



Loyola Marymount University
School of Film and Television

MFA SCREENWRITING GRADUATES 2017



2016–2017 MFA Screenwriting Graduates
Loyola Marymount University School of Film and Television

MESSAGE FROM THE DEAN

I am delighted to present our 2017 MFA Screenwriting Directory. In the following pages you will find an array of work from our newly minted MFA Writing for the Screen and Writing and Producing for Television graduates. Each writer has included a bio, contact information and loglines to their top creative work.

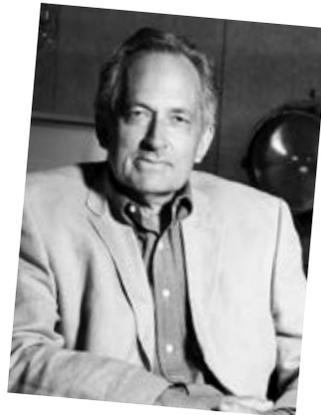
These graduates have gone through a rigorous process of developing and perfecting their unique voices. LMU's Jesuit philosophy of "educating the whole person" has provided them with a comprehensive, interdisciplinary education that celebrates academic and creative freedom, while inspiring the pursuit of knowledge for a purpose greater than oneself.

I am so honored to introduce you to these young professionals, and I'd like to extend a heartfelt thanks for your continued support of our young storytellers.

Best regards,



Stephen Ujlaki



**WRITING FOR THE SCREEN GRADUATES
IN ORDER OF APPEARANCE**

Jane Campbell
Brian Davis
Zellah Dee
Alexis Franklin
Sam McGoldrick
Val Taylor
David Techman
Brandon Valencia

JANE CAMPBELL



They say the name "Jane" derives from the sentiment, "Hey, thanks for this awesome baby, God." Jane's middle name, however, does not translate to "loves dogs and lives vicariously through romantic period dramas." Her parents dropped the ball on that one.

Jane's mother cherishes Edward Gorey, her father worships *Remembrance of Things Past*, and they remind Jane daily that they had to take her to the bathroom three times during the sinking sequence of *Titanic*. She was seven.

Since then, Jane's grown up. A bit. Now instead of just watching, she's writing stories of her own: darkly comedic, female-centered, drawn from the past. And when she has the time, she promises to give Proust a shot.

LOGLINES

Thornfield (Drama, Feature): Modern retelling of *Jane Eyre*. When Charlie gets to her new job in the wilds of Alaska, it feels like the home she's never had – until she discovers the dangerous secret past her boss is fleeing from.

A Lick and a Promise (Western, Feature): Instead of following tradition, young widow Kate sells everything and takes her two children west with the hope of staking a claim in the Oklahoma Land Rush of 1889.

Hotel Annabelle (Drama/Family, Feature): Loner teen Annabelle is stuck spending the summer with her estranged mother, who gives most of her attention to the bustling hotel she manages in a New England vacation hotspot.

Teddy Girls (Period Crime Drama, Pilot): In 1950s London, ambitious Evy must decide between helping a rebellious peer take control of her boyfriend's gang, or turning back into the well-behaved girl she was before the war.

Black Sheep (Family Drama, Pilot): When her boyfriend kicks her out, recovering alcoholic Lauren returns to her high-functioning dysfunctional family and ends up having to care for her ailing grandmother.



BRIAN DAVIS

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Brian is the survivor of his own serialized-procedural-medical-legal-family-drama-true-life-horror story. If he told you his life story, you wouldn't believe it. And if you did, you might just think you were staring into the Matrix.

At age ten, he began helping run his family's real estate business through recessions. Later, he obtained degrees in Mathematics and Philosophy. As an engineer, he went from making sure everything from nuclear weapons to cat-blog servers operated with Intel inside before temporarily living on the street.

He knows firsthand what it takes to solve difficult problems in storytelling because that's what you have to do to live on the street. Story saved his life. And, while he can never be absolutely sure that he won't be reinserted back into the Matrix, he knows beyond a shadow of a doubt the Wachowskis made him fall in love with sci-fi, fantasy, and telling stories on film.

LOGLINES

The Field (Sci-Fi, Feature): In a future where augmented reality controls our perceptions, an intelligence agent investigates the conspiracy surrounding her lover's death and must expose the world's true nature before humanity fades away.

Eastern Star (Period, Feature): A taunted astrologist cracks a night sky code about a divine newborn and embarks with skeptics on a treacherous pilgrimage where they risk their lives to save the child.

The Harbinger (Slasher, Feature): Marked for death, a youth minister pursued by two beings from another dimension ravaged by vampires must endure when she learns her death will usher in a vampire apocalypse.

Nine Bullets Later (True Life Story Optioned: Crime-Drama, Feature): An alcoholic assistant district attorney faces a high profile case after an altruistic car salesman survives a true life horror story he never saw coming.

ZELLAH DEE



Shaniqua Durant was expected to play basketball all her life. After all, she had been playing since she was seven. Her mother suggested singing and piano lessons, but she was dead set on being in the WNBA. That all changed in college when she figured out her true passion of storytelling.

It started with a poem, then songs, and then novels. She realized she'd been stuck in her own world and telling stories since childhood. She regretted not getting those music lessons when she discovered just how much she loved the arts.

Without any knowledge of how to run a production, she wrote, directed and produced her first web series during her last semester of undergrad. Hanging up her four-year varsity letterman jacket and retiring her hoop shoes was the best decision she ever made. Shaniqua would soon transform by changing her name to "Zellah Dee" to pay homage to her late grandmother and also to write for the unheard voices of the world.

LOGLINES

Signed, Her Soul (Musical, Feature): When an impulsive college grad runs off to Los Angeles to carry on her father's musical legacy, she's pulled into the dark side of the industry, only to find out that her dream isn't all glitz and glamour.

Shooting Pains (Sports Drama, Feature): After a medical diagnosis affects her college athlete dreams, a shy high school basketball player becomes even more of an outcast amongst her teammates.

The New Flame (Dark-Comedy, Feature): When a self-centered law grad finds out she's being cheated on by her ex-boyfriend, she and her best friend plan to kidnap and murder her ex to teach him one last lesson.

Meet the Wades (Action-Drama, Pilot): A married team of government assassins are forced to live a double life when they move closer to home, but it proves to be difficult when the list of their enemies never ends and secrets are revealed.

ALEXIS A. FRANKLIN



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While watching a fellow investigator sink knee-deep into a client's employee's trash bin, Alexis realized that maybe her Criminology and Forensic Science degree was the wrong life choice. Soon after, she made the decision to ditch the stakeouts and the comfort of the Midwest in order to follow her lifelong passion for writing. Alexis has always loved the art of storytelling; movies and television alike. She's drawn to the stories that reveal the underbelly of what society deems as the standard or norm. Marry the emotions of real internal struggles, humor and wit, and you will find truth in the worlds and characters that she creates.

LOGLINES

The Jig Is Up (Drama, Feature): A jaded teen uses her track skills to illegally transfer into a better high school, only to discover corruption within the administrative ranks.

Mata Hari (Adaptation, Feature): When a professional seductress is forced to become a spy during WWI, she must decide if her allegiance lies with France, Germany, or herself.

Iniquity (Drama, Pilot): Not willing to let his beloved city fall by the wayside, Chalmers Atwood wields his underground network to turn a decaying 1980s Cleveland around.

Adulthood (Comedy, Pilot): While living in Los Angeles, a group of distinct friends try their hand at navigating relationships, financial insecurities, and becoming fully functioning adults.



SAM MCGOLDRICK



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Sam came into the world leaking blood through a hole in his aortic valve. An emergency surgery gave him a second chance at life, and he's been a bleeding heart ever since.

The second son of two authors, Sam developed a fascination with storytelling at a young age – much to the chagrin of his parents, who struggled to distinguish fact from his fictions. His mother, an Iranian immigrant, could only keep him still by filling his ears with stories from around the world, and soon after, myths of heroes and monsters were ingrained in his mind. As Sam grew up, he used the artificial patch on his heart as motivation to push himself academically and athletically, determined to be like the heroes he had heard about. It wasn't until later in life, when Sam turned to storytelling as a profession, that he realized it wasn't the heroes that interested him. It was the monsters.

As a writer, Sam exorcizes inner-demons through subversive storytelling, seeking to break down complex, conflicted characters locked in battles against themselves. As they conquer the worst parts of their own nature, they find that it's okay, sometimes, to be the monster. We're all born with flaws.

LOGLINES

Strawberry Fields (Thriller, Feature): At a CIA black site in Guantanamo Bay, a Muslim-American psychologist resorts to increasingly grave methods to dissect the mind of a terrorist. As she pushes deeper into his troubled psyche, she discovers a growing darkness in herself.

Invader (Horror, Feature): After being ordered to pack up and close a forward operating base in Afghanistan, a Special Forces team discovers something trapped inside the camp walls. One by one, it possesses them, unwilling to let them go.

The Star Chamber (Period, Drama Pilot): At the end of the Eleven Year Tyranny, King Charles I quells the dissent of family, friends, and his subjects through the use of an extra-judicial disciplinary court called the Star Chamber.

Under The Gun (Crime, Drama Pilot): An urban police precinct must relearn how to protect and serve after legislation is passed banning them from carrying firearms.

VAL TAYLOR



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Val Taylor was homeschooled for nine years. The secret is out, in hopes that it offers an excuse for her inability to be a normal human being. Highly awkward, she spent most days alone, eating tacos behind the Cinemark Theater where she worked. Socially oblivious, she spent most evenings building cardboard Batmobiles instead of going to football games. A confused baby gay, she spent most nights staring at the Taylor Lautner poster on her wall, willing herself to be attracted to his eight-pack. Uncertainty ruled her life.

Today, through her writing, Val has managed to nurture her self-worth and facilitate the human connections that once eluded her. Her darkly whimsical and comedic stories are designed with the purpose of reaching other strange girls looking for ways to navigate their existence.

LOGLINES

The Halls of Valhalla (Comedy, Feature): When their best friend commits suicide, three insecure teenagers steal his body and set off to give him a proper Viking funeral.

Pleasure Anonymous (Comedy, Pilot): As part of her sentence, a convicted dealer joins a support group to kick her dependency to Pain Drain, a miraculous drug inhibiting the user's ability to feel pain.

Eat The Pig (Drama, Feature): After witnessing a neighbor's brutal beheading, a six-year-old girl and her sister embark on a fantastical journey in their imaginations to escape the trauma of their lives during the Japanese occupation of the Philippines.

Pizza Love (Drama, Pilot): A depressed employee from a Lonely Souls Hotline searches for companionship by pursuing those she once helped – the strangers from her calls.

Goodlands (Comedy, Feature): With their marriage on life support, a couple rekindles their passion in the thrill of watching their neighbor commit serial murders. Becoming low-key accomplices, they help him keep his secret at the risk of joining his victims.

DAVID TECHMAN



A strange creature is David Techman, endemic to rural Virginia. I know most of his history. When he was eight, his father began supplying him with classic horror and sci-fi movies from the early-to-mid 1900s. It remains unclear whether that same progenitor introduced him to absurd comedy or Techman discovered it for himself. He has fuffed about for some years having mundane adventures: swing dancing, making his sister do her homework, going to video game conventions, getting washed a mile down a swollen river – the usual mundanities. One gets the feeling he messed with theater (including a stint at the American Shakespeare Center) before realizing that screenwriting, not playwriting, was where the money was at. Some have noted that he possesses ocular deficiency, or, in the vulgar, blindness, but my observations indicate he can see every bit as well as I can.

LOGLINES

Everybody Dies When They Come to My House (Slasher, Feature): When a masked maniac slaughters the members of a dance club in ways reminiscent of swing songs, an anxious, over-analytical coed struggles to piece together his motive – while trying to evade his wrath.

Mummy's The Word! (Teen Sitcom, Pilot): A teenage girl wants to fit in at her new high school, which isn't easy when you're a reincarnated mummy trying to pass for human.

A Peck of Rigmarole (Shakespearean Comedy, Feature): A tale of desperate young lovers, girls dressing as boys, teachers as powerful as kings, and lots of folly, written entirely in Early Modern English. And set entirely in a contemporary high school!

"Virtually Inescapable," Something Is Amiss (Sci-fi/Horror, Pilot): An anthology series like *The Twilight Zone*. In this episode, five strangers, trapped in a basement, no way to escape, no idea how they got there. When they search for answers, they begin to mysteriously die.

A Hole in the Wall (Lovecraftian Horror, One-Act Play): A man in a bar recounts an oddity in his house, and a powerful, deadly entity ... that may not be as contained as we would hope. (Performed at the 2016 New Works Festival.)

BRANDON VALENCIA



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The son of Central American refugees, Brandon grew up as a child torn between two worlds. Maybe it's in his blood. After all, not even a brutal civil war could stop his father from watching *Rocky* eleven times, or prevent his mother from singing along to Led Zeppelin. When he was eight, he wrote a 176-page children's book about a stray dog finding his place in a rich home. He hoped to build a franchise out of it and compete against *Harry Potter*. However, when that didn't go as planned, he had to figure out another way to achieve the "American Dream" while growing up in the San Fernando Valley.

As a teenager, he played the drums in a punk rock band and had aspirations of making it big. But after watching *Sons of Anarchy*, he realized that being a storyteller of unheard voices was more important to him than a record deal. Now he spends his time waiting for a third season of *True Detective* and writing about morally-flawed characters who rise from the pitfalls of despair toward a chance at redemption. And ultimately, happiness. His first documentary, *How I Met Spielberg*, is available to stream on Amazon Prime.

LOGLINES

Sonoran (Drama/Thriller, Feature): While searching for his missing parents, a determined pre-med student and his friends are abandoned and left for dead in the Sonoran Desert, and must find their way back to the border before they're killed by a sadistic narco.

Our Man of Peace (War/Drama, Feature): During the Salvadoran Civil War, a wealthy coffee farmer is torn apart from his wife and two sons, and risks his life behind rebel lines to find them.

The Brotherhood (Musical/Drama, Feature): A troubled boy, Matias James, joins a gang of punk rock anarchists to escape his abusive home, until his life of crime and violence spirals out of control.

The Fort (Action/Drama, TV Pilot): Five years after the completion of the U.S./Mexico wall, Nick Linares, a Mexican-American Border Patrol Chief, struggles to cope with cartels, outlaws and political interests, north and south of the concrete border.

**WRITING AND PRODUCING FOR TELEVISION GRADUATES
IN ORDER OF APPEARANCE**

Colleen Bradley
Elise Dean
Elizabeth Germann
Meg Hughes
Kate Lauryn
Stephen Andrew Martin
Nzinga Murray
Jenna Park
Bret Quinn
Ariel Rejae
DJ Ross
Briana Salvage
Ese Shaw
Ahleea Zama

COLLEEN BRADLEY



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Colleen grew up on the unfashionable end of a small Ohio town, in a house she's sure is haunted. She spent her early days perfecting the art of crossing the street while reading a novel, and failing to get the lead in the school play. (As it turns out, Mr. Alfera's nepotism wasn't to blame - she's just a terrible actor).

Colleen learned all she knows about life from science fiction books (well, books and conversations with Danny Sylvester on the sixth-grade bus. That kid was a real eye-opener), and she tries to impart that same sense of wonder about worlds beyond our own in her work. Colleen believes that sci-fi and fantasy show us the clearest reflection of ourselves in a crooked mirror, and she plans to be the one holding that mirror to the light.

LOGLINES

Xenia Falls (One-Hour): When a prison-transport UFO crashes in a small Ohio town, an adventurous alien soldier and an uptight FBI agent must team up to save the planet from invaders.

M.A.G.E. (Half-Hour): A motley group of humans, wizards, and mythical creatures lobby together as the Magical Association for General Equality to promote magical interests in Washington, D.C.

The Empty Moon (One-Hour): Five strangers traveling to the Triton moon colony become stranded when their government cuts off all contact with the abandoned settlement.

Muscle (Feature): When a routine hit goes sideways, two henchmen find themselves running from both the law and their boss.

ELISE DEAN



Her left leg was thrown into the right stirrup. The right leg hanging there as her body twisted and contorted, half of her torso on her side, half on her back. All of this so the doctor would be at an appropriate angle for the arrival of her baby. It was messy, ugly and most importantly: real.

And every time Elise Dean hears the story of her birth, to this day, she remembers how genuinely strong women are, men too, she supposes. After all, behind every strong woman is a strong partner, in this case, Elise's father – the smartest, most incredible man she knows. Her family shaped her into the woman she is today. It's because of her family – both the one she was born into and the one she formed from friendships – that she finds her own strength to power through every obstacle given, usually head first.

Elise writes female-dominated stories, always featuring gay characters, and always in some way about women finding their strength, all in a nice, witty package. She believes that there is no better time than the present to write the things she believes in most.

LOGLINES

Partners (Half-Hour): Two women, one straight and one gay, decide to marry each other in order to adopt and raise a child.

March of the Band Nerds (One-Hour): Two girls enter the elite world of high school's color guard and fall for each other. But attraction is fleeting, especially when they compete against each other for a coveted rifle spot – or so they think.

Sketches: Various sketches involving life, love, family, Wonderball, and lesbians.

A Woman's Place (One-Hour): Abbey moves into a new house and discovers journals of tenants past – Carlene, a lesbian from the 1950s and Beverly, a biracial activist from the 1960s. In the journals, she finds advice, encouragement, and in a weird sense, friends.

ELIZABETH GERMANN



Lizzie was raised in Columbia, Missouri, to an amateur astronomer and an IT worker who married because they both loved British television and UFOs. Before pursuing TV writing, Lizzie thought she was going to be an illustrator, then later an actor, then a linguist, then a choir director, and finally, a maker of miniature food. (Like that guy on YouTube. You know who I'm talking about.)

Coming from a family of very funny and very excellent storytellers, Lizzie knows the only thing more interesting than fiction is truth. Drawing inspiration from a near-lifelong love of documentaries, Lizzie tries in her writing not only to illustrate truthful human stories and behavior, but also show how damn funny truthfulness can be. Her writing is concerned with representing people in all of their ways: happy, sad, boring, bad, and everything in between.

Lizzie writes mostly comedy, but sometimes drama, and often about the Midwest. She likes cats, and also (of course) British television and UFOs.

LOGLINES

Live Shot (One-Hour): At a small local news station, awkward wannabe reporter Paige fakes a murder and implicates an innocent man to create a career-making news story.

49 Below (Half-Hour): An eager young astrophysicist is thrilled to join an elite group of scientists spending the winter at the South Pole. However, she soon realizes her time in the Arctic will ironically cause her to face her biggest fears: figuring out who she is outside of her scientific research.

Vérité (Half-Hour): A parody documentary in the style of Werner Herzog or the Maysles Brothers, *Vérité* follows a jaded, middle-aged podcast host as he tries to find shreds of culture in his small, woefully Midwestern town.

Interval (Half-Hour): After burning out on the road, a former indie rock darling returns to his hometown and finds himself in charge of the local community choir. This ragtag group (including a particularly obsessive young female fan) promise to keep his life interesting – and get him out of his neurotic, self-obsessed shell.

MEG HUGHES



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Once, when Hughes was four years old, she walked barefoot across the top of the swing set in her backyard. Her father saw and told her she was going to fall and get hurt. She told him, "Well, if I do, then I'll know whether or not it was worth it."

Hughes uses the same unabashed fearlessness when choosing her subject matter. As an asexual woman, sexual assault survivor, sister of a heroin addict, depressed insomniac who started burying friends as a teenager, she has seen people at their worst. Hughes sees her stories as memorials to the unusual and complex people she's known, and hopes that through them she can show others they are not alone. If she does this for even one person, then it will most definitely have been worth it.

LOGLINES

Prysm (Cyberpunk, One-Hour): A suspended detective hunts down the hacker responsible for a deadly outbreak of Prysm, a drug comprised of nano-bots and the very drug to which she is addicted.

Runner (Post-Apocalyptic Sci-Fi, One-Hour): A century after nuclear war ravaged the Earth's surface, a young man and his friends risk their lives fighting the Roachers, radiation-induced human-cockroach monstrosities, in order to bring back the supplies their underground civilization needs to survive.

The Nevertheres (Sci-Fi, One-Hour): Orphaned by their parents' murders, a brother and sister escape the system by hiding out with a gang of assassins led by a mysterious boy with a very big secret.

Because Frankie (Family One-Hour): A grieving family must deal with the fallout of their eldest daughter gaining notoriety as a school shooter who took her own life.

Story of A Queer Girl (One-Hour): A teen struggles with her sexual identity when she dumps her boyfriend for her female best friend, only to realize she might have made a mistake.

KATE LAURYN



Kate entered college with dreams of taking every Egyptology course available. Instead, she was stuck studying other ancient cultures only to discover that she was better at writing about them. She thought, "Wouldn't it be fun to have a show about King Tut?" Too bad it was already made into a mini-series. Nonetheless, it led her to write historical fiction novellas for Amazon authors. Inspired by period pieces, she believes the best way to express the human experience is to have studied the history of it.

After suffering a horrific bike accident in her own past, Kate was in a coma for a day. This left her with scars on her body and mind, but it made her fearless. Though life threw her stones, she now knows how to write characters who transform traumas into blessings. Not even near-death experiences scare Kate away from tales of danger.

LOGLINES

Macabre (One-Hour): A talented art student is recruited by the Grim Reaper to protect the city's ghouls from human interference. As she falls for one of the ghouls, she begins to think she's not completely human herself.

Feather Crown (One-Hour): This dark retelling of *Swan Lake* follows the story of Odile, the Black Swan. Set in the mid-1600s, Odile realizes the sorcerer who transformed her holds control of Prussia's fall during the 30 Years War.

Sin Lottery (One-Hour): The latest winner of the Sin Lottery – a nationwide raffle allowing the winner to commit any crime without consequence – is recruited by a secret organization to take down the very government that set the raffle in place.

The Incan (One-Hour): A socialite in Spain escapes her abusive husband by boarding a ship to Machu Picchu. There, she saves a little Inca girl with special but dangerous powers from being sacrificed by the Incas.

STEPHEN ANDREW MARTIN



Stephen Andrew Martin subscribes to a Spielbergian philosophy of storytelling; personal stories in fantastical ways. Big concepts, big ideas, packaged with intimate elements developed from slices of his own life. Growing up in the literal *Town That Dreaded Sundown*, it's no surprise that he was captivated with high caliber horror films like *The Exorcist* and *A Nightmare on Elm Street* at a young age. He admired the way that Friedkin and Craven could elevate genre stories into iconic cinema through sophisticated and thoughtful approaches to their material. Now, he's excited and passionate about bringing his own sophisticated and thoughtful takes on optimistic, harrowing genre stories to television in smart, exciting and imaginative new ways.

LOGLINES

Renfield (One-Hour): After the revelation that 9/11 was masterminded by vampires, immortal madman R.L. Renfield is recruited from a black site prison to help an elite U.S. special forces unit hunt down his former master, the most dangerous terrorist in the world, the legendary Count Dracula.

The Chamber (One-Hour): A convict awakens in a mysterious high-tech cell, 35 years in the future, where he's recruited by a secret task force to help hunt down a new breed of biotech enhanced terrorism created by the wife he thought he lost.

The Hiding Place (Feature): A man, struggling with the sudden loss of his mother and his crumbling marriage, fights monsters, magic and a wicked White King after being transported into one of his mom's bedtime stories through a makeshift sheet tent in his childhood bedroom.

Drama (One-Hour): A young, brash, eccentric inner-city teacher struggles with inept administrators, bizarre and jaded colleagues, and ruthlessly defiant students while trying to build a theatre program at a notoriously difficult high school.

NZINGA MURRAY



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Once upon a time, in a land called Maryland, there lived a fierce girl who loved television. "I can't go out, Johnny, *CSI* is on," she would say every Thursday night. Everyone in her land thought she was strange for talking about TV so much, and they encouraged her to pursue more practical interests. The girl complied and tried to become a healer (doctor), a sorcerer (mathematician), and a sage (psychologist). But, the girl's heart always returned to television.

Knowing how the girl felt, the Queen helped her travel far away to a strange and distant land, called Los Angeles. The girl was overjoyed and learned all she could about the passion she loved. Today, she makes her own fairytales full of fierce girls in magical lands who create their own destinies. She is one step closer to her happily ever after. The End.

LOGLINES

Opal City (One-Hour): When a young fixer falls through a portal to a city run by a callous tyrant, he learns that this strange place needs help, and must decide if he'll risk his only way home to save everyone.

Superhero Hunter (One-Hour): A loner bounty hunter, burdened with unusual abilities, gets the job she never wanted: to apprehend some of San Francisco's greatest, but most destructive, superheroes.

Rogue Forces (One-Hour): Four discharged female Marines team up to form an elite task force where they conduct dangerous missions, putting them at odds with their former employer.

Rivalry (One-Hour): A morally fluid homicide detective is determined to always find her man; but the job becomes more difficult when her mobster twin brother becomes a prime suspect.

M.I.A. (Feature): In 2095, after a naive housewife receives a strange letter about her husband's death from the military, she travels to Spain to learn what really happened, and befriends vigilantes who help her get answers.

JENNA PARK



Jenna has always been strongly impacted by television, so much so that her teenage obsession with the show *ER* convinced her she wanted to go to medical school, even though she definitely didn't. Leaving college with a bachelor's degree in biology that she wouldn't need, and a commitment to her destiny to write screenplays instead of lab reports, she moved from her hometown of Denver, Colorado to Los Angeles to hone her craft.

Jenna loves to experiment through her writing with genre-pushing comedies that find levity in unexpected places, and frequently writes characters who, like herself, have a passion for adventure and the outdoors. Jenna spends her free time rock climbing, ice climbing, riding bikes, and FaceTiming with her two-year-old niece whom she's already taught to climb.

LOGLINES

Banged (Half-Hour): When a young woman is dumped by the only man she's ever slept with, she embarks on a journey to lose her second virginity, while struggling to face her own complicated relationship with sex.

Sex & Bicycles (Half-Hour): A perpetual community college student and a discontent career mechanic intersect at the bike shop where they both work, their evolving relationship threatening to jeopardize both of their dreams.

Miles To Empty (Half-Hour): A brother and sister embark on a cross-country road trip to gather their recently deceased mother's possessions, and with nothing but the open road before them, are forced to confront the events that led to her death.

Straddle (Feature): After her parents' house is foreclosed, a young college student infiltrates her university's dangerous underground poker scene to win money for her family.

BRET QUINN



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Bret Quinn was born into a semi-famous California musical family who shunned the spotlight and relocated to Montana. They adopted Hobo, a stray beagle who chewed on Bret's books, Legos, and G.I. Joes during the day. As a result, Bret spent his childhood biking 1.5 miles in the snow, uphill both ways, to the public library to check out more books. After getting turned down by the Air Force because of his poor vision, he learned he couldn't reach the stars, and books were too pricey, so he decided to write character-driven stories himself. He wrote to Gene Roddenberry for advice. Gene didn't write back.

Not much has changed since the Roddenberry snub. Bret still writes character-driven stories, adopts beagles and keeps a list of local junkyards. A serial used car owner who hates car payments, Bret hopes one day to build a matter transmuter to help him avoid Los Angeles traffic.

LOGLINES

Cascade (Web Series): Emily leaves her abusive boyfriend and meets Jill, a charismatic waitress, who points her towards a mysterious cult.

Smoke Signals (Half-Hour): Nora runs the Reservation's first vertically integrated pot shop, but the tribal council and her brother, a bumbling excommunicated medicine man, both conspire to put her out of business.

Outer Banks (One-Hour): Based on true events, set in 1942. A North Carolina German language teacher stumbles onto a Nazi plot to invade America at Cape Hatteras, but finds herself falling in love with the Nazi agent she is assigned to stop.

Adeline, A.I. (One-Hour): A terminally ill scientist volunteers for an experimental brain transplant, but has a difficult time merging her humanity with her new role for the government.

ARIEL REJAE



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Growing up in the heart of Silicon Valley, at a young age Ariel realized she was more interested in creating worlds than she was in inventing the next iPhone app. At 13, her role model was Sydney Bristow from *Alias*, inspired by her spy skills and red hair. After realizing the sad truth that she'd be the worst spy ever, she dyed her hair bright red and decided if she couldn't live a life of intrigue and weekly travels, she'd create adventures of her own.

Most of Ariel's stories are set in far off locations, with her characters grounded in their own needs, often about comen trying to make their wild world work. She creates stories of people prying and molding the 'system' in their favor, in often amusing and wayward ways and that's her way of adding a little magic to the world.

LOGLINES

Checking Out (One-Hour): Four estranged siblings are forced to care for their family resort, and must protect the reputations of their debaucherous high-profile guests.

For The Hell Of It (Half-Hour): After the Devil sends his son to Earth to collect souls, Cal finds he actually enjoys humanity. However, it's not humanity Cal needs to watch out for: it's his sister, Lilith.

The Wanderer (Feature): Hoping to escape his past life, a career art thief goes to Santorini for holiday, only to find his two greatest vices on the island with him: a famous painting and his long lost ex.

I'm Not A Groupie (Half-Hour): Set in 1980's San Francisco, a groupie-turned-inspirer-of-musicians struggles to keep her love of music separate from falling in love.

The Hounds (One-Hour): A college student on scholarship joins a secret society for its endless opportunities, but discovers the group will bury anything or anyone to protect their secrets.

DJ ROSS



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Born in an Air Force field hospital during the Gulf War, DJ Ross found living in a military family to be a blessing and a curse. Because of it, he has called many places home, met many charming friends and told too many childhood honeys that he'd someday return to marry them.

At age six, DJ was introduced to *Captain Underpants*. It was also at age six that he committed his first copyright violation by creating a series called *Captain Boxerpants*. This very original character wore boxers (surprise!) decorated with pink flowers and all of DJ's friends had guest roles as superheroes.

When VCRs were cool, DJ and his younger brother would sit on their parent's bed to watch, rewind, and watch again the original *Star Wars* trilogy. And Saturday nights were always dedicated to the family sitting together to watch *SNL*. Some of DJ's fondest memories are of his family laughing and enjoying each other's company around the TV campfire. He aspires to continue that fond experience for others with his own work.

LOGLINES

The Mortician (Half-Hour): As a beloved elderly mortician executes a sinister plan to "earn" her retirement, she underestimates her naive grandson when he decides to try his hand at detective work to solve the town's recent string of mysterious murders.

All Made Up (Half-Hour): When an esteemed, workaholic doctor attempts to bond with his nine-year-old daughter, he never expected that he'd be confronted with her imaginary friend... a bubbly twenty-something whose only responsibility is having fun!

Ranger Zone (Half-Hour): Desperate to live up to her mother's badass reputation, a bumbling park ranger patrols her pride lands with a hawk-like eye, eager to pounce on danger wherever it may lurk.

Welcome To The Kink (Half-Hour): When high school sweethearts agree to take a chance at spicing up their sex life, they discover they aren't as compatible as they once believed.

BRIANA SALVAGE



The rainy Seattle days that kept Briana inside also led to a mystery-heavy diet: *Blue's Clues* was the gateway drug, leading to *Scooby Doo* then *CSI* and *Criminal Minds*. Surrounded by pets, and stuffed animals for non-pet-friendly critters like seals, she wore her carpet thin running laps, imagining far-off worlds and adventures. Then, she'd put her fingers to her keyboard and type out these stories, armed with a library of the finest synth pop you may or may not have heard of. Now, Briana creates grounded procedurals, whimsical fantasies, optimistic sci-fis and combinations of all three. She emphasizes capable, determined women who aren't afraid to rock their femininity.

LOGLINES

Callisto (One-Hour): An ex-cop turned security guard on the satellite Callisto traps himself in the past, refusing to move on from his one true love's death. He uncovers a government plot to forcefully eradicate poverty with neurosurgery.

Europa (One-Hour): On a satellite of Jupiter, Europa Police Department's Primary Crimes, a diverse, dedicated team, protects the most important water source in the solar system.

Smells Like Holiday Spirit (One-Hour): The Ghosts of Christmas Past, Present and Future, winners of the Employees of the Year award for centuries running, save modern-day Scrooges in a holiday spirit call center. Until some Spirit frames them for murder in the hopes they disappear... forever.

Not Your Average Fairytale (Half-Hour): After years of failing to rescue any princesses, The Prince sets out with his Dragon to save the last available princess in the land. This time, he's found a tenacious Maiden and her Unicorn to ensure he finally succeeds.

Sarcastic Sharks (Half-Hour): Two twin sisters, both narcissists and powerful CEOs, vie for the position of top dog in the fashion industry and will stop at nothing, including eagerly sabotaging each other.

ESE SHAW



Ese employs the Costa Rican phrase "pura vida" (colloquially meaning, "it's all good") as a personal mantra, regardless of the situation.

Having been constantly and closely surrounded by people from all over the U.S. and all over the world (Mali, Nigeria, Swaziland, Honduras, Japan and Russia, to name just a few), at a young age he quickly learned that there are fifty sides to every story. And he'd detail them all, if Final Draft would stop autocorrecting "Black Investment Banker" to "Criminal," and "Chinese Tax Evader" to "Mathematician."

That being said, his writing typically boasts boisterous characters, and concerns overtones of dissected, scrambled stereotypes, moral ambiguity, and impending race wars in often satirical, and hyperbolic frameworks.

LOGLINES

Backpackers (Half-Hour): An overzealous Brit and a cautious American become the world's worst tourists. As they travel the globe fully immersing themselves in foreign cultures, they manage to insult and destroy the lives of everyone they come in contact with.

Living with Heff (Half-Hour): When an unassuming family spends all of their lottery winnings on the Playden Mansion, they miss the one condition of sale: the owner of the porno mag will remain on the estate until he dies, leaving them in a world of debauchery.

Typical (Half-Hour): Four young, creative millennials navigate their entry level jobs on the same studio lot where the bizarre becomes status quo, and the offensive is just another day.

Hood Politics (One-Hour): Inspired by Robin Hood. An ex-FBI special agent with a questionable moral code works to free DC's former mayor from wrongful imprisonment through challenging a corrupt police force and one of DC's most prominent gangs.

Coalition (One-Hour): In a post-apocalyptic America resembling 1940s Germany, where Muslims, Latinos and minorities are heavily persecuted, a vengeful militant along with a covert rebel faction combat an oppressive government along the U.S./Mexico border.

AHLEEAA ZAMA



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What can't you say about Ahleea Zama? Just try to find someone with the same name – you can't, because she's truly one of a kind. From a young age, she learned to be fluid: whether it was growing up in a Jewish neighborhood, falling in step with her dad's near and dear Cameroonian culture, or her firecracker, womanist of a mother who would be damned if her daughter didn't grow up knowing she was equal, if not better, than any man.

With so many strong identities and cultures around her, Ahleea found solace in creating her own through fiction. This led to a BA in theatre and subsequent move to Madrid, where she devoured literature and solidified her future in writing. She shed her skin in this place and surprised locals when they discovered her American roots. Ahleea is so many things and experiences: a gay, Cameroonian woman who traverses the globe and yearns for more knowledge to develop rich characters and worlds. Worlds with words that question our experiences and the assumptions and stereotypes we've grown comfortable with.

LOGLINES

The Playing Field (One-Hour): A woman is forced into a psychological experiment called "The Playing Field." With blood on her hands, her only chance of escape is through her ex-lover, the detective investigating the murders she caused.

Skin (One-Hour): An FBI agent goes undercover as a stripper to bring down a crime lord. However, as she delves deeper into a world of sex, drugs and human trafficking, she must compromise her beliefs in the law or risk being exposed.

Seeking Mary Jane (Half-Hour): A struggling artist inherits a weed shop when her uncle is sent to prison for tax evasion.

Playkool (Half-Hour): Play dates are really an excuse for parents to day drink, judge, and... commit adultery!

The Last Word (Feature): A young, successful woman puts her life on hold to help her drug-addled sister raise her nephews. As the story unravels through journaled poetry, the woman learns how different their childhoods were.

**Loyola Marymount University
School of Film and Television**

Founded in 1911, Loyola Marymount University (LMU) is a premier Catholic university rooted in the Jesuit and Marymount traditions. Movie industry moguls helped establish Loyola Marymount University's current campus on the bluffs above west Los Angeles in the 1920s. By 1964, LMU was formally teaching film and television curriculum, and in 2001, the School of Film and Television (SFTV) was established as its own entity.

The School of Film and Television offers two intensive three-year graduate screenwriting programs, conferring Masters of Fine Arts degrees in Feature Film Writing or in Writing and Producing for Television. Admission to these programs is selective, enrolling up to twenty students per year. Each program provides time, space and professional mentoring enabling candidates to discover and develop their individual voices, while also preparing them to navigate the inherent realities of the rapidly changing television, film and entertainment industries.

NOTABLE LMU SCREENWRITING ALUMNI

Melissa Blake (*Sleepy Hollow, Ghost Whisperer, Criminal Minds*)

Brian Koppelman (*42, Robin Hood, Mystic River, L.A. Confidential*)

Patrick Melton (*Feast, Saw, The Collector*)

Emily Spivey (*Modern Family, Up All Night, Saturday Night Live*)

James Wong (*Rosemary's Baby, American Horror Story, The X-Files*)

Learn more: sftv.lmu.edu