breaking into development as a career and its usefulness as a skill set for producers. After that I'll provide a general lecture on what they should consider when delivering a producer's pitch. Perhaps early on I'll invite those with some story ideas to pitch them in the final moments of the final session.'

7.30 pm Cocktail INA, 83-85 rue de Patay, Paris 13e

**, 9.30 am – 4.00 pm, SACD : 11 bis, rue Ballu, 9e**

9.30 am – 12.30 Alain Rocca: 'development in France'

Alain Rocca is producer at Lazennec Films and the director of the producing department at La Femis. He produced 'Un monde sans pitié' directed by Eric

Rochant, 'La discrète' directed by Christian Vincent and 'The days the ponies come back ' directed by Jerry Schatzberg.

He will talk about the state of development in France, and the role of the screenwriter compared to the producer. He will focus on the moment when the producer decides to end development and begin production or to abandon the project. He will discuss financing of the development process.

1.30 pm – 4 pm (2h30) Howard Suber: 'Film Structure' (part 3)

**Thursday Feb 12, (9.30 am– 5.00 pm), SCAM : 5 avenue Vélasquez, 8e**

Denise Mann : 'Development Marketing'

### **9.30 am – 12.30: Development in today's Hollywood**

Does development reinforce a mainstream aesthetic or does it allow for the type of variations that occur in the American independent cinema?

This lecture examines the operations of the mainstream American film industry, focusing on changes in the development and marketing of American motion pictures from the late sixties what many call the "Hollywood Renaissance" up to and including the present era of the Hollywood Blockbuster. We will consider the impact of the consolidation of the American entertainment industry on mass media today both domestically and internationally given Hollywood's focus on blockbuster franchises over eclectic, character-driven, lower budget specialty films. Next, we will turn to a practical discussion of how development works and describe what producers must look for in order to identify and develop material that will be green-lit by the studios using AMERICAN BEAUTY (1999) and BUFFY THE VAMPIRE SLAYER (1992) as case studies--two films which blur the lines between mainstream and specialty films.

### **2.00 pm – 5.00 pm: Marketing in the Age of the Hollywood Blockbuster**

A number of historical and institutional shifts took place during the 1970s release of BILLY JACK (1971) and DIRTY HARRY (1972) that altered the way that Hollywood has marketed its films ever since. There was also a shift in film distribution strategy from limited or platform releases for major studio films to saturation releases. Not coincidentally, both the changes in distribution and marketing work best with high concept films which foreground style and marketing hooks. We will consider how Hollywood accommodates films which break from the conventions of mainstream filmmaking by conducting a practical, case-study analysis of the marketing challenges associated with SEVEN (1995). The marketing team from New Line had to utilize specific strategies in order to target a niche audience with the intention of

later crossing over to a more mainstream audience--a pattern which persists in many of today's specialty divisions.

Friday Feb 13, 9.30 am – 5.00 pm, SACD : 11 bis, rue Ballu, 9e

TV Networks and development : financial aspects

9H30 am – 12H30 Marc-Antoine Robert (Directeur Financier France3 Cinéma)  
and Rémi Burah (Secrétaire général, Direction du cinéma de Arte)

2. 30 pm– 5 pm Pierre Rasamoela (Direction de la production, TF1 Film Productions)

**17h Closing session by Pascal Rogard (SACD)**