

Rona Edwards Productions

Name	
Title	
Phone	
Fax	
E-Mail	
What is the best way to contact you?	
Partial Credit List	Blind Trust (Lifetime), Out of Sync (VH1), The Companion (USA/SCI FI), I Know What You Did (ABC), One Special Victory (NBC), Countless others in both feature and television
GENERAL INFORMATION (Please enter any information about your company which might be helpful to participant and other executives (ie your website, personal bio, company profile, etc.)	
<p>A graduate of California Institute of the Arts, RONA EDWARDS was Vice President of Creative Affairs for multiple Emmy-winner John Larroquette, <i>Academy-Award</i> Winner Michael Phillips Productions and Emmy-winning Producer Fern Field before she was dragged kicking and screaming into the world of independent producing and started Rona Edwards Productions. As a Producer, her credits include: One Special Victory (NBC), The Companion (USA/SCI FI CHANNEL) directed by Gary Fleder, I Know What You Did (ABC) Out Of Sync (VH1) and Der Morder Meiner Mutter (Sat.1/Studio Hamburg) for German television. She's set up features at Warner Bros., Andrew Lauren Productions, Ed Pressman to name a few. Another movie, Blind Trust, she developed, aired on Lifetime television last year. More recently, Edwards set up a series of books subtitled Crimes of Fashion at Lifetime Television scheduled for airing in early 2008 under the Edwards Skerbelis Entertainment banner. Edwards has had projects made and/or in development with many of the major networks and studios. A contributing writer to Produced By magazine, the official magazine of the Producers Guild of America, Edwards has regular columns in The Beachwood Voice (Our Side Of Town), and Rona's Reel Take for the New York quarterly, Neworld Review, offering her "take" on the film industry.</p> <p><i>With Monika Skerbelis, a former VP at Universal Pictures, she teaches "Introduction to Feature Film Development" at UCLA Extension, as well as "Story Development Process" at Riverside Community College's Open Campus online and "Basic Fundamentals of Screenwriting" at Chapman University's Dodge College of Film and Media Arts. Together, they wrote the critically acclaimed book, "I Liked It, Didn't Love It (Screenplay Development From The Inside Out!)" available at bookstores everywhere, and co-founded, ESE FILM WORKSHOPS ONLINE, providing professional instruction in film without leaving your home. Students need only know how to "click, type, download and read." Courses include: Creating a Production Company, Maneuvering Film Festivals, Screenplay Development From The Inside Out and Finding & Developing New Ideas. For more information on these courses as well as more conclusive information on how Edwards and Skerbelis can help you with careers in the entertainment industry, go to www.esentertainment.net.</i></p>	
INTERESTS	
What has your company produced? For what studios or networks?	MOWs, Series, Feature Films – deals with ABC, NBC, CBS, Lifetime, USA/SCI FI, HBO, Warner Bros, (SEE partial list of credits or above FOR MORE ON THAT)
What do you want to do in the future? What are you looking for?	Looking for Studio feature films
Film, TV, or both?	Both but mostly features

In terms of material, is there anything that you are specifically looking for right now?	A good romantic comedy, a good thriller that keeps me guessing
Do you consider new writers?	Yes it all depends on the execution of the script and the premise
What makes the ideal writer for your company?	Someone who is willing to work to make the script better, someone willing to take notes, and implement them – realizing that you have one shot as a new writer so you have to present your work in the best possible light. Patience is a virtue.
Can you share any pitchfest success stories with us? Have you signed or represented a writer from our pitchfest before?	None from this pitchfest unfortunately but I did hear a pitch with Monika Skerbelis once while lecturing and doing a booksigning at Barnes and Noble and we ended up optioning the script the pitch was based on.
Are you looking for interns? What would they be doing? Is there any compensation, financial or otherwise?	No compensation. But school credit
What are your goals for the pitchfest?	To meet new writers, help them as best I can to understand the business. I will be consulting here so I hope my words of wisdom and firsthand experience as someone who is still out there in the trenches producing movies will encourage and enlighten others.
Does a writer have to have an agent for you to consider them?	Most of the time yes. Though I will entertain a query letter and if the premise grabs me then I might consider reading the script if the writer signs my release form.
How do you finance your pictures? Studio or Independent? Budget range?	Usually studio
Do you manage writers?	Yes but very limitedly – I don't want a lot of clients
Does a writer have to be produced for you to consider them?	Not necessarily – it's all about the premise and execution.
Do you read requested scripts, or do you have someone read for you? What is your process?	Sometimes I read them, sometimes I have a reader – it depends on how much time I have – right now I'm inundated with projects in development so I will take on only things I really feel passionate about. And it takes me a while to read new material myself because of the other projects in development – they are the high priority.
Is there any advice you would like to offer the writers who are pitching you? Any advice for writers trying to break in?	It's okay to take pitching classes but not everyone's way of teaching works for everyone – Just think if you are pitching the exact same way as everyone else is pitching – what will differentiate yourself from the rest of the pack? Especially when I'm hearing pitch after pitch and if they all begin with the same formula, I'm bored. Trust in your story, and tell it to me concisely, and cleanly and have a great logline. Also If I ask for the ending – tell me the ending – I had someone once fight with me saying he had been taught not to give the ending, that I should read the script – if the buyer wants to hear the ending – tell them the ending –don't fight with them about it.
Is there anything else you would like to add? About yourself? Your position? Your company, or the industry?	