



Welcome to the sixth annual Student Screenwriting Showcase presented by the Department of Cinema and Television Arts at California State University, Northridge.

Tonight, you will be treated to readings from the work of five of our exemplary students, four who are products of our Master's in Screenwriting program and one from our undergraduate program. Four of the pieces are excerpts of feature-length scripts, and one is a short screenplay that will be presented in its entirety. It will not be theater, as there will be no staging; it will not be mere recitation, as the performances have been directed; it will not be cinema. It will be, we expect, an invigorating, engaging and entertaining display of our students' artistry and imagination.

Screenwriting is a modern calling that draws upon an ancient art and an even more ancient imperative. We tell stories because we need stories. The tools may change, the technology may evolve, new media may supplant old, but nothing ever will alter the primeval urges to spin sagas and to listen to yarns. Screenwriters today, like the bards of old, use narrative to entertain, to instruct, to inspire. And neither the ubiquity of interactive video games nor the profusion of social media ever will replace our ingrained desire to sit back and delight in the well-told tale. We at CSUN are proud to perpetuate this cherished, essential tradition.

This evening would not be possible without the help and efforts of many individuals. I heartily thank: Screenwriting Professors Eric Edson, Alexis Krasilovsky and Ken Portnoy; CSUN Associated Students, for their financial assistance; Mark Schaubert, for the creation of the printed program; Professor Garry Lennon, Chair of the Theatre Department and all his colleagues, for their time and help and for the use of their beautiful venue; all the wonderful actors who have donated their talent and time; Professor Lillian Lehman, for her generosity of spirit and her artful direction of the actors; and Professor Jared Rappaport, who produced this evening's event with me. He ignited the torch for our Showcase six years ago and has kept it illuminated ever since.

We hope you will enjoy, and we thank you for attending.



Professor Jon Stahl  
Chair, Department of Cinema and Television Arts  
Head, CTVA Screenwriting Option



## Anne Beatts Showcase Host

**Anne Beatts** is a TV writer-producer who won two Emmys as a writer for the original *Saturday Night Live*. At SNL, she and her writing partner Rosie Shuster created many of the most memorable characters, such as Todd and Lisa Lupner, Uncle Roy, Laraine Newman's Child Psychiatrist, Irwin Mainway, and Fred Garvin, Male Prostitute.

She created and produced the critically-acclaimed CBS sitcom *Square Pegs*, and co-executive-produced the first year of NBC's long-running hit series *A Different World*. At present she is co-writing an hour-long drama series pilot featuring the Blues Brothers.

She and her producing partner, Eve Brandstein, recently executive-produced and co-directed thirteen episodes of *John Waters Presents: Movies That Will Corrupt You*, a film series for premium cable. They are currently working on a documentary about women in comedy, *The Girl in the Room*.

In 1999, she returned to SNL in prime time as a writer and creative consultant on NBC's Emmy-winning 25th anniversary special, for which she won her third WGA Award. In 1995-96 she was executive producer of *The Stephanie Miller Show*, a nationally syndicated late-night comedy talk show from Disney's Buena Vista.

Her directing credits range from prime-time episodic television to numerous Los Angeles theatre productions, both serious and comedic. She has both written and directed webisodes on the internet.

She was the first woman Contributing Editor of the *National Lampoon* and both performed and wrote for the *National Lampoon Radio Hour*. She has been published in numerous magazines, including *Esquire*, *Playboy*, *Los Angeles Magazine*, *Vogue*, *Mirabella*, *Elle* and *Premiere*. In 1997-98, her humor column "Beatts Me!" appeared weekly in the Sunday *Los Angeles Times*. She co-edited the best-selling *Saturday Night Live* (Avon, 1977), *Titters: The First Collection of Humor by Women* (Macmillan, 1976), and *Titters 101* (Putnam's, 1984), and co-authored *The Mom Book* (Dell, 1986). She contributed a chapter on "Men vs. Women" to *Standup Comedians*, (Abrams, 1996). Her work has appeared on Broadway in *Gilda: Live* and the Tony-nominated rock'n'roll musical *Leader of the Pack*.

As well as teaching sketch comedy writing and performing privately, she is an Adjunct Professor in the Writing Division of the School of Cinematic Arts at the University of Southern California, where she created a course in writing for late-night television. She recently spent a week at the University of North Carolina, Chapel Hill, as the Evan Frankel Visiting Professor. She is also an adjunct at Chapman University's Dodge College of Film and Television, where she is currently teaching a film course. She was recently honored by the Museum of Television and Radio as one of the medium's most influential women in their "She Made It" awards, and her interview has been archived by ATAS.

# 6th Annual Screenwriting Showcase

Welcoming Remarks by Jon Stahl

Screenplay Introductions by Anne Beatts

*Saturn's Return*  
by Nancy Hendrickson Riley

*The People's Church of Peace and Love  
and Other Nice-Sounding Things*  
by Danny Sullivan

*Penetration Agent*  
by Brad Lohan

*Zim*  
by Indra Marpaung

*The Red Light*  
by Kavi Bowerman

Reception  
(Immediately Following)



## Nancy Hendrickson (Riley)

Nancy Hendrickson (Riley) started as an actress, earning a BFA in Drama from Carnegie-Mellon U. and going on to work in regional theater, off-off Broadway, commercials, voice-overs, daytime drama and feature films. In 1991, she began a writing career with an assignment from The Disney Channel, for a series of promotional spots featuring TV stars. Hendrickson's spec screenplays have taken first place at Austin Film Festival and the Carl Sautter Memorial Scriptwriting competition and have placed in the finals or semi-finals of many competitions including The Academy's Nicholl Fellowship, the Eugene O'Neill National Playwrights' Conference and the Sundance Writers Workshop. Hendrickson has received assignments for scripts and treatments - the most recent from producer Randy Greenberg, who hired her to adapt the life story of Irene Kassorla, whom Merv Griffin dubbed "shrink to the stars." Hendrickson's body of freelance work includes numerous articles for *Creative Screenwriting* and *MovieMaker* magazines. She has written, directed and produced several short films, two of which have won awards at festivals. She taught screenwriting and filmmaking at The Los Angeles Film School from 2006 to 2010 and she is currently a teaching associate at CSUN, where she will finish earning her Masters in Screenwriting this month.

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## Saturn's Return

Rock guitarist Rick Lantz played his last concert in 1980 and his career has been on a downhill slide ever since. Rick's manager suggests the best way to revive it is to get the old band back together, but there are just a few problems with that. The most readily apparent is the fact that he hasn't spoken to Tyson, his co-songwriter and co-founder of "Saturn," in 30 years and Tyson would just as soon keep it that way. Then Rick learns that neither he nor Tyson own the rights to the music they wrote. They don't even own the name "Saturn." In fact, there's a new "Saturn" forming, comprised of a group of young imposters. Rick has long been in denial about his age, but trying to get back to the top of the music world forces him to come to grips with it, as this time around he's making the climb on arthritic knees with 30 years worth of emotional baggage in tow.

3.

Rick rises and joins his band mates as they head back through the curtains to the stage. The clapping and yelling stop. A CHEER goes up.

RICK  
A-one... two...  
(then double time)  
One, two, three, four.

The band plays an up-tempo audience favorite. Rick and Tyson share a mike. Their heads almost touch. Their voices blend in close harmony.

The song continues as we...

DISSOLVE TO:

INT. TV STUDIO SOUND STAGE - DAY

Rick, now 30 years older and 30 pounds heavier, sits on a living room set next to MANDY, 55, ex-cheerleader-turned-infomercial SPOKESWOMAN. The SONG - no longer live, but recorded - fades down.

MANDY  
Wow! That was sure a favorite of mine back in the day. Rick, when you and Tyson wrote that, did you think people would be still be playing it thirty years later?

RICK  
No, Mandy, I sure didn't.

The VOICE of the director, DARREN, comes through speakers from the control room.

DARREN  
Rick, could you please say that with a little more enthusiasm?

Rick squints upward toward the control room, trying to shield his eyes from the hanging lights.

RICK  
I'm sorry. Does she have to keep bringing up the fact that these songs are thirty years old?

MANDY  
It's in the script. I can't change the script.



## Danny Sullivan

To encapsulate a life in merely a paragraph is akin to climbing a mountain with a trout. It can be done, particularly if the mountain is small, but it's not recommended and, in either case, the trout wouldn't appreciate it. Of course, if the life in question were a baby's life, well, that's a different story entirely:

BABY:

He was born. He cried.

But we're not dealing with a baby here, this is Danny Sullivan! Ambitious, young, handsome!

DANNY SULLIVAN:

He was born. He cried. He fulfilled his post-collegiate ambition of working a minimum wage job at Macy's. He cried.

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## *The People's Church of Peace and Love and Other Nice-Sounding Things*

A group of people go to the woods and things happen.

LEADER  
It's a horrible world, gentlemen.  
The kitten might as well learn it  
now. Take them away.

Brother Josiah and the kittens leave.

LEADER (CONT'D)  
Suitably evil, I presume.

KALE  
A solid nine.

DOUG  
Nine point four.

Wade steps up.

WADE  
Surely a man so evil as yourself  
must have a name.

LEADER  
I go by many names. But you may  
call me --

He strokes his chin.

LEADER (CONT'D)  
Leader. Or Master. Or some  
combination of the two, such Leader-  
Master, for example.

KALE  
How about Master-Leader?

LEADER  
Naturally.

DOUG  
What if we combine words and go  
with Leater?

LEADER  
It sounds very similar to Leader.

DOUG  
But the T is more pronounced.

LEADER  
I suppose.

DOUG  
How about Todd.



## Brad Lohan

Brad Lohan has been writing screenplays since he attended a University of Washington extension course when he was 16. As an undergrad, he was the recipient of the Excellence in Screenwriting award from Eastern Washington University, and last year was a semi-finalist in the Screamfest L.A. Screenwriting contest. He's honored that his thesis script, ***Penetration Agent***, was chosen to be part of the CSUN Screenwriting Showcase, and he promises his next project won't have any spies in it. Well, maybe one or two.

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## *Penetration Agent*

"Penetration Agent" is a neo-noir about an intelligence officer whose expertise lies in his ability to impersonate other people. After he's forced out of government service for almost botching an assignment, he goes rogue and tries to infiltrate a transnational organized crime syndicate in a bid for revenge. But then he falls for the wife of the criminal he's trying to impersonate, putting him in the uncomfortable position of having to choose between his personal vendetta and saving someone who might not want to be saved.

○ PENETRATION AGENT

FADE IN:

EXT. MOSCOW - HOSPITAL - NIGHT

A bullet-riddled luxury car pulls up to the curb in front of the emergency ward.

SUPER: MOSCOW.

Behind the wheel, a MAN IN A TUXEDO -- handsome, thirtyish -- opens the door and tumbles out onto the icy pavement.

The Man scrabbles to his feet. He's been shot several times in the chest. He staggers through the automatic doors...

INT. EMERGENCY ROOM - LOBBY - CONTINUOUS

...and falls flat on his face. He picks himself up, shambles to the front desk and smiles at the FEMALE ATTENDANT.

○   
 MAN (SUBTITLE)  
(in perfect Russian)  
Ma'am, I need to use your phone.

He collapses to the floor, unconscious.

INT. OPERATING ROOM - MOMENTS LATER

A gurney SLAMS through the double doors, steered by THREE SURGEONS. They SHOUT MEDICAL JARGON IN RUSSIAN.

The Man lies deathly still on the gurney. SOMEONE scissors off his tux. LATEX-GLOVED HANDS pry his eyes open.

The Man's only dimly aware of what's happening -- masked faces staring down at him...bright lights...MUFFLED VOICES.

○   
 MAN (SUBTITLE)  
(weakly, in Russian)  
I need to use your phone.

A Surgeon finds the Man's cell phone in the breast pocket of his tux. A bullet's lodged in it.

○   
 Another Surgeon finds a seam that runs around the circumference of the Man's neck. He picks at it...

...and starts peeling off the Man's FALSE FACE. He's wearing an extremely lifelike mask!



## Indra Marpaung

Indra attended Delgado Community College in New Orleans and completed his degree at Bradley University, before earning his Master's in Screenwriting from CSUN. Along the way, he was active in production, both in news and theatrical features, where he worked as an assistant to the producer on the movie *Gettin' It*. He currently is working as an editor for Elite-B Productions.

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## Zim

"Zim" is the story of Jackson Zim, escape artist supreme, who is recruited forcefully by the FBI to break a dangerous con out of the pen. But nothing is ever exactly as it seems in this tale of illusion and misdirection.

He pounds on its plastic enclosure, until his cell door opens and three guards storm in. They batter him with stun batons until he can't move.

INT. THE HOLE - PUNISHMENT CELL

Electricity arcs over Zim naked body, and then suddenly stops. Water slowly drains out of the cell.

GUARD  
Nighty night, convict.

Footsteps recede. Zim. Slowly, painfully stands.

ZIM (V.O.)  
A word about the different kinds of magicians. Whenever they gather together, which is quite rare, since they are a jealous and a paranoid bunch, a pecking order inevitably surfaces.

He closes his eyes, deep breathing, as if he's putting himself in a trance.

He touches his arm, locating the steel strands buried within. He pushes on them until they again break the skin.

ZIM (V.O.) (CONT'D)  
At the bottom of the respect ladder, surprisingly to some, are the stage illusionists, because their work requires more flash than skill.

Slowly, painfully, he extracts them. He opens his eyes in silent agony as he finishes.

He works quickly, separating the strands into two bunches and forming two steel tools with them.

ZIM (V.O.) (CONT'D)  
Next come the mentalists and the hypnotists, because while their skill isn't overwhelming, it does take a very practiced hand to be good.

He heads over to the door, placing his ear to it. Satisfied the corridor is empty, he works his hand, then his arm through the narrow bars.



## Kavi Bowerman

Kavi's fascination with filmmaking began at age four when his parents, both professional effects artists, took him to a drive-in showing of John Carpenter's *The Thing*. Growing up in Reseda, Kavi spent his summers drawing comics and shooting movies with friends on his Fisher-Price PXL2000. His love for visual story telling brought him to CSUN, where he graduated with a BA degree in illustration and animation. After graduating, Kavi self published his comic *Marionette Carnaval* before deciding to return to CSUN for a Masters in Screenwriting. Kavi's next project is to produce and direct the short film "The Red Light," which will go into production this July.

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### *The Red Light*

*The Red Light* is a comedy about an overprotective father named Paul, who is appalled when he finds out his daughter's new babysitter is the woman living in the apartment upstairs. Convinced this woman is a prostitute, Paul makes it his mission to prove to his wife that the new babysitter is hiding her true identity.

FADE IN:

EXT. APARTMENT BUILDING - NIGHT

A RED LIGHT emanates from a second-floor apartment window. It opens, revealing MANI, 22 and extremely sexy. She lights a cigarette, takes a puff, then exhales the smoke.

ASH from the cigarette falls off, floating down and landing at the feet of PAUL, 42, dressed in a blazer and carrying a briefcase. He walks toward his ground-floor apartment door.

The GLOW of the RED LIGHT catches his attention. Paul looks up to see the light emanating from the apartment above his.

AT PAUL'S APARTMENT DOOR

Paul searches for his keys as a YOUNG MAN walks up the exterior staircase to the apartment above. Paul watches as a door opens, revealing Mani, who greets the young man with a kiss on the cheek before they enter her apartment.

Paul, bewildered, runs to the bottom of the staircase and looks straight up again at the RED-LIT WINDOW.

INT. PAUL'S APARTMENT - NIGHT

Paul sits at the dinner table, grading papers. His daughter STEPHANIE, six, sits next to him, drawing with crayons.

STEPHANIE  
Daddy, guess what?

PAUL  
(uninterested)  
What?

STEPHANIE  
When I grow up, I want to be a  
hooker.

PAUL  
What did you say?

Paul looks over to his wife HELEN, 43 and dressed in business attire. She sits at the table, reading Hemingway.

PAUL (CONT'D)  
What did she just say?

# **Cast**

**Colin Willkie**

**Emily Warfield**

**Jesse Bethune**

**John Williams**

**John Young**

**Jon Hickenbottom**

**Jonathan Thornton**

**Katherine Tanner**

**Kimlinh Tran**

**MarieClaire Garcia**

**Michael Fox**

**Michele Rutherford**

**Mike Hernandez**

**Monica Schallert**

**Neil Arnote**

**Roger Chagnon**

**Sherrie Robertson**

**Travis Schumacher**

**William Taylor**

# **Student Screenwriting Showcase**

Produced By  
**Jared Rappaport and Jon Stahl**

Co-Produced By  
**Lillian Lehman**

Directed By  
**Lillian Lehman**

Hosted By  
**Anne Beatts**

Technical Production  
**Rick Greaver Joseph Tran**

Stage Manager  
**Bryan Neyer**

Sound Design  
**Joseph Tran**

Graphic Design  
**Mark Schaubert**

Special Thanks To:  
**Eric Edson, Ken Portnoy  
and Alexis Krasilovsky**

