



SINCE '45TM

IN THE EXTRAORDINARY HOUSE OF HISTORY



SINCE '45: In the Extraordinary House of History

A word from the producer/director

The first third of this feature film project is a student Oscar winner already in the can, distributed and released.

Since '45 is a personal view of historic events as I perceived them over 30 years—1945 - 1978. Inside a unique *house of history* we explored evolving cultural trends, political shifts, science and tech breakthroughs – experienced through American popular media.

Underlying this was my search for hopeful new visions of the future. Past visions of the future were heady and optimistic. And dissolved in the first A-bomb blast, whose cloud we haven't yet dispelled. We need new visions to refresh and inspire.

This “open house tour” of *Since '45* is a summary (with some neat extras) of the original prizewinner I produced in 1978 as my master's thesis at Boston University. It's also a preview of and plan for the feature version.

I was fortunate to interview a fair cross-section of America's Who's Who at the time, and they're incorporated into the show, along with period “time-capsule” video collages reflecting popular culture, and adding my own monologues, delivered by my onscreen persona “Mike,” an ironic tour guide. I aimed it at general audiences and those pursuing media studies and humanities.





"Stand by for something completely different..."

"It's an essay, a collection of ideas and perceptions of a filmmaker and writer named Michael Korolenko..."

"He acts as his own guide through his House of History..."

National PBS broadcast on Jim Lehrer's "US Chronicle"

An update to *Since '45* covering the next 30 years is literally knocking at the door. Why? Compared to the previous 30 years, change between 1980 to 2010 has been utterly exponential; it demands more time to explore compressed history and change, so it is feature length, and it's an eyeful. Today's media technology is yesterday's science fiction; events are more intense, conveyed instantly; new visions drive the future, and many are spectacular.

The original *Since '45* bookends new production—utilizing neat “time jump” techniques. Mike continues climbing through his house of history, connecting with surprise A-list guests behind every door, chronicling events, trends, mass-media evolution. He extends his search for future, contrasting fictional dystopias in media with documentary evidence of positive change by Americans.

Audiences of all kinds get personal meaning, shared memory, and rich entertainment from Mike's need, the interview guests, and captured zeitgeist.

In addition to its Academy award, *Since '45* went on to win the national FOCUS competition; was screened at FILMEX and the New York Film Festival; was televised on PBS (Jim Lehrer's "U.S. Chronicle" series), Showtime, Discovery Channel; and continues to be shown worldwide, distributed through Films, Inc.

SINCE '45 in the Extraordinary House of History (aka **SINCE '45 X**) follows in the footsteps of Carl Sagan's *Cosmos* series, James Burke's *Connections*, and Frank Capra's magical *Bell Telephone Hour* multimedia science films of the late 50's.

This document provides a tour of and project plan for SINCE '45 X, just for you.

- Michael David Korolenko



Dr. Isaac Asimov appears- always on TV



Houseguest Robert Northshield, legendary producer of NBC's Huntley-Brinkley Report and CBS's Sunday Morning, covers the Vietnam War

HOUSE AS JOURNEY: TIME IS A PLACE

SINCE '45 in the Extraordinary House of History continues a compelling journey and personal quest. In the original film, *Since '45*, history is explored by visits to rooms in a magical townhouse occupied by famous “houseguests”—experts, celebrities, personalities, and even victims of recent historical and media events: American history comes alive with people who were *part* of the story.

The urban townhouse in **SINCE '45 X** is a hypermedia construct created from many different locations. Its architect might be M.C. Escher. The original metaphor of *Since '45* – a house of history made of brick, iron, old wood and plaster hallways remains, but, as the period dictates, doors change, from paneled to flat and unadorned, to shiny stainless steel, or to chrome and glass-- and many doors lead directly into actual guest locations and work environments.

SINCE '45 X will traverse even higher storeys, picking up the thread in the 80's, a world where there were only three major TV networks; print still ruled; radio still had Top 40 hits; and we listened to LPs, 45's, 8 track players, and cassette tapes.

Host Mike visits more surprise guests on each floor, encountering influences behind early consumer computing, cable deregulation, the end of the Fairness Doctrine, MTV, CD's, the first portable music players, VCR, then DVD players; the birth of the World Wide Web; all woven with news events in mass media.

Pioneers in network news like Walter Cronkite, Chet Huntley and David Brinkley are now unknown by students – we jump into a media classroom to test this, and show how news travels over social media networks like Twitter and Facebook.



Staircase to the 60's in the House of History

Climbing higher still: Mike visits guests to explore real passions surrounding digital rights management, the cell phone tsunami, cable channel explosion, affordable wide screen flatpanel television; wireless laptops, iPods, digital slates--today all helping drive print media into the ground.

The house is filled with tricky portals. It's not every day you get a documentary host who ages 30 years just by walking through a doorway! SINCE '45 X opens up reality. Any door can be a relativistic portal to a research lab, a television studio, a museum, a newspaper or magazine office, a printing plant, a classroom—wherever our people, events, and media technology work.

Via the house of history we will continue to barge in on journalists, pioneers, and media personalities in their actual environments, revisiting some first interviewed thirty years ago to get their historic hindsight on today's media controversies, politics, cultural shifts, and of course, we reveal surprising new guests and future visions.

We'll shoot and incorporate digital technology throughout interviews, monologues, and animated time capsule musical collages. Virtual sets will meld seamlessly with actual locations.

This is how we “chrome” a prizewinning short into a compelling feature work.

The following pages entail the story synopsis with a preliminary plan for new show structure and a growing wishlist of A-listers we want in the show.



Host "Mike" entering the House of History

NARRATIVE SYNOPSIS

SINCE '45 in the Extraordinary House of History weaves three throughlines:

1) **Mike's personal journey**, which informs everything we see through the eyes of a nice Jewish boy from Brooklyn, connecting with people and events he's experienced only through media, while hunting for new futures; 2) **the Timeline**, Mike's linear history, framed by popular mass media; and 3) Mike's unusual **House of History** itself, occupied by surprise guests.

Mike, age 23 ("Younger Mike"), cabs to his urban town-house. In the taxi mirror he envisions, with main titles, past visions of the future.

He arrives at his house, but in the foyer, Mike, same clothes, is suddenly middle-aged ("Older Mike")-- he's "jumped." He's renovating his old house with **Bob Vila**, who in 1980 premiered home restoration with PBS' popular *This Old House*, still airing.



"Every house is a journey, Mike."

We'd like home restoration expert Bob Vila to help us renovate the House of History - his shows made home renovation an expression of the nostalgia movement first explored in *Since '45*



Younger Mike begins his journey



Houseguest Robert Klein, performer, describes threats of the 50's and 60's.

Appraising the house, Bob identifies wormholes in every door! To Mike the doors look solid. But looking through the portal, Older Mike sees Younger Mike beginning his exploration through the late 40's and early 50's! Older Mike disappears for a while.

Younger Mike investigates the fall of Joseph McCarthy with **Richard Rovere**; fear of Communism with **Robert Klein** and Rosenberg son **Michael Meeropol**.

In the 50's, he shows how TV begins to close theaters, reshaping the media landscape, and his experience of reality.

He climbs to a new decade, recalling the New Frontier of the 60's, visiting columnist **Art Buchwald**, who reveals the press experience during the Kennedy era.

Mike visits Congressman **Charles Rangel** to explore the media's role during southern racial unrest.

Mike registers the Vietnam War heating up, but he's young, distracted by media.



Houseguest Michael Meeropol describes how mass media affected the fate of his parents- the Rosenbergs



Houseguest Art Buchwald covers the press and the Kennedy White House



Mike's official Man from UNCLE cigarette case-gun-communcator



Houseguest Linda Ellerbee, network journalist, describes her first AP email adventure during the Apollo 11 launch

Mike celebrates popular TV shows he grew up with, like *The Man From UNCLE*, and *The Soupy Sales Show*, with Soupy's co-performer **Frank Nastasi** (who played White Fang and Black Tooth, Soupy's pet dogs).

We see heavily media-massaged late 60's events like the first man on the moon, with a hilarious side story by journalist **Linda Ellerbee**; color coverage of the Vietnam war with news producer **Robert Northshield** and commentator **James Kilpatrick**; student protest and violence at Kent State with victim **Alan Canfora**, media feedback described by **James Kunen**.

Climbing higher into the 70's, Younger Mike finds himself withdrawing into the quietude of the nostalgia movement. Then, with more help from Art Buchwald and UPI's White House correspondent **Helen Thomas**, he experiences a taste of the downfall of President Richard Nixon.



Houseguest Alan Canfora bitterly describes events leading to his shooting at Kent State



Houseguest Tom O'Horgan, Broadway director, conveys the iconic success of HAIR



Houseguest Gilda Radner of *Saturday Night Live* describes her early TV experiences



SNL Houseguests Larraine Newman, Tom Schiller and Michael O'Donohue accurately foresee a time when things won't be so funny

He explores anti-establishment passion and revolutionary theatrical experiments like “Hair,” with its pioneering producer **Tom O’Horgan**; and at the end of the decade has his search for a brighter future completely dashed—by original cast and comedy writers of *Saturday Night Live*. Younger Mike leaves them, sharply disappointed.

But outside, hand still on doorknob—it’s Older Mike! Another wormdoor jump. He’s adjusting to them.

He takes up the tour, exploring movie effects technology with filmmakers, forces behind popular music, and the birth of the World Wide Web.

A mysterious, flitting, invisible force occasionally influences his exploration.

He connects with milestone events and media views of world events such as the Tiananmen Square uprising in China, the fall of the Berlin Wall, the Gulf War, America’s 2000 election controversy, the 9/11 attacks.



Mike slams the door on the SNL writer’s room—his last appearance till show’s end; the portal propels him into Older Mike



Mike researches the next 30 years and guides us through more media-soaked American history – and as *Wired* tells it, *the Future Gets Fun Again*



Dean Kamen's DEKA and FIRST organizations embody powerfully optimistic visions of the future

We capture the sweep of changing tech paradigms such as flatscreens, better computers, cell and smartphones, and less-exposed eye-opening developments, connecting with people behind them, and the futures ahead.

We'd like to drop in at **Dean Kamen's** 6000 sq. ft prototype lab, with Mike and Dean chatting, cruising on Segways.

We envision interrupting **Jim Lehrer's** PBS newscast to chat about new threats to TV journalism.

We hope to invade computer research labs at University of Washington, MIT's Media Lab, revealing their futures, with **Thomas Furness** and **Marvin Minsky**.

Recalling the first footprint on the moon, a new icon: we celebrate shuttle astronaut **Kalpana Chawla's** earth-filling retina, a vision she shared with her crew aboard the ill-fated *Columbia*.

A top-storey visit to a special, influential, forward-looking **Mystery Guest** sends Older Mike through a doorway into *the* future.



Chawla's Eye: "Kalpana" in Hindi means "imagination." At a shuttle viewport she noticed the reflection of her eye; her retina was filled by the whole earth. Recreated in memory of the crew of Shuttle Mission ST-107



Mike is last seen stepping through a door to the future from our Mystery Guest's workspace



Even while the TV is unplugged, Dr. Isaac Asimov re-appears, with closing remarks accompanied by updated technology montage

Finally appears **FutureMike**, the invisible, flitting mischievous force occasionally influencing Mike's journey. He's a blond amalgam of past and future visions, wearing a cool retro stealthsuit, navigating on his obligatory whisper-quiet jetpack to the first floor of his house, where our journey began.

FutureMike silently approaches an anteroom entrance. From his wrist panel he cloaks himself as he enters.

Inside, Younger Mike is dissembling an old unplugged TV set, examining parts.

Suddenly **Dr. Isaac Asimov** appears on the TV, delivering closing thoughts - an illusion projected by cloaked FutureMike's embedded wrist projector.

It's all magic to Younger Mike, who makes his way out of his strange and wonderful house, where he delivers a mildly skeptical close- and has his carefully staged exit destroyed by an actual random event.



A driver seeking a parking space is about to ruin Younger Mike's carefully rehearsed exit.



Original Director of Photography John Hoover: "Don't worry, Mike - we can take it again!"



Mike's wardrobe changes with every decade



Some doors remain open when we leave a houseguest; these represent ongoing controversy or unresolved issues

PRODUCTION DESIGN FOR *SINCE '45 in the Extraordinary House of History*

The original prizewinning film acts as the pilot, proof of concept, foundation, and first third of this journey, with restoration and enhanced imagery.

The show is layered with design which reflects media of the period. The 1945-1978 *Since '45* starts as a black and white 16mm film in classic 4:3 aspect ratio; changes to color when the timeline comes to the mid 60s when the major networks began to broadcast full color; and ends in 4:3 color.

Although completely shot in high definition, *SINCE '45 X* will continue seamlessly in 4:3 with simulated 16mm film look and grain; widen to 1:66 aspect ratio for the 90's, and to 1:78 full wide, highest resolution as we approach the millennium when more of us experience 16:9 widescreen TV. Film grain fades away as media goes digital.

The look and feel of period culture governs style as the show unfolds, through musical time capsule collages, interview topics, and shooting locales. The host's clothing changes style periodically. Souvenirs redolent of each period continue to appear everywhere.

These visual games keep viewers on their toes; history comes alive, we are connected to the times. Monologues take place on staircases, landings, in hallways as established, but doors and guest interiors change. Mike will walk into some from a hallway in one continuous shot!

The production is designed to be updated from time to time for re-release.



Robert Northshield's doorbell: no appointment necessary. We visit accomplished, high profile houseguests working in all media domains



Mike was there at the birth of computing for journalism- a special Gannett news exhibit and a typical extension of the House of History

MASS MEDIA TOPICS

Entertainment and Information

- Video Games: from Pong to the X-Box and photo realistic characters.
- Music: from LPs to CD's, Ipods, introduction of Music Videos, direct download.
- Television: from three major networks to cable, satellite, and on demand.
- Movie delivery: from the way things were (second run theaters, drive-ins, etc.) to VHS machines to DVD, Netflix and the internet. Also discussed, Home Theaters, the influence of pornography in catapulting VHS machines over Betamax, and how this pornography is now quickly seeping into the newest delivery medium: the internet.
- The demise of tape media—enter flashcard recording.
- News: the internet, social networks such as Friendster, FaceBook, Tweeting. Iranian protesters using cell phones and the net to get protest scenes we experience here, and everyone looking for their fifteen minutes of fame (often on reality shows – a huge misnomer).

History in the Media

- Exploring the impact of media covering major historical events such as: world events brought home on TV, like Tiananmen Square. Coverage of the reprisal wars in Iraq and Afghanistan, the promise of peace in the Middle East.
- John Lennon and Ronald Reagan shootings.



1965 "Goldfinger" Aston Martin DB5 by Corgi Toys
came with working passenger ejector seat

- Ronald Reagan's depression: he watched THE DAY AFTER on its broadcast of November 20th, 1983, and was devastated for days, according to his personal diary. A visit with author David Hoffman.
- Nostalgia round 2: In its second season *Antiques Roadshow* ratings approached those of popular commercial networks running action-detective shows, reflecting vicarious greed surrounding "cash for trash," as well as hunger for nostalgia and craft-like quality, a historical cycle first explored in *Since '45*. An interview with the Keno twins.
- The World Trade Center and Pentagon attacks of 9/11-- many felt the broadcasts of 9/11 were "just like a movie, like a science fiction movie." Mike talks to a news cameraman who was there, ending with a visual tribute to first responders on that terrible day. We may also explore the delayed 9/11 Memorial project.
- Recent political dramas such as the birth of national health care, played out in opposing media campaigns; the first African-American president; the White House Beer Summit with Henry Louis Gates and Officer Lawrence Crowley; interviews with commentators and thinkers.
- Large Hadron Collider: The long awaited re-ignition of the LHC at CERN, where the world wide web was invented, an international scientific breakthrough in nuclear physics broadcast live over the web in multi-lingual, multi-camera, multi-screen glory, the ultimate mediapalooza.



Mike provides new personal observations to expand the show, delivering topical monologues with entertaining irony, gravitas, satire, anxiety



August, 2010: veteran screen actor Tom Skerritt (MASH, CONTACT) inaugurates the production of SINCE 45 X

NEW MONOLOGUES

Examples of Mike's periodic talking points, which springboard visits with new experts, personalities, pioneers, visionaries:

Changing Media Technology : it's happening faster and reshapes the experience of events and the events themselves. Have we gained wisdom? How is our behavior and health changed by cell phones, computer multitasking, the demands of machines on our bodies? Will technology overtake us, or can we control and use it wisely?

Throwaway Society: personal craftsmanship is considered inefficient, "old school," and people consider history to be what they had for breakfast. Social media is replacing face-to-face interaction. We need to balance these changes with the need to recycle and repurpose the old to build the new.

The Machine Stops: E.M. Forster's dystopic short story of 1919 predicted modular housing, networked communities, and coach potatoes.

As We May Think: Vannavar Bush's seminal document predicting portable computing, Google, and artificial intelligence.



James J. Kilpatrick, best known for a decade of debate on 60 Minutes, appeared in Since '45 in "Point-Counterpoint" to Robert Northshield, discussing the Vietnam War and student protest

SINCE '45 HOUSEGUESTS —THEN AND TOMORROW

BACK THEN, DOORS OPENED TO REVEAL

Isaac Asimov, *scientist, author*
 Alan Canfora, *activist, Kent State victim*
 James Kilpatrick, *TV commentator*
 James Simon Kunen, *activist, author*
 Frank Nastasi, *performer*
 Robert Northshield, *news producer*
 Tom O'Horgan, *"Hair" producer*
 Hon. Charles Rangel, *Congressman*
 Tom Schiller, *TV comedy writer*

Art Buchwald, *humorist, columnist*
 Linda Ellerbee, *TV, print journalist*
 Robert Klein, *comedian and actor*
 Michael Meeropol, *Rosenberg son*
 Lorraine Newman, *SNL performer*
 Michael O'Donohue, *satirist*
 Gilda Radner, *SNL performer*
 Richard Rovere, *journalist*
 Helen Thomas, *White House correspondent*

WE'LL REVISIT SOME HOUSEGUESTS FROM THEN, JOINED BY NEW INTERVIEW CANDIDATES (* SOME CONFIRMED)

Computer Pioneers and Technologists

Bill Gates or Paul Allen, *Microsoft*
 Steve Jobs or Steve Wozniak, *Apple*
 Marvin Minsky, Ph.D., *MIT Media Lab* *
 Andy Hertzfeld, *computer engineer*
 Jimmy Wales, Larry Sanger, *Wikipedia*

Dr. Thomas Furness, *U/Washington* *
 Leander Kaheny, *WIRED journalist*
 Tim Berners-Lee, *inventor, WWW*
 Bill Atkinson, *inventor, HyperCard*
 Craig Newmark, *Craigslist*

Entertainment Producers and Directors

J.J. Abrams
 James Cameron
 George Lucas
 Lorne Michaels
 Joel Surnow

Katherine Bigelow
 John Lassiter
 Seth MacFarland
 Robert Redford
 Martin Scorsese

Tim Burton
 Spike Lee
 Nicholas Meyer
 Steven Spielberg
 Quentin Tarantino



The recently controversial Helen Thomas appeared at her duty desk as White House Correspondent for UPI, helping us touch base with the fall of Richard Nixon

Authors, Cultural Pioneers, Stylists and Media Visionaries

Neal Adams

Frank Catalano, *Radio host*

Eric Drexler, *Engines of Creation*

Mystery Guest, *author, commentator*

Jaron Lanier, *virtual reality guru*

Leigh & Leslie Keno, *antique furniture*

Richard Simmons, *fitness guru*

Bob Vila, *Cable TV host*

Richard Branson, *entrepreneur*

Carson Cressley, *Queer Eye TV host*

Neil Gaiman, *author*

Joel Hodgson, *TV producer, MST3K*

Lawrence Lessig, *media licensing guru*

Frank Miller, *The Dark Knight*

Alvin Toffler, *author, Future Shock*

Performers, Comedians and Satirists

Dennis Miller

Dave Chappel

Conan O'Brien

Penn and Teller

Richie "LaBamba" Rosenberg, *musician*

John Stewart

Billy Crystal

Patton Oswald

Paula Poundstone

Bob Rivers

Tom Skerritt *

Robin Williams

Journalists, Experts, Media Victims, Pundits and Activists

James Brady, *presidential assistant*

Richard Clarke, *antiterrorism expert*

Lawrence Crowley, *diversity trainer, BPD*

Doris Kearns Goodwin, *author*

Brian Lamb, *founder, C-SPAN*

Dan Rather, *TV journalist*

Keith Oberman, *MSNBC commentator*

Julie Banderas, *Fox News journalist*

Jerry Cohen, *Guantanamo lawyer **

Henry Louis Gates, Ph.D., *PBS series host*

Ted Koppel, *NPR journalist*

Jim Lehrer, *PBS news anchor **

Neil Degrasse Tyson, *PBS series host*

Bill O'Reilly, *FOX commentator*



KEY CREATIVE PERSONNEL

MICHAEL D. KOROLENKO – Director/Writer/Producer

Michael Korolenko received his Masters of Science degree for his thesis film, *Since '45*, a student Academy Award winner for Best Documentary; Focus Competition Award winner, and now distributed and broadcast worldwide.

Korolenko has produced numerous independent films, including *Chords of Fame*, a musical biography about American folk singer Phil Ochs and the 1960's, funded in part by grants from The American Film Institute and The National Endowment for the Arts, broadcast on UK's Channel 4. His short electric folk operetta, *TAMLIN*, was based on an old Scottish ballad. He's also directed many corporate films.

Moving operations to Washington State in 1986, he worked with Phil Lucas Productions, Inc., a Native American-owned studio. There he wrote the legend sequences of the *Walking With Grandfather* series, broadcast nationally on PBS and recipient of the National Educational Gold Apple Award. During this period, Korolenko's fantasy story "Reynardine" was included in the *Life On The Border* anthology series published by TOR, and his textbook *Writing for Multimedia* was published by Wadsworth.

With Bruce Wolcott, he co-wrote two textbooks: *Digital Design and Storytelling* for Prentice Hall, and *Digital Futurama* for Kendall/Hunt publishing. "Arcadia," another fantasy tale by Korolenko was published in *The Essential Bordertown* anthology. He worked at Microsoft as a writer for MSN's Online series about contemporary U.S. History. He has recently completed a short Twilight Zone-like time travel drama called *Of Yesterday and Tomorrow*.

www.korrays.net



ILEANA D. VASQUEZ – Co-Producer, Production Coordinator

Ileana has worked in the United States and France on many successful feature projects including *Visioneers*, with Zack Galifinakis and Judy Greer, from the Executive Producer of *Napoleon Dynamite*. Ileana's photography was featured in the film *Butterfly Dreaming* with Missy Crider. She served as Executive Producer on *Of yesterday and Tomorrow*, directed by Michael Korolenko.

She's worked as an actor, appearing in *Higher Learning* with Jennifer Connelly, directed by John Singleton, and *Crime En Series*, a French TV Series for France 2 with Pascal Legitimus.

She has written several screenplays. She obtained her BFA from UCLA, interned with Stanley Kramer, Rachel Rosenthal and participated in the concours du Cours Florent in Paris, France. Ileana is also an artist with experience as photographer, casting director, and has worked on feature film product placement & sponsorships.

www.imdb.com, www.lolitamoon.com, www.ileanadvasquez.com



TRAVIS A. STERNER – Co-Producer, Cinematographer

Travis has amazing creativity and an artistic eye, combined with the technical expertise to shoot with post-production in mind. He has a wealth of experience in greenscreen production which will be well used on *Since '45 X*.

Travis has done work with Academy Award winning filmmakers including Michael Korolenko (*Since '45 X*) and Alex Gibney (*Taxi to the Darkside*.)

Travis's films have won awards at festivals including 2nd at the Microsoft 72-hour Film Festival and 1st at the Maple Valley Film Festival. His cinematography experience ranges from 16mm film to the latest RED camera.

www.sternerstudios.com



WADE CHITWOOD – Co-Producer, Co-Writer, Art Director, F/X

Wade Chitwood provides production experience in many art mediums. As a fine artist he's developed his own line of comics and comic books, book illustrations, a one-man art show; published short stories and a book of poems. He graduated University of Central Missouri and Bellevue College, Washington.

While at Bellevue, Wade joined forces with Michael Korolenko to produce and write the award winning *Rocket Man* series. Wade then partnered with a former classmate to start Talos Visual Effects, creating visual effects for Academy Award winner Yahya Sinno's feature, *ZMD: Zombies of Mass Destruction*, and for independent films *Render Me Dead*, *Of Yesterday and Tomorrow*, and *The Last Colony*. Wade is currently in post production on a film that he produced and directed titled *The Comet Chronicles*.

www.imdb.com/name/nm3131559/

<http://talosvfx.com/>



LOREN S. MILLER – Co-Producer, Co-Writer, Editor/Post- Supervisor

With one Oscar winner to his credit, Loren's editing work has also been twice nominated in the documentary category. He also edited three student Oscar winners, including the original half hour edition of *Since '45* by Michael Korolenko, which he helped write. He has waited patiently through a quarter century for the expanded edition of *S45X*.

In a 30-year career, Loren has navigated a dual track of editor and producer. He's edited a full range of projects from dramatic indie features to short-form, cause-related videos. He went digital on Avid in 1994. For PBS he edited highly rated hours of *Antiques Roadshow*, and contributed to other series. He's edited shows for Discovery, Annenberg Channel, and HGTV. His short documentary *Invention!* won Gold at Worldfest Houston, 1990. He produces process traces of designers and inventors. He teaches college-level editing.

www.neotrndesign.com



Mike's official Man From UNCLE membership card

ABOUT THE SAMPLE WORK

Contact Korry Productions for the DVD of "Since '45."

Since '45 presents an exploration of the years 1945 through 1978 of American cultural history and its relationship with modern mass media through the eyes of a nice Jewish boy from Brooklyn. Traveling through a house of history, he encounters surprise guests behind every door, who help him in his search.

Besides interviews representing a Who's Who in media, history and popular culture, the film utilizes rich media: photomotion, newsreel footage, graphic collage animation, stop-motion photography, optical effects, and period music.

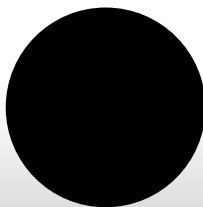
Underlying the exploration is a quest for new optimistic visions of the future.

ENGAGEMENT AND BEYOND

SINCE '45 in the Extraordinary House of History pushes buttons as much for its amazing houseguests as for its historical record, past future-looking themes, and entertaining monologues. Beyond theatrical release, and just as *Since '45* has been used in journalism, history and media curriculum around the world, *SINCE '45 X* becomes a contemporary U.S. history teaching tool, with a DVD Study Guide.

Educators love help teaching history. The interactive Study Guide for high school/college curriculum will feature DVD extras such as longer interviews, clickable timeline with History, Culture, and Media threads, and with Then-Now hyperlinks allowing instant comparison of past, present, and possible futures.

History is a renewable resource. A related TV series is also in development.



ROOM NOW AVAILABLE


You are cordially invited to appear
rent-free in your very own space
within the *House of History* in
Mike Korolenko's investigation of
recent U.S. history, mass media,
and the future



SINCE '45

IN THE EXTRAORDINARY HOUSE OF HISTORY

BASED UPON THE 1979 ACADEMY ACHIEVEMENT
AWARD-WINNING DOCUMENTARY FILM
SINCE '45 BY MICHAEL D. KOROLENKO

A close-up, low-angle shot of a hand in a dark suit jacket turning a silver door handle on a dark wood door. The door has a classic panel design with a central rectangular panel and a smaller one above it. The lighting is dramatic, with strong shadows and highlights, creating a mysterious atmosphere.

Who's behind the next door?

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