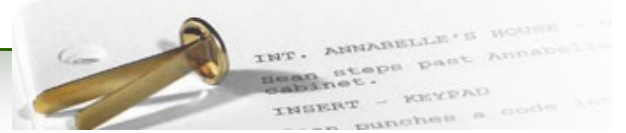


Idaho Screenwriters Association

www.idahowriters.org



March Meeting

Tuesday, March 15th
6:30pm
Idaho Pizza

Idaho Pizza at
7100 W. Fairview.
Near Cole Rd



“What’s your favorite opening scene of a movie?”

AGENDA:

Introductions

Announcements

** Memberships are all due for 2011*

** Upcoming Short Screenplay Contest*

** Member’s Announcements*

TABLE READINGS

CONTACT US:

• Sherry A. E. Cann *President / Founder* sherry.ae@hotmail.com
871-4501

• Louise Luster *CIP*
Films Executive Producer
[ctpfilms@cableone.net /](mailto:ctpfilms@cableone.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:

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Writing Tips	3
Pamela Thompson	4
Contest Application Form	

Special points of interest:

- *Table Readings of your Screenplay*
- *Membership Dues for 2011 due!*
- *2011 Short Screenplay Competition—put your thinking caps on!*
- *IMP Luncheon— Wednesday, Mar 16th*

March Meeting—Pitch it or Read it!

For the March meeting, you can bring one of two things.

1. Present a PITCH of a project you’re

working on, or are getting ready to work on. We’ll rate your pitch and give you feedback!

2. Bring 10 pages from a script you’re writing, and bring enough copies for all ‘readers’.

SCREENWRITING WORKSHOP *with Lance Thompson* **May 14-15**

Nothing is more fundamental to a successful screenplay than sound story structure, yet nothing is more misunderstood. The three-act structure is as old as Aristotle, but the simple rules have been needlessly twisted, misused and confused over the years by those who make their living as storytellers.

Lance Thompson demystifies and explains story structure in this enjoyable, instructive, interactive two-day workshop that is guaranteed

to improve your ability to write and tell a good story.

Students will learn the importance of story, basics of story structure, and how the principles contribute to a memorable screenplay.

Students will also participate in class exercises to create stories using what they've learned.

Lance Thompson has been a script doctor for movies, written for television, and conducted

screenwriting classes for the Scriptwriters Network in Los Angeles and for the Idaho Film Office.

\$95 per person (\$85 Veterans)

Contact:

Lance Thompson

208.898.1451

lancet@q.com

Workshop to be held at Her Spirit in the Pioneer Square on Overland Rd, Boise

2011 Short Screenplay Competition

5-20 pages Any genre

Industry standard format

Entry fee \$20 members of ISA / \$25 for non-members

*Optional Judges Feedback for an additional \$35

Include a **standard Title Page** listing the title of your script, name of author(s), mailing address, telephone number and email address. Judging will be anonymous, so a number will be assigned to each script. So be sure to have a **Title only page** that has no personal identifying information on it, but just the title of the screenplay.

Screenplays must be the original work of the writer.

mail your script, title pages, entry form and fees made payable to 'Idaho Screenwriters Association' to:

Louise Luster

P.O. Box 663

Eagle, Idaho 83616

PRIZES:

Include an autographed book on Format by David Trotter for top 3 winners;

1st Place also gets Feedback from



*Final Deadline:
May 31, 2011*

Lance Thompson, Hollywood Script Doctor along with 1 free consultation session with Lance, and \$50 cash.

— more prizes coming!—



"After all, tomorrow is another day!"

~ **Gone With The Wind, 1939**



IMP Luncheon



<http://idahomediapro.org>

Wednesday, Mar 16th
IMP Luncheon 11 am—1pm

Smokey Mountain Pizza

415 E. Parkcenter

Writing Tips from Sherry..... *OPENING MOVES*



Now that you have your script outlined, it's time to write the opening scene of your movie. Easy right? Wrong! In a chess game your opening move influences every move which follows. It's possible to lose the entire game because of a bad first move. The same holds true with screenwriting. You never get a second chance to make a good first impression.

OPEN WITH IMAGERY. One way is to start your script with a strong visual image which will set the tone for the rest of the script. *'Rebecca'* has a great opening. Through an ornate gate we see a mansion shrouded in fog. The Narrator tells us she has dreamed of Manderley mansion again, and describes its splendor as we move closer to the mansion. But at the one minute point, the fog breaks and we see that the mansion is burned, broken, destroyed. The moonlight plays through the windows, making it seem as if lights are on...the ghost of a mansion.

OPEN WITH CONFLICT. Conflict openings usually begin with an action or location description, then thrust us into the middle of a dramatic situation.

OPEN WITH DIALOGUE. Another way to open your script is with dialogue. It's interesting, different, and seldom used. Since your script will start "in progress", with things already happening, it's interesting to open in the middle of a conversation or an argument. The audience is suddenly thrust into the situation—no boring build up, all excitement.

OPEN WITH ACTION. This is one of the most common. *'Lethal Weapon 2'* starts in the middle of a very hairy car chase—no time to set the scene or introduce the characters, just WHAM! The James Bond movies always open with an action scene. *'Toy Story 2'* opens with action. Buzz Lightyear flies onto this alien planet, is suddenly surrounded by robot monsters! A huge army of them! He fights them all, wins, finds a secret passage and enters the evil Zorg's fortress. But it's a trap! The evil Zorg captures him! Even though all of these battles are FUNNY, and this is a cartoon aimed at kids (and adults), starting with an action sequence was a great idea. You can start a comedy, a drama, a romance, or any other genre with an action sequence...the tone and type of action will depend on the genre, though.

OPEN WITH CHARACTER. Introduce the lead character in his or her natural habitat. Doing their job, or living their normal life before the story kicks in. One of my favorite character openings is *'Cool Hand Luke'* - the film opens with a drunken Luke cutting the tops off of parking meters and laughing like a loon. The best way to write a character introduction scene is to make a list of everything the audience

needs to learn about your lead character. Then come up with a single scene which illustrates each of these important points in an entertaining way.

THE CHINESE BOX. Do you know how a Chinese box puzzle works? An ornate box can only be opened by solving a puzzle, revealing a smaller box puzzle inside. Each box puzzle opens to reveal a smaller box puzzle, until you get to the smallest box which opens to reveal a gift. Using reveals creates a string of surprises like a Chinese box puzzle. We think we know what we're seeing, then the reveal gives us new information that changes everything. Surprise, surprise, surprise.

THE KICKER. It's best to put a major reversal at the bottom of page one that kicks us right into the story. This is a great technique to use if you open with something other than action or conflict and need to jump-start the excitement. After Bond is killed in *'From Russia With Love'* lights flick on in the pavilion and we discover that it has all been a training exercise—for Red Grant! The man wearing the James Bond mask was SMERSH's #1 agent. Grant is being groomed specifically to kill Bond. Within the first few minutes of the film we have established the plot and over-all conflict and given the audience an exciting action opening with a kicker at the bottom of page 2.

Remember, your first scene will effect every scene that follows it. Start with a great opening scene, and you will hook your audience. Involve them in the story and characters so that there is no wasted time...no filler material. Edgar Allen Poe said, "If the writer's initial sentence isn't effective, then he has failed in his first step."

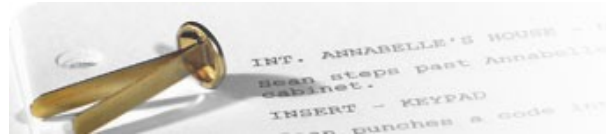
Sherry A. E. Cann, Founder

Idaho Screenwriters Association



Sherry.ae@hotmail.com

Idaho Screenwriters Association



Screenwriting Contest Application

5-20 pages

- Written in industry format
- Any genre
- **MUST BE RECEIVED BY May 31st**
- ISA c/o Louise Luster, PO Box 663, Eagle, Idaho 83616. Make check payable to: Idaho Screenwriters Association.
- Entry Fee:
 - \$20 [] I am a current paid member of ISA
 - \$25 [] I am not a current paid member of ISA
 - \$35 [] please send me the Judge's comments on my script
- Mail:
 - Three (3) copies of the script with a Title Page with NO identifying name or contact information on it
 - 1 Title page with your name and contact information
 - this application form
 - check or money order to Idaho Screenwriters Association

Name _____

Address _____

Phone _____

Email _____

Genre _____

Title of script _____

Do you want to be added to the email list to receive the ISA monthly newsletters?

[] yes

[] no

The Career Coach: CARD GAMES ~ ©copyright 2011 Pamela Kleibrink Thompson

Has this ever happened to you at a networking event? You barely exchange words, or maybe you don't even have a brief conversation and someone thrusts a business card at you. He or she then launches into a pitch of the latest and greatest business venture he or she's discovered. You don't get a word in edgewise before he or she moves on.

Or you go to a networking event and have forgotten your business cards or run out of them.

Last year, my friend Christine attended the Sundance Film Festival for two weeks and planned to bring 40 or 50 business cards. I advised her that she would need at least 10 cards a day and for 14 days she would need at least 140 cards. She decided to bring 150 instead. When she returned from Sundance she reported that she had almost run out of cards -- she had two left.

A meeting or conference is a great networking opportunity. Go equipped with the essential tools, including plenty of business cards. You'll be meeting people standing in line at registration, the job fair, on the bus, at the airport, on the show floor, in a classroom, etc. Cards are an inexpensive promotional tool for you, your services and your business. Bring more than you think you will need to any event.

Though everyone is familiar with business cards, not everyone practices business card etiquette.

Engage the person in conversation for a bit before handing him or her your card.

When someone gives you a business card, honor the gift as the Asians do, taking it in both hands and studying it for a moment. When someone hands a card to you, he or she always gives it to you so that you read it immediately without changing the position of the card. The card is given to you right side up facing you. Studying the card will help imprint the name of the person into your brain. You can also make a complimentary remark about the card if you like the design or logo. Prompt the giver into further conversation by remarking on his/her company name or job title. "Lance, how long have you been a screenwriter?"

Never put the business card in your back pocket. The most polite place to put a card if you don't have a business card holder is in the breast pocket of your jacket, close to your heart.

Get a business card holder with two compartments to protect your card and those you receive. I just bought a new card holder from Office Depot which even has plastic protective sleeves in it. Keep your cards in one side and the cards you get in the other. It will keep you organized and you won't have to worry about handing someone else's card out by mistake. It also shows respect for the cards you receive.

Don't give business cards to people who don't ask for them. Don't put them in with bills you pay or drop them off on restaurant tables or include them with your tip for waiters. Don't distribute them indiscriminately.

Give only one business card to a new contact, unless he or she requests more. Keep the focus on that initial contact. Giving more than one card to someone may give the signal that you

want him or her to make contacts for you, which is tacky and unprofessional.

Exchange business cards smoothly. It's okay to request a business card from someone you've just met. You should wait for the person to offer his or her card to you first, if the person is of a higher position than yourself. If he or she wants you to have a card, he or she will give you one! Remember, as with all cards you receive, it is an invitation to follow up and start a relationship. Follow up is essential. To make it easy to do this, make notes on the back of the card that will help you remember the person.

If you have run out of cards and you have met someone you really want to stay in touch with, admit that you are out of cards and request a business card from him or her. If you really want to stay in touch, be sure to follow up as soon as you can. It's more important for you to get cards from people than for you to hand yours out. You are in control of follow up, so do it.

The most important items you can collect at a conference, festival, or convention are contacts. So you have done well and you have collected a zillion cards at the recent conference you attended and diligently wrote notes on the backs of many of them. A business card sitting in a drawer or briefcase will not be of any benefit to you or the person who gave it to you. Now you need to follow up and put those new contacts into your data base, and then touch base with them and begin developing a relationship. Recently my husband, Lance and I met the new general manager of KIVITV. Lance was a panelist on the Oscar cast and sent her a thank you note on a postcard. She was surprised he remembered where she grew up. It's those little details that make you stand out when you are networking and following up with the business cards you collect.

Cherish business cards as they represent potential relationships that could enrich your life.

If you want to learn more about networking and business cards come to Her Spirit, 5181 W Overland, Boise, on Tuesday, March 22 from 5 to 7 pm. Pamela Kleibrink Thompson will present the Art of Networking. The event is FREE. Hope to see you there. Please bring plenty of business cards with you.



You can reach Pamela for recruiting, speaking engagements, or career coaching at PamRecruit@q.com.

Pamela Kleibrink Thompson
The 911 Recruiter
Career Coach
read my online column

"The Career Coach" at <http://mag.awn.com>