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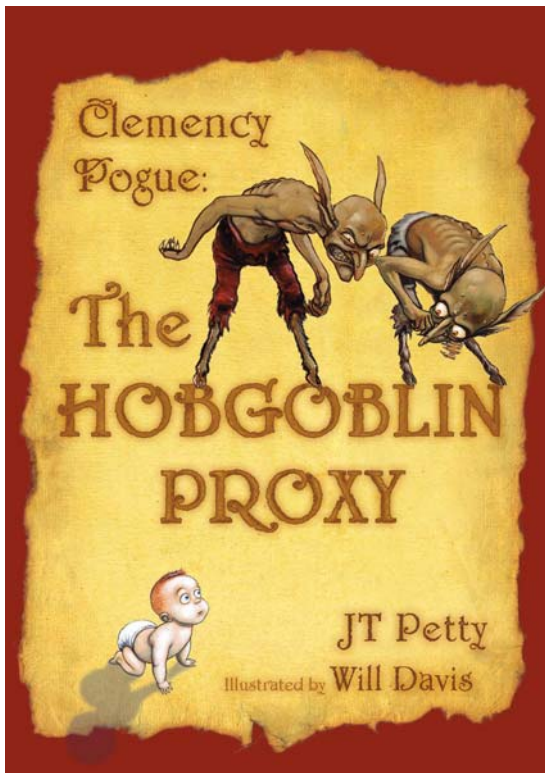
**J.T. Petty**

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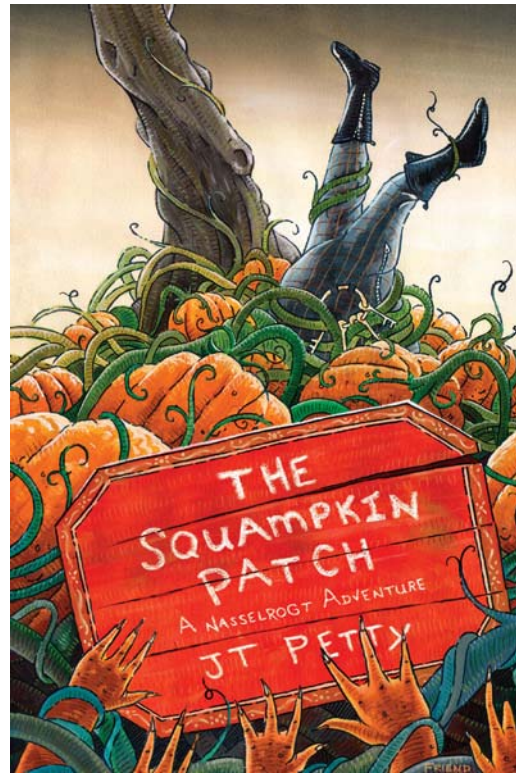
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**June 2006**

***Clemency Pogue:  
The Hobgoblin Proxy***  
by JT Petty



**August 2006**

***The Squamkin Patch***  
by JT Petty

## **PRESS KIT**

*(Please use bookmarks tab to navigate)*

- **Press release**
- **Author JT Petty's Biography**
- **Q&A with JT Petty on writing children's books**
- **Q&A with JT Petty on writing video games**
- **JT Petty's Credits**

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**FOR IMMEDIATE RELEASE**

**April 2006**

## ***What do fairies and pumpkins have in common?***

**Two new adventures from JT Petty this summer promise to keep bored ‘Tweens out of trouble!**

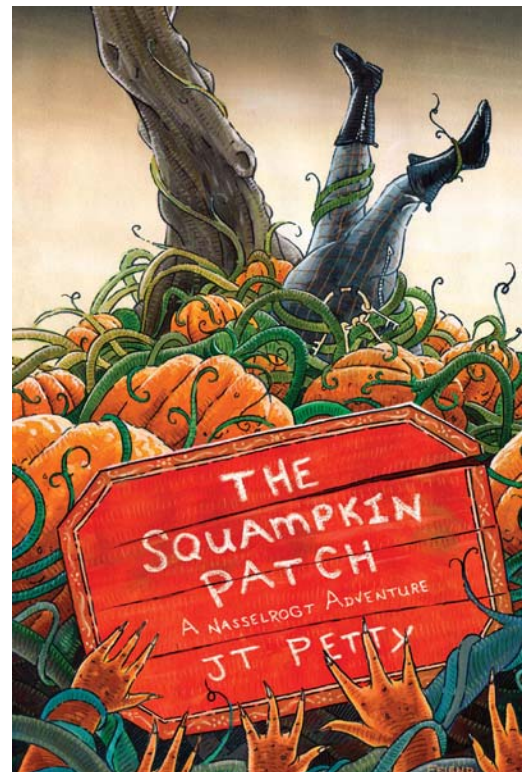
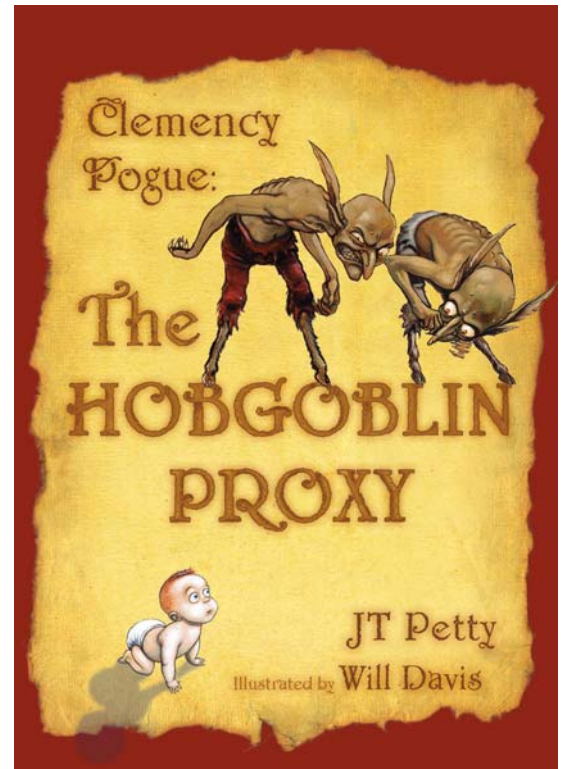
It’s not often the work of a new author advances to the front of the class as quickly as JT Petty’s debut novel, *Clemency Pogue: Fairy Killer* last year.

*Book Sense* made it one of their Fall Picks. *USA Today* declared that “Petty’s humor is often sharper than J.K. Rowling’s.” And *Time Out New York Kids* wrote that *Fairy Killer*, with “Petty’s frank voice, dry humor and well-developed sense of irony is a much smarter and sassier book than most marketed to this age group.”

This major new talent in young adult literature is releasing not one – but two new page-turners this summer: the second book in his hilarious, action-packed fantasy series, ***Clemency Pogue: The Hobgoblin Proxy*** (June), and the comic thriller, ***The Squampkin Patch*** (August).

In Petty’s irreverent, fantastical tale, ***The Hobgoblin Proxy***, feisty fairy-killer Clemency Pogue is back! Looking for a new adventure, Clem summons her hobgoblin friend Chaphesmeeso, who brings Kennethurchin and a new mission for Clemency.

Kennethurchin was stolen from his cradle as a baby and replaced with a changeling. Since changelings are made of clay, they dissolve when they’re given a bath – but because Kennethurchin’s changeling has never bathed, he’s still at large. Now Kennethurchin can’t become a hobgoblin, so it’s up to Clem and Chaphe to track down the changeling and return him to the ground. But the changeling, who is already nine years old, has ideas of his own.



Then, in August, vegetable-haters will love Petty's all-new tale about Milton and Chloe Nasselrogt (pronounced Nasal Rod), who lose their parents in a department store. Seemingly orphaned, they're turned over to the evil Y.K.K. Porifera, who operates a zipper factory where children are forced to toil like prisoners. After a narrow escape, the brother and sister stumble upon an abandoned house and adjoining candy store with a mysterious vegetable garden. As Halloween approaches and the squampkins grow, Milton and Chloe start to suspect that there's something ominous about the patch. Who knew vegetables could be sinister – even deadly!

\*

When author JT Petty isn't writing children's books, he's penning blockbuster video games or writing and directing movies. A graduate of the prestigious NYU Film School, Petty has directed three films, including the award-winning "Soft for Digging," which debuted at the Sundance Film Festival in 2001. His work in video games includes creating the original storyline and script for the Tom Clancy action game, "Splinter Cell" and its sequel, as well as three other top-selling titles. He also recently co-wrote the screenplay adaptation of "Splinter Cell" for Paramount Pictures and director Peter Berg. Not surprisingly, The *Clemency Pogue* series was recently acquired by The Jim Henson Company, with whom Petty is working closely to adapt the story to the big screen as an animated motion picture.

\* \* \*

**Clemency Pogue: The Hobgoblin Proxy**

by JT Petty

Illustrated by Will Davis

Simon & Schuster Books for Young Readers

Publication date: June 2006

ISBN-13: 978-1-4169-0768-8

ISBN-10: 1-4169-0768-8

Ages: 8-12

160 pages

\$9.95

**The Squamkin Patch**

by JT Petty

Illustrated by David Michael Friend

Simon & Schuster Books for Young Readers

Publication date: August 2006

ISBN-13: 978-1-4169-0274-4

ISBN-10: 1-4169-0274-0

Ages: 9-14

6x9, 256 pages

\$15.95

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## JT Petty *Biography*

Children's author, filmmaker, and video game writer JT Petty was raised outside Washington, D.C.. The son of a former television network video editor, he grew up making movies and writing short stories.

At the age of 17, he moved to New York to attend the prestigious NYU Film School, where he obtained his undergraduate degree in 1999.

For his senior thesis, Petty wrote, then directed his first film – **“Soft for Digging”** – over his final Christmas vacation. Made for only \$6000, he borrowed a camera from school, which also gave him enough film stock for an hour's worth of footage. Filmed back home in Maryland, the actors were all locals making their acting debuts, including his sister as the paperboy and the family's minister (who supplied his own costume).

About the only thing typical about “Soft for Digging” was its length – at 74 minutes. The 22-page script contained a total of three lines of dialogue. Otherwise, the entire story is told visually. “I knew I wanted to do a horror story. I needed to stick to the conventions of the horror genre so people could understand it without the dialog,” he explains.

Once he'd finished principal photography, then came “about three years of eating potato soup to get the money to make a print of it,” he says with a laugh. “I was driving trucks on movies and doing crap jobs. I was also staying up all night to edit the movie – so I kept falling asleep during work, which wasn't so good. The last job I did was Michael Almereyda's “Hamlet” and actually split my head open, I was so delirious from lack of sleep.”

Ultimately, Petty decided it was time to get a real (not *reel*) job and saw an ad for a receptionist position with the international video game developer, Ubi Soft ([www.unisoft.com](http://www.unisoft.com)), which had an office in New York.

When he arrived to apply for the position, he noticed there were two piles of resumes on the table: one market “receptionist,” the other “screenwriter.” “Since I didn't want to answer phones, I put my resume in the other pile,” he says with a chuckle.

At that point, the only writing Petty had done was the script for “Soft for Digging” and short stories for McSweeney's – Dave Eggers' (*A Heartbreaking Work of Staggering Genius*) literary website. But it was enough to land him an interview, and eventually the job.

## *JT PETTY Biography*

While continuing to work on his film in his spare, Petty wrote the games, “**Batman: Vengeance**” and “**Tarzan Untamed**,” both released in 2000.

The following year, when he finally had enough money to finish “Soft for Digging,” Petty submitted it to the Nantucket Film Festival – where Lou Lumenick of the *New York Post* saw the film. In a major feature story on Petty that followed, he noted that “‘Soft for Digging’ breaks new ground in cinematic technique and is very, very scary....[It’s] more visually sophisticated, subtler, and closer in tone to the Coen brothers’ first movie, ‘Blood Simple,’ than ‘Blair Witch.’”

The publicity drew the attention of Sundance, which invited him to screen “Soft for Digging” in their non-competitive “Frontier” category for experimental films. The reaction was everything Petty had hoped for. “People gasped in all the right places, and we even had somebody hyperventilating at an early chase sequence.”

He gleefully admits: “I love frightening people. With scary movies you know solidly when they’re working. With drama it’s really hard to look at an audience and see if it’s working. But with a horror film, you see people jump and scream – and it’s tactfully satisfying.”

Sundance brought a round of critical attention – including from the industry publication *Variety* and the influential film site, Ain’t It Cool.com, an early champion of his career. While at the festival, Petty met a producer who worked for Bob Weinstein’s former Dimension Films (the commercial half of Miramax Pictures) – which led to the assignment of writing and directing the third installment of the popular straight-to-video “Mimic” horror series, which shot in Rumania on a budget of \$2 million. Along with other accolades, Guillermo del Toro, who has developed a cult following as the original “Mimic” director, praised Petty “a very smart filmmaker. Very, very smart and full of ideas. A guy to keep in the radar.”

Meanwhile, Petty continued to write video games. In 2002, “**Tom Clancy’s Splinter Cell**,” for which Petty was the sole author and co-creator, debuted and quickly became one of the all-time blockbusters of the gaming industry. Among other honors, it won the “Excellence in Writing” from the Game Developers Choice Awards and a slew of rave reviews. DefunctGames.com called it “one of the best written games you’ll ever see.” He went on to write the sequel, “**Splinter Cell: Pandora Tomorrow**” (released in 2004), and “**Batman Begins**” (2005).

At the same time, Petty’s career as a screenwriter took off. In 2004, he was hired by Gold Circle Films to adapt the Graham Masterton novel, “Family Portrait.” Among other assignments, Petty was brought onboard by Paramount Studios to help adapt “Splinter Cell” for the big screen, with Peter Berg as director.

While working on the second “Splinter Cell” video game, Petty began penning what would become the *Clemency Pogue* young adult series. Although he had written “a couple kids’ books before *Clemency*,” Petty says, “it was always stuff to throw away.”

## *JT PETTY Biography*

His writing routine, he says, thrives from working on multiple projects simultaneously. “I try to do prose in the morning and scripts in the afternoon. I just feel like I can write two things faster and better than I could write one thing. I feel like it keeps me fresh to bounce between projects, because writing is so much about problem solving. So much of that process is when you’re not actually sitting at your desk, but doing other things, you can solve those problems sort of on the back burner of your brain while you’re focusing on something else.”

Petty also readily admits he’s a natural-born hermit – though filmmaking fortunately requires him to leave the house at least several times a week.

“If I could live in my head and control all of these little worlds, I would,” he says with a laugh. “I’m huge into universe building. I think that’s why I was kind of good at writing video games – because I like presenting all of these ingredients that all fit together and mesh and make a separate world. It’s the same with the *Clemency Pogue* universe, each book develops it further and adds another rule and another set of what’s happening inside of that universe.”

\* \* \*

## ***Q&A with JT PETTY...*** ***on writing children's books***

It's not often the work of a new author advances to the front of the class as quickly as JT Petty's debut novel, *Clemency Pogue: Fairy Killer* (April 2005). *Book Sense* made it one of their Fall Picks. *USA Today* declared that "Petty's humor is often sharper than J.K. Rowlings'." And *Time Out New York Kids* wrote that *Fairy Killer*, with "Petty's frank voice, dry humor and well-developed sense of irony is a much smarter and sassier book than most marketed to this age group."

This major new talent in young adult literature is releasing not one – but two new page-turners in 2006: the second book in his hilarious, action-packed chapter series, ***Clemency Pogue: The Hobgoblin Proxy*** (June), and the comic thriller, ***The Squampkin Patch*** (August).

JT Petty has an unusual background for a children's author. A graduate of New York University's Film School, he's a rising film director and Hollywood screenwriter, as well as a top video game author. Among his credits are the celebrated "Soft for Digging" horror film (an official selection at over two dozen international film festivals, including Sundance). His work in video games includes creating the original storyline and penning the Tom Clancy action game, "Splinter Cell," which has sold over 6 million units. He also recently co-wrote the screenplay adaptation of "Splinter Cell" for Paramount Pictures and Dreamworks.

Not surprisingly, the *Clemency Pogue* series has been acquired by The Jim Henson Company, with whom Petty is working closely to adapt the story as an animated feature.

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### **Have you read much children's literature?**

PETTY: I've read a lot. I've always sort of considered children's books more of a genre than a definition of audience. You're never too old to go back and read that stuff.

### **What were you reading as a kid?**

PETTY: Roald Dahl. I remember reading a lot of Pinkwater. I remember we had a book of Greek myths that we read over and over again. And we made up stories a lot. I dedicated *Squampkin Patch* to my dad, because he was constantly telling us about monsters. He lived in Rochester (NY) for a while, and he always told us that he had brought this monster back with him from Rochester. It lived in the basement, and what the monster would do is reach down your throat and pull you inside out.

**Who are your favorite children's authors?**

PETTY: Recently, probably Philip Pullman, he's unbelievably brilliant. Hans Christian Andersen, when you're actually reading his original work, is amazing. The original *Little Mermaid* – where every step she takes is like walking on broken glass – is just horrifying, but so affecting. And, of course, Roald Dahl. I've also been reading some Garth Nix recently, and I think Terry Pratchett is pretty great. He did this book, *The Amazing Maurice and His Educated Rodents*. It was fantastic.

**When did you start the *Clemency Pogue* series?**

PETTY: A couple years before I sent it to anybody to be published. I wrote it while I was doing the video games. I'd sketched out the idea for it probably when I was 20 or 21, but then I came back and looked at it more seriously and actually wrote the thing and revised it and all of that while I was working on "Splinter Cell." It was such a Tom Clancy universe – all testosterone and weapons and technophilia – that it was nice that I could spend all day writing that and then come home and sort of write about fairies and hobgoblins and exercise some other parts of my brain.

**Why write for kids?**

PETTY: I think there's a freedom to it, and there's a flexibility of language that's not in any other genre. I like how horror movies (which is what I make) and kids' stuff share a system of logic. Whether you're making a monster movie or you're making a kids' story, you don't really have to hide your devices. You can just say there was a bear with wings, and that's all you have to say. You don't have to explain how this bear got wings or what his childhood was like. But if you want to, you can.

You're given a freedom in terms of everything. You do have to build a coherent universe. It can't just be random crap that you're throwing out. But there is an acceptance that allows you to play with all of the tools within that storytelling.

**Would you call yourself a social hermit?**

PETTY: I get out. But, yeah, I could live in my head and control all of these little worlds all the time. I'm huge into universe building. I think that's why I was kind of good at writing video games, because I like presenting all of these ingredients that all fit together and mesh and make a

separate world. Take the *Clemency Pogue* universe – each book develops it further, adds more rules, more elements. But they all have to work within the system.

**Do you do a treatment before writing?**

PETTY: Yes, but I try not to follow it too closely – just because I want to stay interested. Writing should be sort of like exploring territories, and if you're just filling in ingredients around a path that you already know, it gets dull fast. I can do enough dull writing for Hollywood. I would rather keep the kids' books fun.

**Tell us about your book.**

PETTY: *The Squampkin Patch* is like Stephen King for kids. It's essentially a monster story. The guy who did the concept art for the *Clemency Pogue* film adaptation (David Friend) did the cover, and he also did a flipbook. So the book itself is animated; as you flip through it, you get to see one of the squampkins grow.

The story revolves around a brother and a sister who lose their parents and end up living in an abandoned house, where they discover that the pumpkin patch in front of it is supernaturally evil. There are these little monsters that look like pumpkins and they grow like pumpkins, but they're not pumpkins. *I'm big into pumpkins.*

**You are?**

PETTY: Yeah, I have a large interest in pumpkins. Writing *The Squampkin Patch* was partly an excuse to let me make all of my experiments in pumpkin chocolate chip cookies tax deductible.

**Do you cook with pumpkin?**

PETTY: I do a lot of cooking with pumpkins. One of the main villains in *Squampkin Patch* is this lunatic pastry chef who's developing a recipe for pumpkin chocolate chip cookies – something I'm really interested in. Pumpkin and chocolate is an insanely great, interesting, unappreciated flavor.

**They really go together?**

PETTY: It's fantastic.

**Is it your own original recipe?**

PETTY: Yeah. Through the course of writing the book, this crazy chef in the story starts out trying to figure out how to make pumpkin chocolate chip cookies and then gets involved in the winter squash underground, and it sort of spirals into death and madness. But as he's going along, he actually develops this recipe for pumpkin chocolate cookies that works pretty good.

\* \* \*

## ***Q&A with JT PETTY...*** ***on writing video games***

When JT Petty isn't writing young adult fiction – the action-packed Clemency Pogue series and the comic thriller, Squampkin Patch – he's either making movies or scripting blockbuster video games.

Petty got his start in the latter on a lark. Then a budding filmmaker who had recently graduated from the NYU Film School, he was broke and looking for work when he spotted an ad for a receptionist position. When Petty showed up to apply, he noticed two piles of resumes: one for "receptionist," the other for "screenwriter." Naturally, he put his in the second pile – though his experience at the time consisted of only a few published short stories.

Petty got the job and has since written "**Batman: Vengeance**" and "**Tarzan Untamed**" (2000), the blockbusters "**Tom Clancy's Splinter Cell**" (which he also co-created; 2002), its sequel "**Splinter Cell: Pandora Tomorrow**" (2004), and "**Batman Begins**" (2005). *DefunctGames.com* called the award-winning "Splinter Cell" "one of the best written games you'll ever see." *Game Informer* magazine named Petty "one of video games' most respected scriptwriters."

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### **Since you had no prior experience, why do you think you were the one they hired?**

PETTY: They interviewed a lot of people, and I just kept a straight face longer than anybody else. They were all French-Canadians and Parisians, and it just got more and more ridiculous. I had interviews where I would be sitting across from this man, and he says, "So we will role play where you imagine you are in a haunted castle with a sword, a magical sword, and you are surrounded by goblins. What do you do?" "I would kill the goblins with the sword?" And he says, "You're good. You're very, very good!" [Laughs]

### **Were you already a video game enthusiast?**

PETTY: When I was a kid. I haven't played much, and I still don't play that much. I find intermittent games that I get completely obsessed with. But, by and large, I find them pretty boring after a couple hours, because it still is totally a developing medium. We're still learning how to make games compelling.

**Where was the industry at when you began working in it?**

PETTY: When I started, it was a relatively new idea to have a writer separate from the game designers. Games had been around for 20 years, but I got in right when the PlayStation was invented, and they needed to become much more cinematic. So developers realized they needed somebody who was specifically focusing on story.

**How long does it take to write a game?**

PETTY: The Tom Clancy one [“Splinter Cell”] was the last sort of full immersion in gaming that I did, and that was a good 14 months, 18 months – something like that – from start to finish.

**Was Clancy involved in designing it?**

PETTY: It was actually one of my original ideas, and we would just have to send everything to his lawyers, and they would approve it.

**The first two sold over six million copies?**

PETTY: Yes, and it became a franchise and I wrote the movie adaptation of that.

**How does a game get designed?**

PETTY: It’s like making an animated movie. You’ve got 80 people working on it. They’re all animators and voice actors and programmers and game designers and sound designers.

**How do you go about creating such a complex storyline?**

PETTY: I try to start big and then refine. The first pass at the story shows the basic three acts, laid out in a couple pages. Then, with the game designer and level designers, we divide that into locations, and I do a three-act outline for each level. Then each level gets divided into scripted events, the actions/objectives/etc., that drive the narrative. It all happens on paper, and by the time production gets under way we usually have a book’s worth of writing.”

**What are the particular challenges of writing video games?**

PETTY: Video games are so long and so complex. It takes 15 hours just to play a medium-sized

video game. The longer ones will take you 60 or 70. The very shortest that people will accept is about six hours. So if you're taking a 10-hour game as the shortest medium game, you also have to realize that characters are talking that entire time. You have to have that broken into sort of hour-long experiences that are each satisfying, like an episode of television. So I'm writing hundreds and hundreds of pages of dialogue and information.

**Sounds like a real mind twister.**

PETTY: Yeah, it's fun. It's puzzle-making, essentially.

**What do you like the most about writing video games?**

PETTY: I love writing dialog. For video games, I write hundreds and hundreds of pages of dialog. For 'Splinter Cell,' the dialog is overwhelming. You have to account for all possible scenarios.

**How is it different writing a movie vs. a video game?**

PETTY: In games, it's still a developing art form. In film, the world only has to be complete enough to react to the actions you assign the characters. In a videogame, the world has to be fully enough imagined that it can react to whatever the player is able to bring his experience. It's completely different because you can't write everything that will happen. Writing video games has made me a whole lot more efficient in how I tell stories. You've got to be able to tell the story as quickly and efficiently as possible. A lot of times when I'm watching movies, I get really impatient. I like movies that treat time as precious. Every moment needs to give you something.

\* \* \*

# **JT Petty**

## **Award-winning Author, Filmmaker & Video Game Writer**

One of the hottest upcoming writers in America today, JT Petty has a rare background that bridges film, books and video games. Among a growing list of honors, he was selected as one of 2002's "25 New Faces of Independent Film" to watch on *Filmmaker* magazine's highly-coveted annual list. Industry authority, *Game Informer* magazine, has also called Petty "one of video games' most-respected scriptwriters." Following are the highlights of what this NYU Film School graduate has achieved in just five years.

### **2000**

#### **"Batman: Vengeance"**

##### **Video Game – Writer**

- Game developer: Ubi Soft Entertainment.
- Systems: Xbox, Gamecube, Playstation 2

#### **"Tarzan Untamed"**

##### **Video Game – Writer**

- Game developer: Ubi Soft Entertainment
- Systems: Gamecube, Playstation 2

### **2001**

#### **"Soft for Digging"**

##### **Feature Film – Writer/Director**

- Website: [www.softfordigging.com](http://www.softfordigging.com)
- This supernatural thriller (74 minutes) started as Petty's senior thesis for his undergraduate degree at NYU's Film School; total budget: \$6000.
- Released by Madstone Films as part of their national "FILM FORWARD" series in 2001; currently available in video (Amazon.com, NetFlix.com)
- Lowest-budgeted feature ever to screen at the Sundance Film Festival.
- STORY: an old man follows his runaway cat into the woods, where he sees a child get murdered and a string of terrible things happen after that. The mystery ultimately leads the elderly fellow to a bizarre orphanage and the deadly secrets locked inside.

- “Soft for Digging” has developed its own cult of believers as an official selection in 25 film festivals – including Amsterdam Fantasy, Calgary Horror, Cynenigma Luxembourg, CinaMuerte V, Dead by Dawn Horror, Haifa Israeli, Incredible (New Zealand), Independent Film Festival of Boston (*Jury Prize for Narrative Feature*), Karlovy Vary (Russia), Melbourne, MOSTRA Sao Paulo, Maryland, Munich, Nantucket (*Award for Distinctive Vision*), New Horizons (Poland), Philadelphia, PiFan Korean, San Francisco Independent, Seattle, Stockholm, Transylvania.
- **New York Post:** “Soft for Digging’ breaks new ground in cinematic technique and is very, very scary....[It’s] more visually sophisticated, subtler, and closer in tone to the Coen brothers’ first movie, ‘Blood Simple,’ than ‘Blair Witch.’”
- **Ain’t It Cool.com:** “With a strong visual style and a knack for telling a story without the needs for words, director JT Petty weaves an intricate tale and maintains strong mood shifts that carry the viewer through this man’s daily routine and the disruption that plagues him. And with only a soundtrack to carry it audibly, simple things, like the protagonist’s pet cat, become characters all to themselves, taking on their own personalities and affecting the story in their own subtle ways. This is that rare experimental film that doesn’t come across the least bit pretentious. Petty explains the story, using familiar situations that we’ve seen so often that we don’t need to hear their dialog, we know it by heart, and then he smacks us out of left field with concepts we would never expect from this kind of film....This film simmers its way to a frothing boil of a climax that finishes off with a jaw dropping conclusion.”
- **BoxOffice.Com:** “It wouldn’t be too far-fetched to suggest that [Petty’s] ‘Soft for Digging’ is the most promising American horror debut since, well, ‘The Evil Dead.’”
- **Variety:** “...compelling is the freedom and skill Petty shows in rearranging genre syntax. He picks up familiar horror elements and remolds them like so much Play-doh....Pic’s major success is its ability to relate its slight story almost exclusively through composition, cutting and sound effects. Petty heightens our awareness of the elements that frequently get lost beneath movies’ incessant prattle. Made on a genuine shoestring, the film’s production values are minimalist but impressive, particularly cinematographer Patrick McGraw’s astonishingly crisp, deep-focus 16mm shooting.”
- **Details** magazine: “JT’s remarkable use of photography, creative imagery, minimalism and desolate locations create an intense tale of eerie mystery.”

## **2002**

### **“Splinter Cell”**

#### **Video Game – Writer/Co-creator**

- One of the top-selling Xbox games of all time.
- Awards: “Excellence in Writing,” 3<sup>rd</sup> Annual Game Developers Choice Awards; “Best Handheld Game,” 2003 Spike TV Video Game Awards
- **DefunctGames.com:** “The dialog is smart, the story is full of depth, and it’s one of the best written games you’ll ever see.”
- Petty is the sole author of the story, which was developed under Tom Clancy’s banner. The original concept was created by the “Splinter Cell” team, then Clancy embellished it with details that only he could provide.
- Story: Techno thriller based on the universe created by Clancy, which follows the fortunes of Sam Fisher, a highly-trained clandestine operative who must employ wits and skill to thwart the machinations of terrorist organizations.
- Game developer: Ubi Soft Entertainment. Systems: Xbox, Gamecube, Playstation 2

## **2003**

### **“Mimic: Sentinel”**

#### **Feature Film – Writer/Director**

- Petty wrote and directed this straight-to-video third installment of the popular horror film series for Miramax/Dimension, which was shot in Romania.
- Awards: Winner of DVD Exclusive Awards for Best Actor; nominated for Best Actress and Best Visual Effects
- Story: Marvin Montrose is a sickly 24-year-old man, confined to a bubble apartment room due to his severe asthma. He finds out that the Judas Breed monster roaches that terrorized society are back with a vengeance and are preying on the inhabitants of his apartment complex. So with the help of his sister Rosy and his best friend Carmen, they’ll have to destroy the monster roaches and save themselves.
- **eFilmCritic.com:** “Imagine ‘Rear Window’ with giant humanoid insects in the Raymond Burr role.”
- **Ain’t It Cool News:** “This is an impressive piece of genre filmmaking....[Petty] has turned out a slick and smart jewel for Dimension’s direct-to-video crown. I can’t wait to see more of him in the future.”

- **Guillermo del Toro, who directed the original “Mimic”** (on a Hellboy.com message board): “[Petty is a] very smart filmmaker. Very, very smart and full of ideas. A guy to keep in the radar.”

## **2004**

### **“Family Portrait”**

#### **Feature Film – Writer**

- Adapted from the novel by Graham Masterton for Gold Circle Films

### **“Splinter Cell: Pandora Tomorrow”**

#### **Video Game – Writer**

- Sole writer.
- **ComputerGamesReviews.com:** “An experience so compelling you feel it. ‘Tom Clancy’s Splinter Cell Pandora’ features a storyline so real you can feel it. Tension filled stealth-action springs from a compelling original storyline so realistic it could have been ripped from the headlines.”
- Game developer: Ubi Soft Entertainment. Systems: Xbox, Gamecube, Playstation 2

## **2005**

### **“Splinter Cell”**

#### **Feature Film – Co-writer of Screenplay Adaptation**

- For Paramount Studios and director Peter Berg.

### **“Storage”**

#### **Feature Film – Writer**

- For Redbus and the UK Film Council.

### **“Batman Begins”**

#### **Video Game – Writer**

- First video game adaptation of a film story for Petty
- Petty also directed the voice-over performances of original cast members Michael Caine, Morgan Freeman, Liam Neeson, Christian Bale, and Katie Holmes.
- Game publisher: Electronic Arts/Warner Bros. Developer: Electronic Arts/Eurocom. Systems; Xbox, Gamecube, Playstation 2

**Clemency Pogue: Fairy Killer**

**Book – Author**

- Illustrated by Will Davis
- Simon & Schuster Books for Young Readers – May 2005
- Acquired by the Jim Henson Co. for adaptation to the big screen.
- Story: Only a child so quick-witted as Clemency Pogue, upon finding herself attacked by a wicked, invincible fairy, would remember a lesson learned from the story of *Peter Pan*. She shouts “I don’t believe in fairies,” and when it doesn’t work, keeps shouting it until the horrible little creature drops as dead as a gossamer-winged doorknob. But then a mischievous hobgoblin arrives to tell Clem that she’s killed six other fairies around the globe, some bad, but mostly good. Even if it was a mistake, it’s now Clem’s duty to set the world aright.
- **Time Out New York Kids:** “Petty’s frank voice, dry humor and well-developed sense of irony make *Clemency Pogue* a much smarter and sassier book than most marketed to this age group. Plant it in a fantasy-junkie tween’s room as refreshing respite from the genre’s typically heavier offerings.” (May-June 2005)
- **USA Today:** “At a trim 120 pages, *Clemency Pogue* seems a fine August antidote to 2 pounds of *Harry Potter*. Actually, Petty’s humor is often sharper than J.K. Rowling’s...”
- **Publisher’s Weekly:** “Insanity abounds in Petty’s debut novel, a snippet of a tale that borrows from the sagas of Peter Pan and Rumpelstiltskin.”
- **Newsweek:** “A girl accidentally kills seven fairies – and then heroically (and humorously) travels to correct her mistake.”
- **Book Sense:** Selected as a Fall Pick.
- **PixiePalace.com:** “The writing is very good and incredibly funny. This writer has a wonderful style, which is very impressive since this is his first book....The main character and the hobgoblin are wonderfully drawn....The illustrations are perfect for the book....The style is a believable cartoonishness that resembles the illustrations of Tony DiTerlizzi in the Spiderwick Chronicles...This book is great. It’s light reading and will take maybe an hour to read, but it’s well worth it! I very much look forward to more books from this author!”

## 2006

### **“The Burrowers”**

#### **Feature Film – Writer/Director**

- Original screenplay by Petty acquired by Lion’s Gate Films, one of Hollywood’s most successful independent studios.
- Story: A horror film set in the Wild West, described by *Variety* as “‘Alien’ meets ‘The Searchers.’”

### **Clemency Pogue: The Hobgoblin Proxy**

#### **Book – Author**

- Illustrated by Will Davis.
- Simon & Schuster Books for Young Readers – June 2006
- Story: Feisty fairy-killer Clemency Pogue is back! Looking for a new adventure, Clem summons her hobgoblin friend Chaphesmeeso, who brings Kennethurchin and a new mission for Clemency. Kennethurchin was stolen from his cradle a baby and replaced with a changeling. Since changelings are made of clay, they dissolve when they’re given a bath, but because Kennethurchin’s changeling has never bathed, he’s still at large. Now Kennethurchin can’t become a hobgoblin, so it’s up to Clem and Chaphe to track down the changeling and return him to the ground. But the changeling, who is already nine years old, has ideas of his own. This is another irreverent, fantastical tale from the talented JT Petty.

### **The Squamkin Patch**

#### **Book – Author**

- Illustrated by David Michael Friend
- Simon & Schuster Books for Young Readers – August 2006
- Story: Who knew vegetables could be sinister – even deadly? In this comic thriller, trouble starts for Milton and Chloe Nasselrogt (pronounced Nasal Rod) when they lose their parents in a department store. Unable to pronounce their last name, store security turns the siblings over to the evil Y.K.K. Porifera, who operates a zipper factory where orphaned children toil like prisoners. On the run from Porifera, the brother and sister stumble upon an abandoned house and adjoining candy store with a mysterious vegetable patch in the yard. As Halloween approaches and the squamkins grow, Milton and Chloe start to suspect that there’s something ominous about the patch. By turns menacing and darkly humorous, *The Squamkin Patch* will enthrall vegetable-lovers and –haters alike.

## **2007**

### ***Clemency Pogue: Scrivener Bees***

#### **Book – Author**

- Simon & Schuster Books for Young Readers
- Story: Clemency Pogue returns, and none too late, for fugitive changeling Inky mess continues to wreak havoc on the Make Believe. He sets in motion a plan to steal the Forgetting Book, the magical tome that would grant him control over every goblin and hobgoblin in the world. Clever Clemency faces everything from a giant squid, to a hoard of goblins, to her parents' crumbling marriage, to the all-knowing, all-dancing, all-tattooing, titular Scrivener Bees in order to unravel the mystery of Inky's plan and save the Make Believe.