

2012 WINNERS

2013 FINALISTS

AWARDS PROGRAM

UTAH FILM INSTITUTE



SYNOPSIS

Filmed in Utah is a weekly talk show that interviews local actors, filmmakers, and musicians in Utah.

PERSONAL STATEMENT

On a whim, I made a 7 min web show about 3 online zombie films that were produced in the state. Over night the Filmed in Utah show received hundreds of views, and more importantly increased the view count on all 3 zombie films.

Over the past year Filmed in Utah has evolved into a 30 min TV and online show broadcast on 7 stations through out Utah.

The show has over 280,000 online views with the largest audience in Utah, California, Canada, and the United Kingdom.

The show has also had an impact in film education in the state. Warren Workman, the producer of Filmed in Utah, has been asked to speak at several university's and film festivals about the filmmaking process and what the future of filmmaking holds.

Filmed in Utah also sponsors the only award show in the state that recognizes the best in Music, Television and Film in the state with the annual Filmed in Utah Awards.

Filmed in Utah covers local film releases, films, webs series, music videos, and television shows with exclusive access to behind the scene tours and insider information. Filmed in Utah is often the only press covering film premieres from local filmmakers, providing an outlet to an otherwise ignored industry.

FILMEDINUTAH.CON

CONTENTS

"Pick up a camera. Shoot something. No matter how small, no matter how cheesy, no matter whether your friends and your sister star in it. Put your name on it as director. Now you're a director. Everything after that you're just negotiating your budget and your fee." --James Cameron



AWARDS PROGRAM





SALLY MEYER



SLCC FILM DEPARTMENT



JONATHAN MARTIN

FILMED IN UTAH

President & Publisher Warren and Dora Workman

Graphic Credits Alesha Anderson **Bret Johnson**

Photo Credits Thanks to all who sent photos of your film!



IAN JOHNSTON



T.C. CHRISTENSEN



2012 WINNERS

Filmed In Utah Office 216 E 600 N Orem, Utah 84057 801-472-7702

filmedintuah@gmail.com

Connect With Us Today! Share your Photos



2013 FINALISTS



MARSHALL MOORE



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FILMED IN UTAH

NOTE FROM WARREN

The Purpose of Filmed in Utah

The primary purpose of Filmed in Utah is to educate Utah's film-making community in current practices and technologies to increase the quality of locally produced productions while promoting productions in the state to a global audience.

The way we accomplish our purpose is by 10 steps:

- 1. Visit filmmakers on set.
- 2. Interview professional filmmakers about the best filmmaking techniques.
- 3. Promote Cast/Crew job listings.
- 4. Promote films at film festivals.
- 5. Broadcast interviews from cast and crew at film screenings.
- 6. Create "How to" videos of the filmmaking process.
- 7. Hold film seminars and workshops with top film professionals.
- 8. Produce a weekly TV show that promotes independent filmmakers.
- 9. Produce a Newsletter every quarter packed with indie film news.
- 10. Produce the Annual Filmed in Utah Awards which honors the best films, music videos, web and TV series.

Visit FilmedInUtah.com for more information and updates.

Sincerely,

Warren Workman Filmed in Utah



Powerandindustry.com OWER & INDUS' Social Media Picture Studios

Facebook.com/power-industry
Info@powerandindustry.com
818-665-6188





Changing the culture of modern orchestra





SALLY MEYER CREEN WRITER



FIU - As promised here is the wonderful Sally that knows everything there is to know about Christmas Oranges because, well, she wrote it! Sally, tell us the process you went through with adapting the shorter story to this more complete screen play.

Sally - I got the story book and I read it several times and I realized, to make a screen play it has to have way more. I think

it is about 15 pages long and we went to 120 pages so I flushed out different characters. There was a man in the story that delivered the oranges and I decided to tie him to Mr. Crampton. They were brothers

that were orphaned when they were little. The brothers later became estranged. There is the story of Mr. Crampton and Joe. Then I created some smaller characters. I knew the beginning. I knew the ending. I just had to fill in the blanks.

FIU - It is a family tradition in my family to read Christmas Oranges every year. It's just a heart warming story. Did it take a long time to

develop this story or is it one of your natural gifts.

Sally - This is my genre and I think this is why Covenant asked me to write Christmas Oranges. I do

like that Little Women type feel of movie. Actually, my mother died about a week before I started writing, and I believe she was

there with me. In fact, Mrs. Hartley is wearing her ring! It's a garnet ring we do have a red theme throughout the movie. Linda Bethers is an amazing writer. She wrote the book and it is beautiful. To have that

blueprint was good enough for me to just embellish

FIU - When we talk to aspiring screen writers what advice would you give them that would help to develop their craft?



Sally - I think the main thing that I have learned is to read other writers scripts. Read an award w i n n i n g script. I also

recommend Save the Cat. That's an excellent book. Take screen writing courses. See what works and what movies have been made. Read those scripts, because you will see how much white is on the page. You don't have to have gobs of dialogue and big action line. Just craft your story with neat trim writing and try and have a lot of sub text so that things are not right in your face. Never give up. I was a lousy screen writer at one time and I sent my script to T.C. Christensen, I asked T.C. what he thought. He said, "Hum, I don't want to rag on your script Sally because you are my friend but..." So I went back to the drawing board. Never give up. If that is your passion write until you do it right.



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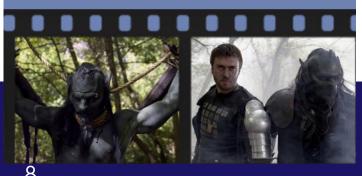
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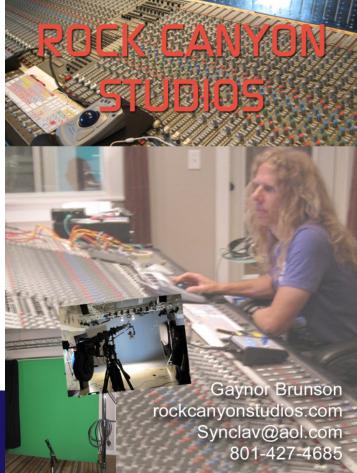


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Chris Hanson and Kory Gregerson





SALT LAKE COMMUNITY COLLEGE

FILM DEPARTMENT

The Film Production Technician program provides students with the specialized knowledge required to perform a wide variety of tasks encountered in the professional world of production.

Students master skills required to be competitive for technical positions in Utah's local film industry. Such skills will include the interpretation of technical terms and functions, the operation of camera equipment, and understanding film and video stock, scene composition, lighting, and audio. Students will learn to create a production design, operate production vehicles, and edit productions.

Students may train for various film industry positions such as camera operator, audio operator, floor director, video/film editor, art director, sound recordist, light technician, special effects and motion graphic artist.

The Salt Lake Community College program involves students with full time faculty as well as expert film industry professionals who teach courses within their areas of expertise. The local film industry is highly supportive of efforts to train people in these areas and will provide internship opportunities for SLCC students.

Students that have been involved in SLCC's film program have won awards at film festivals around the world. Most recently "Steve in Accounting vs. the Shadow Dwellers" won the Audience Choice Award at the Salty Horror International Film Festival.

For more information about the Film Production Technician program at Salt Lake Community College check out their website a slcc.edu/film.





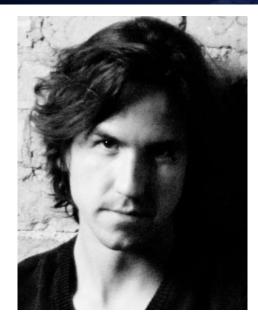
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JONATHAN MARTIN

WRITER, DIRECTOR AND PRODUCER



"How A Low Budget Utah Horror Film Rocked Film Festivals Around the World and How Your Film Can Too"

*The following article contains excerpts from the original article.
For the full article visit filmedinutah.com

From 2011 through 2013, my horror short film, An Evening with My Comatose Mother, won over 70 festival and industry awards, becoming the most awarded horror short film of all-time, and has so far been the official selection of 96 international film festivals. How does one go about doing this? The road is easier than one may realize, but also requires honesty, commitment and passion.

Are You A Professional or A Hobbyist?

Before we can properly begin, the first thing you've got to ask yourself is a deceptively simple question: Are you a filmmaker or a glorified hobbyist? This question is vital because the answer to it contains a harsh truth. This was a question I had to ask myself in 2010, before I ever attempted the endeavors that led me here.

Have you thought it over? Since we're all being honest and candid here, let me just state that just because you made a "feature film" over a single weekend does not make you a legitimate filmmaker. Nor does having worked on set for a day on a film ten years ago. In fact, you're not a legitimate filmmaker if you're not putting yourself out there, project after project, making your work available to audiences and your peers for evaluation, competition, entertainment, and monetary purposes. You're just a glorified hobbyist and, frankly, trying to say otherwise is doing no one any favors and is an insult to the professionals.

Being a hobbyist isn't a bad thing at all and there's nothing wrong with it. But in order to find the kind of success we all hope to have, it's important to figure this out before your next pursuit.



Your Goal

For me, I knew that unless I attacked the film festival circuit and succeeded that I would have no right to make any sort of claim on future investment money or to pursue my career in this business.

Awards and accolades bring recognition, period. Do you honestly

think that the majority of professional filmmakers got their start without ever having a film in a film festival or winning an award of some kind? Would you hire someone without having anything of substance to their name just because they moved into your town? I didn't think so.

Set your goal for what you want to do and don't aim low. Be ambitious. Be bold. Don't try to stumble your way into success. Grab it by the horns and take control. Victory goes to the bold and glory is forever. So go out there and submit that bad boy to 25 film festivals. Do it. Make your mother proud.



Picking the Festivals That Are Right For You

"Wait a minute," you're saying to yourself. "25 film festivals? Is this guy nuts? That's expensive! There's no way I'm going to have the money to do that!"

I can sympathize with this reaction. 25 festival submissions without any guarantee of acceptance is a risk. But not near the expensive risk it may seem. On the average submission, it costs about \$20 per submission. This of course varies on what deadline you get the film in by (Hint: submit very early), but also on what type of project you have. For our purposes though, let's just go with \$20 per submission.

To submit to 25 film festivals at \$20 per pop is going to cost you \$500. Which in filmmaking terms is nothing. It's chump change. We're not in a

cheap industry here, so let's not treat it as such. If you don't have the money then don't make your project until you do. You're not going to send your kid to school without their lunch money, are you? I didn't think so.

Now that this is out of the way, and we know that you've got the money and you're ready to go, let's start figuring out what festivals are right for you. Whether your film is a horror, a short, a romance, a comedy, etc. there is a festival that's perfect for you, and there are literally hundreds for each genre and type of film you have. Do your research and use every available tool available to you. Withoutabox. com is a hugely valuable tool for finding the majority of festivals, but a simple search on Google will yield great finds as well.

A festival like Sundance gets over 12,000 submissions a year and takes less than 200 films. You might have made a great film, truly, but even then the odds are against you. However, other festivals often only get 100 or less submissions and screen about 50 films. Your odds are much greater and the benefits potentially more rewarding. Getting into a festival like Sundance is a fantastic boon for your career, but not getting into it doesn't mean you should give up either.

The bottom line is that you really have no excuse to submit to anything less than 25 film festivals. Pick a few big ones then go for some smaller ones. Submit to a few fests you're not sure about, and submit to the ones you feel that you're a shoe in for. Once you start getting into festivals, you'll be able to use that momentum to submit to, and even get into, more festivals. It's contagious and trust me, once you get into your fifth festival, you can't wait until you get into your tenth.



The Utah Myth

Before I began the run for An Evening with My Comatose Mother, I was finishing up on one of the final tasks in post. I got into a conversation with a fellow filmmaker who very presumptuously told me that Utah films didn't do well in 2009 and 2010 because of an anti-Utah and anti-Mormon bias. Then I heard this same ideology told to me by a few others. There was one reason, and one reason alone, that I didn't like this kind of talk: I believed it to be false.

Guess what? It is. It is patently and absolutely false. Utah films have at times struggled to get into film festivals the same reasons that non-Utah films have struggled to get into film festivals: Because they suck.

My apologies to anyone this may offend, but if your film sucks, its not going anywhere, try as you might. It's okay if this happens though, and as hard as it might be, eventually we all have to recognize the "Suck Value" of our films. Not all my projects have been great and some I would even love to bury forever.

Even if your film doesn't suck, there are other reasons you still might not get in. Your film might be too short, maybe even too long. It could be that you were this close to getting in, but they just couldn't fit you in. You might even have a great film, but the wrong programmer saw it. Yet, honest self-awareness and self-evaluation does come in handy. Don't use the "Utah Myth" as your crux.

In fact, the truth is that you may actually be at an advantage being a filmmaker from Utah, as making something noticeable can actually increase your chances for recognition. When I asked Daniel Sol about the selection of Comatose Mother as a Utah-made horror film into HollyShorts, he said, "I specifically remember watching it

for the first time and being pleasantly surprised (about the film's Utah origin), quite honestly."

Rachel Belofsky, founder of the world famous Screamfest Film Festival, is more blunt, stating, "I don't care where the film comes from, it just has to be good. Comatose Mother was not the first short we screened by a Utah filmmaker."

My friends, these are hardly the words of people who have a prejudice against Utah filmmakers of any kind, whether they are Mormon, Catholic, Jewish, or what have you. I personally believe that being from Utah benefits us, as it has been my experience out on the circuit that it makes you stand out even more. Take pride in what makes you different, because if you're just like everyone else, then you'll fail like everyone else.

We live in a great state. Take pride in it.



Jonathan Martin is the award winning writer, director, and producer of 'An Evening with My Comatose Mother.' In 2012, he directed the music video 'Electric Light,' for Muscle Hawk. The video played at over 10 film festivals and has won 8 awards, including four for Best Music Video. He is currently developing a television series, a comic book, three feature films, including a feature adaptation of 'Comatose Mother,' and even more shorts. He can be contacted at Jonathan@BohemianIndustries.net. He did not go to film school.



FIU - What is it that Too Many Legs Animation Studio does?

lan - Too Many Legs Animation Studios is a full functioning animation house that features the talents from multitude of artists from illustrators to traditional animator's, 2.5d artists, as well as 3-D animators. We complete a myriad of animations for corporate videos, visual effects for feature films, and also episodic type animations as well.

FIU - Now, lets really get to the basic, what are visual effects?

effects with special effects and that just comes from a knowledge base of the jargon I guess. Special effects are things that you build, like a prosthetic arm that is actually in front of the camera that explodes or a prosthetic that you put on a persons face. Those are special effects. Visual Effects are post work. What we do is we take film footage, and then augment the footage to create an effect. We don't put anything in front of the camera. We effect the footage after it's been shot.

FIU - Like when a filmmaker shoots on a green screen, you are the company that takes out the green and puts in something else?

lan - Absolutely, it's also known as compositing when you merge elements together and that is part of visual effects also.

FIU - What kind of experience are you guys coming with?

lan - The amount of experience we are bringing to the table would make some vampires cringe. We have 50-60 years of experience here in the studio.

FIU - Now, lets say that you have a producer who is trying to dabble in something that is going to need visual effects for the first time. What homework should they have already done before they come and talk to you guys about the visual effects elements that are going to be incorporated into their project?

lan – Obviously story is king. Magic is the second most important element in what we create. So, you tie the two together and you figure out what you are trying to say and how you are emotionally trying to convey that with the story.

You know surprisingly in the state of Utah a lot of the producers and directors that approach me have done their homework. The second that money gets involved, they have already started to chime it down. They figure out the time and the budget and apply it to what the story needs to maintain verses what the can afford.

"Magic is the second most important element in what we create." Ian Johnston



T.C. CHRISTENSEN DIRECTOR/PRODUCER



FIU – How did you get interested in making film?

T.C. - I come from a family of doctors and dentist but I had an uncle who was a combat camera man in World War II, and his family owned a photo shop in downtown Salt Lake called Eckers. I loved to go in there and see that world. From that world, my dad got a home movie camera at a time when very few people had little 8 mm cameras. I was fascinated with that and very early on in the eighth grade I decided I am going to try to figure out how to get into this movie stuff instead of doing the dentist stuff.

FIU - You often direct and produce your films. Is it difficult to do both jobs on a picture?

T.C. - Yeah in a way it can be tough to be the director and the producer because you've got the money side, dealing with financial issues and really perfunctory kind of things that happen in contrast with the creative side. But because I am producing my own film, I can figure out the best way and the fastest way. We can do it this way and it will still be good. This way I don't get caught up in too big of a

location or I can't light this area or figure out how to do it in a way that fits the budget.

FIU - Picking your team is very important. How do you choose which crew to work with?

T.C. - I really make an effort to hand pick crew. It is just so important to have guys around you that have good attitudes and good work ethic and aren't going to just nibble you to death. Those guys make a huge difference and if I know I can just trust them that they will do their job and I don't have to be looking over their shoulder all the time takes a lot of weight off my shoulders.

FIU – What advice do you have for young filmmakers trying to get on set?

T.C. - If a young person is trying to get going in the business, sorry but your going to have to work for free. If you show up, volunteer and you work hard, do what is ask of you and ask questions when appropriate you do all those things and you will get more work. I've seen this happen over and over. When that film ends, those guys are going on to something else and some of their buddies or whoever can't do it. They are looking around going, "well who can we get? Hey he did a good job." You may not make the same bucks that the pro's do but it just takes a few months and guys are wrapped up in the business and they have a career going.

FIU – How do you approach casting?

T.C. - One of my idols in film making is Frank Capra. In his book "The Name Above the Title" he says 80% of directing is casting. I believe that. I put

a lot of effort into the casting process when you're working in a market like this. We don't have a huge enclave of people you can choose from but there are people you might find in theater or under a rock or anywhere you just have to keep looking and find somebody who you feel like can play the part. On Ephraim's Rescue I'll bet you, we did 10 casting sessions sometimes doing a couple of call backs for some of the principle roles until I felt good about the person who is going to play that part.

FIU – What gives you the most joy in creating a film?

T.C. - The joy for me in filmmaking comes from a lot of different areas of film making. First is the research. It can really be fun to find out things that very few people know including finding a structure so that it works in some kind of dramatic way. You are not just telling information, this happened! Your telling it in a way that hopefully has conflict and climax and resolution.

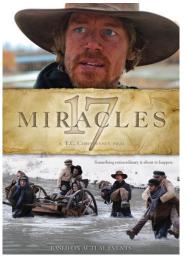
When you are shooting, there are moments on the set when things are clicking. The crew is there and they are up to snuff. They are getting their stuff ready for you and you are shooting and the actors are performing terrifically. I look through the eyepiece and thinking this is good. I like this. When we are doing emotional scenes there are times when I am tearing up watching through the eyepiece. This is getting me. It is touching me right now. We are going to translate this onto the screen! When you get into editing and a scene is coming together and music is added and you realize this was the vision. Or maybe, sometime it is even beyond your vision and it comes together.

FILMEDINUTAH.COM

WINNERS OF 2012

17 MIRACLES

Best Cinematography -T.C. Christensen Best Feature Film - T.C. Christensen



A Pioneer Film Like You've Never Seen Before

As part of the Willie Handcart Company, Levi Savage feared that leaving late in the season would lead to despair and death. What he came to find out is that for every tragedy, there is a multitude of miracles.

Based on unbelievable actual events, 17 Miracles

will open your eyes to the stories of the Mormon Pioneers as you have never seen them before. Something extraordinary is about to happen.

17miracles.com facebook.com/17miracles

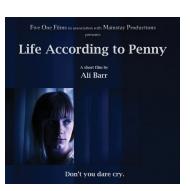
Our feeling is that the most important thing on a set is that actors have enough confidence to try different things. If there's stress or tension, they won't go out on a limb because they won't want to embarrass themselves if they don't feel completely comfortable.

--Peter Farrelly

A lot of times you get credit for stuff in your movies you didn't intend to be there.
--Spike Lee

LIFE ACCORDING TO PENNY

Best Actor - Danny James Best Director - Ali Barr Best Film Editing - John Lyde Best Music Score - Stefania Barr Best Screenplay - Sally Meyer



Set in the American South in 1967, a young teen falsely accused of murder is thrust into a Home for Girls run by a man who should not be trusted with young girls. When a mentally disabled girl joins the home, Penny decides she must act to save her from the madman

in charge. Drawing on all her faith and wits, Penny forms a plan hoping someone will hear her plea.

facebook.com/lifeaccording2pennyshortfilm

UNICORN CITY

Best Supporting Actor - Jon Gries



facebook.com/UnicornCity

Voss is a gamer who needs a job.

Marsha is a gamer who needs love.

Unicorn City is a Utopia they created for larpers/gamers. Will the foam swords and latex elf ears create magic between Marsha and Voss? Or will their attempt FAIL big?!

AN EVENING WITH MY COMATOSE MOTHER

Best Actress - Wendy Macy

Best Costumes - Jamey Anthony

Best Makeup - Chris Hanson, Christel Edwards, Amber Arcury, Luis Arias, Kate Casalino and David Strebel

Best Set Design - Josh Andersen, Rebecca Martin, Mekel Peery and Lisa Sabin

Best Short Film - Jonathan Martin

Best Sound Mix - Michaela Pentacoff

Best Supporting Actress - Michele Wilson

Best Visual Effects - Stephen Sobisky



Pritchard Dorothy thought it would easy: Housesitting for the Poe's on Halloween while making out with her hot boyfriend. But when the Poe's comatose mother ends up needing a bit of babysitting, Dorothy's night just went from good to bad... and it's about to get worse after she discovers she'll be spending it with the hosts of hell.

bohemianindustries.net facebook.com/pages/An-Evening-With-My-Comatose-Mother-Cast-Crew-Fans

Droadwayfilm.net

TIMI EARL THE SKELETON GIRL

Best Documentary Short Film - Holly Tuckett



Timi Earl likes to fly. She started skeleton racing when she was twelve. Follow along as she gives us a glimpse into what it takes to slide

down an icy track at speeds up to 80 mph, and the sacrifices it takes to follow the Olympic dream.

timiearl.com facebook.com/TimiEarl

A hunch is creativity trying to tell you something.
--Frank Capra

WE WERE THE VANQUISHED

Best Documentary Feature Film -Lisa Vanderhooft Spurrier



The Dutch Resistance was one of the fiercest of all the underground movements occupied Nazi Europe. "We Were Vanquished" the is a first person documentary of Pieter Gerard vanderHoofts experiences as a

member of the Dutch Resistance fighting the Nazis during World War II. He was a Prisoner of War twice and put on death row. This documentary gives rare insight into personal experiences and struggles he and those close to him endured.

wewerethevanquished.weebly.com

2013 AWARDS PROGRAM



SALT LAKE CITY, UT SATURDAY, FEBRUARY 16, 2013

Host:

Warren Workman

Correspondent:

Evie Atchison

Award Ladies:

Krystal Smith Cortney Heslin Victoria Lynn

Photographers:

Brad Leatham Brian Beuchamp Pamela Berry

Camera Ops:

Lucas Millhouse Jonathan Tate SLCC Students

Sound:

Shane Farr SLCC Students

PRESENTERS

Best Visual Effects - Ian Johnston Best Sound Mix - Bob Melanson Best Music Score - Nathaniel Drew Best Song - Nathan Osmond Best Set Design - Doug Clark **Best Make-up - Denver Robbins Best Costumes - Jennifer McGrew** Best Screenplay - Rob Diamond (Sponsored by Editions Dédicaces) Best Cinematography -Pietro D'Alessio Best Ensemble Cast - Lisa Spurrier and Bill Gillane **Best Supporting Actress - Ken Applegate** Best Supporting Actor - Michele Wilson Best Actress - Danny James Best Actor - Heather Beers Best Director - Ali Barr Best Documentary - Holly Tuckett Best Music Video - Charan Prabhakar Best TV Show - Jared Phillips Best Web Series - Sally Mayer Best Short Film – Jonathan Martin Contribution to the Arts Award - Danny Thompson (Sponsored by Power and Industry) Best Feature Film - Marshall Moore

FINALISTS OF 2013

12 DOGS OF CHRISTMAS II

Best Supporting Actress ~ Heather Beers



The dogs of Doverville are in trouble again... but Emma O'Connor is back to save them in a song-filled, seasonal extravaganza. Mean-spirited mogul Finneas James plots to shut down the local puppy orphanage, unless Emma can come up with the money to save it. With the help of some friends,

she races against time to put together a musical holiday even that just might save the day. Don't miss the new chapter in this heartwarming saga!

facebook.com/12dogs2 12dogsofchristmas.com

ALTER

Best Short Film Best Make-up ~ Josh Counsel



lightbucketentertainment.com facebook.com/alter.film

BLOOD FARE

Best Visual Effects ~ J.A. Steel



Corporal Henry Trout fought valiantly in the forgotten skirmish of the Lethe Confluence during the Civil War. The year was 1861. In 2011, he will come face to face with his descendants as the battle for blood begins. Tyler and her brother Chad, Henry's fifth generation grandchildren, will challenge the very legend of Charon the Ferryman, as the lines between the

living and the dead become blurred.

warriorentertainment.com facebook.com/BloodFare

BREAKING POINTE

Best TV Show



It's every little girl's dream to grow up and become a ballerina, but nobody knows what the world of competitive ballet is really about. Now, for the first time ever, the beauty and grace of the world's most established dance form will be brought to television.

www.cwtv.com/shows/breaking-pointe facebook.com/BreakingPointeCW

FILMEDINUTAH.COM

In the future, everybody is going to be a director.

Somebody's got to live a real life so we have something to make a movie about.

--Cameron Crowe

CHICK MAGNETS

Best Feature Film Best Supporting Actor ~ Dashiell Wolf Best Ensemble Cast



Truman, Fitch and Ryan are three typical dorks: the kind of guys that don't get noticed. Except when thev're getting shoved in a locker, or locked the girls bathroom. Or perhaps wearing a medieval costume school. Complete and utter dorks... but dorks with a plan. A plan to overcome their impressive amounts of "dorkiness" and get girls to fall for them. Beth is the

most popular girl in school. And Truman has had a crush on her for as long as he can remember. Can the three boys figure out a way to get her to notice him? Will they uncover the secret to unlock any woman's heart? Or will they forever be doomed to a life of awkward loneliness?

chickmagnetsmovie.com facebook.com/chickmagnetsmovie

CZ-918Best Short Film



"What if we let the zombies inside the house?"

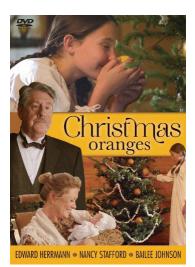
A military doctor holds the cure to a deadly necrotic virus and is trapped in a farm house surrounded by the undead. She must rely on the help of two strangers if she is to survive and save the future of the human race.

facebook.com/pages/Cz-918

Everyone has a story. --Neil LaBute

CHRISTMAS ORANGES

Best Feature Film
Best Screenplay ~ Sally Meyer
Best Director ~ John Lyde
Best Ensemble Cast
Best Costumes ~ Shari Ohman
Best Music Score ~ James Schafer



In a town not so far away and a time not so long ago, baby Rose was left Greenwoods Orphanage, where Mrs. Hartley and the children under her care became the young child's family. But when tragedy strikes, Rose loses the only home she ever known has and is abruptly

shipped to Irongates, a place that seems as cold and cruel as her previous home was kind. The strict headmaster, Mr. Crampton, makes sure all children are punished for any infraction of his rules, but he is especially hard on Rose, who he immediately seems to dislike. When Rose learns that every Christmas Mr. Crampton's generous brother gives an orange to each child, she waits in eager anticipation. She's sure it must be the most delicious treat in the world. However, on Christmas morning, Rose is devastated when she learns Mr. Crampton is punishing her again. But Christmas is a time of miracles. Share a slice of Christmas sweetened with friendship in this poignant Christmas story based on a classic holiday tale.

www.christmasorangesmovie.com facebook.com/ChristmasOranges

DAY ZERO

Best Web Series Best Actress ~ Deven Sky (Baldwin) Best Cinematography ~ Cal Nguyen Best Sound Mix ~ Cal Nguyen Best Supporting Actress ~ Mylie Harper



The Earth's population was nearly decimated as a result of World War IV. Science and technology had advanced beyond ethical bounds, so most of mankind reversed course. Eventually, global dictatorships violated the United Nation's Bioethics Treaty, secretly stockpiling

arms. As a result, an oblivious America was attacked. Retaliation with augmented nuclear weaponry had unforeseen effects, affecting most survivors in the Western Hemisphere and altering the rest. Those infected became ravenous beasts, feeding off the remaining population. But pockets of humanity remain... In the middle of Utah are eight survivors. What will they do now?

dayzerotv.com facebook.com/dayzerotv

DR. FUBALOUS

Best Web Series



Dr. Fubalous and his trusty head nurse, Papa Skwaught, are working hard to launch their hiphop careers. The doctors have big plans with their music until competition

steps in the way. Arch nemesis rapper, Tyrannosaurus Death, shows up in town and isn't willing to leave without a battle: a hip-hop battle.

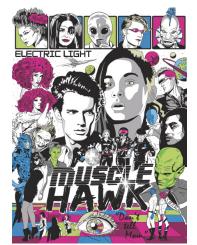
DrFubalous.com facebook.com/drfubalous

"ELECTRIC LIGHT"

Best Cinematography ~ Derek Pueblo Best Costumes ~ Rachael Domingo & Kish Carter Best Make-up ~ Chris Hanson Best Music Video ~ Muscle Hawk

aka. Josh Holyoak & Greg Bower Best Set Design ~ Josh Andersen & Jonathan Martin Best Song ~ Muscle Hawk

aka. Josh Holyoak & Greg Bower Best Visual Effects ~ Alex Johnson



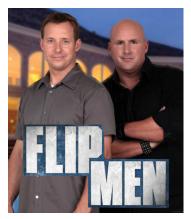
Welcome to the party of the future.

When a young girl follows her brother into a portal, she stumbles upon an intergalactic dance party unlike any seen before.

reverbnation.com/musclehawk facebook.com/musclehawkofficial

FLIP MEN

Best TV Show



Shot on location in Salt Lake City, this unscripted series follows a pair of real estate investors as they work to transform dilapidated properties into marketable properties.

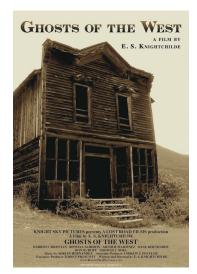
You'll follow them as they buy homes sight unseen at property auctions, enter newly acquired properties

and discover the challenges that lay ahead in renovating them and bringing them to market.

spike.com facebook.com/Flip-Men

GHOSTS OF THE WEST

Best Documentary



Lost mines, abandoned diggings, ghost towns...

The very words conjure enigmatic images of the Old West ~ of the thousands of towns and mining camps that boomed and died during that brief era when men scrambled through unexplored territory, searching for the next big gold strike.

Today, the old hotels and

saloons stand in mute testimony to a fabled past, when the likes of Wild Bill Hickok, Baby Doe Tabor, and Jacob Waltz came to gamble, find and lose a fortune, or die without revealing the location of a rich and elusive mine.

Their tales continue to fascinate and intrigue. And even haunt us...

www.ghostsofthewestmovie.com facebook.com/GhostsOfTheWestmovie

"GOLDEN"

Best Music Video ~ Joshua Ligairi



"You were golden, but you're dead in my eyes. You are gone, so goodbye."

Independently produced music video for the Utah-

based indie rock band "The Young Electric" on Tragic Hero Records. The video was produced at no cost over two days.

theyoungelectric.com facebook.com/theyoungelectric

"HEARTBEAT"

Best Cinematography ~ Jeff Yeats Best Music Video ~ Derek Pueblo Best Song ~ New Electric Sound ~ Derek Pueblo



The New Electric Sounds "Heartbeat" music video follows 3 friends as relationship their changes between

jealousy, anger, vengeance and love.

thenewelectricsound.com facebook.com/thenewelectricsound

"I'LL ALWAYS BE YOUNG"

Best Music Video~ Shaun Canon Best Song ~ Shaun Canon



shauncanon.com

Shaun Canon pursues a beautiful young woman through time from the Salt Flats, to a forrest, and finally in a wheat fields as love defeats time.



FINALISTS CONT.

MR. BELLPOND

Best Short Film
Best Costumes ~ Anna Hawkins
Best Set Design ~ Amy Leah Nelson Smith
Best Sound Mix ~ Dan Smith



Mr. Bellpond is the delightful tale of a man consumed with guilt and melancholy after his sweet wife disappears.

The only thing that could disturb this once-celebrated playwright's world of sadness is news of his wife's whereabouts, which comes in the form of blackmail from a demanding, anonymous extortionist. In order to obtain the information

which nags at his curiosity, he must delve into his creative practices once again and compose a new masterpiece before the greedy criminal burns whatever evidence might lead Bellpond to his wife.

mrbellpond.com facebook.com/MrBellpond

MUTANT STRIKE FORCE 1

Best Visual Effects ~ Andrew Schvanevelt



Two police officers stumble upon a machine that inadvertently unleashes a mutant horde from a comic into the real world.

Anxiety is the handmaiden of creativity.
--Chuck Jones

NITRO CIRCUS

Best Documentary



Travis Pastrana and his highly-skilled, tight-knit, adrenaline-addicted friends bring their ridiculous. impossible, hysterical insane and adventures to the big screen for the first time! Dreaming up the most dangerous stunts in the world of action sports -whether they are trying to

back flip a bike over a building 60-stories high or landing a death defying jump while playing Angry Birds -- Pastrana and his gang are always at it. High Risk. High Octane. And No Safety Nets Allowed.

nitrocircus.com facebook.com/NitroCircus

"OSHE" THANK YOU

Best Song ~ Alex Boye



Alex Boye wrote and performed this original song without using any interments other than vocals. This song is a song of gratitude spoken in 4

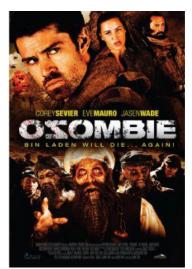
different languages expressing my gratitude to God for the goodness of life. The english translation of the chorus reads:

"WHEN YOU DANCE WITH GOD, YOU ARE IN THE RIGHT WAY"

alexboye.com facebook.com/alexboye.music

OSOMBIE

Best Supporting Actress ~ Danielle Chuchran



The story follows Dusty, a yoga instructor from Colorado, who is on a desperate rescue mission to save her crazy brother Derek, a conspiracy theorist who is convinced Osama bin Laden is still alive, despite having been buried at sea. In Afghanistan, Dusty falls in with a team of NATO special forces on a secret assignment. Turns out Derek is not so crazy after all, and that Osama

has returned from his watery grave and is making an army of zombie terrorists. When the group crashes headlong into the growing zombie apocalypse, Dusty and the troops must find and destroy the root of the zombie insurgency before it infests the rest of the world.

arrowstormentertainment.com facebook.com/Osombie

PIECES OF THE SOUL

Best Documentary ~ Spencer Sullivan



"The journey of defining, becoming and mastering."

Matt Clark's dream of becoming a professional rodeo cowboy was shattered after suffering a severe spinal cord injury.

Still a teenager, he was recommended by his lead medical specialist to check into a rest home, where he would live only 4 to 5 years. More than 30 years after his injury he is now a well known artist in southern Utah where his work is easily recognized by its unique style. "Pieces of the Soul" shows how Matt's artwork is symbolic of his life's struggles in overcoming opposition and how he has come to define his own life.

facebook.com/mattclarkdocumentary

PROPER MANORS Best Actor ~ Hunter Gomez

Best Actress ~ Anne Sward
Best Costumes ~ Shila Marie McLemore
Best Ensemble Cast ~
Best Make-up ~ Johnett Bailey Robinson
Best Music Score ~ Robert & Mike Lawson & Bill
Davidson

Best Set Design ~ Jessica Diekmann Best Supporting Actor ~ Guy Nardulli Best Supporting Actress ~ Mia Tate Best Web Series ~ Pietro D'Alessio



"Welcome to Proper. You've Been Warned."

Proper Manors is an online dramatic series that revolves around a group of recently graduated teenagers in the small town of Proper, USA. All of them are pawns in the games the

adults are playing with each other. The core family is the Italian American Sorrento family. It's also a story of two best friends as they face the challenges of others trying to tear them apart.

blip.tv/propermanors facebook.com/propermanorsofficial



FINALISTS CONT.

RESISTANCE MOVEMENT

Best Feature Film
Best Screenplay ~ Kathryn Lee Moss
Best Actor ~ Joseph Paul Branca
Best Ensemble Cast
Best Music Score ~ Jeremy Lamb
Best Sound Mix ~ Owen Peterson

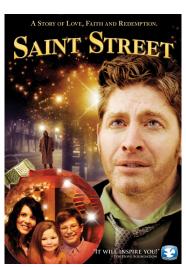


The story of three teenagers who risk their lives when they commit treason to spread the truth in Nazi Germany. Based on the true story of the Helmuth Hübener group: the youngest German resistance fighters in World War II.

resistancemovementmovie.com facebook.com/resistancemovementmovie

SAINT STREET

Best Director ~ Rob Diamond Best Actor ~ Mark Webb Best Supporting Actor ~ Jarrod Phillips



American Christmas tale for the entire family. The story follows Percy who is a good man, but has found himself caught up in the riches of the world and is neglecting his most prized possession - his family.

Saint Street is a classic

SAINTS AND SOLDIERS: AIRBORNE CREED

Best Visual Effects ~ Matt Hoffman



Two months after D-Day the Allied forces initiated Operation Dragoon on August 15, 1944.The 517th PRCT participated in the invasion of Provence, France..

airbornecreed.com facebook.com/airbornecreed

SIRENS' SONG

Best Actress ~ Stefania Noelle Barr



A young woman running from her pursuer seeks refuge in a strangers' home.

"When they call, we answer. It's our nature."

SO YOU THINK YOU CAN DANCE

Best TV Show



As the worlds premier dance competition, "So You Think You Can Dance" lands in Salt Lake City, a town host Cat Deeley says has never let them down, for the final stop on the audition tour.

facebook.com/SaintStreetMovie

Art is a sense of magic. --Stan Brakhage

TEMPLAR NATION

Best Director ~ Brian Vance Best Actor ~ Richard Dutcher Best Cinematography ~ Jacob Thorup



When an accomplished archeologist receives shocking news of the mysterious and brutal murder of his friend, he follows clues that lead him

and his students to unearth a strange 13th century Templar Knight tomb, in the middle of the American southwest desert. Only then does he discover that they have been thrust into the middle of a centuries-old feud between remnants of the Knights Templar and a mysterious clan of assassins; groups whose existence historically ended long ago. Forced by circumstance, the archaeologist reluctantly reunites with his estranged son to interpret these remarkable discoveries. They soon learn that they must follow the ancient path of the Templar's or be destroyed.

templarnation.com facebook.com/TemplarNation2012



For any director with a little lucidity, masterpieces are films that come to you by accident.

--Sidney Lumet

THE LAST MAN(S) ON EARTH

Best Feature Film Best Music Score ~ Kevin G. Lee Best Screenplay ~ Aaron Hultgren Best Supporting Actor ~ Rick Macy



When inept YouTube survival experts Kaduche and Wynn discover the world's destruction will be man-made, it's up to them to thwart the

mysterious forces trying to end the world before it's too late. Teaming up with their nemesis, the girl of their dreams, and an eccentric visionary known as the Oracle, the group sets out to battle domestic terrorists, disenfranchised Russian communists and zombies, only to learn that instead of saving the world...they may be the ones destroying it!

lastmans.com facebook.com/lastmansonearth

THINK OUTSIDE THE BLOG

Best Web Series



Follow Brooklynn Smith. a woman determined to give a better life to her former foster sister Mei. Brooklynn struggles to over-

come Mei's meth addiction and the emotional scars caused by Mei being trafficked as a child in Asia.

totbtheseries.com facebook.com/totbtheseries

UNRESOLVABLE?

THE KINGDOM OF GOD ON EARTH

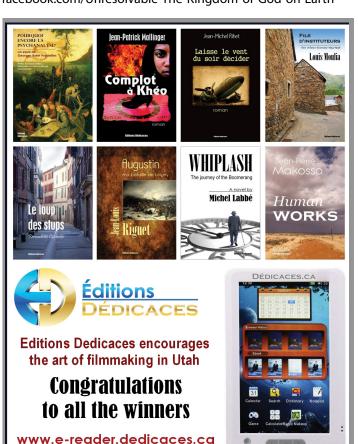
Best Documentary ~ Bryan Hall & Jack Donaldson



This is a riveting story that uncovers cultural conflicts over religion. The American

experiment to found a civil society with citizens holding conflicting religious ideals is on trial before an impatient world. Today billions yearn for the Kingdom or Law of God to bring relief to their lives, and Americans seek stability pledging allegiance--awkwardly--under God. But whose God? 'The God of our Christian nation,' many say. But as Barak Obama observed, if America marginalized all the non-Christians, whose Christianity would the rest agree to follow? And, if America marginalized all believers, whose doubt would unite us? John Kennedy famously said that bigotry against any group proves the American experiment has failed to our common peril: 'An act against one is an act against all.'

unresolvablemovie.com facebook.com/Unresolvable-The-Kingdom-of-God-on-Earth



VIRGIN DIARIES

Best TV Show



Whether by choice or circumstance, many have yet to experience one of life's most intimate

milestones: sex. Virgin Diaries takes you inside the lives of adult virgins who reveal the challenges, truths, and anticipations of losing their virginity.

tlc.howstuffworks.com/tv/virgin-diaries facebook.com/Virgin-Diaries

ZOMBO: A DOCUMENTED INCIDENT

Best Actress ~ Rosalie Bertrand
Best Director ~ Lucas Millhouse
Best Make-up ~ Darren Uram
Best Screenplay ~ Lucas Millhouse
Best Set Design ~ Lucas Millhouse
Best Short Film ~ Lucas Millhouse
Best Sound Mix ~ Bryan Sansom & Trevor Van Soolen



A documentary film crew finds and kidnaps a Zombie to study it in the directors house over the course of a couple days.

millquas.com facebook.com/MillquasProductions

What I look for in a script is something that challenges me, something that breaks new ground, something that allows me to flex my director muscle. You have got to think fast in this business, you've got to keep reinventing yourself to stay on top.

--Michael Bay

AUTOGRAPHS



STATE OF THE INDUSTRY 2012

BY MARSHALL MOORE
DIRECTOR OF THE UTAH FILM COMMISSION



The State of the Utah Film Industry is a report of accountability for the past year and what to look forward to in the future.

Last year at this same time I said "2011 was not the year we had hoped it would be".

In response to my own words, 2012 proved to begin a return to the consistency of work that this state had become accustomed to for many years as House Bill 99 began to be recognized and increasingly used by the studios and independent production companies alike.

Last year I also said "There were productions; but not enough".

This year I am pleased to report that the number of productions using the Motion Picture Incentive program went from 13 to 22.

These productions along with commercials from Jeep, Chrysler, Audi and others accounted for well over 55 million dollars of direct spending.

I then said "there were jobs, but once again not enough jobs".

2012 yielded over 1000 production jobs and nearly 700 production days.

We would like to congratulate both Jerusha Hess for her film "Austenland" being accepted into The Sundance Film Festival for 2013 along with local Oscar winning producer Geralyn Dreyfous for having 6 of her documentary films accepted as well.



FILMEDINUTAH.COM

COMING ...



The Utah Film Institute (UFI) has been created by those with a passion for film.

The UFI encourages everyone who enjoys great Utah film and television to join us – from couch critics and reality TV junkies, to those studying and starting out in the industry, and everyone in between.

In addition to receiving a variety of member benefits, including year-round film screenings and up-to-theminute film and television news, you'll also be helping us to support and promote the Utah screen industry – which is good for everyone!

Important membership note regarding the 3rd Annual Film in Utah Awards – Please note that the membership cut-off date to join UFI to enact voting privileges in the 3rd Annual Filmed in Utah Awards is September 1, 2013.

One of the most important entitlements of UFI membership is the privilege to vote in the annual peer-assessed Filmed in Utah Awards – Utah's highest screen accolades.

Gold UFI members are eligible to vote in Filmed in Utah Award categories according to their accreditation(s) and chapter(s). They may also be eligible to become an Filmed in Utah Awards juror, judging non-feature and television entries; UFI calls for jurors annually. Gold members also receive all the benefits of the Silver and Bronze memberships.

International promotion – of Utah's performers, practitioners and productions, including through the Filmed in Utah Awards - Utah's stamp of success, which creates new opportunities for members within Utah and abroad.

Galvanizing the industry – UFI's 15 chapters represent a cross-section of the industry including production across all screen crafts, distribution, exhibition and television networks, ensuring all crafts and sectors are represented and connected.

Providing leadership – UFI is supported and represented by some of Utah's most talented screen professionals on its Honorary Council, which oversees UFI's chapters and provides leadership.

Consulting the industry – following the industry consultation which guided and supported the establishment of UFI, further consultation is planned to identify industry trends and issues.

Facilitating professional development – UFI partners with Guilds to provide professional development and networking opportunities; examples include forums with Filmed in Utah Award-nominated directors and writers.

Discover how to become a member of the Utah Film Institute by visiting our webpage at: UtahFilmInstitute.com.

UTAHFILMINSTITUE@GMAIL.COM

THANK YOU TO OUR SPONSORS





























Special Thanks:

Awards by Chris Hanson and Kory Gregerson Music by Nathaniel Drew Camera's by Gaynor Brunson and SLCC Crew by Nieces and Nephews and SLCC

MOLDING BOX

