

West Coast plans pics

By DAVE McNARY

West Coast Film Partners has set plans to finance, produce and distribute two features, "Sunset Plaza" and "The Devil's Commandments," next year.

The shingle plans to begin shooting "Sunset Plaza," an \$8 million comedy centered on an actress's rise to stardom, in the spring in Los Angeles. Horror-thriller "The Devil's Commandments" will begin lensing in the fall with a \$10 million budget.

West Coast is financing the films through foreign private equity funds. It plans to open a London office shortly.

West Coast principals include Klay Shroedel, Robert Shroedel, Stephan Gray and Joerg Fronzke.

Klay Shroedel is also founder and CEO of home entertainment producer-distributor Cineco.

U.S. Postal Service

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Required by 39 U.S.C. 3685)

1. Publication Title: Daily Variety
2. Publication Number: 146-820
3. Filing Date: October 1, 2008
4. Issue Frequency: Daily Variety is published daily except one day in November, weekends and holidays, with special issues in January, November and December.
5. Number of Issues Published Annually: 252
6. Annual Subscription Price: \$329.99
7. Complete mailing address of known office of publication: Variety, 5700 Wilshire Blvd., Los Angeles, CA 90036
8. Complete Mailing Address of Headquarters or General Business Office of Publisher: Reed Business Information, Division of Reed Elsevier, Inc., 360 Park Avenue South, New York, NY 10010.
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor: Publisher: Neil Stiles, 5700 Wilshire Blvd., Suite 120, Los Angeles, CA 90036. Editor: Peter Bart, 5700 Wilshire Blvd., Suite 120, Los Angeles, CA 90036. Managing Editor: Timothy Gray, 5700 Wilshire Blvd., Suite 120, Los Angeles, CA 90036.
10. Owner (If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and address of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address.)
Reed Business Information, Division of Reed Elsevier, Inc.
360 Park Avenue South, New York, NY 10010.
11. Known bondholders mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities (if there are none, so state): None
13. Publication Title: DAILY VARIETY
14. Issue Date for Circulation Data:
September 15, 2008

Average No. Copies
Each Issue During

No. Copies
of Single Issue

THESPS THAW UNION ROW

Continued from page 6

put into this," she added. "We've wanted to restart this conversation with SAG."

Move was not a surprise since both unions announced last month a series of joint membership meetings to prep for the commercial talks, starting with an Oct. 7 confab in Gotham. The meetings have been set in order for members to hear the results of a Booz Allen Hamilton study, commissioned by the unions and the ad industry, about the changing revenue models in the ad biz due to the impact of new media.

SAG and AFTRA announced in late August that they had agreed to a six-month extension of their commercials contract until March 31. No date's been set for negotiations, but it's highly unlikely that SAG will be ready to begin talks until it resolves the stalemate over its feature-primetime deal.

Move marks a reversal in behav-

ior for SAG and AFTRA leaders, who had feuded so intensely over jurisdiction that AFTRA moved to negotiate its primetime deal with the congloms in March after declaring it could no longer trust SAG toppers. AFTRA negotiated a new three-year primetime contract with the Alliance of Motion Picture & Television Producers in late May, and AFTRA members ratified the primetime deal in July despite an acrimonious campaign by SAG to vote down the deal.

The SAG-AFTRA battle played a central role in the subsequent campaign for SAG board seats, with members voting last month to push the Membership First faction out of power after a three-run run. During the campaign, the Unite for Strength slate hammered Membership First for bungling the feature-primetime negotiations by alienating AFTRA.

Reardon stressed Sunday that

the new-media provisions will be crucial in the upcoming negotiations with the ad industry.

"Our entire world of work is in evolution as digital technology becomes the norm in production," she said. "This has an ever-widening impact on all AFTRA workers, from sound-recording artists who led the way in the digital revolution to radio and TV broadcasters who are watching the face of the industry morph on a daily basis to freelance actors who are watching new platforms develop in webisodes and the spectrum of new media."

Hedgpeth reported that AFTRA collected \$17.3 million in claims for AFTRA members during the fiscal year ended April 30, up from \$14 million in fiscal year 2007. The board also received a report that described the condition of the AFTRA pension fund as "solid" despite the current upheaval in financial markets.

DreamWorks, Par divorce finalized

Continued from page 1

the move to the new company with principals Stacey Snider and Spielberg, Par has offered DreamWorks president of production Adam Goodman an executive position in which he would oversee the influx of DreamWorks-nurtured projects now in Par's stable. Goodman would not be brought into Par as prexy of production, as Brad Weston will continue to remain in that post.

Many involved with the divorce expected negotiations to continue through the remainder of the year.



Grey



Spielberg

affect DreamWorks' need to strike a distribution-only pact, likely with Universal, to release the new company's slate, minus the 15-20 projects now covered under the Par-

Though Par had no contractual obligation to partner with the new DreamWorks on any of the 200 projects, Moore said the studio wanted to keep a good working relationship with Spielberg, who is involved as a producer on the "Transformers" franchise as well as three other Par films in development, including the sci-fi pic "When Worlds Collide."

DreamWorks had more to lose had a settlement deal not been struck, as the new company would have been forced to start from scratch with an empty development