

"UP CLOSE"
GASPARILLA FILM FESTIVAL
FEBRUARY 2008

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DELETIONS, AND/OR WORDS THAT DID NOT TRANSLATE CORRECTLY.

>> THE FOLLOWING IS A SPECIAL PRESENTATION OF WEDU, TAMPA,
ST. PETERSBURG, SARASOTA.

>>Cathy Unruh: ATTENTION, MOVIE LOVERS, POP THE POPCORN,
POUR YOURSELF A SOFT DRINK, AND GET READY FOR SOME MOVIE
WATCHING.

IT'S GASPARILLA FILM FESTIVAL TIME, AND WE HAVE A SNEAK PEEK
FOR YOU COMING UP.

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>>Cathy Unruh: WELCOME TO "UP CLOSE."

I'M CATHY UNRUH.

FOR A LOT OF US, THE SUNDANCE FILM FESTIVAL IN UTAH IS
USUALLY WHAT WE THINK OF WHEN IT COMES TO INDEPENDENT FILM
FESTS, BUT THERE'S ONE RIGHT HERE ON THE WEST COAST OF
FLORIDA THAT WE'RE GOING TO TELL YOU ABOUT TODAY.
IT'S THE GASPARILLA FILM FESTIVAL.

UNEDITED REALTIME CLOSED CAPTIONING

IT'S A WEEKLONG MOVIE EXTRAVAGANZA, AND THE EXECUTIVE
DIRECTOR, JOHN ROSSER, JOINS US TODAY.

WELCOME, JOHN.

THANKS FOR BEING HERE.

>>John Rosser: WELL, THANK YOU VERY MUCH FOR HAVING ME.

>>Cathy Unruh: LET'S GET TO THE VITAL STATISTICS RIGHT OFF
THE TOP.

WHEN IS IT?

WHERE IS IT?

>>John Rosser: IT STARTS FEBRUARY 27th.

IT'S A FIVE-DAY FESTIVAL.

WE OPEN AT TAMPA THEATRE, OF COURSE, OUR CROWN JEWEL IN
TAMPA, AND IT RUNS THROUGH SUNDAY, MARCH 2nd.

WE HAVE OVER 50 MOVIES THAT WE'LL BE SHOWING, AND MOSTLY AT
NIGHT, BUT DURING THAT FIVE DAYS.

ALSO AT CHANNELSIDE CINEMAS, WE HAVE A MOVIE SPECIFIC TO
THEMES WITH THE AQUARIUM, SO WE'RE SHOWING THAT AT THE
FLORIDA AQUARIUM AS WELL.

>>Cathy Unruh: WE'LL GET TO IT A LITTLE BIT LATER FOR FOLKS
HOW YOU GET THE TICKETS, WHETHER YOU BUY A PACKAGE, WE'LL
TALK ABOUT ALL THAT.

SO WE'LL LET YOU KNOW HOW YOU CAN GET YOUR TICKETS.

BUT MORE ABOUT THE FESTIVAL FIRST.

IT'S THE SECOND YEAR FOR GASPARILLA.

>>John Rosser: THAT'S CORRECT.

>>Cathy Unruh: HOW DID IT GET STARTED?

>>John Rosser: WELL, THERE WERE SOME VISIONARY PEOPLE HERE IN TAMPA, INCLUDING THE FILM COMMISSION THAT SAID, YOU KNOW, TAMPA IS ONE OF THE FEW LARGE CITIES, MIDSIZE OR LARGE CITIES, THAT DOES NOT HAVE A LARGE-SCALE FILM FESTIVAL IN THE SENSE THAT WE SEE AT SARASOTA, OUT OF MIAMI, OUT OF ORLANDO AND OUT OF SUNDANCE, WHERE EACH YEAR IT'S A COMPETITIVE FESTIVAL.

YOU'RE GOING OUT AND FINDING THE VERY BEST FILM FROM AROUND THE WORLD, AND YOU'RE TRYING TO BRING THOSE FILMS BACK TO TAMPA FOR REALLY MAYBE THE ONLY SCREENING YOU EVER SEE IN A LOT OF CASES.

IT'S A VERY LABORIOUS PROCESS TO FIND THESE FILMS, AGREE WITH THE FILMMAKERS TO BRING THEM BACK.

SOME OF THE OTHER THINGS THAT ARE VERY IMPORTANT TO A FILM FESTIVAL OF THIS SCALE IS TO BRING IN SOME STARS TO HAVE SOME PIZAZZ.

OF COURSE, WE HAVE PARTIES.

WE HAVE GREAT PARTIES.

FILM FOLKS ARE REALLY SMART.

THEY DO A LOT OF BUSINESS AT PARTIES, AND THEY HAVE GOOD TIMES AT PARTIES, BUT THAT'S IMPORTANT TO THE MIX AS WELL.

WE ALSO ARE BRINGING IN DISTRIBUTORS.

THESE ARE PEOPLE WHO WOULD BUY INDEPENDENT FILM AND KIND OF BRING IT TO THE NEXT LEVEL AND ALLOW THESE FILMMAKERS, WHO

ARE REALLY VISUAL ARTISTS, TO MORE OR LESS CASH IN, TO FINALLY SEE, YOU KNOW, A RETURN ON THE HARD WORK THEY HAVE DONE.

YOU KNOW, THEY HAVE MORTGAGED THEIR CREDIT CARDS, THEIR PARENTS' CREDIT CARDS, MAYBE THEIR HOUSE, SOLD THEIR CAR TO MAKE THESE FILMS.

BUT THE WONDERFUL THING ABOUT INDEPENDENT FILM IS THESE ARE VERY, VERY PASSIONATE PEOPLE ABOUT THEIR ART.

>>Cathy Unruh: AND YOU SAID IN THERE THAT SOME OF THE BEST FILMS YOU'LL SEE, BUT AT THE SAME TIME, THIS MIGHT BE THE ONLY SCREENING YOU'LL EVER SEE.

HOW DOES THAT FIT?

>>John Rosser: THAT'S CORRECT.

>>Cathy Unruh: WHY?

>>John Rosser: WELL, YOU KNOW, IN THE WORLD TODAY, THERE'S A LITTLE OVER 3,000 MOVIE SCREENS IN THE UNITED STATES.

SOUNDS LIKE A LOT, BUT REALLY, YOU HAVE A LOT OF THE SAME MOVIES PLAYING ON THOSE 3,000 SCREENS.

WE HAVE TENPLEXES, TWELVEPLEXES.

WELL, THERE'S A LOT MORE FILM THAN THAT IN THE WORLD.

THE GREAT THING IS, OVER THE LAST 10, 15 YEARS, PRODUCTION COSTS FOR FILM HAVE GONE WAY DOWN.

IT'S ALLOWED CREATIVE PEOPLE TO PRODUCE GREAT WORKS OF ART ANYWHERE IN THE WORLD, VISUAL ART, THAT PEOPLE CAN SEE.

AND A LOT OF TIMES THESE MOVIES AREN'T THE MOST COMMERCIAL.

UNEDITED REALTIME CLOSED CAPTIONING

THEY ARE NOT GOING TO APPEAL TO EVERY SINGLE SEGMENT.

IT'S A CERTAIN SEGMENT THAT IS PASSIONATE ABOUT IT, BUT OTHERS CAN ENJOY THAT FILM AS WELL.

>>Cathy Unruh: SO HOW DO YOU PICK THEM?

IS THERE A COMMITTEE THAT SAYS, WE AGREE, THESE ARE THE BEST?

TELL US HOW THAT WORKS.

>>John Rosser: THAT IS A GREAT QUESTION.

WE START -- AND THIS IS AN IMPORTANT PART OF THE PROCESS AND WHY MAYBE OUR FESTIVAL IS A LITTLE BIT DIFFERENT.

WE SPEND A LOT OF RESOURCES AND ENERGY GOING TO OTHER FILM FESTIVALS.

THAT'S A START.

YOU SEE FILMS THAT ARE WHAT WE CALL ON THE CIRCUIT.

THEY ARE GOING TO DIFFERENT FILM FESTIVALS.

THEY ARE HOPING TO BE BOUGHT FOR DISTRIBUTION OR BE ON TELEVISION.

WE SEE THESE FILMS.

WE ACTUALLY GO AND SEE THEM IN AUSTIN, TEXAS, IN LOS ANGELES, IN TORONTO, SEE THE FILM IN THE THEATER, SEE HOW PEOPLE REACT.

WE STUDY AND WE THINK ABOUT, IS THAT A FILM THAT WILL WORK IN THE TAMPA MARKET?

IS THAT SOMETHING THAT PEOPLE HERE WOULD WANT TO SEE?

THEN WE HAVE TO -- AT THAT POINT, IF WE ARE INTERESTED IN

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THE FILM, WE HAVE TO CONTACT THE FILMMAKER, AND WE START A LITTLE DANCE WITH THEM AS FAR AS TRYING TO GET THEM TO COME TO OUR FESTIVAL.

>>Cathy Unruh: WHAT IS THAT DANCE LIKE?

WHY WOULD A FILMMAKER NOT WANT TO BE SEEN EVERYWHERE HE OR SHE POSSIBLY COULD?

>>John Rosser: WELL, THAT'S A VERY GOOD QUESTION.

THERE ARE TWO OR THREE THINGS.

ALL OF THE FILM FESTIVALS ARE COMPETING IN ONE WAY OR

ANOTHER AGAINST EACH OTHER.

MANY OF THE FILM FESTIVALS, ESPECIALLY YOUR VERY LARGE FILM

FESTIVALS LIKE A SUNDANCE, IF YOU'RE ACCEPTED AT SUNDANCE,

THEY WILL LITERALLY SAY WE DON'T WANT YOU GOING TO ANY OTHER

FESTIVALS FOR A CERTAIN PERIOD.

WE HAVE SOME OTHER STRONGER REGIONAL FESTIVALS WHO ARE

TRYING TO DO EXACTLY LIKE SUNDANCE.

SOMETIMES IT WORKS FOR THEM, AND SOMETIMES IT DOESN'T.

SO THAT'S ONE OBSTACLE THAT WE HAVE TO OVERCOME.

ANOTHER OBSTACLE IS THAT THE FILM MIGHT ACTUALLY GET BOUGHT.

WE'VE ACTUALLY HAD THAT HAPPEN TO FILMS THAT WE WERE LOOKING

AT FOR THIS GASPARILLA FILM FESTIVAL.

WE'VE INVESTED WEEKS OR MONTHS WITH THE FILMMAKER, HAVING A

DIALOGUE, AND LO AND BEHOLD, WE WERE ABSOLUTELY RIGHT.

IT'S A GREAT FILM BECAUSE SOMEONE BOUGHT IT AND PAID A LOT

OF MONEY TO THE FILMMAKER FOR IT AND WANTS TO GO WIDER

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DISTRIBUTION.

BUT BECAUSE OF THAT, IT'S VERY DIFFICULT FOR US TO SHOW IT AT THAT POINT AT GASPARILLA FILM FESTIVAL.

>>Cathy Unruh: SO THE VERY NATURE OF THE FILM FESTIVAL IS THESE FILMS HAVE NOT BEEN PURCHASED YET.

THEY ARE SORT OF ON THE MARKET, AS IT WERE.

IT'S SORT OF A TRADE SHOW OF FILMS, BRINGING THE DISTRIBUTORS AND THE FILMMAKERS TOGETHER.

>>John Rosser: IN A SENSE, YES.

>>Cathy Unruh: HOW DOES THE FILMMAKER GET HIS OR HER FILM SHOWN FOR THE FIRST TIME EVER?

WHAT'S THEIR PROCESS JUST TO GET THEIR FOOT IN THE DOOR?

>>John Rosser: WELL, THAT'S ANOTHER GOOD QUESTION.

THERE ARE MANY, MANY FILM FESTIVALS NOW, MANY MORE THAN EXISTED TEN YEARS AGO.

AND WHY IS THAT?

I THINK IT'S SIMILAR TO IF YOU THINK ABOUT ART MUSEUMS, AND AT ONE TIME YOU HAD THE MOMA IN NEW YORK, CHICAGO, THEN YOU HAD OTHER FIRST- AND SECOND-TIER CITIES DEVELOPING ART MUSEUMS.

WE HAVE A WONDERFUL ART MUSEUM.

WE'RE BUILDING A BEAUTIFUL NEW BUILDING FOR THAT.

SO EVERY CITY SAID, HEY, WE LOVE INDEPENDENT FILM.

WE LOVE FILM.

WE WANT TO SEE THESE GREAT FILMS.

UNEDITED REALTIME CLOSED CAPTIONING

SO WHAT THAT FIRST-TIME ARTIST TRIES TO DO IS GET THEIR FILM
IN THESE FILM FESTIVALS TO GET EXPOSURE.

IT'S A CHALLENGING PROCESS FOR THEM.

THERE'S -- THEY HAVE TO PAY AN ENTRANCE FEE BECAUSE THERE
ARE COSTS ASSOCIATED FOR US TO REVIEW A FILM.

IN A LOT OF CASES, THEY HAVE TO GO TO THE FILM, AND
SOMETIMES WE TRY TO HELP THEM WITH THE COST TO THE FILM
FESTIVAL.

AND THEY BASICALLY DO THE CIRCUIT JUST LIKE YOU WERE
MENTIONING.

IT'S A SALES PROCESS TO GET THE WORD OUT.

>>Cathy Unruh: LET'S TALK ABOUT THE MONEY A LITTLE BIT.

FOR THE FILMMAKER, IS THERE AN AVERAGE COST TO PRODUCE THE
FILM, OR IS IT ALL OVER THE BOARD?

>>John Rosser: IT'S ALL OVER THE BOARD.

>>Cathy Unruh: WHAT'S THE PAYOFF FOR WINNING A FILM
FESTIVAL?

>>John Rosser: SURE.

CREDIBILITY MORE THAN ANYTHING ELSE.

WE KNOW THAT WE ACTUALLY LOOK AT, WHEN WE'RE DOING AMONG
MANY, MANY THINGS WE LOOK FOR WHEN WE'RE LOOKING FOR A FILM,
IF THEY HAVE WON AN AWARD AT A FESTIVAL THAT WE KNOW IS
PRESTIGIOUS, THAT WE KNOW THE JURORS, WE KNOW THEY DO A GOOD
JOB YEAR AFTER YEAR, THAT RAISES THAT FILM IN OUR EYES.
IT MAKES US MORE INTERESTED IN THE FILM, AND WE KNOW THAT

THE HBOs AND THE OTHER BIG DISTRIBUTORS, THE SONYs OF THE WORLD, THEY'LL BE INTERESTED IF THEY SEE THAT IT HAS WON AN AWARD, ESPECIALLY AT A FESTIVAL THAT IS PRESTIGIOUS.

>>Cathy Unruh: WHAT'S THE PAYOFF FOR TAMPA?

>>John Rosser: I THINK THE PAYOFF FOR TAMPA IS, FIRST OF ALL, IT'S AN ARTISTIC ENDEAVOR.

WE'RE BRINGING ART FORMS HERE TO TAMPA THAT NO ONE ELSE IS GOING TO HAVE THE ABILITY TO DO.

I THINK EVERYONE LOVES A GOOD FILM.

IT'S ONE OF THOSE PERFECT GOODS IN THE WORLD.

THERE AREN'T MANY, BUT A GOOD FILM AND FILM -- MOST EVERYONE LOVES GOOD FILM.

SO WE'RE SHOWING FILM THAT YOU'RE NOT GOING TO BE ABLE TO SEE IN ANY OTHER WAY.

I THINK MOST PEOPLE, JUST LIKE THEY LOVE A GOOD MEAL, THEY LOVE A GOOD FILM.

AS MUCH AS I LIKE HOLLYWOOD FILMS, SOMETIMES THEY REALLY LEAVE YOU LACKING BECAUSE IT'S A BUSINESS.

DENZEL WASHINGTON HAS A GREAT LINE, YOU KNOW, SHOW BUSINESS, WITHOUT THE BUSINESS, THERE AIN'T NO SHOW.

SO WHEN THEY DO HOLLYWOOD BLOCKBUSTERS, THEY REALLY START AND SAY, WELL, WHO IS THE MOST MARKETABLE STAR I CAN PUT IN THIS FILM?

IN A LOT OF CASES, THAT COMPROMISES THE ART FROM THE VERY BEGINNING BECAUSE YOU'RE NOT NECESSARILY GETTING THE BEST

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ACTOR FOR THE ROLE.

YOU'RE GETTING THE MOST MARKETABLE ACTOR.

THE SAME THING WITH THE SCRIPT.

A LOT OF TIMES THE SCRIPT WILL BE TWEAKED TO MAKE IT
MARKETABLE, BUT MAYBE NOT THE MOST ARTISTIC.

AND THAT'S WHERE INDEPENDENT FILM IS STRONG.

>>Cathy Unruh: WITH INDEPENDENT FILMS, YOU HAVE A LOT OF
DIFFERENT CATEGORIES.

I'M GOING TO RUN THROUGH SOME OF THEM.

GIVE ME LIKE A TWO-SENTENCE DESCRIPTION.

SHOWCASE OF THE AMERICAS.

>>John Rosser: SURE.

SHOWCASE OF THE AMERICAS MEANS THAT WE'RE LOOKING AT FILMS
ALL THE WAY DOWN THROUGH THE AMERICAS, ALL THE WAY DOWN TO
THE TIP OF ARGENTINA.

WE HAVE A VERY STRONG LATIN COMPONENT, OUR LATIN PANORAMA
SECTION.

>>Cathy Unruh: THEN YOU HAVE SHORT FILMS, WHICH THAT JUST
MEANS UNDER 60 MINUTES, CAN BE ANY GENRE.

>>John Rosser: THAT IS CORRECT.

>>Cathy Unruh: MUSIC VIDEOS.

>>John Rosser: YES.

>>Cathy Unruh: FUN AND FEAR.

>>John Rosser: FUN AND FEAR IS HORROR AND COMEDIES.

>>Cathy Unruh: A SPECIAL CATEGORY FOR YOUNG FILMMAKERS.

>>John Rosser: YEAH, ABSOLUTELY.

WE WANT TO HONOR THE YOUNG FILMMAKERS AND LET THEM HAVE THEIR FIRST CRACK AT FILM FESTIVALS AND LET FOLKS SEE WHAT THEY HAVE DONE.

>>Cathy Unruh: AND SO "YOUNG" IN THIS INSTANCE MEANS?

>>John Rosser: IT WILL BE HIGH SCHOOL AGE.

WE'D LOVE TO HAVE ANYONE WHO IS EIGHT, TEN, TWELVE, CAN WORK A YOUNG STEVEN SPIELBERG, BUT IN MOST CASES, THEY ARE IN HIGH SCHOOL.

>>Cathy Unruh: AND DOES IT CUT OFF WITH COLLEGE OR IS THERE A CERTAIN AGE WHERE YOU SAY, YOU'RE NOT YOUNG ANYMORE?

>>John Rosser: INTERESTING.

YEAH, WE DO HAVE THE COLLEGE FILMMAKERS PART OF THAT, BUT WE ACTUALLY HAVE A SEPARATE COLLEGE CAMPUS FILM FEST, WHICH WE WORK WITH A LARGE GROUP WHICH HAS BEST OF BREED COLLEGE FILMS.

>>Cathy Unruh: YOU HAVE A NEW CATEGORY THIS YEAR.

IT'S ACTION AND EXTREME SPORTS.

>>John Rosser: YEAH, ACTION AND EXTREME SPORTS.

WE'RE DOING A COUPLE OF THINGS THERE.

IT'S NOT GOING TO BE BIG FOR US THIS YEAR, BUT WE'RE DOING A COUPLE OF THINGS, AND WE'LL SEE WHERE IT GOES.

>>Cathy Unruh: WOULD THAT BE LIKE A DOCUMENTARY OF ACTION EXTREME SPORTS OR THIS WOULD BE DRAMATIZATION?

>>John Rosser: IT COULD BE ALMOST ANYTHING, BUT I THINK

DOCUMENTARIES PLAY WELL IN THAT CATEGORY.

>>Cathy Unruh: ANY LOCAL FILMMAKERS FROM THE AREA?

>>John Rosser: ABSOLUTELY.

YOU KNOW, TAMPA IS BLESSED WITH A VERY STRONG LOCAL FILM COMMUNITY.

AND TO THE EXTENT IT MEETS THE CRITERIA OF WHAT WE'RE LOOKING FOR, WE DO SHOW LOCAL FILMS AND FLORIDA FILMS.

WE WILL HAVE SOME AT GASPARILLA FILM FESTIVAL, ESPECIALLY ON THE SHORT SIDE.

PROBABLY 80 TO 85% OF THE LOCAL FILMS ARE SHORTS, BECAUSE AS YOU CAN IMAGINE, IT'S VERY EXPENSIVE TO PRODUCE AN 80-MINUTE FILM JUST ALL THE WAY ACROSS THE BOARD.

SO MOST OF THESE FILMS LOCALLY ARE EIGHT-MINUTE, TEN-MINUTE, TWELVE-MINUTE FILMS.

>>Cathy Unruh: LET'S TAKE A LOOK AT SOME OF THE CLIPS THAT YOU'LL BE SHOWING THIS YEAR.

WE'LL START WITH "AMERICAN FORK."

TELL US A LITTLE BIT ABOUT THAT.

>>John Rosser: YEAH, THIS IS A REALLY NEAT COMEDY THAT WE FOUND INITIALLY IN AUSTIN AND THEN IN L.A.

IT'S RECEIVED VERY GOOD REVIEWS.

I'M A BIG FAN OF IT.

THE CLIP WE'LL SEE IS A FAMILY AT A DINNER TABLE, A MOM, VERY NICE HOUSE, AS YOU'LL SEE, AND MOM, WHO IS A LITTLE FRUSTRATED WITH HER KIDS.

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THEY ARE A LITTLE BIT OLDER THAN YOU WOULD EXPECT, STILL STAYING AT HOME AND MAYBE DON'T QUITE HAVE THEIR LIVES TOGETHER, AND I THINK WE CAN ALL RELATE TO THIS SCENE.

>>Cathy Unruh: "AMERICAN FORK."

>> WHERE'S PEGGY?

>> SHE'S PROBABLY STILL SEWING UP YOUR PANTS.

YOU KNOW, YOU MUST BE MORE CAREFUL.

>> IT WAS AN ACCIDENT.

IT HAPPENED BECAUSE I BENT OVER TO PICK UP A ROLL OF QUARTERS.

>> OKAY.

TONIGHT AT DINNER, I WANT YOU TO COMMIT, ONE ROLL, ONE PAD OF BUTTER.

CAN YOU DO THAT, TRACY?

>> HERE'S YOUR PANTS.

THIS IS THE BEST I COULD DO WITH MY MACHINE.

DO YOU WANT ME TO TAKE THEM TO WORK?

>> IT'S OKAY.

>> YOU KNOW, YOU MIGHT WANT TO INVEST IN ANOTHER PAIR OF PANTS IN CASE THAT HAPPENS AGAIN.

>> PROBABLY A GOOD IDEA.

>> I'LL SAY GRACE.

FATHER, I'M ANGRY.

I'VE BEEN ANGRY FOR A LONG TIME.

UNEDITED REALTIME CLOSED CAPTIONING

AMEN.

>>BOTH: AMEN.

>> THIS WOMAN CAME INTO THE FLUFF AND FOLD TODAY, AND SHE
HAD THE CUTEST BABY.

HIS NAME WAS ARIEL.

HAVE YOU HEARD OF THAT NAME FOR A BABY BOY?

>> I HAVEN'T.

>> I'M GOING TO NAME MY NEXT STUFFED ANIMAL ARIEL.

>> HONEY, YOU KNOW, I'M REALLY LOOKING FORWARD TO THE DAY
WHEN YOU'RE NAMING REAL, LIVE HUMAN BABIES, NOT JUST PLUSH
ONES.

>> I KNOW.

>> WHATEVER HAPPENED TO THAT REALLY NICE BOY THAT YOU USED
TO WORK WITH?

WHAT WAS IT, RONALD, WILBY?

WHAT HAPPENED TO HIM?

>> HE DISAPPEARED.

I DIDN'T LIKE HIM THAT WAY ANYWAY.

>> WELL, BUT -- YOU SEE, YOU DON'T HAVE TO BE IN LOVE WITH
SOMEBODY TO GO OUT ON A DATE WITH THEM.

I MEAN, THE LESS ROMANCE, FAIRY TALE, STORYBOOK, THE BETTER.

I WAS MADLY IN LOVE WITH YOUR FATHER.

LOOK HOW THAT TURNED OUT.

THAT'S WHY I CAN'T STAND LOOKING AT HIS FACE.

HE LOOKS JUST LIKE --

>> HEY, MOM, STOP.

>> NO, SHE'S RIGHT.

I DO LOOK AN AWFUL LOT LIKE DAD.

>>Cathy Unruh: ALL RIGHT.

IS THIS A TREATISE ON OBESITY IN AMERICA?

>>John Rosser: NO, IT JUST SO HAPPENED -- IT'S ACTUALLY A HEARTWARMING STORY.

THE FELLOW THERE, HE'S KIND OF YOUR LOVABLE LOSER.

YOU ARE ROOTING FOR HIM.

IT TURNS OUT HE HAS A WONDERFUL SKILL.

HE'S A WONDERFUL WRITER.

SO THE FILM TALKS A LOT -- HIS NAME IS TRACY, AND IT TALKS A LOT ABOUT HIS KIND OF QUEST TO REALIZE HIS TALENT AMONGST THIS ATMOSPHERE, WHICH IS DIFFICULT AT HOME, AND, OBVIOUSLY, WITH SOME OF THE ISSUES HE HAS.

>>Cathy Unruh: OKAY.

LET'S LOOK AT ANOTHER CLIP FROM ANOTHER FILM.

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>> I NEED TWO CERTIFIED PUBLIC ACCOUNTANTS.

>>ALL: HERE! HERE! HERE!

>> I WANT TO SEE A MARKETING CONSULTANT.

>>ALL: HERE! HERE!

>> ONE CHIEF FINANCIAL OFFICER.

UNEDITED REALTIME CLOSED CAPTIONING

>>ALL: RIGHT HERE! HERE!

>> TWO ASSISTANT PROGRAMMERS.

>>ALL: HERE! HERE!

>> BABY!

>> BUT YOU MUST SPEAK --

>> MY WHOLE LIFE.

>> THAT'S IT FOR TODAY.

GRACIAS.

[CAR ENGINE STARTS]

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>>Cathy Unruh: OKAY.

A LOOK AT THE LABOR POOL FROM ANOTHER ANGLE.

TELL US ABOUT THAT ONE.

>>John Rosser: WELL, YOU KNOW, IT'S A REAL CLEVER LITTLE TRICK THERE, AND I THINK THE REAL IMPORTANT THING ABOUT INDEPENDENT FILM -- I DON'T THINK INDEPENDENT FILM IN ANY WAY IS PREACHY.

IT'S NOT TRYING TO SAY THIS IS THE WAY YOU SHOULD VIEW AN ISSUE.

I THINK WHAT IS INTERESTING IS, INDEPENDENT FILM TAKES INTERESTING ANGLES TO LOOK AT A FILMING AND ASK YOU QUESTIONS.

AND WHEN YOU WALK OUT OF THE THEATER, YOU'RE GOING TO ASK

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YOURSELF QUESTIONS, AND I THINK THE WORST THING THAT CAN HAPPEN IS WHEN YOU GO TO A FILM WHERE YOU SEE A PIECE OF ART, AND YOU'RE NOT ASKED ANY QUESTIONS.

THEN YOU WALK OUT.

THERE'S NO INTERNAL DIALOGUE GOING ON OR DIALOGUE WITH YOUR NEIGHBOR, FRIEND OR FAMILY, AND IT'S LIKE, WHY ARE YOU GOING?

THE PURPOSE OF ART REALLY IS TO PROVOKE.

IT'S TO GET YOU TO EITHER REEMPHASIZE WHAT YOU ALREADY BELIEVE OR MAYBE LOOK AT SOME OTHER ANGLE ON SOMETHING.

AND I THINK INDEPENDENT FILM DOES A GREAT JOB OF DOING THAT, BUT DOING IT IN A FUN WAY.

AND YOU CAN SEE BOTH OF THOSE CLIPS ARE KIND OF FUN.

>>Cathy Unruh: THE ONE WE JUST SAW -- I REALIZE YOU MIGHT NOT KNOW EVERY FILM FROM BEGINNING TO END -- HOW LONG IS THAT ONE?

DO YOU KNOW OFF THE TOP OF YOUR HEAD?

>>John Rosser: IT'S ACTUALLY THREE MINUTES, AND THAT CLIP, WE TOOK THE MIDDLE OF IT, WHICH STILL TELLS THE STORY PRETTY MUCH.

>>Cathy Unruh: OKAY.

I WAS THINKING HOW DO YOU GET A FILM, AN ENTIRE FILM OUT OF THAT SUBJECT.

SO THEY RANGE FROM THREE MINUTES TO --

>>John Rosser: THREE MINUTES ALL THE WAY UP TO 90-MINUTE

UNEDITED REALTIME CLOSED CAPTIONING

FEATURES.

SO WHAT YOU SAW WITH THE JOB WILL RUN BEFORE A 90-MINUTE OR
A 60-MINUTE FEATURE FILM.

YOU'LL SEE THE JOB AND THEN THAT WILL BE THE ENTREE INTO THE
FEATURE.

>>Cathy Unruh: I SEE.

OKAY.

NEVER THOUGHT ABOUT THAT.

LET'S LOOK AT ANOTHER CLIP.

>> POWERFUL, PROVOCATIVE, CRITICALLY ACCLAIMED FROM AROUND
THE WORLD.

>>Cathy Unruh: TELL US WHAT THAT WAS.

>>John Rosser: I SHOULD EXPLAIN, THE GLOBAL FILM INSTITUTE
IS AN ORGANIZATION OF INTERNATIONALLY ACCLAIMED DIRECTORS
AND PRODUCERS THAT HAVE COME TOGETHER AND SAID THAT THERE
ARE ALL THESE GREAT FILMS IN THE WORLD, IN THE SECOND AND
THIRD WORLD, THAT AREN'T REACHING AMERICAN AUDIENCES.

OUR ORGANIZATION, GASPARILLA FILM FESTIVAL, WE'RE REAL PROUD
TO SAY THAT WE ARE THE ONLY ORGANIZATION REPRESENTING THIS
IN TAMPA BAY.

WE ACTUALLY HAVE ACQUIRED THE RIGHTS TO THESE FILMS.

YOU SAW SOME OF THE COUNTRIES THAT ARE INVOLVED.

AND THESE ARE BEST OF BREED, AGAIN, SECOND AND THIRD WORLD

UNEDITED REALTIME CLOSED CAPTIONING

FILMS.

WE WILL HAVE THE RIGHTS OVER 2008.

WE'LL HAVE THE ABILITY TO SHOW -- WE WILL SHOW A COUPLE OF THESE FILMS AT GASPARILLA FILM FESTIVAL, BUT WE'RE ALSO GOING TO SHOW THEM DURING 2008 AT DIFFERENT VENUES, AT EDUCATIONAL VENUES.

WE'RE REAL EXCITED ABOUT THIS SERIES.

IT'S A SPECIFIC SERIES THAT WE HAVE ACQUIRED THE RIGHTS FOR IN TAMPA BAY.

>>Cathy Unruh: IS THERE A CERTAIN PERCENTAGE OF YOUR FILMS THAT ARE FOREIGN AND/OR SUBTITLED?

>>John Rosser: YES, ABOUT 30% OF OUR FILMS ARE INTERNATIONAL FILMS, BUT REALLY, WE FOCUS MOSTLY ON LATIN AMERICA BECAUSE OF TAMPA'S HERITAGE WITH YBOR AND IMMIGRATION TO THE AREA. AND WE'RE REAL PROUD.

ACTUALLY, LAST YEAR, WE HAD TWO FILMS THAT WERE OSCAR-NOMINATED FILMS.

WE'RE VERY PROUD TO SAY THAT WE HAVE FILMS AT THAT LEVEL.

WE ARE LOOKING TO BRING IN SOME PRODUCERS AND DIRECTORS THIS YEAR FROM THAT SERIES.

SO WE'LL HAVE AROUND SEVEN FEATURES AND SEVERAL SHORTS FROM LATIN AMERICA.

>>Cathy Unruh: AND YOU'RE VERY PROUD THAT YOU'RE HAVING A PREMIERE.

RICHARD GERE, CLAIRE DANES PREMIERE AT THE FESTIVAL.

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>>John Rosser: YES, IT'S CALLED "THE FLOCK."

IT'S A REAL EXCITING CATCH FOR US.

IT'S A NORTH AMERICAN PREMIERE.

AND IT'S A DARK FILM.

IT'S A THRILLER, BUT I THINK RICHARD GERE HAS BEEN IN GOOD FORM THE LAST FEW YEARS WITH "CHICAGO" AND "THE HOAX," WHICH WAS CRITICALLY ACCLAIMED.

NOT A LOT OF PEOPLE SAW IT, BUT VERY GOOD FILM.

AND HE DOES A GOOD JOB IN THIS FILM.

A LOT OF TWISTS AND TURNS.

>>Cathy Unruh: HOW DO YOU SCORE SOMETHING LIKE THAT FOR THE GASPARILLA FILM FESTIVAL?

>>John Rosser: AH, IT TAKES A LOT OF WORK.

LITERALLY, WHEN YOU GO TO THESE FESTIVALS, AND WE INVEST THE RESOURCES -- AND I SHOULD MENTION, WE ARE A NONPROFIT ORGANIZATION.

WE'RE NOT FOR PROFIT.

SO, YOU KNOW, WE HAVE THE SAME STRUGGLE THAT EVERY NONPROFIT HAS AS FAR AS FUND-RAISING.

BUT WHAT WE DO -- AND A LOT OF PEOPLE DON'T HAVE A LOT OF SYMPATHY WHEN I SAY THIS -- BUT WE HAVE TO GO TO A TORONTO INTERNATIONAL FILM FESTIVAL, TO L.A., AND WE HAVE TO REALLY PRESS THE FLESH.

WE WORK EXTREMELY HARD MEETING PEOPLE, KIND OF GETTING THE WORD OUT ABOUT TAMPA, AND WHAT WE'RE BUILDING HERE.

UNEDITED REALTIME CLOSED CAPTIONING

AND THROUGH THOSE RELATIONSHIPS -- AND THE FILM COMMUNITY IS
ACTUALLY A VERY SMALL COMMUNITY -- WE'RE ABLE TO SECURE
THESE SORTS OF THINGS.

THEY TAKE A CHANCE ON US.

WE TRY TO DELIVER IN THAT WAY.

>>Cathy Unruh: YOU HEAR RICHARD GERE AND CLAIRE DANES, AND
YOU THINK HOLLYWOOD PREMIERE, RED CARPET, THE WHOLE
BUSINESS.

>>John Rosser: ABSOLUTELY.

>>Cathy Unruh: IS THIS A BIT OF A DEPARTURE?
HOW DOES THIS HAPPEN?

>>John Rosser: ABSOLUTELY.

THAT'S A GREAT QUESTION.

WE DO MIX METAPHORS A LITTLE BIT, INDEPENDENT FILM
FESTIVALS.

YOU SEE THIS AT SUNDANCE.

YOU SEE THIS AT TORONTO.

FOR THE MOST PART, THE CORE ARE THE SMALLER FILMS WITH
UNKNOWN ACTORS.

WHAT YOU ALSO DO SOMETIMES JUST TO SPICE IT UP IS TO HAVE
FILMS THAT HAVEN'T BEEN DISTRIBUTED YET BUT WILL HAVE A
MAJOR STAR IN THAT.

NOW, WHERE IT GETS CONFUSING IS YOU'LL GET MAJOR STARS THAT
ACTUALLY DO VERY LOW-BUDGET, INDEPENDENT FILMS, AND THEY'LL
WORK FOR S.A.G. WAGES, THEY'LL WORK FOR SCALE, AND THEY

UNEDITED REALTIME CLOSED CAPTIONING

WON'T DEMAND BIG MONEY.

SO IT'S REALLY ACROSS THE BOARD THERE, BUT I'M PROUD TO SAY -- TO SNAG A RICHARD GERE IS VERY DIFFICULT FOR A REGIONAL FESTIVAL TO DO.

>>Cathy Unruh: S.A.G. WAGES, OF COURSE, BEING SCREEN ACTORS GUILD UNION.

>>John Rosser: CORRECT.

>>Cathy Unruh: DO YOU HAVE A TYPICAL AUDIENCE AT YOUR SCREENINGS?

>>John Rosser: YOU KNOW, WE DON'T.

WE HAVE PEOPLE WHO ARE CURIOUS.

WE HAVE PEOPLE WHO SEEK EDUCATION, WANT TO BE ASKED QUESTIONS, WANT TO SEE GREAT FILM.

I THINK MORE THAN ANYTHING, IT'S FOLKS WHO LOVE GREAT FILM.

>>Cathy Unruh: ARE THERE FILMS YOU CAN TAKE THE KIDS TO?

>>John Rosser: YOU KNOW, WE DON'T HAVE THAT MANY, BECAUSE A LOT OF THE SUBJECT MATTER IN INDEPENDENT FILM IS PRETTY STRONG.

I'M PROUD TO SAY WE HAD OUR CHILDREN'S DAY IN HYDE PARK VILLAGE BACK IN NOVEMBER, AND WE SHOWED "THE POLAR EXPRESS" ON THE BIG SCREEN, AND WE PLAN TO HAVE THAT AGAIN THIS NEXT YEAR IN CHILDREN'S ACTIVITIES.

BUT FOR THE MOST PART, THE SUBJECT MATTER IS TOO STRONG.

>>Cathy Unruh: "THE POLAR EXPRESS" IS GREAT FOR ADULTS, TOO. IT'S GOOD FOR EVERYBODY.

YOU HAVE AN AWARDS CEREMONY AT THE END OF THE FESTIVAL.

>>John Rosser: ABSOLUTELY.

>>Cathy Unruh: WHO JUDGES THE FILMS, AND WHAT KIND OF AWARDS?

>>John Rosser: ABSOLUTELY.

WE HAVE A JURY MADE UP OF FOLKS IN THE INDUSTRY, VERY EXPERIENCED.

WE ALSO HAVE AN AUDIENCE AWARD, FOR EXAMPLE, BUT WE VERY CRITICALLY LOOK AT THESE MOVIES, AND WE'VE LOOKED AT THEM SEVERAL TIMES BY THE TIME IT HITS THE FESTIVAL.

AND WE TRY TO CHOOSE THE BEST FROM THOSE AND ALLOW OUR JURY TO DO THAT, OF COURSE, AND THEN WE PRESENT THE AWARDS THE FINAL NIGHT.

>>Cathy Unruh: AS YOU SAY "WE" THROUGHOUT THE CONVERSATION, WE GO TO FESTIVALS, WE GO TO FILMS, WE MAKE THE DECISIONS, WHO IS THAT?

IS THAT PAID STAFF?

>>John Rosser: SURE.

NO, WE DO -- I'M EXECUTIVE DIRECTOR.

I'M ACTUALLY A FULL-TIME DIRECTOR, AND I SHOULD EXPLAIN OUR PARENT ORGANIZATION IS CALLED THE TAMPA FILM INSTITUTE.

OUR MISSION IS TO HELP WITH FILM EDUCATION IN TAMPA BAY.

THE GLOBAL FILM INITIATIVE THAT WE SHOWED EARLIER WILL BE ONE OF THOSE WAYS, ONGOING PROCESS.

WE DO HAVE MOSTLY VOLUNTEERS.

THESE ARE PEOPLE WHO LOVE FILM.

WE HAVE BOARD MEMBERS.

WE HAVE 13 BOARD MEMBERS.

WE HAVE FIVE ADVISORY BOARD MEMBERS.

WE HAVE DOZENS OF VOLUNTEERS, ABOUT A DOZEN VOLUNTEER LEADERS, ALL PEOPLE WHO WANT TO SUPPORT THE ART SCENE IN TAMPA, ALLOW TAMPA TO HAVE A MAJOR FILM FESTIVAL JUST LIKE THESE OTHER MARKETS THAT I MENTIONED.

THERE'S NO REASON WHY TAMPA, TAMPA BAY CANNOT.

AND WE'RE WELL ON OUR WAY.

VERY HAPPY ABOUT THAT.

>>Cathy Unruh: AND YOU'VE CHOSEN A TAMPA NATIVE TO RECEIVE YOUR RISING STAR AWARD, BRITTANY SNOW.

>>John Rosser: BRITTANY SNOW.

WE'RE REAL EXCITED TO HAVE BRITTANY BACK.

SHE'S A RISING STAR.

THAT'S THE AWARD WE'RE GIVING BRITTANY.

SHE'S REALLY DONE A GOOD JOB KIND OF CRAFTING A RESUMÉ, WHICH SETS HER UP WELL FOR WHAT'S TO COME.

I THINK IF YOU GO OUT TO HOLLYWOOD, THEY ARE ALL LOOKING FOR THE NEXT JULIA ROBERTS.

A LOT OF THAT, AGAIN, GOING BACK TO SHOW BUSINESS.

THERE'S A BUSINESS REASON BECAUSE JULIA ROBERTS JUST DELIVERED BLOCKBUSTER AFTER BLOCKBUSTER.

THERE REALLY HASN'T BEEN AN ACTRESS THAT'S BROKEN OUT IN

UNEDITED REALTIME CLOSED CAPTIONING

THAT WAY, I THINK, AND THEY ARE ALWAYS CONSTANTLY LOOKING FOR THAT NEXT STAR.

BRITTANY IS DEFINITELY IN THAT PACK OF ACTRESSES IN THEIR EARLY 20s WHO HAS THAT POTENTIAL.

SHE'S BEEN CRITICALLY ACCLAIMED.

"HAIRSPRAY" -- WHAT SHE DID IN "HAIRSPRAY," MANY, MANY ACTRESSES COULD NOT DO THAT, SING, DANCE, BE ON STAGE OR ON FILM WITH A MICHELLE PFEIFFER, JOHN TRAVOLTA AND NOT WILT UNDER THEIR STAR POWER.

SO SHE DID A TERRIFIC JOB.

>>Cathy Unruh: AND WE'RE GOING TO TALK REAL QUICKLY ABOUT THE TAMPA BAY FILM COMMISSION, WHICH IS A LARGER INITIATIVE TO MAKE SURE THAT WE ACTUALLY SHOOT MORE FILMS IN THE TAMPA BAY AREA.

>>John Rosser: ABSOLUTELY.

YOU KNOW, WE ARE AN ARTS ORGANIZATION, AND OUR PURPOSE IS TO BRING BACK THIS GREAT VISUAL ART FOR THE COMMUNITY.

THE OTHER PURPOSE THAT'S VERY IMPORTANT THAT FOLKS SHOULD UNDERSTAND IS THAT FILM IS A GREAT ECONOMIC DEVELOPMENT TOOL.

FOR THE MOST PART, FILM IS A GREEN INDUSTRY.

FOLKS COME IN AND THEY DON'T USE A LOT OF RESOURCES WHILE THEY ARE DOING THESE THINGS.

WHEN THEY COME TO TAMPA, THEY BOOK HOTEL ROOMS.

THEY SPEND THEIR MONEY HERE.

UNEDITED REALTIME CLOSED CAPTIONING

THESE ARE FOLKS FROM OUT OF TOWN, AND THEN THEY GO BACK.

SO THEY ARE NOT USING A LOT OF THE INFRASTRUCTURE OF THE CITY IN THAT SENSE.

THEY ARE PAYING IN A LOT MORE THAN THEY ARE TAKING OUT IN A LOT OF WAYS.

AND THERE'S NO REASON WHY WE CAN'T CONTINUE TO BUILD FLORIDA AS A FILM STATE.

TRADITIONALLY, IT'S BEEN THE THIRD BIGGEST FILM STATE AFTER NEW YORK AND LOS ANGELES, BUT THERE'S SO MUCH MORE WE COULD DO.

>>Cathy Unruh: NOW THAT YOU'VE GOT US ALL REVVED UP TO GO TO THE FILM FESTIVAL, LET'S REVIEW THE DATES ONCE AGAIN.

THE 27th OF FEBRUARY TO THE 2nd OF MARCH.

WHERE DO WE GET TICKETS?

>>John Rosser: YOU CAN GET TICKETS ONLINE FOR OPENING NIGHT. YOU CAN BUY TICKETS FROM TAMPA THEATRE AND THEN, OF COURSE, AT THE BOX OFFICE AT CHANNELSIDE CINEMAS, YOU CAN BUY AS WELL.

>>Cathy Unruh: AND CAN YOU BUY TICKETS FOR INDIVIDUAL FILMS, OR DO YOU BUY A PACKAGE?

>>John Rosser: BOTH.

WE CAN DO BOTH, OR YOU CAN EVEN BUY A PASS FOR THE ENTIRE WEEKEND.

IT WILL BE A TIERED PROCESS.

WE'RE RUNNING THIS PROGRAM IN FEBRUARY, SO BY THE TIME YOU

SEE IT, YOU'LL BE ABLE TO BUY ONLINE AND AT THE BOX OFFICE.

>>Cathy Unruh: OKAY, SO GO TO

WWW.GASPARILLAFILMFESTIVAL.COM.

JOHN ROSSER, THANKS FOR TELLING US ALL ABOUT IT.

>>John Rosser: THANK YOU VERY MUCH.

>>Cathy Unruh: AND I'LL SEE YOU NEXT TIME ON "UP CLOSE."

