

November 22, 1988

Mr. David Marshall
Chapter One Financial
2421 N. Valencia Street
Santa Ana, CA 92706

Dear Mr. Marshall:

I have taken a few days to consider your request for my opinion on Travis Pike as a feature film director, not because of any lack of confidence in his abilities, but because I wanted to clearly define the reasons I believe he is the obvious first choice. In our industry, one of the most common hyphenates is writer-director and the reason is simple. Given that the writer knows how to write, if he can handle talent, communicate his vision and enthusiasm on a personal level, has sufficient knowledge of the technical end and demonstrates responsibility in operating within the approved budget, no one can possibly be as well prepared to direct a work than the person who created it. Travis has demonstrated all of the above qualities.

I speak from first-hand experience, and base my assessment on more than forty years in motion pictures and television and on reports I have received over the years from reliable industry sources who have also worked with Travis on a variety of projects. Furthermore, being retired has allowed me time to speak to Travis and to refresh my memory by reading again, with great pleasure, the four projects in my own files that Travis wrote and to reminisce about the circumstances of each.

I first met Travis in 1980. I had just produced "FROM HERE TO ETERNITY", the TV mini-series and series at COL-GEMS and was looking for a theatrical feature film project. Frank Capra Jr., whom I had known for some years, brought me the screenplay, "AIRS ABOVE THE GROUND", adapted by Travis from a Mary Stewart novel. I was familiar with the project, but the script had been up-dated and new elements had been added that enhanced the action tremendously. It was the best screenplay I had ever read and when, about a week later, I participated in a story conference with Frank, his associate Bond Johnson, producer-director John Florea and Travis, it immediately became clear why. Travis' grasp of plot, timing, character and motivation is second to none. These are some of the precise requirements I have always sought in choosing a director.

David Marshall
November 22, 1988

Page 2

I endorsed "AIRS ABOVE THE GROUND" and proposed it to Columbia Pictures, but COL-GEMS asked me to co-produce the TV series "FANTASY ISLAND", so I had to pass on the feature and Cine-Media pursued it elsewhere, sadly, without success. But in researching my reply to you, I found in my files, a deal memorandum which would have made Travis director or co-director with established producer-director John Florea, on "AIRS ABOVE THE GROUND", so Travis' talent was recognized at least as early as 1979.

For the 1981-1982 season, I moved over to Paramount to produce "THE POWERS OF MATTHEW STAR", but the series was short-lived so I turned independent, formed a production company and began looking for a theatrical feature. As it happened, Travis had just finished "LONG-GRIN", a wonderful fantasy about a dragon in the time of King Arthur, with real potential to become a theatrical series.

Now, I had learned a little about Travis' ability as a producer from our previous meetings and had heard glowing reports from colleagues, but the detail of his research and development was incredible. He even had a full-scale model of the dragon's head made to prove the feasibility of the project! It was an enormous undertaking, budgeted at about 28 million dollars, but the project had excellent ancillary potential, including a great title song Travis wrote and recorded. It was an impressive introduction to Travis' musical talent and the script was everything I had come to expect. The characters, dialogue, motivation and plot were all beautifully developed and he revealed a talent for comedy that came as a complete surprise. And I had a new favorite script of all time.

How he managed to develop "LONG-GRIN" at the same time he was building a reputation for excellence in post production, I don't know, but I do know he was highly praised for his work on Ingmar Bergman's "FANNY AND ALEXANDER", which won the Academy Award for Best Foreign Film that year. As I read "LONG-GRIN", I remember thinking that Travis had come to Hollywood about twenty years too late. The giants who would have delighted in and shared his vision were gone. Today, it would probably take a Lucas or a Spielberg to mount a project like "LONG-GRIN". However, if we could first establish credibility for such a huge undertaking, I would happily pursue it.

I had in mind something just as spectacular, but where my years of experience, studio associations and long list of credits would have immediate credibility. I had been toying with the idea of doing the life story of Josephine Baker as a mini-series for television for some time. With Travis' musical background, attention to detail and mastery of period, character and dialogue as revealed in "LONG-GRIN", he had proven to me that he had the scope for the project. Travis wrote a first-rate treatment for "LA BAKAIRE", but we were unable to overcome the legal obstacles. Josephine just had too many surviving relations!

I went back to television for a few more seasons and I thought Travis went back to dubbing foreign films, building credibility as a director. When I retired in 1987, I lost track of Travis until, early this year, when he contacted me to take a look at "MORNINGSTONE" and to listen to his music demo. He had taken my appraisal of the chances to fund "LONG-GRIN" to heart and set out to do something just as spectacular, but with less cost, less risk and a terrific profit potential, including strong ancillaries.

To be perfectly honest, I told Travis I was retired and out of the rat race for good. And being retired, I was no longer in a position from which to grant or ask for favors from anyone in the industry. But Travis is a persuasive and enthusiastic character, so I agreed to read it, as a friend, and offer whatever criticism and suggestions I might have.

And so, we come to the point of this rather lengthy evaluation. In more than forty years in show-biz, I have never read a screenplay like "MORNINGSTONE". And when I listened to the music, the hair on my arms stood on end! I knew, by then, that Travis had done some rock and roll way back when, but nothing had prepared me for what I heard. I have fourteen years of classical music training and I know music. Travis' music and performance in the demo cassette is sensational. All I can say is, if he had stayed in music, he could probably be making movies from his pocket money by now!

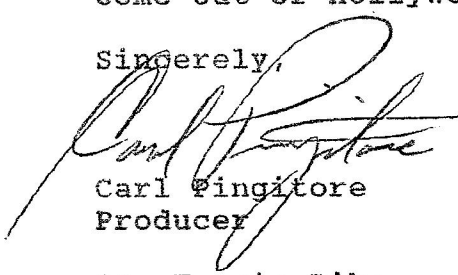
If I sound like a fan, maybe I am. The man and his work are both awesome and I wish him all possible success. Travis is, undoubtedly, uniquely gifted, and his work sets a new standard for excellence. I was and am still fascinated by the form and structure of "MORNINGSTONE" and with each reading, I discover new levels of fascination. And as a former producer, I cannot help but be excited by the phenomenal ancillary potential in the music, as a source of profits and in terms of promotion.

David Marshall
November 22, 1988

Page 4

Travis and I have talked at some length about his background and the course he has set for his career and I can say, unequivocally, that I know no one who is more or better prepared to direct a first feature film than Travis Pike. There may be something to a point Travis raised during one of our discussions. Films and music are both media that occur in time, rather than space. A good number of our best filmmakers have musical backgrounds and it may be that something of the timing and emotional impact found in good musical composition, translates to a special overview that enables a director to build a role and provide room for a character to develop on screen. If that is true, Travis Pike is destined to be one of the finest directors ever to come out of Hollywood.

Sincerely,



Carl Fingitore
Producer

CC: Travis Pike