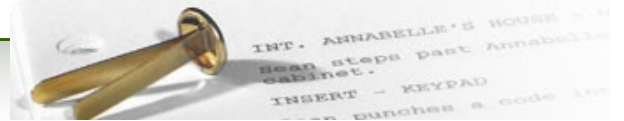


Idaho Screenwriters Association

<http://idahoscreenwriters.blogspot.com>



October Meeting

Tuesday, Oct 18th

6:30pm

Idaho Pizza

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



AGENDA:

Introductions

“What’s the scariest thing you’ve ever written?”

Announcements

* Member’s Announcements

GUEST SPEAKER

Lance Thompson
Script Doctor

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. *Pamela Thompson Career*

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For Table Readings

They must be sent to Sherry in advance to make sure they’re ready. This ensures you’ll get the best feedback you can get. And makes the experience more beneficial for everyone. Thank you.

sherry.ae@hotmail.com



The Pitch is On!

If a picture tells a thousand words, be ready to put your words to some pictures! At the October meeting you will receive a picture that you get to create a story line and pitch for. What’s in a perfect pitch?

- ⇒ Who is the Protagonist
- ⇒ What is his/her goal
- ⇒ What is stopping him/her from reaching that goal?
- ⇒ How does the Protagonist get through the conflict and achieve their goal?



FROM THE POCKET MUSE

Write about a noise—or a silence—that won't go away!

Caution about the 'Bathtub Story' A bathtub story opens with the protagonist taking a bath (or occupying a similar confined space). During this bath, the protagonist thinks of, ruminates upon, wonders about, and analyzes the past, present, and future, but he never gets out of the bathtub. At some point, somebody in your story has to *do* something. How about now?

Make two lists:

1. EVERYTHING YOU KNOW ABOUT YOUR SUBJECT
2. EVERYTHING YOU WANT TO KNOW ABOUT YOUR SUBJECT

Stuck on your script and need some help? A revision tool for the truly desperate:

Have a friend make ten random marks in the margin of your script. Cut the script into pieces, according to this random design. Now, mix up the pieces and tape the script back together. Read it. It won't make much sense, of course, especially as you read the newly conjoined thoughts that occur at the random seams.

What happens? Something will dawn on you. Some configuration of words that did not appear in the original will spawn a new idea, a different angle, a peek into your subconscious.



WRITING THE ADAPTATION

Lance Thompson will be discussing the ins and outs of writing a screenplay adaptation to a book. Ever wonder why the movie is never like the book? Here's your chance to learn!

What do you keep, what do you leave out? Do you dare change

any of the characters? Or the story line?

Interesting tips for your next project. What book would you adapt?

*Presented by Lance Thompson,
Hollywood Script Doctor*



"If you build it, he will come."

~ Field of Dreams, 1989



IMP Luncheon



<http://idahomediapro.org>

Wednesday, Oct 19th
IMP Luncheon 11 am—1pm

Smokey Mountain Pizza

415 E. Parkcenter

Writing Tips from Sherry.... Are You A Real Screenwriter?



Everyone goes to the movies and knows when they're good or bad, and everyone has access to a computer on which to write their screenplay, not to mention software, books, classes, DVDs. But think of this: everyone can recognize a funny joke, but can everyone create one that's funny and has never been told before?

Here are some essential traits you should possess or cultivate in order to succeed.

Imagine you've just won the Mega Powerball lottery's biggest jackpot. Money is no longer a factor in your life, and you can do anything you want for the rest of your life. After you've bought everything you want, what would you do to occupy your time? Would it be screenwriting?

Whatever it is you see yourself doing every day with excitement is what you should be doing right now.

Do you really want to be a screenwriter? You have to be honest with yourself about what you're meant to do, because the journey is long and life is short. If you're not 100% committed, it'll be a miserable ride.

Do you have the Passion:

- ⇒ to love movies, breathe them, love their magic and how they take you away, and have an overwhelming desire to be a part of that magic?
- ⇒ About the craft of storytelling, the process, and the work?
- ⇒ To write screenplays for free?
- ⇒ To enjoy sitting in a room dreaming up story elements, and then putting them all together?
- ⇒ To have this all-consuming sense of purpose, dying to write as often as you can, no matter what, when, or how...then you might be a real Screenwriter!

Are you Creative and Original?

- ⇒ Do you understand that ideas are king in Hollywood, and how vitally important it is to be original?
- ⇒ Do you hesitate to change what you just wrote as soon as you sense it's been done before?
- ⇒ Can you become a child at will when writing scenes, free to play, experiment, take risks, explore without boundaries, and experience the joy of discovery—then you might be a real Screenwriter!

Do you know what's been done before, and why?

- ⇒ Have you taken the time to educate yourself about what's been done before, to develop your craft by writing at least 3 screenplays before even thinking about getting an agent?
- ⇒ Have you attended a seminar or read a couple of screenwriting books to learn the basics, but are not perpetually searching for the magic key and therefore perpetually putting off writing?

- ⇒ Do you watch movies television, and plays, and read great screenplays, novels, non-fiction, newspapers, and magazines, to know what's been done and how to do it effectively, but also spend time to learn about life, people, the human mind, emotions? - then you might be a real Screenwriter!

Are you willing to hone your craft?

- ⇒ Can you tell a story, make someone laugh, cry, feel pity, tension, curiosity, surprise, relief or inspiration?
- ⇒ Are you compelled to captivate an audience, and your writing shows it?
- ⇒ Do you set a high standard of excellence for your work—to tell a good story in the best possible way?
- ⇒ Do you always remember that the most important factor in a screenplay is its visceral entertainment and that a script has to make a reader feel? - then you might be a real Screenwriter!

Solitude is Golden!

- ⇒ Do you usually find more psychological comfort in a book or in writing than in social interactions?
- ⇒ Do you mind spending prolonged periods of time in total isolation? _ Then you might be a real Screenwriter!

Can you play nice with others?

- ⇒ Can you handle the fact that screenwriting is a collaborative medium, and that compromise, negotiation, and debate are part of the development process, even if it feels like hell? Then you might be a real Screenwriter!



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The Career Coach: Tricks to Getting Organized and Keeping Track of Applications ~ ©copyright 2011 Pamela Kleibrink Thompson

Few endeavors are as daunting as a job search. You send out countless resumes to faceless prospective employers until days fade together in a hazy fog. Using a few tricks to systematize the process will improve your chances of success.

Recently I was surprised to learn that a career-coach client didn't know all the places he'd applied -- he wasn't keeping track. It's important to keep a record of where you apply, so you know if you've applied to over 100 companies or it just feels that way. You need to know who you contacted at the company you are keen to work for. You also need to know when you contacted the company. Has it been two months since you called, or has it been just two days? You're anxious to get a job, but you don't want to harass the hiring manager or human resource department. You don't want them to think you are a stalker by contacting them too often.

You need to approach your job search in an organized way. You need to set up a system so you can follow up with your job leads and applications.

Contact-management software makes this process easy. But you can do it with a three-ring binder, some notebook paper, a three-hole punch and a pen. Here's how to do it with the cheap stuff:

Label the spine and front of the binder with your name and "Job Search."

For every company you apply to, you will have a separate piece of paper in the binder.

Label the top of the paper with:

Company Name; Contact info (web address, mail address, phone number); Type of company (advertising, public relations, film); Company projects/credits

Then below that:

Contact name; contact's job title; where you met; who referred you and when; when you made contact; what you sent; position applied for; skills highlighted; feedback; and follow up date

Here's how it works:

Company Name: Potato Productions

Contact Info: www.potatoes.com, 5850 Lettuce Lane, Spud, OR 503-585-5000

Type of company: Games

Titles/Credits: Spud City, Spud Racer, Evil Eye

Contact Name: Ida Gold, Art Director

Where Met/Who Referred and When: Game Developers

Conference, April 2011

When Contacted: 9/29/11

What sent: Resume, cover letter, brochure

Position applied for: Game writer

Skills highlighted: pointed out in cover letter did writing and game design on Lettuce Alone for Cabbage Creations

Feedback: haven't heard a word

Follow up: 10/10/11 -- This is the initial follow-up to be sure they received materials. This gives enough time for them to open the package and record receipt.

Behind the first page you will put a copy of the cover letter sent to the company. Behind that you can put any promotional material from the company and articles about the company. As you build your relationship with the company, your other correspondence will follow behind the initial cover letter.

Obviously, if you apply online, your follow-up dates will be a few

days earlier because you don't have to wait for the mail to arrive. Also, print out any email correspondence you have with the company and put it in your notebook. Always keep your conversations with the employer courteous, brief and to the point. After you discover that the company received your materials, ask when they will review them and when they would like you to follow up. Using the resources you have created (your job-search notebook), you add that you really liked the work they did on Spud Racer and that your skills as shown by the work you did for Lettuce Alone would be an asset to the company. Make sure you find out who you are speaking with and thank him/her for his/her time. After you hang up, make a new entry on the Potato Productions page. Put down the date 10/10/11 and write "spoke with Sylvester Tate, the work should be reviewed on 10/20/11." Write down a new follow-up date of 10/22/11.

When you call on 10/22/11 and Sylvester answers (you recognize his voice), you say, "Hi, Sylvester (or Mr. Tate), I'm calling to follow up on my application. My work was scheduled for review on October 20 and I'm calling to find out if there is any feedback. I'm really interested in working for Potato Productions because one of my favorite games of all time is Spud Racer." Take notes if there is any feedback and rejoice if they want to schedule an interview.

But perhaps they like your work, but they currently have no openings. How often should you follow up? There is a fine line between tenacity or persistence and stalking. Ask the employer when you should follow up. Generally six to eight weeks between contacts is safe.

Write a note to the company whenever there is something newsworthy. For example, you can write to Ida Gold when she is promoted to head of production at Potato Productions or when Potato Productions wins another award for Spud Racer. The trick is to keep in touch with the company so when they do have an opening they think of you in a positive way and call you in for an interview. Remember to keep copies of all correspondence in your organized job-search notebook

Don't throw away your job-search notebook when you get hired -- it's a great tool for networking and keeping track of what's going on in your industry. It's also a valuable resource and road map for the next time you look for a job.

Pamela Kleibrink Thompson is a recruiter, hiring strategist, career coach and speaker, available for personal consultations and speaking engagements. One trick to keep your office organized is making sure you have all the supplies needed, such as file folders, binders and labels. If you are interested in her professional services as a career coach, speaker, or recruiter, contact her at PamRecruit@g.com.