

1000 Journals

A Film by Andrea Kreuzhage



One thousand blank journals are traveling from hand to hand throughout the world. One came back. Where are the other 999?



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Capsule Synopsis

1000 blank journals are passed from hand to hand throughout the world, collecting stories, pictures, collages -- slices of the lives they touch. One came back, filled. Where are the other 999? 1000 Journals investigates their worldwide journeys, and chronicles the self-governed collaboration of thousands of random people who added to this global "message in a bottle."

Synopsis

A shared obsession links thousands of people around the world to the 1000 Journals Project. What began as a handcrafted "message in a bottle" is now a burgeoning global online and offline community that represents an astonishing cross-section of characters and cultures.

It all started with 1000 blank books, released into the world in the summer of 2000 by Someguy, a San Francisco artist. Someguy's instructions, stamped inside each journal, are simple: "This is an experiment and you are part of it. Add anything you like, then pass it on."

Some people found a journal, or got it from a friend or stranger. Some wrote in them, others doodled, pasted in photographs, or added artworks. Some kept them. Some passed them on. Australia, Canada, Denmark, Croatia, Singapore... Scans of journal pages are uploaded to the project's website, where thousands of people have signed up to receive one. There are no rules, and no one monitors these journals and their movements. And yet, they are connecting people worldwide, provoking and inspiring them.

In September 2003, one of the 1000, number 526, returned to Someguy, filled. What happened to the other 999? This film tells their stories. 1000 Journals shares their worldwide journeys across borders and barriers of personal, political, societal, and cultural nature, and chronicles the self-governed collaboration of thousands of random people who have added to this global "message in a bottle."

Shot on all the continents the journals themselves have traveled, this film reveals the beauty and power of the filled pages, interwoven with delicate portraits of people whose lives they touched.

Extended Synopsis

This is an experiment and you are part of it.

Try doing anything a thousand times: pick a thousand flowers, gift-wrap a thousand presents, do a thousand sit-ups, or a thousand cross-word puzzles... Seems a bit daunting, doesn't it? Now take a thousand sketchbooks, glue a thousand covers on them, stamp them a thousand times, hand number them from 1 to 1000, and send them out into the world, one at a time, no strings attached. Then create a website and try to keep track of them all. Do you still think those sit-ups sound tough?

This is the story of 1000 Journals, a global, collaborative project, which was started in the year 2000, by a San Francisco based artist who calls himself "Someguy." He stamped each of the 1000 Journals with this message:

1. Take this journal and add something to it. Stories, photographs, drawings, opinions, anything goes.
2. Visit the web site and tell everyone where you found it. If possible, scan what you added and send it to us.
3. If the journal is full, email us and we'll arrange for its return. Contents will be shared with the world.
4. If the Journal isn't full, go to the site and connect with someone who wants it or give it to a friend/stranger.

Someguy left the first one hundred journals at random places all over the San Francisco Bay Area, or handed them to co-workers, friends, and strangers. He sent the next batch of a hundred journals to people who had heard about the Project and offered to distribute them where they live: Australia, South Africa, Denmark, England... As word really started to spread, and more and more people began to write Someguy and ask for journals, he mailed them, one at a time, to those who had given him their addresses. Soon after he created an online sign up list, where anyone around the world was able to get on the list and in line to receive a journal. However, before long all wait lists were filled up, and some people became desperate, offering money, services, and trades to anyone with a journal.

Although the 1000 journals were all over the world and scans of artworks and writings came pouring in to the website, there was still no sign of a journal returning to Someguy.

Finally, in September 2003, Someguy received an email announcing the imminent return of journal 526...

So I kept an eye on it...

Hollie Rose sits on her porch and is flipping through journal 526. She says, "I just really wanted to make sure he got at least one back, and I wanted it to be me that gave it to him. So I kept an eye on it." She reveals how she tried to prevent Journal 526 from wandering off by keeping it at her cafe, the Klekolo World Coffee, never allowing it to venture too far. Yet Hollie faced some resistance from a patron of the

coffee shop who wrote "Steal this Book" in bold letters, and somehow, the journal made it to 13 US States, Ireland, and Brazil.

Someguy pulls Journal 526 out of the soft, protective pouch that Hollie's friend Deb D'Amato made for it, opens it, and starts to explore what's inside. He wonders, "why did this one come back, but none of the others? What happened to them?"

The 1000 Journals documentary takes us around the world to find out. From the war torn buildings of Zagreb, Croatia, to Singapore, on to Australia, across the United States and all over Europe...

We meet Matt in Toronto, Canada, who tries to track down the journal he once had. He'd traveled with the journal to Milan, Italy, where he's handed it to Seth, a guy he'd met on a bus. We catch up with Seth, who took the journal to Croatia. Seth left it in a bar in Zagreb, where Dampas, a Croat, picked it up. We meet Dampas' scout troupe, who added to the journal and took it into the Croatian mountains. Then the trails goes cold. We pick up on another journey, which takes us high up into the Los Angeles hills, then into a downtown office building, to the port of Marseille, France, to Melbourne, Australia.

We're speaking with Julie as she creates an entry using the city debris she picked up at New York's Ground Zero: stickers peeled off a lamp post, parts of a billboard, discarded photocopies. We open many journals and look inside. As Mitsu flips through the pages of his journal, which has arrived from Amsterdam in a Fedex pouch, he recalls the connections the journal forged among the people who added to it. We travel to Amsterdam to meet the Brazilian who sent it to him. When Simon sees his journal again after it passed through many more hands, he notices that his entries were altered, and that one has disappeared entirely.

Will more journals return to Someguy, and will he be able to share them with the world?

About 500 contributors to the 1000 Journals Project have been interviewed for this film, which tells the stories of their individual experiences with the journals, and the global community they formed: from "the fear of the white page," the challenge to find one's voice and express it creatively, reactions to provocative journal entries, to the realization that what's created in the journal pages isn't anyone's to keep. At the beginning of the film, Someguy quotes "Orbiting the Giant Hairball" and poses the question: what happens to our creativity when we grow older? As we open the pages of the journals, we can't help but be inspired to draw, paste in, write, paint, or doodle an answer.

Director's Statement

1000 blank journals are passed from hand to hand on a random, serendipitous course, slowly turning into graffiti walls, confessionals and museums where every contributor is an artist.

The 1000 Journals Project prompted an avalanche of requests to take part in something no single person could achieve alone: To possess and consume isn't the goal. This is all about creating and sharing.

The people we interviewed talk about their individual experiences with the journals: from "the fear of the white page," the challenge to find one's voice and express it creatively, reactions to provocative journal entries, to the realization that what's created in the journals isn't anyone's to keep.

At the beginning of the film, Someguy poses the question: what happens to our creativity as we grow older? When we open the pages of the journals, we can't help but be inspired...

The 1000 Journals Project encouraged thousands of people to start their own communal projects, and so will our film. The 1000 Journals Project inspires to draw, write, make collages, ask and answer questions, and gives people an opportunity to see and experience what other people, the world over, created. Our film will help keep this dialog alive, and will give many more an opportunity to see inside these journals, to hear these voices, and to experience this unique, collaborative exchange.

Andrea Kreuzhage, February 2008

Filmmaker's notes

1000 Journals is a feature length documentary, which can be screened in theaters on HDCAM format. The running time is 88 minutes (88:05:02).

Who are the filmmakers behind the documentary?

Working on locations around the world were producer, writer, and director Andrea Kreuzhage, and director of photography Ralph Kaechele. Andrea has been working on the film since December 2003, researching stories and developing the script. From summer 2006, editor Joshua Callaghan, composer Stuart Balcomb, assistant editor and animator Grant Dillion, artist Linda Zacks, and post production assistant Lonnie Goodwin joined the team. In January 2007, the 1000 Journals postproduction moved to Switch Studios, where studio manager Bruce Morse, online editor Matt Danciger, colorist Tim Huber, and sound designer Brett Hinton helped complete the film.

How did you come up with the idea to make a film about 1000 Journals?

When Andrea was reading about the return of Journal 526, and then saw the scans of its pages posted online, she became nearly obsessed with the whereabouts of the other 999. She said: "In the following weeks, I did little else but analyze the 1000journals.com site for clues. What happened to them? Why did this one come back, but none of the others?" The research took her deep into the Internet. Connecting the dots from link to link, she discovered a subculture of mainly autodidact writers and artists, who were forming collaborative communities around creativity. Heirs to traditional mail art, these people were using the Web to connect and speak with each other, but were sending around books, journals, artists trading cards, cameras, collection boxes, and any other kind of artifacts: sometimes organized as Round Robbins, where every participant got to keep one collaborative edition, but mostly unmonitored, counting on generous creative "donations" of time, effort, and love for a global community spirit.

The events following September 11th, 2001, put this on fire. Worldwide, people were feeling a deep need to connect, to write their own history books, to make their voices heard. Interestingly, participants in these collaborations were less concerned about ownership than sharing and the chance to take part in something no single person could achieve alone. They took the risk of collaborative black holes, of objects getting stuck along the way; to possess and consume wasn't the goal. This was all about creating and sharing.

But where are the journals that tell the stories of such an extraordinary collaboration across the borders? Andrea started to write a script based on the first answers she found, located Someguy, and sent him her treatment and proposal for a documentary. And a few days later, she was on a plane to San Francisco...

How did you locate the film's subjects?

When Andrea first heard about the 1000 Journals Project, she began to research the travels of every single journal, using the data available on the 1000 Journals website, and whatever contact information she could make out from the posted scans. But many of the email or home addresses of participants had changed, so the research soon felt like the work of a private investigator: piecing information together from public records, phonebooks, Google, Yahoo, and community sites such as Live Journal, and Nervousness, following every link and every lead to find out where each journal had traveled to, where it could possibly be, and who had added to it. Andrea sent some 5,000 emails, hundreds of letters via snail mail, and made many, many phone calls. But all this paid off. She interviewed nearly five hundred people from around the world for this film, and when all was said and done, had seen about 80 of the journals in person.

Someguy posted about the film on 1000journals.com, and soon a lot of people got in touch with us directly, were filling in the questionnaire, and helping us find other participants. On really good days, it felt like we all are miraculously connected, and that every one of the 1000 Journals must be alive and can be found. But then there were the not so good days, too, the Dead End days. "Return To Sender" stamps on letters we sent, bounced emails, or no reply at all.

What happened during the preproduction and production phase?

Research of the travels of the other 999 journals, pre-interviews with participants, work on treatment and script, and production planning took about a year.

Although Andrea is a huge fan of first person singular story telling, she decided early on that this film wasn't about her investigation: "I took a cue from Someguy, who chose a nondescript alias to underline the Project wasn't about him. I wanted these journals to speak for themselves." In the same vein, she tried to create a narrative that would work without an all-knowing narrator, and without "specialist" interviews: Everyone in the film should be a Journals Project participant.

Andrea had been continuously looking for a cinematographer, but when she was introduced to Ralph Kaechele, in December 2004, and started to discuss the film with him, the search was finally over. She explains, "It was clear that this documentary would require extensive traveling around the world. I didn't want to hire a D.P. over and over again locally. I had to find someone who was not only an outstanding cinematographer, but also a compatible travel companion, and committed for the long haul."

In the following months, the production acquired camera, light, and sound equipment, and set up an editing room. As of April 2005, Andrea and Ralph started filming. The first on location work was in the greater Los Angeles area, then the circle got wider, and included Central California, then San Francisco. In September 2005, Andrea and Ralph flew to the US East Coast. During this two-weeks trip, waking up in a dingy motel just outside of Washington, D.C., Andrea decided to "publish" her production journal and started the blog.

In 2006, Andrea and Ralph spent 17 weeks on location around the world, starting with a trip to Australia and Singapore, then across North America, and all over Europe, punctuated by several trips to San Francisco to chronicle Someguy's progress. The bulk of the international filming wrapped in June. Before embarking on one last trip to San Francisco, Arizona, Toronto, and to several interviews in Southern California in July, Andrea focused on the preparations of the editing phase, logging footage, cross referencing the script, on-location notes, journal entries, and photographs.

In how many countries did you film?

We filmed all over the United States (in California, Arizona, Washington, the Virginias, D.C., Florida, New York, Massachusetts, Connecticut, New Jersey, Illinois, Pennsylvania, and North Carolina), in Canada, France, Germany, Croatia, Finland, the United Kingdom, The Netherlands, Australia, and Singapore.

How many hours of material did you film?

We ended up with 165 hours, and took well over 7,000 still photos. We made about 2,400 high resolution scans of about 80 journals that we were lucky to see during the making of the documentary.

What happened during the editing and post production phase?

We shot the very first footage for the film in March 2004, and before editor Joshua Callaghan came aboard, in June 2006, had continuously captured and logged the material - a total of 165 hours, when we wrapped the filming portion in July 2006. As we worked with a script, it didn't take too long before the first stories and the through-line of the film were put together. We then expanded the team, and installed two additional editing stations. We worked around the clock from the rough cut to the fine cut to "picture lock" on January 1st, 2007. For the online editing, sound mix, and color correction, and all transfers, we moved to Switch Studios in Venice, CA.

How did you create the animated title sequence

When we interviewed Linda Zacks in Brooklyn, NY, who contributed a cover design and several pages to the Journals Project, Andrea felt more and more that Linda's creative style was perfect for the spirit and look she wanted for the opening titles. The titles should happen within the pages of an open journal, and that they should come close to the experience of filling a journal page. Linda created spreads with artwork elements, from which we created key frame compositions, to be animated in-house by Grant Dillion.

How did you find the composer?

When Andrea started researching the 1000 Journals Project in December 2003, she discovered that one of the journals, #987, had recently arrived in Venice, CA. When she was ready to reach out to participants, #987 was still in Venice. She contacted its keeper, the artist Joanne Warfield, who introduced Andrea to her husband, the composer Stuart Balcomb, who had added to and sent on his own journal, #973. Andrea and Stuart became fast friends, and started to speak about collaborating on the soundtrack...

Have there been any other films, books, or stories about the 1000 Journals Project?

Please see below for a list of publications that wrote about 1000 Journals. And that's just the tip of the iceberg. Someguy's 1000 Journals compilation book has been published by Chronicle Books in March 2007.

What's the weirdest thing you've seen in a journal?

There's lots of writing in the journals, but many people have the desire to also leave a slice of their life, quite literally: strands of hair; hand and finger prints; pictures of and maps to their homes. There's a little bag with someone's favorite spice in Journal 278; there are dead cockroaches taped throughout the pages of Journal 988; and in Journal 526 is a part of a discarded pace maker, and a transfusion needle. We have seen 9 journals with music compilations on CD. In many journals are envelopes with tiny objects, drawings, and photos, and the invitation to take a piece out in exchange for another personal artifact. In Journal 438, someone cut a square hole through 100 pages to accommodate a stone. The journals that have passed through many hands become heavy and quite sculptural, bursting at the seams, with all the things pasted, sown, stapled and glued in: fabric, photos, ribbons, stickers, postcards, small note pads, ticket stubs, napkins, money, postage stamps...

Was 9/11 an important theme in the journals?

Around 700 Journals had been launched by September 11, 2001, and judging from the 80 or so journals we were able to see, almost all contained some personal stories and reactions to the attacks on the World Trade Center and the Pentagon, and the wars in Afghanistan and Iraq. Journal 584 was actually taken into the Iraq war by an Army Reservist in 2003, and Chuck Radcliff sent his journal 957 to Baghdad, to Salam Pax, the famous Baghdad Blogger.

Is the 1000 Journals Project still alive, and for how long will it go on?

The 1000 Journals Project will stay alive as long as people continue to contribute and pass the journals along. It's very likely that the Project will extend far beyond any of our lifetimes. In our interview with Kevin Kelly, the co-founder of Wired Magazine, he described 1000 Journals as the "1000 Year Project." Just imagine a journal hidden in a box in someone's attic, to be discovered by great-grandchildren many, many years from now. Considering the amount of journals whose locations are completely unknown, we're in for a lot of surprises.

How can I get a hold of a journal?

There are reports of journal sightings on a regular basis. But although they seem to be just about everywhere, they are also extremely hard to get a hold of. The best thing is to keep your eyes open, and you may find one on a park bench, under the seat of a city bus, or simply hidden in a friend's bookshelf. At this point in the Project there really is no system other than people handing them off to each other or leaving them in random places around the world.

How did the journals reach so many countries around the world?

Someguy first thought he could take all the journals around the world himself. But after he left the first one hundred at random places all over the San Francisco Bay Area, he realized how much time this would take. So Someguy sent the next batch of a hundred journals to people who had heard about the Project and offered to distribute them. We managed to find several of these early distributors, and interviewed Kayt Edwards, Sean Mahoney, and Andrew Johnstone for the film. Then, as word started to spread, and more people began to write and ask for journals, Someguy sent them out, one at a time, to those who had given him their addresses. Soon after, he created an online sign up system, where anyone in the world was able to get on a list and in line to receive a journal. Once people had a journal, they passed it from hand to hand, or sent it on to the next person on the list. Or just left it places. In one situation, a student at Savannah College was robbed at gunpoint, and the thief got a journal along with the student's bag. There's been no word yet as to if and what he's contributed. Dampas Donelli left a journal on the top of Mount Tuhobic in Croatia, and when he checked up on it a year later, he found that it was still there, and mountaineers were using it to log their climbs... Once the journals got out into the world, anything could happen to them.

Why are so many journals missing?

1000 Journals, and at least as many stories... A lot of people told us they were waiting for the right moment, or the right thing to add. Or as Boris Drenec describes it in the film, were "afraid of the white page." Many said that finally getting one of the journals, with already so much history in it, was challenging, and sometimes even nearly frightening. Erin Partridge said: "...it was like touching something holy." People asked themselves "What is it I want to tell the world?" And many haven't found the answer yet, and so their journal may still sit in a bookshelf, or is hidden under a stack of bills. Some people became really attached to their journal, and just kept it. Apparently, quite a few journals disappeared in the postal system. Heidi Turner believes her journal was destroyed because it had offensive artwork in it. Some journals were left at such incredible places, they simply haven't been found yet. We know of three that were left on the Appalachian Mountain Trail and haven't been heard of since. And then there're those that ended up under the fridge, in Mom's garage, in a moving box never emptied out...

If a journal is lost, why wouldn't Someguy simply replace it?

One of the goals of the experiment is to see what happens with a specific number of journals. Besides, just because a journal is missing doesn't mean it's lost forever. The missing journals may very well turn up sometime in the future. We'll just have to wait and see.

Why does Someguy call himself that?

Someguy told us that the Project is not about him personally; it's about the journals and what people put inside them. The alias "Someguy" has been a way of keeping himself from the center of the project. The name is also a nice metaphor for the Project as a whole: No one could create it all alone. He's just some guy who started it.

Did the 1000 Journals Project inspire any other projects?

1000 Journals has been mentioned as the inspiration behind projects such as The Baghdad Diaries, The Million Authors Project, 20 things, Nervousness, 100 Beijing Journals Project, and many others. However, as Someguy puts it, the basic ideas of the Project, creating, sharing, and collaborating, are neither new nor unique to the 1000 Journals Project, yet it incorporates them all so well that the Project often comes to mind whenever those concepts are brought up. There were many similar collaborative projects coming out around the time 1000 Journals began, all of which promoted collective creativity: PhotoTag published photos taken with disposable cameras that have been passed from stranger to stranger. BookCrossing asked people to leave books in public places for strangers to find and then tracked their wanderings online. There's Geocaching, where participants are using a GPS device to locate a hidden cache, then hide it somewhere else, all of this tracked on the Web. The 1000 Journals Project, however, was inspired by Someguy's fascination with messages scribbled on bathroom walls.

Since the film's completion, how is 1001 Journals doing?

The 1001 Journals project has continued to grow; we counted 3,812 members in January 2008. As the stats are constantly changing, the best is if you see for yourself at 1001journals.com.

Plenty of members of 1001 Journals have launched traveling journals, yet the project also invites members to create personal journals which are not sent out to others, but whose pages are shared on the website. In addition, 1001 Journals has a category for members to create "location journals," which are kept in a specific place such as a coffeeshop or bar. All journals can be tracked through the 1001 Journals website.

Writer, Producer, Director Andrea Kreuzhage

Andrea has been working in the film industry since 1986, and has been involved in the development, financing, production, marketing and/or distribution of 8 to 10 feature films and TV productions per year. Based in Munich, Germany, she worked with partners all over Europe, the U.S.A., Japan, and from 1987 to 2004 with the Australian company Beyond Films, on films such as AUSTRALIAN RULES (Sundance 2002, Cannes Junior 2003), BLACKROCK (Sundance 1997), THE BUSINESS OF STRANGERS (Sundance, Toronto 2001), CHOPPER (Toronto 2000, Sundance 2001), KISS OR KILL (Toronto 1997), LANTANA (Telluride, Toronto 2001), LOVE AND OTHER CATASTROPHES (Venice, Toronto 1996), LOVE SERENADE (Camera D'Or Cannes 1996, Sundance 1997), OBSESSION (Sundance, Berlin 1998), OTHER VOICES (Sundance 2000), STRICTLY BALLROOM (Cannes 1992), TEXAS (Sundance, Berlin 2002), and TWO HANDS (Sundance 1999).

In 1994, she moved to Los Angeles, to focus on the development, financing, and production of Independent narrative and documentary films.

In 1998, Andrea Executive Produced, with Jan De Bont, the Sony Classics release SLC PUNK!, directed by James Merendino. The film opened the Park City screenings of the 1999 Sundance Film Festival. In 1999, SLC PUNK! won the best Actor and Best Film awards at the Mar Del Plata Film Festival in Argentina. In 2000, the film received an Independent Spirit Award nomination for its screenplay.

In 1999, she produced AVE MARIA, directed by Eduardo Rossoff, a US-Mexican-Spanish co-production. The film was nominated for four Ariel Awards, the Mexican Oscar. At the Havana Film Festival 1999, the film won the Best Director and Best First Work awards. The film was invited to the World Exposition in Hanover, Germany, in 2000, to represent Mexico in the prestigious international film series.

In 2000, Andrea was hired by the German Film Fund Vif and its production company TiMe Films, to consult on and develop a slate of feature films and documentaries. Vif's projects included films such as the Academy Award winning documentary BOWLING FOR COLUMBINE, directed by Michael Moore, and LOVE THE HARD WAY (Sundance 2002), and many more.

In 2002, she Executive Produced BOOKIES (Sundance 2003), directed by Mark Illsley (HAPPY TEXAS), starring Nick Stahl (IN THE BEDROOM, TERMINATOR 3, SIN CITY), and Rachael Leigh Cook.

Since winter 2003, Andrea's main focus is the feature length documentary 1000 JOURNALS, which is her first film as director.

Director of Photography Ralph Kaechele

D.P. Ralph Kaechele has photographed and worked on more than 50 feature length productions, commercials, music videos, documentaries, and shorts. Among the films are OLGA BENARIO (2001), FRIDAY NIGHT (2001), SCHLEYER, A GERMAN STORY (2002), and CONTERGAN: THE PARENTS (2003). He also worked as 2nd unit DP on GOOD BYE, LENIN! (2001), which was released worldwide, and won six European Film Academy Awards, nine German Film Academy Awards, as well as Golden Globes and BAFTA nominations. Most recently, Ralph worked on a concert film for MAROON 5 and photographed a documentary for DEPECHE MODE.

Ralph's works were nominated for the German Max Ophuels Award, the German Camera Award, Best Student Film at the Camerimage Festival, and won best European Program Opener for CHANCELLOR BUNGALOW (2002), and Best Student Feature Film at the International Film Festival in Munich.

Ralph was trained by acclaimed cinematographers such as Bill Dill ASC, Stephen Lighthill ASC, Billy Williams BSC, Owen Roiszman ASC, John Mathiesen BSC, Axel Block BVK, and directors Wolfgang Becker, Anthony Minghella, Spike Lee, and Tom Tykwer. He started his professional career in 1991, working as a cameraman and operator. In 1996, he began his cinematography studies at FH Dortmund, the University of Applied Sciences, and the Academy of Media Art in Cologne, graduating in 2000. In 2002, he was awarded two major German film scholarships, allowing him to continue his studies at the AFI, American Film Institute in Los Angeles, where he lives with his wife.

Editor Joshua Callaghan

Artist and filmmaker Joshua Callaghan has exhibited documentaries, experimental videos, and sculptures internationally as well as collaborated on several feature length documentary projects as editor.

In 1995 he was awarded a Fulbright Grant in Nepal to produce the documentary "MODERN TRANSPORTATION IN NEPAL." From 1996 to 1999, while living in Rio de Janeiro, Brazil, Callaghan participated in experimental videos, collaborating with Paulo Vivaqua and Chelipa Ferro, among them the multimedia stage production "CHICO'S CABINET," which was presented at the 1998 Festival Video Brazil. He also directed numerous music videos for artists including Lenine, Pedro Luiz, and Polux. As an editor, he worked with notable Brazilian filmmakers such as Roberto Berliner, Carlos Diegues, and Andrucha Waddington, on commercial, documentary, and narrative projects.

In 2001 he produced and edited "STRAIGHT OUTTA HUNTERS POINT," a feature length documentary directed by Kevin Epps, which won several awards including Best Documentary at the 2002 Denver Pan-African Film Festival.

After receiving his MFA in New Genres from UCLA 2005, Callaghan has shown works of video, sculpture and installation at venues such the Guggenheim Gallery of Chapman University, the Centro Cultural Telemar in Rio de Janeiro, The Museo de Arte Moderno of Rio de Janeiro, the Impakt Panorama Festival in Utrecht NL, the University of Southern California Roski Gallery, High Desert Test Sites, and the Sweeney Gallery of UC Riverside. He has also completed several permanent public art projects throughout Southern California.

Callaghan's recent editorial credits include the documentary features "JUST SIGN HERE," directed by Deborah Welsh, and "RUNNERS HIGH," directed by Justine Jacob and Alex da Silva, which premiered at The San Francisco International Film Festival, and was selected for Hot Docs 2006 in Toronto.

Assistant Editor, Animator Grant Dillion

1000 Journals has been Assistant Editor and Animator Grant Dillion's first "real life" production engagement. A native of Arkansas, he majored in Art/Communications at Harding University in Searcy, AR, and was awarded the National Collegiate Communications Arts Award by the United States Achievement Academy in 2005. Grant continued his studies at Video Symphony Institute in Burbank, CA, with a degree in Motion Graphics.

Composer Stuart Balcomb

From 1974 to 1978, Stuart Balcomb taught at Boston's famous Berklee College of Music; he wrote arrangements for Woody Herman, Cher, Donald O'Connor, Andy Williams, Magician David Avadon, Gary Burton and the Buffalo Philharmonic, and composed for "Batman: The Animated Series" (Fox network).

From 1984 to June 2006, he was the supervisor of the Universal Studios Music Library (Hollywood), and worked on TV shows such as "Murder She Wrote," "Magnum P. I.," "Knight Rider," and on over 500 films, including "Back to the Future I-III," "Indiana Jones," "Home Alone," "Scent of a Woman," "Field of Dreams," "Fried Green Tomatoes," "The Shawshank Redemption," "While You Were Sleeping," "Good Will Hunting," "Sleepy Hollow," "Scream I-III," "Planet of the Apes," "American Beauty," "Blade II," "Spiderman I-II," "The Bourne Identity," "Road to Perdition," "Angels in America," "Charlotte's Web," and "Little Children."

His orchestrations include "Captain Ron," "Blank Check," "Sleep Walkers," "Dragon: The Bruce Lee Story," "Star Kid," "Hudson Hawk," "Corky Romano," "Fear Dot Com," "Virginia's Run," "Michael Jackson's World Tour," "Triple X" (xXx), "The I Inside," "The Touch," "Shanghai Knights," "Gods and Generals," "Surviving Christmas," "Connie and Carla," "Miss Congeniality 2."

Stuart is currently composing themes for two feature films in production: "Ancanar," written and directed by son Sam Balcomb; and "Highway 101," a feature film written and directed by Monica Winter Vigil. He also scored "The Ore," a pilot for the Sci-Fi channel, and just completed 2 hours and 43 minutes of music for Peter Sterios' yoga DVD, "Gravity and Grace."

Title Artist Linda Zacks

Meet Linda Zacks, the creative spark behind extra-oomph.com. Her work percolates from the tangible grime that is the oozy texture of New York City. It is about the cacophony of whooping sirens and grinding metal. Her words form a rhythmic Latin hustle, pimp struttin' with meaning and experiences, setting one up for that same sort of woozy swoon one feels when roaming the streets around Times Square. That's what it's like. If it's not cathartic, it's not in her artistic vocabulary.

Nothing is out of the question: old wood, torn paper, rusty metal, ink, duct tape or a scribbled-over Polaroid. Everything is an art supply. Her muses go beyond the big city. Recurring themes have sprouted: the wonders of being female, "America the strange," love & hate, family stories inspired by old photographs, and the twisting of traditional concepts such as beauty and war. It's wondrous, intoxicating, and completely bonkers. Zacks is all about the anxiety, adoration, filth, fear, and visceral energy of just being alive and aware, and that makes its way into each picture.

From afar, her paintings resemble collages: wonky-shaped outlines haphazardly lying on a shared space. Colors slide around and zing your eyeballs. But Zacks' signature is the way she scratches into the paint, leaving thread-thin swirls, streaks and etchings, desecrating its purity. Scarring it. Words words words are scrawled and stacked here and there; it's as if the painting is talking at you as you stare at it. And the textures—gloppy skid marks, bumpy nodules and crusty scabs smother the surface.

Zacks is a rare hybrid of gritty artist-illustrator and astute designer, having logged a decade in the corporate world. She graduated from Brown University in 1995, got caught up in the web boom, and then spent four years as the design director for VH1.com. In 2004, she became a creative free agent. Life's been interesting. Chosen as one of the artists for Target's campaign in the New Yorker, Zacks was given prime placement in the magazine. Other clients include eBay, Country Music Television, Columbia Records, FILA, and Jane Magazine. In addition, her work has been shown in shows worldwide, including a recent exhibition in Australia for the Semi-Permanent Conference and for the AIGA in San Francisco.

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1000 Journals Project Press and Awards

"...adventuresome artists are combining the power of the web with the tangible power of a paper-bound book in hand."

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"full of eye-popping art and mindbending musings..."

-Michele Romero, *Entertainment Weekly*

"...an increasingly well-known yet still underground endeavor..."

-Tim McLaughlin, *Print Magazine*

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November 2004 - YRB Magazine

May/June 2004 - Dwell Magazine (US)

May/June 2004 - Writes & Artists (US)

February 2004 - Graphic Design USA (US)

December, 2003 - Flaunt Magazine (US)

December, 2003 - Beyond Magazine (Canada)

November 2003 - Picture Perfect - Book (UK)

November, 2003 - Better Homes & Gardens (US)

November, 2003 - Altered Books Magazine (US)

October 19, 2003 - San Francisco Chronicle (US)

September 2003 - The Osgood Files - radio (US)

July 2003 - Broken Pencil (Canada)

July 2003 - The Scream Online (US)

June 2003 - The Face (UK)

May 2003 - Trace (US/UK)

April 17, 2003 - Channel One - Web Feature (US)

Jan 22, 2003 - Communication Arts (US)

Dec 2002 - Print Design Annual award (US)

Dec 15, 2002 - Smart City - radio (NPR) (US)

Dec 09, 2002 - Wall Street Journal (US)

Dec 2002 - Print Digital Design Annual award (US)

Sept 2002 - WDA 2002 award (Japan)

Nov 2002 - Book TV television (Canada)

Aug 14, 2002 - The Globe and Mail (Canada)

Fall 2002 - Print A-Z award (US)

Fall, 2002 - AIGA - 365 award (US)

March/April, 2002 - Print (US)

Summer, 2002 - Eseté (Spain)

July 15, 2002 - The Australian (Australia)

July, 2002 - KotaPress (US)

July 3,4, 2002 - SBS Radio 97.9 FM (Australia)

June 21, 2002 - Libération (France)

June, 2002 - How (US)

May 15, 2002 - Allegra - (Germany)

May 05, 2002 - Shift, Issue #66 (Japan)

Apr 2002 - Passing Show (Australia)

Apr 16, 2002 - ReadyMade (US)

Mar 01, 2002 - Melbourne Age (Australia)

Mar 01, 2002 - Sydney Morning Herald (Australia)

Jan 09, 2002 - ZIP-FM - Japan - radio (Japan)

Dec 16, 2001 - WORT - Madison, WI - radio (US)

Nov 23, 2001 - Entertainment Weekly (US)

Nov, 2001 - Communication Arts award (US)

Oct, 2001 - Black Book (US)

Aug 13, 2001 - KRLD - Dallas, TX - radio (US)

Aug, 2001 - Playboy (US)

July, 2001 - The Artist's Magazine (US)

May, 2001 - Dazed & Confused (UK)

Feb 08, 2001 - Sherpa (Belgium)