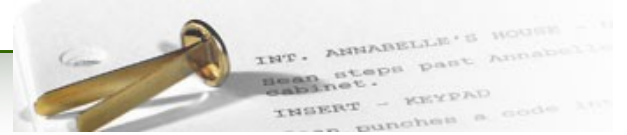


Idaho Screenwriters Association

www.idahowriters.org



June Meeting

Tuesday, June 21st

6:30pm

Idaho Pizza

**Idaho Pizza at
7100 W. Fairview.
Near Cole Rd**



AGENDA:

Introductions

“Were you in i48? How did you do?”

Announcements

** Member's Announcements*

GUEST SPEAKER

Mark Boylan

CONTACT US:

- **Sherry A. E. Cann**
President / Founder
sherry.ae@hotmail.com
871-4501
- **Louise Luster**
CTP Films Executive Producer
ctpfilms@cablone.net /
www.ctpfilms.com
859-5123
- **Lance Thompson** *Script Doctor*
lancet@q.com
898-1451
- **Pamela Thompson**
Career Coach/Recruiter
pamrecruit@q.com

Inside this issue:

Screenwriting Expo	1
Guest Speaker	2
Idea Prompters	2
Writing Tips	3
Pamela Thompson	4
Script Format Sample	5



Early Bird prices are \$269 for the Gold Pass, and only \$79 for the Basic Pass. **SEPTEMBER 15-18th, 2011** at the Westin Hotel at LAX. I have attended 4 or 5 of these, and can tell you they are VERY worthwhile! This is an amazing event where you will connect, network, pitch and LEARN so much. To find out more, go to www.screenwritingexpo.com.

Special points of interest:

- Screenwriting Expo
- Membership Dues for 2011 due!
- Idea prompters for July meeting
- IMP Luncheon—
Wednesday, June 15th

GUEST SPEAKER *Mark Boylan*

Mark Boylan began his career as a Boise radio and television announcer. While in broadcasting, he won several awards for commercial writing and production from the Idaho Advertising Federation and the Idaho State Broadcasters Association.

Mark has held various public affairs, training, and management positions supporting state and Federal environmental agencies in Idaho and in Maryland. While working in Washington DC, he wrote speeches for three Secretaries of Energy, and was twice a member of project teams receiving the “*Closing the Circle*” award signed by the President and Vice President of the United States.

Mark has an extensive acting history, appearing in or narrating countless local and



regional television and radio commercials, as well as several training videos and a feature length independent film. He is an award-winning public speaker.

Mark was recently contracted to write and edit the extensive Idaho history and government display in the basement rotunda of the newly remodeled Idaho State Capitol building. He writes a weekly humor column in a Maryland newspaper, and has written numerous newsletter and magazine articles. Other writing credits include sketch comedy for three improv comedy groups, including his own. He is President and owner of River City

Entertainment, which is in its fourth year of producing original entertainment for the Thunder Mountain Line.

IDEA PROMPTERS.....

Come to the JULY meeting with a log line and a PITCH for one of these story lines.....

1. *A group of married men desperate for one last bachelor party invents a long-lost friend who's about to be wed, but things get out of control when their wives want to meet the groom before the big event."*
2. *A reporter returns to her hometown on the 20th anniversary of her sister's unsolved murder to learn that she, not her sister, was*

the intended target.

3. *An elderly woman loses her life's savings to a dance studio as she pays for expensive lessons, travel to competitions and incidentals for a younger instructor she thinks cares about her, and her granddaughter settles the score.*
4. *Two women who are civil service workers in their 20's accept jobs on an Air Force base on an isolated island during the 70's and find excitement, romance,*

Bring your PITCH to one of these to July's meeting!

challenges and tragedy during their tour.

5. *After waking to find his wife dead in their back yard, a man conducts his own investigation, and uncovers the hidden life of the woman he thought he knew.*



"You're gonna need a bigger boat."

~ JAWS, 1975



IMP Luncheon



<http://idahomediapro.org>

Wednesday, June 15th
IMP Luncheon 11 am–1pm

Smokey Mountain Pizza

415 E. Parkcenter

Writing Tips from Sherry.... **PITCHING**

PITCHING—The pitch line must have conflict in it.

A Pitch is a performing art and like all art it takes practice. Like telling a friend about the movie. Hit the high points—be concise. Be careful of pitching something that might present a moral dilemma. Start with something evocative—imagined or secret. A pitch must include all information necessary to the person listening—the one that has authority to buy. If you set it up—you must deliver it.

Say up front what the genre is. Don't make assumptions that the person you are pitching to will know what you are talking about. Maybe [people haven't seen "*It's a Wonderful Life*".

What is the relationship of the storyline and the title?

The purpose of the pitch is to peak your audience's interest so they want to read the script. Don't give names of characters. Keep it simple—3 sentences of what it is about.

If you're pitching a character driven film, then the pitch needs to be character driven as well.

The more informal the pitch is the better it is. The more conversational the pitch, the better. State the type—historical drama—set up the facts. Give the essence of who the people are. What is the sizzle? If present time—don't mention it. But if it's a period piece, we need to know. Do mention what excites you about the story. **ENTHUSIASM!** Share your passion! If the story reflects you—then tell your background. This story is inspired by people I knew, etc. You want to build a relationship—make a good impression.

RESOURCES:

- ⇒ www.copywright.gov to copyright your script
- ⇒ www.wga.org Writers Guild of America
- ⇒ www.hcdonline.com Hollywood Creative Directory, lists all production companies, contact information, executives and projects
- ⇒ www.awesomefilm.com film scripts you can download
- ⇒ www.hollywoodreporter.com
- ⇒ www.variety.com
- ⇒ www.filmidaho.org
- ⇒ www.idahowriters.org
- ⇒ www.idahomediapro.org
- ⇒ www.mckeestory.com
- ⇒ www.keepwriting.com
- ⇒ www.creativescreenwriting.com
- ⇒ www.scriptmag.com



Sherry A. E. Cann, Founder

Idaho Screenwriters Association

Sherry.ae@hotmail.com

<http://sherryannelizabeth.wordpress.com>

June brings graduation and Father's Day, a time when we reflect on the advice of teachers and fathers. I learned a lot from my dad and my father-in-law. My father, Paul Kleibrink, found his passion in 1952, when he discovered computers. This passion was so all-consuming that he couldn't help but share it with those around him. I remember he enthusiastically explained the binary system to me when I was seven. That's great dad, I thought, but what I really want to know is what is $9 + 6$?

My father retired from IBM after 40 years, but he is still passionate about computers. Now he teaches other seniors how to use computers. If he wanted to, he could charge for it, but he does it for free, because he loves it. Before I graduated college, my father gave me the best career advice of all — "It's your life. Live it how you want to live it, not how you think others want you to. Do what excites you the most."

When I speak to students at colleges and art schools, I give them the advice my father gave me decades ago — Do what you love. Choose something that gets you revved up and don't worry about whether you can make money at it or not. What would you do even if you weren't paid for it? That's what you should do, whatever that is. Don't choose a job simply because you think you can make lots of money at it.

If you choose to work at something that you truly love, you will be more excited about Monday mornings than the weekends. It's your life to live, so pursue your dreams and work hard to make them real. When you love what you do, you will be successful. You will be able to make a living at it. You won't have to dream about things to acquire, about getting away from work on the weekend, or summer vacations, because you will be living the life you want, every day.

Many people think they can't make money doing what they love doing. Or they think if they make money doing something they love, they will no longer enjoy it. So they put off doing what they love to the weekends or maybe they'll do it after they retire. Instead they pursue something that they think will be financially rewarding. They aren't happy at work or satisfied with their lives.

They wonder why they dread going to work.

If you dread going to work on Monday, you may have the wrong job. Figure out why it's not right for you and change your life. Don't be afraid to pursue your dreams. Find someone who has a job he/she loves and learn from him/her.

My father-in-law, Rex Thompson, believed that you can do anything if you work hard at it.

Working hard at it includes learning what you need to know, as well as whom you need to know. My father-in-law was a master at networking — he talked to everybody. And he listened. He was a master salesperson because he was a natural. He claimed that he would prefer to be alone, but he found himself often surrounded by people because they liked to be around him. After work, he coached a girls softball team. He taught them teamwork and encouraged them to always do their best. He believed in them. He believed in me. He always advised me to stretch

and grow. He encouraged me to take chances. If my employer didn't give me the chance to learn, move on.

Don't be afraid to make a change.

My father-in-law's business card didn't have a title on it — just his name, Rex Thompson, and what he

did, "Everything." What he didn't know, he was ready to learn. Rex died on March 10, 2003, and everyone who knew him had a story about him. He encouraged everyone who needed encouragement (which is everyone!) to pursue their dreams.

I hope this fatherly advice helps you graduate from a job you tolerate to life's work that will inspire you every day.



Pamela Kleibrink Thompson is a career coach, recruiter and hiring strategist who helps clients to achieve their dreams in their personal and professional lives. You can reach her at Pam Recruit@q.com

FADE IN:

EXT. PERRINE BRIDGE -- MORNING

A teenage girl, blonde hair, tall and skinny, stands on the railing at the middle of the bridge, the Snake River far below. The wind blows her hair, she cries, dives off like an eagle in flight to her death.

MOMENTS LATER:

Two police cars park at the end of the bridge. A Deputy gets on his radio.

DEPUTY

Dispatch, call Chief Johnson in
Filer, this could be his runaway.

INT. FILER POLICE STATION -- DAY

POLICE CHIEF JOHNSON, a tall man with years of good food, thinning hair and face of experience, sits at his desk in a small town in south Idaho. His blue uniform is neatly starched and proudly displays the badges of his office. A voice squawks over the radio.

DISPATCH

Twin Falls Deputy says they may have
your runaway at Snake River, just
under the Perrine Bridge. They're
retrieving the body now.

Police Chief Johnson's eyes look sad.

POLICE CHIEF

She jumped? I'll be right there.

EXT. SNAKE RIVER -- DAY

No fancy covers, artwork, illustrations, or storyboards.

Don't number the scenes. This is done after the script is sold.

No fancy fonts or proportional fonts, **only 12-point courier.**

No justified right margins.

Avoid camera and editing directions.

Narrative description is written in present tense because we view a film in present time. Double-space between paragraphs and do not indent. Keep your narrative description (and dialogue) on the lean side, providing only what is absolutely necessary to progress the story while emphasizing important actions and moments. **BE CLEAN AND LEAN!** Limit your paragraphs to four lines (not four sentences). Big blocks of black ink can make a reader black out.

As a general rule, allow one paragraph per beat of action or image. When a reader reads your paragraph, he should clearly "see" and "hear" what you describe. The result will be that he will "feel" what you want him to feel.

The first time a character appears in narrative, his or her name is all caps. This is only the 'first' time. From then on, the name is written normally. You do not need to capitalize the names of characters who do not have speaking parts. Also, when you introduce a character for the first time, this is your chance to give some description that sets that character apart, visually, from the rest. Not so much in looks, but style, attitude, *he was a jittery man, always moving; he was a towering fellow with a tribal tattoo that went from his neck, down over his shoulder and ended at his wrist; she had a long scar on her left cheek;* these are distinctive characteristics you can give that will help create that visual image.

ACTION VERBS

Because a screenplay is written in present tense, it's easy to find yourself writing like this: John *is looking* at Mary. Suzy *is walking* past the café. Sam *is seated* on the couch. Replace those progressive forms written in passive voice with simple present tense written in active voice: John *looks* at Mary. Suzy *walks* past the café. Sam *sits* on the couch.

Now go one step further and create something even more active and concrete: John gawks at Mary, or John gazes at Mary. Suzy scampers down the sidewalk, or Suzy sashays down the sidewalk.

REDUNDANCIES

Avoid saying things more than once.

Redundant:

INT. CLASSROOM - DAY

Calcutta enters the classroom.

You only have to tell us once!

OFF SCREEN (O.S.) and VOICE OVER (V.O.)

OFF SCREEN, indicates that Charlie is in the scene-he's at the location of the scene-but that he is not in the camera frame. We hear his voice, but do not see him on the screen. Why do I want Charlie OFF SCREEN? Because I want the camera to focus on the person he's talking to, the person that is on the screen.

CHARLIE (O.S.)

**Professor, are you in there? I can
hear you breathing!**

Narration is VOICE OVER. In cases where a character is on screen and we hear his thoughts or he narrates his own story, use the VOICE OVER.

CHARLIE (V.O.)

I remembered that day well, it
started out just like any other