

T y p e c a s t i n g F i l m s

P r o d u c t i o n I n f o r m a t i o n

TAKE 24

Written and Directed by
Carl Strecker

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Typecasting Films presents
A Carl Strecker Film

TAKE 24

THE CAST

Jacque Blauer Joshua James
Director Harold Stalmer M. Rahmi Mowjood
Richard Blazen George Weiss Vando
Mimi Nyers Sara Choe
Chanel Stalmer Yazmily Beato
Larry Nicholas King
Phil Adam Lewinson
Keri Blauer Ariadne Shaffer
Actor Jonathan Kowalsky
Actress Diane Singel
Boom Operator Bernd Meierbachtol
Camera Operator Sharaf Mowjood

THE CREW

Written, Directed and Produced by Carl Strecker
Co-Produced by Meta Puttkammer
Christian Calson
M. Rahmi Mowjood
Cinematography by Christian Calson
Edited by Carl Strecker
Music by Don Bodin
Gaffer Jeremy Windle
Best Boy Sharaf Mowjood
Key Grip Bernd Meierbachtol
Sound Sara Hyoun
Boom Operator Enrique Rivero
Casting by Ann Marie Fallon
Makeup Louise Strecker
Stunt Effects Thalia Santiago
Craft Services L & J Strecker

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PRODUCTION INFORMATION

“Take 24,” an homage to Fox’s super-intense TV drama “24,” follows the pursuits of Jacque Blauer (Joshua James), a production assistant barely keeping the production, his daughter, and craft services safe from sabotage. This episode takes place during the shooting of Scene 21B, Take 1.

When production assistant Jacque Blauer discovers that the sandwiches he ordered an hour ago are still missing, he begins to suspect that executives at a rival production company may be attempting to sabotage his production. Meanwhile, Director Harold Stalmer (M. Rahmi Mowjood) sets up for Take 1 and finds himself in a power battle with his wife Chanel (Yazmily Beato) and his Director of Photography Phil (Adam Lewinson) who seem to be conspiring to manipulate the production. Blauer ends up following a mysterious figure with a sandwich bag (George Weiss Vando) onto a catwalk above the stage, and the two face off in a climactic confrontation.

First time writer/director Carl Strecker shows that when you’re a fan of a great show and you put good talent together, you can create a fun product which audiences both familiar and unfamiliar with “24” will get a kick out of.

ABOUT THE PRODUCTION

Sometimes a fierce determination arises from a challenging setback. Carl Strecker and Adam Lewinson had collaborated three years earlier on an original stage production in Los Angeles, and they were producing a short film which had just begun shooting in Los Angeles. As with many ill-fated projects, the footage

wasn't turning out as planned and, after much anguish, the project was abandoned. Frustrated that the film didn't work out, Carl knew he had to do something. So the following weekend he locked himself in his apartment and knocked out a script parodying his favorite TV show, "24." On Monday, he visited Adam and said, "I'm going to make this short, and you're going to be in it." Sometimes it takes that kind of determination.

Meanwhile, Carl knew his talent as an actor's director would not be enough as a filmmaker, so he had been strengthening his knowledge of the technical areas by attending lighting, sound, camera, and photography classes at UCLA Extension. Now he was ready to take everything under his wing and make it happen.

And that's when "Take 24" began to take life.

After several rewrites he was ready to shoot. For the first time, Carl was the Producer, Writer, Director, and Editor of a project, and although one might expect the responsibility to be intimidating, it actually served as a huge relief. "Finally, I didn't have to worry about what the producer wanted, or what changes might affect the writer, or what mistakes I might make in front of the people who put up the money. The buck stopped with me." Fortunately, he was very well prepared, and what Carl calls an "incredible learning experience" also ended up producing a fun, smart, fast-paced film.

He had already secured the location of the mainstage theatre at the Pomona College Department of Theatre in Claremont, CA, for the project with Lewinson that had been abandoned, but the weekend the theater was available

was coming up in 3 weeks and Carl had to move fast. He quickly made a cast and crew wish-list, and without having interviewed or auditioned anyone began to make phone calls. He already had Adam Lewinson on board, so his next phone call was to M. Rahmi Mowjood, a Claremont College alumnus and longtime friend. Rahmi had been liaison to the theatre staff in coordinating the space, but this time Carl also needed Rahmi for another reason—actor. The script had been written specifically for the location, and specifically for certain friends, and Rahmi was going to be a key player. Carl sent Rahmi the script.

“I had never watched '24,”” Rahmi admitted, “so Carl lent me a copy of the first 4 episodes on DVD. A week later when he called to see if I'd watched his DVD, I told him I was driving back from Blockbuster with the final disc of the first season because I was addicted to the show! I hadn't been to sleep before 3:00am all week.”

Next Carl began to piece together the crew, which would consist primarily of Meta Puttkammer (Co-Producer), Sara Hyoun (Sound), Christian Calson (Co-Producer/Director of Photography), and Jeremy Windle (Gaffer). Meta and Sara went to college with Carl, so the idea of reuniting on a project and shooting it at their alma mater was very exciting. “I didn't know those wacky theatre people when I was in school,” said Meta, a media studies/politics major at the time, “but now I hang out with all of them because we all work in L.A.” Christian, Carl's coworker during the week, had collaborated with Carl on a short Christian had written, and Carl really needed someone he could trust behind the camera. “I knew Christian would put me at ease because he would get the most beautiful

shot. One of the things that drove me crazy about the project that fell apart was that I didn't trust the Director of Photography." Lastly, Jeremy had been working in the lighting business since he graduated from Emerson College in 1994, and Carl needed his expertise. "I've known Jeremy since high school," Carl confided with a smile, "and this guy knows lighting. I knew if he were there he wouldn't let me screw too much up."

The casting process was fun because Carl simply began assigning roles to actors he was already familiar with. He contacted friends George Weiss Vando, Sara Choe, and Nicholas King to complement the cast of Adam Lewinson and M. Rahmi Mowjood. However, a cast of ten actors for a short film was fairly ambitious and half the roles still needed to be filled, including the most crucial character of all, the lead.

Christian recruited friend Ann Marie Fallon to take over the casting process and the team immediately scheduled auditions at USC. There were no callbacks because casting had to happen quickly. Carl relied on Ann Marie to bring in talented actors for the 5 remaining roles, and she delivered. He videotaped the auditions on Saturday, reviewed them Sunday, and let everyone know his decisions on Monday. "I had to move quickly, and I was terrified I wouldn't find someone for the lead," Carl explained. "The last resort would be that I would just play the Jacques Blauer role, but my directing would suffer tremendously because you have to be so focused when you're acting. I don't know how Eastwood, Branagh, Gibson, etc. do it."

Thankfully, Carl found his man. “Joshua James had a certain quality that was very engaging and very natural on screen which is important if we have to watch him and care for him throughout the entire short,” Carl explained. And accompanied by a handful of talented and charismatic actors in the supporting roles, the cast was complete after only one round of auditioning. In addition to Joshua James, Yazmily Beato (Chanel Stalmer), Ariadne Shaffer (Keri Blauer), Jonathan Kowalsky (Actor), and Diane Singel (Actress) all received a phone call that Monday and knew they had to be at a read-through the following week.

Over the next two weeks building up to production, Carl secured the last details including insurance, equipment, props, shot lists, shooting schedule, and rehearsals. By rounding out the crew with high school friend Bernd Meierbachtol (Key Grip), former coworker Enrique Rivero (Boom Operator), and Rahmi’s brother Sharaf Mowjood (Best Boy), Carl had the confidence that this ship was ready to set sail. “I was lucky to get people I like and trust to work with me. I even had my parents help with craft services, and Mom had the added responsibility of doing the cast’s makeup.” Ms. Strecker also found herself in the background as an extra and was delighted to be made a star in her son’s first film. “The cast and crew were so much fun to talk to,” she elates. “And of course to be in the movie as well—it’s almost too much.”

Finally all the details were in order and Carl met his crew on location at 7:00am Saturday morning. Once everything was set up he began blocking scenes. It was a two-day shoot, and everything depended on organization and planning. Fortunately, Carl and Meta had spent the past week meticulously

planning the shooting schedule and, to the crew's happy surprise, the first day finished shooting by 6:00pm. "It was really important for me to respect the time the crew was taking to make my movie, and at the same time respect their personal time as well. They knew that I would only ask them to stay if it was absolutely necessary, and I didn't end up having to ask," Carl said of the shooting schedule. "I'd always heard that Spielberg was consistently under budget and on schedule, and I took that as an inspiration. With proper planning, there's no need to keep everyone waiting around after midnight for one shot."

Adam Lewinson, who plays Phil, was also impressed, "I had to leave at 2:00pm the first day, and Carl had the schedule running so smoothly that I was done early. I've never seen that on an independent shoot." Sara Hyoun, who ran sound, said, "I told Carl after the shoot that he had a very aggressive schedule and I was really impressed how he managed to get in everything he needed."

Of course, it wasn't without some stress. At the beginning of the second day, Co-Producer Meta Puttkammer was frustrated with Carl's exterior steadicam shot of the sandwich bag walking towards the theatre. "We had no idea how the shot was turning out, and we couldn't attach the viewing monitor because [Director of Photography] Christian was moving so rapidly on his feet. Those shots set us behind an hour and a half and we didn't have much time." She acknowledges that the shots look great in the final product, but shook her head, "At the time, we had no idea if they were going to be usable at all, and it's hard to risk that much time on such a tight shoot." Fortunately the shoot got back on

schedule, and again wrapped by 6:00pm. Then Carl was packed and out by 9:00pm. “Brad Enochs and Donna Ruzika were amazingly generous to let us use the space that weekend,” Carl commented. “We made sure to send them a gift basket after the production wrapped.”

Yet Carl Strecker was not only debuting his writing, directing, and producing skills on “Take 24,” but his editing chops as well. He had edited a few mock trailers with Apple’s editing program Final Cut Pro but had never edited something that had to tell a story. The learning curve proved challenging, but the more Carl edited the better he became.

“I’ll never forget the first time I showed my girlfriend the first rough cut,” Carl recalls. “I had spent several weekends without sleep while editing and was so proud that I’d put together a story that didn’t completely fall apart, but some parts didn’t have sound or sync dialogue. When it was done playing, I looked at her and she just smiled awkwardly and said ‘It’s nice.’ ‘Nice!?’ That was it? ‘Nice?’” Carl began to realize that, like writing, editing is also a process of revision, and over time won back his early skeptics. “My ex-girlfriend (no, the breakup is not related to the rough cut incident) now honestly thinks this is one of the best short films out there, and that’s really nice to hear.” When screening a film, it’s all about knowing your audience and understanding how it will be received. “The key is *not* to show it to any non-editor,” Carl explains, “until you have all the sound and music intact. Otherwise they won’t understand why it feels empty.”

The post-production process proved to be a lengthy and challenging journey. The film was shot and edited on a PAL DV format to achieve a higher resolution than NTSC, but then it had to be run through a conversion process at DVS in Burbank in order to get it back to NTSC. To make it look like film, Carl turned to the talented people at Filmlook to color-correct each scene and add a flicker effect throughout the movie.

“I can’t say enough about the people at Filmlook,” insists Carl. “They did this terrific job, but when I watched it at home I realized about half the film had been brightened too much and it was changing the mood. I was traumatized because I’d spent so much money to get it done. However, they were completely understanding and went through each scene to bring the brightness down before I sent it off to my first film festival submission.” Carl still raves about the professional help from the Filmlook team. “Because of Filmlook, it looks absolutely terrific.”

Now “Take 24” is entering the world of film festivals and Carl hopes the film receives some positive recognition. “The film is good. I hope other people like it too. It represents pure entertainment and shows an ability by everyone involved to produce an intelligent and commercial product.”

ABOUT THE CAST

JOSHUA JAMES (Jacque Blauer) began his acting career in Mrs. Hilbert's fourth grade class production of “The Nutcracker.” He was forever traumatized when his robe (actually a bed sheet) fell to his ankles in front of two

hundred strangers, friends, family, and most of all, Stephanie Walts, the love of his life. Fortunately, this event did not deter Joshua from the daunting world of acting. The acting bug bit Joshua again later, this time in college. After spending a year away from school recording a CD and touring out of Nashville, Joshua returned to Milligan College in Tennessee and was asked to audition for “Much Ado About Nothing.” Landing a role, he realized this was the beginning of a thirst that may never be quenched. He quickly made plans to move to New York after graduation and then on to Los Angeles. He has a minor in fine arts and has trained with the Terry Shreiber Institute in New York and Playhouse West in Los Angeles. He loves the idea of being somebody he's not.

M. RAHMI MOWJOOD (Director Harold Stalmer) is not only an actor, but also a doctor (and he doesn't just play one on TV). Dr. Mowjood studied both theatre and biology at Claremont McKenna College before spending a year in London to polish his acting skills. Upon his return to the United States, Dr. Mowjood immediately immersed himself in medical school, studying at Western University's College of Osteopathic Medicine, and although he just finished his residency, he has become more involved in acting again and “Take 24” marks his return to film after a five year hiatus. In college, he starred in productions of “A Woman Killed with Kindness,” “The Three Sisters,” “The Mischievous Machinations of Scapin,” and as the title role in “Richard III.” He also starred in student and independent films including “Opportunity Costs,” and “Playing with the Dragon.” He has provided voices for two award-winning cartoon videos,

“Salam and the Knights of Virtue” and “Salam and the Queen Bee.” Currently he can be heard weekly on 90.7 FM KPFK radio’s weekly drama “The Courtyard.”

GEORGE WEISS VANDO (Richard Blazen) is a versatile entertainer who has received acclaim as an important artist and activist. He grew up in Taos (NM), St.Croix (USVI) and San Francisco (CA) and graduated from Pomona College in Southern California with a bachelor’s degree in liberal arts. Weiss Vando’s film credits include independent festival hits such as “Crocodile Tears,” “Reality School” and “Shop Club.” Favorite stage roles include Morris (“Blood Knot”), Bocón (“Bocón”) and Medea (“Medea”). Since relocating to Los Angeles, Weiss Vando has created a stir with a California tour of his original solo performance piece “ManLady,” as Chica, in the Matrix Theatre’s 2002 hit, “Doing Judy.” Most recently, Weiss Vando showed off his range and intensity in “Love Me Gender” as part of the Ford Theater Foundation’s Macha Playreading Series, Cornerstone Theater’s “Body of Faith” and the upcoming film “Girls’ Guide to Depravity.” Weiss Vando maintains an active connection to his community by coordinating public health research through Childrens Hospital Los Angeles. Additionally, Weiss Vando joined forces with Grace Jones, Jodey Watley, Susan Powder, Dan Savage and other celebrities to raise money for important grass-roots organizations that offer services to victims of violence, homeless youth and people living with HIV/AIDS. He is also an active member of Diatribe, a Los Angeles collective of writers and actors creating original works for stage and film.

SARA CHOE (Mimi Nyers) studied theatre at Pomona College where she starred in productions of “Richard III” and as the lead role in “The Mischievous

Machinations of Scapin.” She also starred in numerous student productions, including “The Silence of the Sagehens,” and can currently be seen in commercials and independent films.

YAZMILY BEATO (Chanel Stalmer) has trained at AFI, Vanguard University, and the Creative Acting Company in New York City. She can be seen in “Stop at Nothing,” “Joy,” “A Day at the Park,” “Down to This,” and numerous television commercials.

NICHOLAS KING (Larry) is a Portland, Oregon, native who found his way down to Los Angeles to pursue the Hollywood dream of acting. In addition to his work in “Take 24” and several Los Angeles independent stage productions, Nick also stars in Christian Calson’s original feature film “Shiner,” where he portrays—with creepy authenticity—a stalker.

ADAM LEWINSON (Phil) used to be a very accomplished actor, but that was a long time ago. A student at NYU Tisch School of the Arts and the Lee Strasberg Institute, he appeared in a wide array of productions including “Not Enough Rope” at Playwrights Horizons Studio Theater in New York City. At various regional theaters in his home state of New Jersey, Adam performed in “Harvey,” “Wonderful Town,” “No No Nannette,” “You’re A Good Man Charlie Brown” and the title role in “Pippin.” As President of the Philaletheis Theater Society at Vassar College he produced dozens of productions, and also directed the musical “Nine.” Also during this time, Adam wrote and directed several original productions, including “The Sexual Habits of Porcupines,” “Fighting the Imagination” and “Open-Ended Autumn.” More recently, Adam wrote and

produced "Eruptions," an original play about sex and politics that received its world premiere in Los Angeles in October 2000. Adam was dragged back into acting by director Carl Strecker, and now refuses to leave. He is available for villainous roles, mime troops, parties and Bar Mitzvahs.

ARIADNE SHAFFER (Keri Blauer) is a Seattle native who fell in love with independent film while working on the short "Go Swing Daddy." She can be seen in such features as "Frog-g-g," "Gone But Not Forgotten," "Silent Scream Play 2" and "Eiron's Caprice" as well as countless shorts including the award winning "Falsehood." Her work has been seen at numerous film festivals around the world including most notably Sundance and Toronto. Her most recognizable role may be as Rachel in Justin Lin's critically acclaimed feature film "Better Luck Tomorrow." For over a year she has been working with the Instant Films group making films in 48 hours and many of her films can be seen at www.instantfilms.com. Ariadne is also an accomplished stage actor and has worked in numerous theaters in both Seattle and Los Angeles. Her favorite stage experiences may well have been the many "Twilight Zone Live On Stage" episodes she did at Theater Schmeater. She begins shooting the feature mockumentary "Zen, and the Art of Yardsailing" early next year.

JONATHAN KOWALSKY (Actor), a Long Island/New York native, graduated from Florida State University in 2002 with a degree in real estate, but decided to go where the real money is... acting. So he moved to Los Angeles and watched the big bucks start to roll in. Or rather, he waited tables and worked for free on shorts and independent movies. You can also catch Jonathan on stage

performing Sunday nights at the Next Stage Theatre in the production “The Big Audition.” So how does Jonathan live his lavish lifestyle, you ask? Because he’s a gigolo. Okay, actually because he’s a personal trainer at Bally’s Total Fitness. This Scorpio just turned 23, and although he is a chiseled and charming actor who lives in West Hollywood, Jonathan is all about the ladies and only the ladies. Jonathan is very confident and goal oriented, and is currently involved in a USC film and already has plans to do two more full length features in January and February.

DIANE SINGEL (Actress) can be seen in the films “The Hunt” and “The Scrubber,” and has had theatre experience in stage productions of “One Flew Over the Cuckoo’s Nest,” “Moonchild,” and “Our Town.” Diane likes to keep physically fit, and for those looking to cast the next “Survivor,” her special skills include distance running and swimming.

ABOUT THE FILMMAKERS

CARL STRECKER (Writer/Director) is a San Diego native who began his journey into the arts by wearing a Cap'n Kid costume at Sea World in 1989 where he performed on stage every day at the Sea Lion and Otter Show. In 1990, Carl put aside the pirate suit and immersed himself in a proper theatrical education at Pomona College where he appeared in productions of “Richard III,” “Arms and the Man,” “A Woman Killed with Kindness,” “Someone Who’ll Watch Over Me,” “Chicago,” and as the title role in “Julius Caesar.” But acting would not be enough for Carl, and he directed a student production of “Equus” as well as the

student mockumentary videos “Love Angel” and “To Be or Not To Be: A Backstage Study.” Still, Carl set his sights on acting in Los Angeles, and after graduating in 1994, he appeared in a number of student, independent and short films, including “Drive,” “The Final Cut,” “The Accountant,” “Opportunity Costs,” and “Dance with Me.” From 1995 to 2000, Carl honed his marketing and sales skills, working his way up the ranks in The Walt Disney Company, Columbia TriStar and Paramount Pictures. During this time he produced and acted in a number of industrials including “In the Company of CTHV” and “Godzilla Watch ‘98.” When he officially returned to acting in 2000, he originated the title role of conscience-stricken politician Robbie Collins in “Eruptions,” a new play at the Century City Playhouse in Los Angeles. His most recent work can be seen in Artisan's “Bloody Murder 2: Closing Camp,” released on video in 2003. Of course as with many actors who enjoy visualizing the big picture, what he really wants to do is direct, and “Take 24” marks his short film directorial debut.

META PUTTKAMMER (Co-Producer) graduated with a media studies/politics degree from Pomona College. She began her career as the youngest member of the Director's Guild of America's Assistant Director's Training Program. She then went on to work feature films and televisions shows such as “Nixon,” “Father of the Bride II,” “One Night Stand,” “Party of Five,” “ER,” and “Felicity.” In 1998, she began producing independent feature films, concentrating on writer/directors with unique visions who need an organizational force behind their creativity. Ms. Puttkammer worked with director Jon Shear on “Urbana,” which won numerous awards and played at the Sundance Film

Festival and the Toronto Film Festival, among others. "Urbania" was released by Lion's Gate Entertainment in September 2000 and went on to make over \$1 million in 50 cities nationwide. Her next feature, "Hunting of Man," is playing film festivals nationwide including the San Jose Film Festival and the Chicago Latino Film Festival. Ms. Puttkammer is in development with several projects, including two by "Project Greenlight" top-ten finalist Katie Fetting, one of which is a biopic on New York nightlife king Peter Gatien with director Jon Shear and producer Akiva Goldsman ("A Beautiful Mind"), and the other which is a horror thriller with writer Rodney Lee Conover ("BachelorMan").

CHRISTIAN CALSON (Co-Producer/Director of Photography) was born in Bucharest, Romania in 1975. He and his family immigrated to the United States in 1982 where they settled in Sunnyside, Queens (NY) and then moved to Los Angeles in 1987. Christian has been working as a Director of Photography and Producer on several short film projects in Los Angeles. In 2003, he wrote and directed "Shiner," his first feature film. He and Carl Strecker have collaborated on several films, including "Shiner," and hope to continue to inspire and support each other's projects throughout their careers.

M. RAHMI MOWJOOD (Co-Producer) also hopes to become more involved in writing and producing theatre productions and film projects. He and writer/director Carl Strecker have teamed together to develop script ideas and plan what future ventures they may want to pursue.

DON BODIN (Original Music) was accepted to the acclaimed Liberal Arts program at Millikin University on a full music scholarship. By his third year, Don

had already produced several albums, including a jazz project with Dave Hoffman from the Ray Charles Band, and Billy Stritch who was Liza Minnelli's sideman. In the late nineties, Don had the privilege to work on over 900 albums and several national advertising campaigns including projects with The Smashing Pumpkins, Cheap Trick, Pepsi, Jim Beam Brands Worldwide and Sony Walkman. Don also formed an electronic rock band, File Underwater, and in the spring of 2000 the group took the #27 spot on Amazon.com's Emerging Artists Sales charts. He also kept busy producing albums for several indie artists in the Chicago area, including the group Kill Hannah (who were soon picked up by Atlantic records) and 1000 Liquors fronted by the now popular author Joe Meno. Don then moved to the Pacific Northwest to engineer shows at Seattle's legendary Showbox Theater, where he worked with many emerging artists and industry veterans including Pedro the Lion, Modest Mouse, Slater-Kinney, Pink Martini, Frank Black and David Lingquist of the pixies, puff Daddy, Elliot Smith, The Reverend Horton Heat, Busta Rhymes, Concrete Blond and Guided by Voices. He currently resides in Los Angeles actively scoring for independent films and media presentations.

JEREMY WINDLE (Gaffer) graduated Emerson College in Boston in 1994 and has worked for the lighting design firm Moody/Ravitz/Hollingsworth as an architectural lighting designer ever since. Jeremy has worked on major projects including the award-winning LAX architecture on Century Boulevard, GameWorks locations throughout the United States, theme park rides, and shopping malls both in the United States and abroad. Jeremy, also a San Diego

native, has had some experience working with Carl Strecker when the two were causing trouble in high school, filming such video hits as “Road Trip” and “Attack of the Killer Sausages.” Carl appreciatively turned to Jeremy’s expertise when lighting the scenes for “Take 24,” and Jeremy was instrumental in improving the look of the film.

SHARAF MOWJOOD (Best Boy) currently studies filmmaking in San Bernadino and was very successful picking up the ins-and-outs of lighting from Gaffer Jeremy Windle. Sharaf has worked on a number of student productions and “Take 24” marks his first independent film crew assignment.

BERND MEIERBACHTOL (Key Grip) was cast as hot-blooded lothario Key Grip quite by accident. Director Carl Strecker discovered Bernd (also a San Diego native) munching a sandwich at the lunch counter at Schwab’s Department Store. He was hired on the spot. “Take 24” is his first movie but not likely his last.

SARA HYOUN (Sound), originally from the Washington DC area, entered the world of post-production as a learn-on-the-job assistant editor in 1995. Learn she did, all the while doing on-camera stunts for television and independent features as well as writing scripts for screen and stage. In 2000, she and her sister Cecilia Hyoun co-directed, co-produced, and co-edited her first feature script “Score!” which continues to tour the country on the festival circuit. Most recently, Ms. Hyoun finished post at Warner Brothers for “Torque.” Other assistant editing and editing jobs include “Being John Malkovich,” “A Civil Action,” “Con Air,” and “Season on the Brink” (ESPN Original). With two feature scripts

near completion, Ms. Hyoun and her sister have slated spring/summer 2004 for their next indie venture.

ENRIQUE RIVERO (Boom Operator) writes for a film industry business publication and not long ago suddenly found himself holding a boom microphone on the set of “Take 24.” His work shines, as no single piece of dialogue was lost, and perhaps the only thing more impressive than his ability to boom is that fact that Enrique Rivero is actually his real name.

LOUISE STRECKER (Makeup) became interested in makeup as a child, studying magazine photos of Natalie Wood and Grace Kelly and watching her mother apply her daily eye shadow and lipstick. In the eighth grade, Ms. Strecker starred in an award-winning production of “Telephone Time,” doing her very own makeup for the production. In 1972, she gave birth to her son Carl, and the distractions of motherhood kept her from her makeup passions. With an undergraduate degree in English from Pomona College and a masters degree in American Literature at San Diego State University, Ms. Strecker began to wonder if she ever would again cross paths with the world of makeup. But now she has triumphantly returned, and is proud and grateful to—completely coincidentally—her son Carl for her big break with the film “Take 24.” (You’ll also notice her as an extra in the film.)

THALIA SANTIAGO (Stunt Effects) was Line Producer on the short film “The Reconcilers” in 2002, where she had the pleasure of working with Broadway stunt coordinator, Rick Sordelet. “The Reconcilers” received critical acclaim from both domestic and international film festivals. She is currently involved in pre-

production for the independent feature film “Alley Cats,” slated for production in the summer of 2004. In her other life, she is an office manager at an entertainment company, a lawyer, and an aspiring investor and renovator of historical architecture. She often passes the time creating surrealistic paintings of people’s inner psyche to the music of Enya and Kid Rock. And, of course, creating stunt dummies to throw off catwalks for Carl Strecker’s short films.

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