

## Chapter One Assignment

Not to brag, but I already have eight completed features written. The ninth almost complete with 98 pages written in less than two weeks (I started the day after I met my mentor). I write a lot, cranking out ideas after ideas, no rest until they're all out on paper. I literally go to bed 4am every morning. And these screenplays were not written as cheesy, low-budget movies my grandma watches on Sci-Fi and Lifetime. These are real stories with high expectations—and I don't just mean big budget, but art as well.

What do I mean by the art? Jurassic park—the rocks bounced. The water in the cup shook. We heard the steps first, then saw the T-Rex. Classic. But in Jurassic World, I was extremely disappointed when Pratt slid underneath the truck and the dinosaur stomped by, the rocks were still. This is a lack of care for the art of the movie. Details, gone. Love, gone. You can have a big movie and still have the artistic geniuses to create all the little details that make up the story—that is why all these great movies of today fall short of being classics. But not my stories.

So I joined Film Connection in hopes of selling at least a few of my screenplays as well as write *many* others, also with the intention of hitting the big screen. Meeting people, obtaining connections is probably more important than I am willing to admit—I am a bit introverted. But as of right now, my main priority is to absolutely stun my mentor with such amazing writing and dedication so as to be passed on to someone who will pick up my scripts.

As I mentioned, I am introverted. I have yet to walk into offices and demand meetings, or pick up the phone to schedule one, but I have attempted to reach actors, directors, producers—Bill Murray lives ten minutes away from me at a Country Club where I sang Christmas songs with my high school choir every year during the annual Christmas dinner. But I don't think he receives mail at his home address.

I have even tried folks without a history in film but with the money and heart to support me, such as Arne Sorenson, CEO of Marriott, and Do Won Chang, owner of Forever 21—they are two individuals who are religious, cultural, and motivated to help the world, and with lots of money, they're the perfect producers for my first screenplay—a tastefully religious, cultural, and musical epic. But...they have never responded to my emails and snail mail.

The reason I have not marched into offices or pick up the phone is because I have no idea where to go, what to say, what to do...I am not a business man, I'm just a silly kid with big ideas and a lot to learn. I lack the confidence, really, but through Film Connection I hope to learn how the business side of film is approached and achieved so I can get out there and do it myself.

Of course, I would always like to refine and improve my writing skills. Main concern right now is formatting—there are plenty of times I am not sure if my scripts are formatted correctly.

I want to branch out, and influence Hollywood in my own way. I want to bring in real Marines to act as two of the main characters (soldiers) in one of my current scripts in progress. I want to make them famous and iconic and unique as it ought to be. I want to scripts in other languages—I currently have a Korean drama I have been working on for the past several months in between my other scripts, but of course it's not cheesy and fake, and when it's produce, it will set a new standard for the Korean film industry on how dramas are made.

There is a whole political thing about that—actors and crew work 24/7 for months, no sleep or food—it's common for someone to faint on set. This is because in Korea, dramas are not filmed beforehand, then advertised and premiered later. A season finale might still be filmed hours before it airs on TV, and this results in crappy TV shows.

I also love Bollywood. Well, a lot of their movies. Their culture portrays this unique beauty I wish other filmmakers would pick up on—a focus on people, culture, beliefs, morals, legends...not just mindless explosions. Though explosions are awesome, it's even better, more appreciated, and more satisfying when you know how the mastermind blew up the city and killed all the evil bad guys.

With that said, another goal of mine is to bring intelligence to what I write as well as make it interesting for everybody. And I want to gather cultures and ideas and music and people from around the world to create movies that brings the world together. There is always criticism with Hollywood not being diverse enough. I will help change that. Though I hold no interest in directing, if it is my screenplay being made, I do expect a chair at the round table. And by this I mean—

I have tons of creative ideas flowing through my noggin constantly. I have notebooks, sketches, storyboards, posters...I want to be in a position where I can relate my ideas to the movie crew making my movie, like a creative consultant. Of course, if I was an amazing screenwriter, I should easily be able to relate my ideas through the script, but it's always better to there in person, presenting my script in every form possible.

I honestly hope that by this time next year, if not much sooner, I will have sold at least one screenplay for a decent chunk of money—a screenplay or more that, once produced, will have me nominated for Best New Screenwriter. That is what I aim to achieve through this program.

As mentioned earlier, I am currently working on a few scripts. Here are my ideas:

A Korean drama, written in English, of course (I am studying Korean). When I first began, I tried watching Kdramas—but all but two were so terrible, I couldn't watch them. They are nowhere near the sophistication of American shows—the Walking Dead, Breaking Bad, Better Call Saul—because the big production companies profit off of spitting out hundreds of cheesy little dramas. I want to take it to the next level. I am currently on episode 10 or an estimated 20 episodes, and have yet to edit them all.

1. They're Real. Casey Jackson, or Jack, is an American living in a small coastal town in South Korea where she works as a cop. Her best friend and roommate, Jeong, is a growingly popular realtor of murder houses. When Jack and her partner, Chun-Chun, get a call to a house labeled a witch's house by old and crazy superstitious locals, something sinister happens that will forever haunt the friends. And when Jeong comes to possess the witch's house to clean up and sell, the three must figure out what is haunting them. All the while, they must deal with the dangers of their jobs and the rising secrets of their pasts that, too, come to haunt them.

I also have an action feature I am stuck on. I've got 107pgs and am missing important gaps in the story line. I am also battling ideas about the storyline. I find myself lacking imagination during fighting scenes and dialogue.

2. Luigi Commacho is an X-Marine forced to retire. When he returns home to Florida for the first time, he finds it overwhelmed with drug crime. And he is *very*, bored. Oh, and he's a 6'4", 210lb Puerto Rican.

The third script at the moment is a military, sci-fi war and horror movie. Lots of politics, beliefs, societal issues addressed...I have an issue calling it science fiction because, thanks to the channel, the genre title already comes with so much pre-cognitive assumptions, none of which I like. This film is designed to be more like *A Space Odyssey*, *Interstellar* and *the Martian*, *not* *Starship Troopers*. Due to lack of data available for the planets, I have yet to figure out time dilation, gravity...

3. In the future, earth has united into the United Earth. They are strong allies with a specie from Gliese 581g, (a real planet) called Zarminan. The Zarminan are still in their "cowboy days", but incorporate much of our technology. In this future, space craft are fueled by frozen sulfur dioxide found Jupiter's moon, Io, but when the team there digs too deep, they uncover another, more parasitic specie—the loguda. Turns out, Io is a poisonous red fungus that mutates physical bodies and bends their minds, kind of like *Dead Space* necromorphs—*Io is alive. Io is God. Io is*. And the battle begins, very similar to our current war on worldwide and home-grown terrorism.