



Presented by Twilight Pictures Inc.

CAIRNSCO / D.C. SERVICES INC.

Partial Credit List	<p>Spearheaded:</p> <p>FATAL ATTRACTION DANGEROUS LIAISONS POISON IVY THELMA AND LOUISE SUPER MARIO BROTHERS INDECENT PROPOSAL HONEY I BLEW UP THE BABY RUDY SOMETHING TO TALK ABOUT BEYOND RANGOON THE CRAFT UNFAITHFUL MEET THE ROBINSONS, etc.</p>
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GENERAL INFORMATION

She started her entertainment career in the mailroom of the prestigious television boutique, the Sy Fischer Company Agency, and was promoted to agent in two and a half years, working primarily in the area of situation comedy. Subsequently, she was recruited by top talent agency International Creative Management and eventually became Senior Vice-President in the motion picture department. Her commitment to excellence resulted in various accolades for her clients: Callie Khouri's Golden Globe and Academy Awards for Best Original Screenplay; writer/producer/director Garry Marshall's Writers Guild Valentine Davies Award; authoress Patricia Cornwell's Golden Dagger Award; Alex Lasker, Bill Rubenstein and John Boorman's Friday night celebrity premiere in the Cannes Film Festival; and actress/director/producer Christine Lahti's Academy Award for her short film, LIEBERMAN IN LOVE. After a decade, Diane left ICM and became Senior Vice President of Production for Universal Pictures. There, she supervised the revitalization of Universal's vast motion picture library and developed feature film projects with such distinguished filmmakers as Milos Forman and Brian Grazer. After her tenure, Diane elected to exit Universal to broaden her hands-on production skills.

INTERESTS	
What has your company produced? For what studios or networks?	Currently packaging half-a-dozen screenplays. The first to go will be an independent dramedy/love story due to shoot in Puerto Rico this Fall.
What do you want to do in the future? What are you looking for?	I am an independent producer with a major agency and major studio background (i.e. buyer and seller.) I am looking for first draft screenplays from hard-working and emotionally mature writers and/or writer/directors.
Film, TV, or both?	Primarily feature films, but I am developing two series as of late.
In terms of material, is there anything that you are specifically looking for right now?	Youth appeal (but not necessarily youth-oriented), castable (but not necessarily cast dependent), something that succeeds in its genre (funny comedies, scary thrillers, romantic love stories, exciting action, sweeping epics, etc.), that have a unique voice and intelligent plotting.
Do you consider new writers?	Yes, but check the 'tude at the door.
What makes the ideal writer for your company?	One who loves their craft, who thrives on constructive feedback, who works as hard as I do in realizing our mutual goal of a kick-*** film.
Are you looking for interns? What would they be doing? Is there any compensation, financial or otherwise?	No.
What are your goals for the pitchfest?	If I find one great writer with one great idea for a screenplay, I'd be in heaven.
Does a writer have to have an agent for you to consider them?	No. That's why they're here.
How do you finance your pictures? Studio or Independent? Budget range?	Both. Horses for courses, as they say. Whatever it takes to keep the integrity of the piece.
Do you manage writers?	Informally. You can't take the agent/mentor out of me.
What advice do you have for the writers who meet with you?	You don't have to sell yourself. You don't have to sell your project. Just tell me the story's basic beginning, middle and end. Salesmanship is over-rated. What I need is knowledge.
What are your goals for the pitchfest?	To give writers the dignity they deserve. And to have my parking validated.

Does a writer have to be produced for you to consider them?	No. But it doesn't hurt.
Do you read requested scripts, or do you have someone read for you? What is your process?	Read them myself. Usually get back to people within a two-week period, longer if I have another deadline. But don't faint if it's within 48 hours.
Is there any advice you would like to offer the writers who are pitching you? Any advice for writers trying to break in?	Each movie is a mini-miracle. You have no idea how difficult it is, how competitive it is, how long everything takes, how many agendas you have to satisfy to take a step forward. Be your own best friend and make your screenplay bullet-proof—it is the only "control" you have, and your best "protection". If you don't love the craft of writing, become an investment banker.
Is there anything else you would like to add? About yourself? Your position? Your company, or the industry?	I could use a non-fat cappuccino. Oh. I have a MFA in Production from USC's School of Cinematics (ne Cinema-Television), I'm a member of the Academy of Motion Picture Arts and Sciences, the National Organization for Women, Amnesty International and I'm listed in the "Who's Who in the World" leadership directory. But really, who cares?



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