

# Alliance Monthly

A West Michigan Film Video Alliance Publication

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# Alliance Monthly

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<http://www.wmfva.org>



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*By Joann Reeves and Deb Havens*

The West Michigan Film Video Alliance (WMFVA) is a 501c3 non-profit organization dedicated to promoting a thriving film and video production community in our region. Founded in 2005. More information is on our website, [www.wmfva.org](http://www.wmfva.org). For advertising opportunities, please contact us at [newsletter@wmfva.org](mailto:newsletter@wmfva.org).

# Fulfilling the Dream

I used to dream of walking the red carpet, flashbulbs from the paparazzi lighting my way to my Oscar acceptance speech. These days - if I dream at all - I'm lucky if I dream I don't trip over a shoelace. Such is the case of the film industry in Michigan of late.

The tax incentives offered to filmmakers - an up to a 42% credit on their end-of-the-year tax forms - have proved to be a sorely needed shot in the arm for the Michigan economy, bringing in budgets totaling \$125M according to the Michigan Film Office. However, the listservs are buzzing about a Lansing initiative to cap these incentives, with reports flying about film projects we've already lost as a result. What's really going on?

It's no secret that Michigan is struggling, with deficits estimated over the \$2B mark in the coming fiscal year. Jobs are flowing out of the state faster than Clint Eastwood can cash his incentive check. While some believe Lansing is trying to fix things, others say they're going about it the wrong way. Regardless of your side of the political aisle, these issues need to be addressed, though it should be clear that a fix isn't going to happen overnight.

Recently, a Michigan Production Alliance (MPA)-sponsored rally was held in Lansing to support the incentives; but when it comes to actually influencing those who sit behind those mahogany desks, a rally is often viewed as little more than white noise, and as we all know, the debate inside the Capitol continues to rage on. In this issue we tell you who to contact and what to say to make a difference. Take it on!

Someday I'll walk that red carpet - in my Velcro shoes - and accept my Oscar. When I do, I'd like to be able in my acceptance speech to thank my state for not giving up and you, my trusted colleagues, for not burying our dreams. For what it's worth, my Oscar after-party will include a shovel-burning and you are all invited.



A handwritten signature in black ink, appearing to read "Jim". The signature is stylized and cursive.

Editor-in-Chief

## “It’s a Wrap”

*The WMFVA wraps up its participation in two successful film festivals.*

The Grand Rapids Film Festival and the Michigan Film Festival at the Grand Rapids Art Museum (GRAM) and the Urban Institute of Contemporary Art (UICA) just wrapped at the end of August, two festivals with little in common except their great inaugural performances – and same week premieres!

The GRFF hosted an international slate of films with family-friendly themes or content at the Celebration! Cinema North.

The WMFVA co-sponsored the MFF, which was open only to Michigan filmmakers.

Both festivals had great content and solid turnouts. And both had WMFVA-sponsored seminars on different aspects of the film industry.



*MFF Panelists: MFO Location Scout Tony Garcia, IATSE Stasia Savage, SAG District Director Marcia Fishman handled pre-production issues at the GRAM.*

Grand Rapids Film Festival Founder Corey Neimchick of Storytelling Pictures, worked with WMFVA Membership Committee member Jim Idema (also Alliance Monthly editor and owner of Brandella Films) to create two seminars. **"Making Movies in Michigan"** featured expert advice based on panel contacts with filmmakers both in and outside Michigan. Entertainment attorney Karl Butterer of Smith, Haughey, Rice & Roegge discussed the challenges of the tighter application process now demanded by the Michigan Film Office, including the need to have their insurance covered first.



*GRFF and MFF Panelists covered critical business issues, the bottom line in Show BUSINESS: Rob Visser, Karl Butterer, Bob Schellenberg.*

The different types of insurance for filmmakers was discussed by Rob Visser of Berends, Hendricks, Stuit Insurance, one of four companies state-wide that offer filmmakers insurance. And the importance of the final audit – along with a discussion of what can go wrong financially – was covered by Bob Schellenberg, Schellenberg & Evers, PC, Certified Public Accountants. As for content, Dick Rolfe Executive Director from the Dove Foundation, discussed the study by the GVSU Seidman College of

## “It’s a Wrap” (con’t)

Economics that proved ‘R’ rated films make less money than family fare.

The other WMFVA-sponsored seminar at GRFF was **“From Script to Screen: How Academia Can Help”** which gathered professors from local film schools to discuss the impact of their programs on the film industry in West Michigan and beyond. Moderated by WMFVA co-founder John Harper Philbin, the professors included Pete Muir, Professor of Media Studies, Cornerstone University; Glen Okonoski, Ass’t. Professor, TV & Digital Media Production, Ferris State University; Cort Langeland, Story Instructor, Compass Academy; Jennifer Proctor, Visiting Assistant Professor, Film and Video, GVSU; Daniel Garcia, Ass’t Professor, Calvin College and Marty Lier, instructor of Animation and Game Design at the Grand Rapids campus of Ferris State University.



*“Academia” panel moderator Harper Philbin, left, led a fascinating discussion of the impact of education on the vision of a filmmaker.*



*The production crew starts shooting the three-page script “Let’s Make You Beautiful,” written less than 24 hours earlier by 20 people in a class led by Compass Film Academy instructor Corte Langeland..*

One of the highlights of the Michigan Film Festival was the emphasis on education. WMFVA Treasurer Chuck Peterson worked closely with Kerri VanderHoff, Director of Marketing for the Grand Rapids Art Museum, WMFVA member and creator of the Michigan Film Festival, to put together a three-part seminar series that addressed business and finance, pre-production and culminated in a never-before actual production of a short film staged, edited and screened the same night.

Tom Norton, WMFVA Board of Directors, and Jen Pider, Pider Productions, worked together to create the production workshop that produced the script for “Let’s Make You Beautiful” directed by Harper Philbin with Roger Schutter as DP and written by a team led by Cort Langeland, Story Instructor for Compass Academy. Phil Meade from the Urban Contemporary Institute for the Arts cleared the way for the production.

## “It’s a Wrap” (con’t)

Other crew members included:

Ashley Bunge - 1st Assistant Director  
Kristen Gorlitz - script supervisor/PA  
Brad Scott - Boom Op/PA  
Brian Sheehy - Behind the scenes/PA  
Andrea Hoekzema - Make-up  
Kat Moore - Production designer  
MP Talent - Casting  
Amy McFadden - The model  
Sammy Publes - The photographer  
Fred Stella - The agent  
Jenny Scott - Artist  
Hugo Claudin - Artist  
Girbe Eefsting - Editor  
Steve Julin - Editing Workshop



*Girbe Eefsting edits in real time to keep the production on schedule for the same-evening screening.*

The MFF also featured "**Exhibition Venues; Getting Screened & Distributed**" which included Bob Goodrich from Goodrich Theaters, Anthony Griffin from Unsafe Productions, John Otterbacher from Filmmaker’s Commentary, Brenden Peltó from the Harbor Theater, John Philbin from GVSU who added festival circuit Commentary, Joe Voss from Ungaretti & Harris, Entertainment Law, and Erin

Wilson from the Wealthy Theatre, Koning Micro-Cinema on the panel.



*Mary Howing, Dirk Eichhorst, Jim Idema, Liz Merriman at the GRFF*

The WMFVA would not have been able to field the presentations of the last two film festivals without the assistance of our **incredible volunteers** who spent a huge amount of time providing conversation, directions and details about the festivals to attendees. The WMFVA Membership Committee members did the heavy lifting, arranging seminar participants and volunteers for the GRFF, which included: Barb Smith, Aquoinette Blair, Dirk Eichhorst, Mary Howing, Liz Merriman, Jim Idema, Joann Reeves, Kathleen Steele, and many thanks to Ella Swift for her hours at the GRAM!



*Rich Brauer, winner of Traverse City Film Festival Michigan Filmmaker of the Year Award, is honored by the WMFVA at the MFF. His prizes? A pecan pie and a micro brew – his favorites!*

## Cover Story



**Requiem for a Dream?** Everyone has a dream for their future, but some feel that Michigan's dream for becoming the new Hollywood is in danger of dying a slow and painful death. By Deb Havens

It's no secret that Michigan is in a financial mess. Rumors have been flying this summer about proposed cuts or caps for the Michigan film incentives. The Michigan Information Research Service (MIRS), the oldest legislative reporting service in the state, announced early in August that the Governor would propose a 12% cut to the 42% rebate, eliminating the competitive edge that brought 35 films to Michigan in 2008. According to MIRS, cutting 12% under the Governor's offering would save \$7.8 million. The Senate also has a plan to cap the credits at \$50 million, which is projected to save the state around \$98 million. Of course, those numbers are based on estimates of what the state owes to producers, not reality.

The state brought in \$125 million in approved budgets in 2008, which qualified producers for only \$48 million in rebates. As of the end of August, Michigan Film Office Director Janet Lockwood reports that all films that have submitted, some 25 projects, have been paid a total of \$32 million. That money goes to film companies, not individuals. The real figures are rarely used in claims that the state can't afford the film incentive. In fact, the real issues that fueled the incentive program in the first place are lost in the budget debate: diversifying Michigan's economy, keeping our creative and talented young people in the state, and generating hundreds of millions of dollars to develop infrastructure and income for our state businesses and individual paychecks.

Economist Dr. Paul Isely, Chair of the Economics Department at GVSU's Seidman College of Business, says both sides are trying to resolve long-term problems with short-term answers. "We need to be asking ourselves what is the current economic status of our state? Do we have what we need to move us into the future? Whether we are talking manufacturing or a new film industry we need the systems in place to train and educate our people, we need the infrastructure in place to provide the services we think will be needed in the future, and we need investors and venture capital to propel business forward. Those are very different questions from 'how many jobs can we create next year?'"

Isely says he finds no fault with any of the studies that have been done about Michigan's film industry, including both the largely supportive Michigan State University study commissioned by the Michigan Economic Development Corp or the highly critical Mackinac Center

## Requiem for a Dream? (con't)

report. "I have more trouble with the interpretations people are making based on these studies," says Isely. "I guarantee no matter what new industry you are looking at, job growth will be small in the first few years."

Critics of the film incentives often charge that the state should not be betting on "winners or losers" in Michigan's economic future. Yet Michigan's film incentives were enacted precisely because of the immediate positive impact film incentives have had on the economies of other states. According to Bob Brown, Producer and Managing Partner of Charity Island Pictures, the incentives legislation was "exhaustively researched," to give the state the best chance to grow this industry here. Brown, a Michigan filmmaker since partnering with Jeff Daniels on "Escanaba in da Moonlight," did a state-by-state comparison of film incentive programs to determine what Michigan would need to offer in order to beat the competition.

Brown looked especially hard at Louisiana and New Mexico, the states that had made the greatest economic and workforce gains thanks to their programs. "My job in doing the baseline study was to figure out where Michigan stood competitively," says Brown, "and then offer a series of recommendations for how to proceed." His research led to what former State Representative Andy Meisner from Ferndale declared was "the most successful incentive program ever offered in the state."

Meisner and other legislators like Representative Bill Huizenga from Zeeland, who once led the charge to introduce the motion picture incentives and educate the legislature on the benefits of the program, have been term-limited out of office. That has left a vacuum for opponents of the incentives to fill.

In response to the drumbeat to cut or cap the incentives, Michigan Film Alliance Director and founder of the P.A. Bootcamp\* Mark Adler had already been planning a rally in Lansing to show support for them. Though the House was one day short of coming back into session, Adler's plans were in high gear. "We were told that the house would in fact be in session," said Adler. "Then several weeks prior we were told they had changed to the 19th. We decided that since our audience was the media and that House members would hear about it, we'd go."



*WMFVA members attending film incentive rally in Lansing*

## Requiem for a Dream? (con't)

Rally attendance on August 18 didn't exceed 100 at any time, despite news reports to the contrary. But the impact was significant, according to Adler. "We tracked just under 20 news stories that the AP wire carried around the country," he said, "including stories in several business publications, even in Canada." Adler says the most important result was the clear evidence that the incentives are supported by Michigan's production crews on the east and west sides of the state. Whether anyone in Lansing is paying attention to that fact is not yet known.

The Governor, House Democratic and Senate Republican leadership are meeting behind closed doors to slice and dice the budget due October 1. They will discuss raising taxes on cigarettes and water bottles and cutting and capping the incentives. According to the MIRS, all parties are banned from talking about what is on the table until an agreement is reached. However, they may still be listening. We urge you to take action that will make an impact on the discussion, talk to the people in charge as well as your legislator. The principal negotiator contact information is printed below:

Governor Granholm  
(517) 373-3400  
Senate Majority Leader Michael Bishop  
(517) 373-2417  
Speaker Andy Dillon  
(517) 373-0857  
Senator Minority Leader Mike Prusi  
(517) 373-7840  
Senator Mark Jansen, Appropriations  
(517) 373-0797

Senator Ron Jelinek, Chair of Senate Appropriations  
(517) 373-6960  
Senator John Pappageorge, Vice Chair of Senate Appropriations  
(517) 373-2523  
Representative George Cushingberry, House Appropriations Committee Chair  
(517) 373-2276  
Representative Richard Hammel, House Appropriations  
(517) 373-7557  
Representative Kevin Elsenheimer, House Minority Leader  
(517) 373-0829

### SIDEBAR:

#### So what should we do?

According to Economist Dr. Paul Isely, Chair of the Economics Department at GVSU's Seidman College of Business, people misunderstand the power and the beauty of his field. "People think we're accountants," chuckles Isely. "Economics is all about finding the motivators that change human behavior. Really, we're closer to the social sciences like psychology."

So what motivators could possibly resolve the battle ranging over the future of the film incentives in Michigan? Isely thinks one element that is missing from the current debate is a business plan to encourage investors (read "Michigan taxpayers"), to take a chance on the film industry here. "In most start-up businesses, you show your investors how much you need to start, how long you will need financial support with projected losses, and how you plan to eventually become self-supporting," Isely stated. "Supporters of this industry need to provide an end-game."

As an example, Isely suggests that legislation could guarantee the incentives will decline one percentage point annually for ten years, so that the incentive eventually becomes even with the average rate of other states. "That gives investors some stability," says Isely, "something that is missing with all the talk about cutting or capping the incentives."

In the end, Isely says the film industry is no different than any other business when it comes to seeking investors who will support the dream. "In this case, because venture capital is so hard to attract to Michigan right now, the taxpayers are being asked to invest in this industry," says Isely. "And you have to remember that typically businesses are expected to lose money during their first five years. Investors have to be prepared to wait."

Five years just might be enough time to grow the infrastructure Michigan needs based on the examples of the now self-sustaining film industries enjoyed by states like New Mexico, Connecticut and Louisiana -- even during the Katrina disaster in New Orleans, filmmakers spent around \$300 billion in that state.

# Hot Off the Wire



Unity Studios broke ground on their new 104-acre complex in Allen Park this past week, with an expected opening date of this October. The first film project—still unknown at this point—is slated to begin work in November.

The project, totaling over \$140M, is the brainchild of Southfield native Jimmy Lifton. In addition to production facilities, Unity will include space for the Lifton Institute for Media Studies, a training facility for film industry workers. Classes will begin in October.



The Riviera Theatre in Three Rivers, in conjunction with Campaign Pictures, is hosting a pair of film festivals this fall. The first, the Riviera Horror Film Festival, will be held October 28-31, and the second, the Riviera Independent Film Festival, will be held December 10-13, both at the newly renovated Riviera Theatre in Three Rivers. The deadline for entries are October 10 for the Horror Film Festival and November 21 for the Independent Film Festival. Submissions are free.

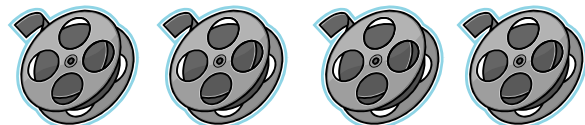
More information can be found at [trrivers.com](http://trrivers.com) or by contacting Kevin Park at [campaignpictures@gmail.com](mailto:campaignpictures@gmail.com).

**Pro-Tip by makeup & fx artist Dawn Butler:** “Take time to get to know everyone on the set...the PA who is behind you may be the producer of the next big film.”

According to the **Hollywood Reporter**, *Star Wars* prequel star **Hayden Christensen** is set to star in the indie thriller ***Vanishing on Seventh Street***. The film takes place in the wake of a city’s fall from grace where shadowy figures cause citizens to mysteriously disappear. Few survivors fight to stay alive, all while pondering the reasons behind their quest for continued existence.

**Thandie Newton** and **John Leguizamo** are currently in negotiations to co-star. Production will launch in Detroit sometime next month.

Christensen’s last film, *Jumper*, filmed in the city back in 2007.



Grand Rapids-based Brandella Films announced that it has entered talks with acclaimed author Paul Levinson to develop a feature film script based on his novel, *The Plot to Save Socrates*.

The novel is about doctoral student Sierra Waters and her entanglement in a complex time travel plot to save one of history’s greatest minds – Socrates – from forced suicide.

Dr. Levinson, professor of communications and media studies at Fordham University in New York City, is the author of five novels including *The Silk Code*, *Borrowed Tides*, and *The Plot to Save Socrates*. He has also penned ten non-fiction books, with his newest work, *New New Media*, released September 4. Levinson is a regular on many TV and radio talk shows and has authored numerous songs from the 60’s & 70’s.

# WMFVA

## Member Profile

*Each month we'll interview a different member. This month we start with screenwriter Dirk*

*Eichhorst.* By Erika Szabo

In his 20-year career, Dirk Eichhorst has earned a living as a writer, director, production manager, and editor for documentary, promotional, educational, and narrative videos. He has developed original material into several scripts, both commissioned and on spec. In 2006, Dirk earned an Accolade Award for the fitness series, 'Body Balancing by Tim Michaels.' In 2008, Dirk decided to focus his career on script and screenwriting for the corporate, commercial, documentary, and entertainment markets.



Dirk Eichhorst

Patricia Miller, Writer's Guild of America signatory literary agent of White Orchid Literary Agency, chose to represent Dirk in August 2009.

This fall, he will be teaching "Introduction to Script & Screenwriting" at Grand Rapids Community College. Running Tuesday evenings from September 24<sup>th</sup> – December 3<sup>rd</sup>, the nine-week course will develop students' skills as a screenwriter in this comprehensive introduction to the principles of writing for feature films.

"Introduction to Script & Screenwriting" is a non-credit course and is open for enrollment. For additional information and to sign up for the course, or for additional details, go [here](#).

**Erika Szabo:** What inspired you to go into film?

**Dirk Eichhorst:** *As a kid, I always loved dressing up as characters I saw on TV, like Batman, Speed Racer, Hoodoo. I guess I had this desire to escape into fantasy that I kept mostly inside, and I got teased at school when I let it show in the characters I became. But it wasn't until 1980, when I saw "The Making of The Empire Strikes Back" on TV (the second of George Lucas' Star Wars films), that I realized how cool everything was behind the scenes. I was completely enraptured by the process of making a movie and the magic of special effects. I hadn't even seen "Empire", but I was so intrigued with the making-of, that my Dad let me borrow his prized Super-8mm movie camera so I could make a silent film with some friends. That was my first film, in that summer of 1980.*

**E:** Why did you decide to specialize in script & screenwriting?

**D:** *I've somehow managed to earn a living wearing all the hats: writing, directing, producing, managing productions, editing. On my early work I did art direction and special effects. I've done carpentry, lighting design, camera op, DP, sound design and mixing; my goodness — nearly everything. I was the proverbial jack-of-all-trades but master of none. But writing is where the story is given birth. As a writer I have a chance to wear my heart on my sleeve, to throw it all down*

## WMFVA Member Profile (con't)

*on paper, to discover and explore fears, fun, and fantasy. To create that first vision, and watch it mature from the first seed of an idea into a full-blown screenplay that's worked and reworked, wrenched and twisted, torn apart and knit back together until finally it's ready for the camera, is awesome. I love the nuts and bolts of it, whether I'm working on a narrative script, or a documentary or promotional script. So as much as I love the collaboration of directing, there's something about that quiet intimacy of just you and the words on the page, when you first feel the emotions of a story. I can't tell you how many times I've laughed and cried, felt anger or excitement spontaneously, working on my stuff, experiencing my characters come to life right before my eyes on the page. It's wonderful.*

**E:** You will be teaching a Script & Screenwriting course this fall at GRCC, could you tell us about it? What made you want to go into teaching and when did you start? What is your overall experience in teaching?

**D:** *I went into teaching in 1999 because I love to share my knowledge and help people get off the ground. I enjoy the interaction with students. And the need to*

*organize the material forces me to stay sharp on the broad aspects of craft, the business, discipline, and the movies. My problem is I dropped out of film school before graduating with a BA, so I'm limited to teaching non-credit courses. Yet my students are blown away by my classes and consider me a mentor. Many of them stay in touch with me. It's so gratifying to be able to help them get a little closer to writing good material. It's a way of giving back some of what has been given to me.*



*Dirk on set of "Star Wars: Heroes Adrift" which he wrote, directed, starred in, edited, and co-produced*

**E:** What are your future goals?

**D:** *I hope to continue to be involved in projects and causes that inspire, entertain, serve, and encourage. I hope to get some of my work optioned and sold, and get more paid writing assignments, which are hard to come by. I'd like to meet more people in the industry and develop new relationships, because you never know when or where you are going to meet your next employer or collaborator.*

*I'm launching a screenwriting blog soon, which ties in with my desire to continue teaching. It's so gratifying to share what I've learned and hope my experience can help someone else pursue their dreams.*

For more information about Dirk, please visit his website at [www.dirkeichhorst.com](http://www.dirkeichhorst.com).



## Home Sweet...Location?

*By Joann Reeves and Deb Havens*

Lawmakers may be undecided about the merits of the Michigan Film Incentives, but that has not stopped the need for film producers to find adequate locations to film in homes, offices, and on various properties. Local newspapers like the *Bay City Times* have run articles aimed at homeowners that tout the benefits of renting to filmmakers. While instructing homeowners on how to negotiate location fees, the article promises added “fun and excitement to your daily routine.”

Renting someone’s home is a great way to build or bust the film industry here – nothing is more personal to the participant unless it’s acting in your film. Filmmakers generally know and practice the golden rule on this; but homeowners are being urged to get everything in writing from you. So you might as well create your own form now, if you haven’t already.

It is important to include specifics: how the location will be used, how long filming at the location will take, and where you intend to park your vehicles. Find out where you are NOT allowed to film,

and how they feel about you using their bathrooms. In other words, avoid unpleasant surprises to the homeowner (or anyone else) and keep civilians on our side.

Homeowners are also being directed to visit the Michigan Film Office for downloadable forms to apply as a location. Be one step ahead. Information and guidelines can be found through the Michigan Film office at 800-477-3456. [www.michiganfilmoffice.org](http://www.michiganfilmoffice.org).



## Bits 'n Pieces



Barb Smith, in association with Tiptoe Productions, will be holding a benefit concert to raise money for the film "A Tale of True Blue."

The benefit will be held Sunday, Sept 27 from 12- 8 pm at Billy's Lounge in Easttown in Grand Rapids. Tickets for the concert are \$10.00. The film is a spaghetti-western cop thriller to be shot in West Michigan the spring of 2010. Four local bands will be performing to support local artists, and the the bands include, The Rubber Band, Jobot, WeSux and Papa Vegas.



Just a reminder of the MCA-I and WMFVA co-sponsored "**Mid-Summer Mixer**" at Millennium Park on **Friday, September 18**, from 5p to dusk. Admittance is free, and guests

are invited to bring a drink of their choice (beer/wine OK, no liquor, please) and a side dish to pass. WMFO director Rick Hert will be making a brief presentation on West Michigan filming, and burgers and hot dogs will be provided. Be sure to mark your calendar! For more info, please check the WMFVA website ([wmfva.org](http://wmfva.org)) or contact Dirk Eichhorst at [dirk@dirkeichhorst.com](mailto:dirk@dirkeichhorst.com).



Our aim is to generate a new creative and economic force regionally dedicated to the art and business of filmmaking and video production. We do this by providing programs, resources, networking, and support to filmmakers while promoting West Michigan as vital and influential in this industry.

To contact us regarding advertising in the newsletter, please be sure to send an email to [newsletter@wmfva.org](mailto:newsletter@wmfva.org) and include "WMFVA Newsletter Advertising" in the subject line.

# Bits 'n Pieces (con't)



## Making a Michigan TV Series

Thursday, October 22,  
2009, 7pm — 9pm.

Meet the producers of West Michigan-produced TV series, "Come On Over."

Tickets are free to WMFVA members, \$10 for non-members and \$5 for students with a valid student ID. Location is to be determined. Stay tuned for more details.



The Livonia Civic Center Library in Livonia will be hosting a multi-media seminar at 6pm, October 22, 2009 which will include several guest speakers including Jim Idema from Brandella Films, Jeff Jantz from Descriptive Illustrations and business life coach Tanya Shirelle. Tickets are \$15.00 for adults and \$10.00 for students. Refreshments are included. For more information or to reserve your seat, contact Alexa PA at [MiFilmProductions@yahoo.com](mailto:MiFilmProductions@yahoo.com).



According to the Michigan Film Office, 15 Michigan film companies were approved for the tax incentive program in 2008, with nine of them actually doing their project and the remaining six extending into this year. The office also said that only five Michigan companies were denied the tax credit, with the reason being the wrong type of projects such as news/talk rather than authentic film projects.



## 4 Wall

Wednesday, September 23, 2009  
Doors open at 6:30p, show starts at 7p

Line-up includes Michigan Film Festival winner "Hills of Holes" by Red & Black Productions and second place winner "Frisky Whiskey" by Rick Reed/Collective Studios.

Sponsoring the September 4 Wall is the entertainment division of:

SMITH HAUGHEY  
RICE & ROEGGE

A Professional Corporation  
ATTORNEYS AT LAW

Contact Tom Norton at [4wall@wmfva.org](mailto:4wall@wmfva.org) with questions and for programming details.

Location: W@W=Wednesday at the Wealthy  
Wealthy Theater Koning Micro-Cinema  
1130 Wealthy SE  
Grand Rapids, MI 49503

4 Wall is free to WMFVA members and \$5.00 to the public.

## FEATURED VENDOR OF THE MONTH!

Hey WMFVA members! Check out this month's **FEATURED VENDOR DISCOUNT:**

### Postapalooza 2009

Postapalooza is an editors conference being held in Mt. Pleasant, MI. October 15th-16th.

What you get:

\$50 discount off the registration fee. Registration includes access to all workshops, continental breakfast each day, lunch each day, admission into the Meet and Greet, all conference materials, a discounted hotel code and a chance to win a prize at our magnificent sponsor giveaway.

Registration is easy, you can either visit [www.cleverscope.net](http://www.cleverscope.net) or call Steve Julin at (248) 351-0101. You can always contact me and I'll get you the info.

Please note that this discount is available only to WMFVA members. In order to receive the discount you need to contact me to obtain a code that can be used at the time of registration.

As always, you can email me, your vendor coordinator, at [vendorcoordinator@wmfva.org](mailto:vendorcoordinator@wmfva.org) with any questions you may have.

Enjoy!

~Liz Merriman

