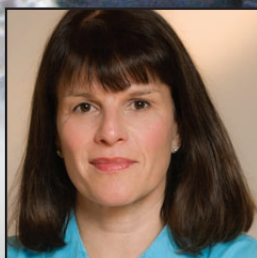


SPECIAL ISSUE: Amazing Women Who Work in the Industry

Kat Tatlock
Christy Cashman
Diane Pearlman
Vivian Walworth
Judy Laster
Deborah Hood
Karin Muller

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MAGAZINE



NEW: Legal Lens Paris Hilton's "That's Hot"
With Mark Litwak, Esq



By Carol Patton

THE KAT TAT

When Kat Tatlock gets close to a storytelling project something magical is about to happen. It's been documented time and time again throughout her stimulating and courageous filmmaking career. It doesn't matter if the project is small or large, short or long, something very special happens when Kat walks into a room. The room lights up and you know the champion has arrived.

Boston producer Laura Bernieri (NEXT STOP WONDERLAND, KETTLE OF FISH, SUNNY SIDE UP) says, "Kat Tatlock is one of the classiest producers in Boston. As one of the first Harvard Square Scriptwriters when I ran the group in 1987, Kat always treated writers and their works-in-progress with utmost respect. I couldn't wait to hear her notes. I've cherished her voice in our community ever since."

Katherine Deutsch Tatlock's filmmaking history is threaded throughout the archives of IMAGINE, but it is my opinion the woman does not get the recognition she deserves for her amazing contributions to the community, her body of work and the personal impact felt by all she touches – people and projects alike.

She has written, produced, and directed dozens of award-winning dramatic and documentary films and videos. Her work crosses many industry niches. She develops passionate endeavors of her own tackling stories that most might shy away from. She's also readily available for hire as a writer, producer, director or all three. Her corporate work is also much appreciated.

Last week she jumped at a call from National Boston's Dan Cronin to write and direct a PSA for Beacon Hospice that is already airing on NECN. Hospice is a tough subject, but Kat's sensitivity to these matters always shows in her work. Feedback from the ultimate client NECN, Mark Coffee, was ecstatic. Watch for it, you'll recognize the Tatlock touch.

With a clear eye to teach she also embraces educational programs particularly on Health matters, an area in which she believes she has

much to offer. Whatever she does it's total immersion.

In October well known New England Cinematographer John Hoover, who's now teaching filmmaking at BU and BC invited Kat into his BC Filmmaking II classroom so his students could see a real professional filmmaker in action. His accolades say it all.

This is John Hoover's quote, "Student filmmakers rarely, if ever, get to watch a professional director at work. Kat Tatlock took two student volunteers with no acting background and directed them in a short scene while their classmates assumed normal crew roles.

Kat was superb! The class watched their peers transformed into performers! Through multiple takes Kat worked her actors, shaping their performances through subtlety, guiding them into assuming a character. She really taught the class how to strive for excellence! This session became a real eye-opener for the entire group!"

Kat being Kat had equally complimentary things about John Hoover, who she says is a "cinematographer of the keenest eye, most positive spirit, and most diligent and generous approach

- during both prepro and production - all of which he now brings to teaching filmmaking. His students are so lucky to have someone with his artistry, experience, and willingness to stretch - as in bringing me in to do a directing workshop." She went on to recommend including John in a future issue of IMAGINE on cinematographers or Film/TV teachers. That's Kat.

Kat is beautiful woman who has always tended to surrounding herself with other beautiful people. Hers is a colorful and romantic journey solidly entrenched in her wheel house. Imagine Kat teaching skiing in the Cascades, modeling bathing suits in high heels in San Francisco and Seattle. That's exactly what she was doing when she met Clint Eastwood. She was young and in love with life. Indulging the romance languages she took language and acting classes and while doing so met Dr. George Bluestone at the University of Washington in Seattle and Duncan Ross at the Seattle Rep; she studied dancing. Life was full, but for her Seattle was growing a little small.

At the time it was Bluestone who told her François Truffaut would be in New York holding auditions for FAHRENHEIT 451. It was a big

gamble, but Kat pulled all her senses and resources together and made it to the Big Apple. Little did she know that Truffaut was struggling at the time to get FAHRENHEIT 451 off the ground and a frustrated Truffaut pulled back to London to regroup leaving Kat in New York without the opportunity she sought.

Kicking around NYC for two years Kat supported herself working as a stylist for Paul Elfenbein, a fine art photography whose work she loves. It was at this is when she taught skiing and was a VIP hostess at the World Fair. Then she met a handsome young attorney who traveled with the State Department. The handsome young attorney did not want Kat to be an actress and while their first two years together in Bogotá were most exciting and she loved it there, Kat soon found herself with two babies in a "prison paradise" in a pretty Bermuda island house overlooking the Atlantic Ocean with no car. Living amongst all those wealthy people who don't want to pay taxes did not appeal to her and was a drastic departure from the upbeat San Francisco, Seattle, NYC and Bogotá all teeming with life.

Meanwhile she threw herself into teaching dancing, practicing photography and raising her girls. It wouldn't be long before she began her circuitous journey back to life. Along the way she picked up a 1/2 inch Portapak at NYU and became hooked on filmmaking.

No longer married George Bluestone and his wife Natalie recommended she come to Boston where she found all her interests and longing to live life were instantly rolled into film.

While she was getting her Masters in Film at Boston University she began making films. One of the them was PLUM ISLAND AFTER-NOON, a gritty B&W 15 minutes in which she takes her two kids to the beach and flashes back through her life. She had to go back in the spring to finish it and after rummaging around for the same clothes her kids were wearing she found they had grown and the clothes they wore were bursting at the seam, but she thought she completed the film well using



Kat Tatlock and Ed Asner on the set of Everything's Fine: Adult Children of Alcoholics. Kat wrote and directed. Ed Asner was the host.



Studs Terkel, a friend of her father, and Kat taken during her first documentary PISTA - THE MANY FACES OF STEPHEN DEUTCH, about her photographer/sculptor father.



Robert Redford and Kat Tatlock at Sundance 1984.



Martha Stewart and Kat on a New Old House shoot at Turkey Hill Farm. Kat wrote and directed for Crown Publishing in 1987.



Christine Lahti, Kat Tatlock and Peter Coyote. Christine and Peter were the stars of scenes from her first screenplay, then called "Everyday Dreams" developed at Sundance in 1984.

Photos courtesy of Kat Tatlock's Archives.

LOCK STORY

music provided by Berkley students.

When her instructor viewed PLUM ISLAND AFTERNOON Kat was asked, "Who do you think you are – Ingmar Bergman?"

And then came her award winning and one of her most cherished films: PISTA – THE MANY FACES OF STEPHEN DEUTCH, a portrait of her photographer/sculptor father. Kat so appreciative of her father's willingness to trust her with this film letting her know that she was the professional. That meant so much to her.

Kat says she still loves the film. It's had a wonderful life. It was broadcast and screened in multiple venues and proved to be a key steppingstone to a coveted invitation to the Sundance Institute, where she developed her first feature screenplay under the guidance of leading filmmakers and actors.

Her awards have come from every conceivable corner of the broad spectrum of the production community including these: New England Emmy, Cine Golden Eagle, ITVA Gold, Telly, American Film, EFLA, Mercury, and a citation from the Suffolk County Sheriff's Department for JAILBRAKE: A DAY ON THE OTHER SIDE, a significant juvenile crime-deterrent program distributed to every high school in Massachusetts.

John MacNeil (Moody Street Pictures) was Kat's Steadicam operator on the JAILBRAKE shoot at the Charles Street Jail, which at the time, of course, was still a jail. Now it is the Liberty Hotel where all the Hollywood producers want to stay when they come to work on location in Boston. It was also the location of IMAGINE's 2010 Industry New Year's Celebration and "Imaginnaire" Awards Gala. It was the first time either of them had been in the building since the shoot and both were reminiscing the frenetic two days along with marveling at the hotel renovation.

Along the way Kat has found her way fulfilling her desire to make films in many ways. From

1998 to 2002 Kat was the Director at Health Dialog, Inc. in Boston. As the senior writer/producer/director she interviewed patients and physicians and collaborating with ranking medical professionals to create evidence-based videos and brochures on a variety of health topics. At the time her health oriented productions were quite groundbreaking. Among them are JANEY JUNKFOOD'S FRESH ADVENTURE, FIT FOR FUN and TAKING CARE

In 2005 her two Telly Awards were for PROMISING ARTISTS: THE STEPHEN D. PAINE FELLOWSHIP, a film sponsored by the Boston Art Dealers Association and distributed in DVD to art schools and museums in the Boston area to raise awareness about the program and garner funds. Other important efforts included two six-hour public television series produced in the Netherlands and Boston included WATER – THE DROP OF LIFE and A DOLLAR A DAY distributed worldwide with outreach supported by the Center for Global Development in Washington, D.C.

In 2004 Kat took on what is known as The Kasia Project. "Choosing Your Life: An Ovarian Cancer Journey" spans eight years of Dr. Kasia Clark's life as cancer survivor. The film OUTSIDE IN reflects a total human experience that has enlightened, influenced, and entertains both the medical community and general audiences. Its accolades are coming in from all fronts to say nothing about its winning 7 Telly Awards, one for each category it entered.

David Buckle, MD – Family Practitioner, Beth Israel/Deaconess Hospital had this to say, "...it's beautifully done... It definitely comes around to living life in the moment, which you tied in at the with the Thoreau quote (and how cool that you're swimming Walden Pond).

"I would want medical students and family medicine residents to see it. I would want people who work in oncology, and yes, palliative care (I know that you're not dying) to see it. I would like to show it to the family doctors in my hospital... it's a powerful movie."

And this from Michael Glassbourg, Profes-

sor Film & Television, Humber College, "I am very moved by it. It is a documentary that should be seen by a lot of people; both for the information and the relevance of the emotional journey. Through you, we learn about ourselves. OUTSIDE IN is skillfully made, certainly skillfully structured... My congrats to everyone involved in the project."

From Kat herself "Kudos to my amazing Subject/Exec Producer, Kasia Clark, and my gifted, dedicated team: editor/co-producer Julia Dixon Eddy, composer/performer Cyrus Sink, colorist/on-line editor Dave Allen, and all who contributed to this film over the past 9 years!

Her new project is collaboration with the distinguished dancer/choreographer Anna Myer. Her most recent work, Street Talk Suite Talk, a rap opera, has won accolades.

In the mix is a number of very talented other principal collaborators like renowned Venezuelan composer Paul Desenne who will score the work, Argentine lighting and set designer, Mirta Tocci. Kat moved with excitement about the project, which will be used with the work and there will also be a documentary of the process. "Very innovative," she says.

The truth is Kat can't help herself. She's hyper about producing film to get excited about and to be seen. Her family jokes that filmmaking is a "family illness" since both her sisters and she, inspired by their photographer parents, have been in the business for many years as are several of their offspring. Sister Annick's sons, Alex and Andrew Smith who both teach filmmaking and co-wrote/co-directed THE SLAUGHTER RULE and will shoot WINTER IN THE BLOOD in 2011 and Kat's daughter Alison Tatlock is an actress and screenwriter who wrote the Debra Winger episodes for this season's In Treatment for HBO.



Carol Patton is the Founder and Publisher of IMAGINE.



Kasia & Kat at Ovarions Fashion Show.



Producer Laura Bernieri (NEXT STOP WONDERLAND) and Documentary and Dramatic Writer, Director, Producer Kat Tatlock (THE KASIA PROJECT) enjoying the IMAGINE Gala at the beautiful Liberty Hotel. Photo by Jaymes Leavitt Photography.



Kat, Kasia Clark, Julia Eddy at completion celebration.



Kat & Kasia Clark at her 50th Birthday Celebration.



Kat, Kasia & Julia Eddy with 3 of 7 Telly Awards for OUTSIDE IN for Documentary, Motivation, Editing.

Photos are courtesy of the Kasia Project