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2007 Screenwriting Expo™

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Seminars**

**On Writing,
Breaking In**

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Prodcos at the
Golden Pitch™
Tournament**

**Test Your
Writing Skills
at the \$5,000
CS Open**

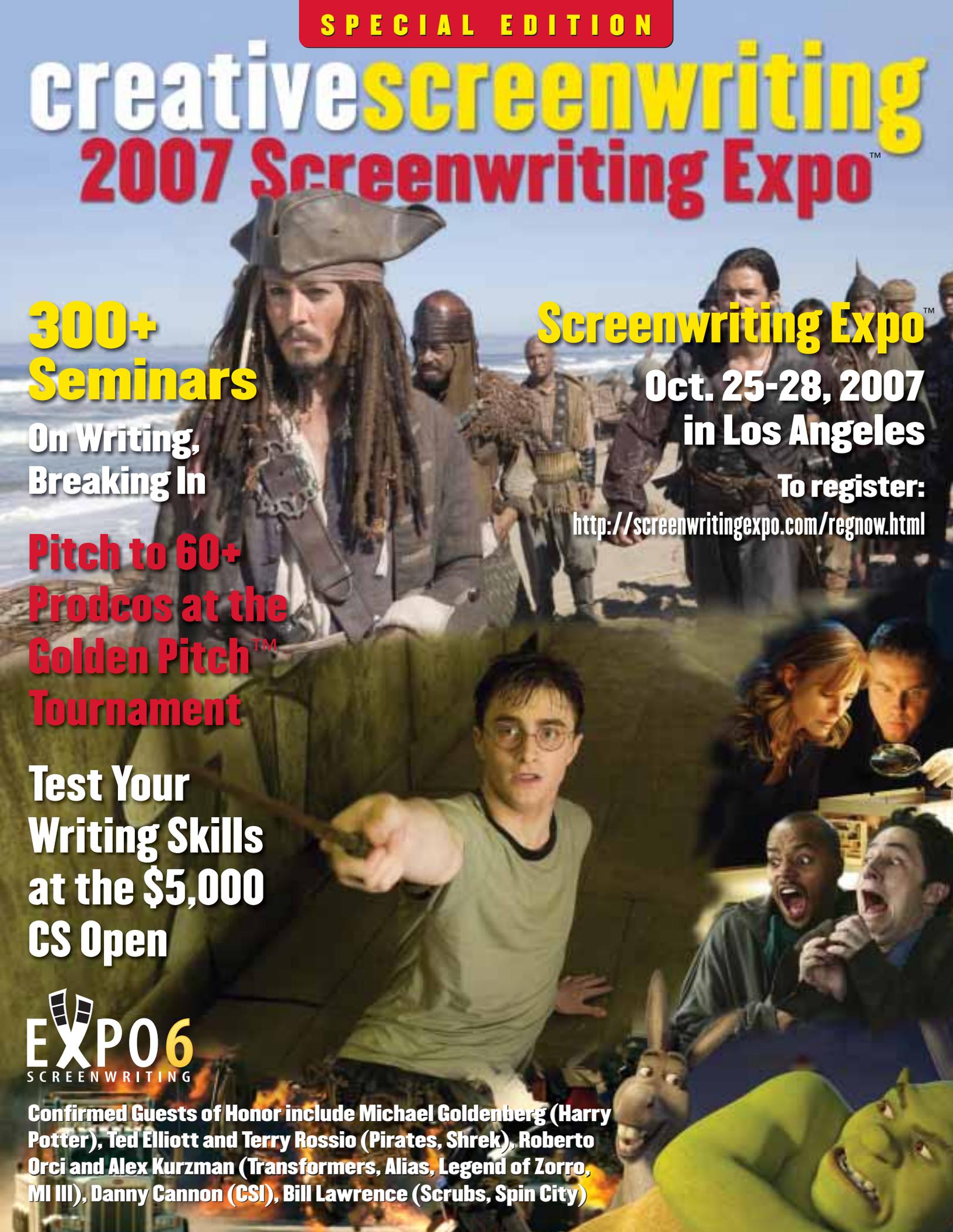
Screenwriting Expo™

**Oct. 25-28, 2007
in Los Angeles**

**To register:
<http://screenwritingexpo.com/regnow.html>**

EXPO6
SCREENWRITING

Confirmed Guests of Honor include Michael Goldenberg (Harry Potter), Ted Elliott and Terry Rossio (Pirates, Shrek), Roberto Orci and Alex Kurtzman (Transformers, Alias, Legend of Zorro, MI III), Danny Cannon (CSI), Bill Lawrence (Scrubs, Spin City)





Ann Donahue, *Writer/Executive Producer, C.S.I.*

New Version!

MOVIE MAGIC[®] SCREENWRITER[™] VERSION 6

Movie Magic[®] Screenwriter[™] is the choice of writing professionals. It is an all-in-one package for any story you want to write. Screenwriter handles script formats for motion pictures, theater, television, novels, comic books, and more. It formats while you write so you can focus on what you are writing, not where it goes on the page. From FADE IN to FADE OUT, Screenwriter's massive set of features makes writing and rewriting fast and simple.

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Michael Goldenberg
*Writer/Director
Harry Potter and the Order of the Phoenix, Peter Pan
Contact, Bed Of Roses*



Photo by Alan Dillman

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Flags of Our Fathers, Casino Royale
Crash (Best Picture & Original Screenplay 2005)
Million Dollar Baby (Best Picture 2004)*

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TABLE OF CONTENTS OF THIS SPECIAL ISSUE



The 2007 Screenwriting Expo™ is the world's greatest and biggest screenwriting school all in one location. Featuring a lineup of Hollywood's most experienced and successful writers, producers, directors, studio executives and well-established teachers from major universities and film schools. This action-packed four-day seminar provides unparalleled learning opportunities for aspiring and established screenwriters to learn from the masters and advance their careers.

- 4 **From the Publisher**
A special invitation from the new publisher to join us for the 2007 Screenwriting Expo™
 - 5 **2007 Screenwriting Expo™: Learn, Party, Pitch Your Scripts, Win \$5,000**
From beginners to seasoned professionals Screenwriting Expo™ offers something for everyone and even more!
 - 6 **No More Rewrites—Your Script Ready... Learn How To Make The Golden Pitch™**
The most thorough set of teaching sessions on pitching available anywhere. Learn essential tips before you meet with out 60+ A-List industry executives who are eager to find the next mega picture or hit TV show.
 - 7 **10 Expo Guests of Honor**
The highlight of the Expo, our Guest of Honors have reached the pinnacle of success. Each year, our All-Star lineup reads like a Who's Who of the entertainment industry. A true insider's perspective on how to make it in the industry.
 - 11 **The CS Open Opens Eyes... You Can Pick The Winner**
So you think you can write? Test your skills against your peers in this unique live competition and walk away with \$5,000.
 - 12 **Screenwriting Expo™ Schedule at a Glance**
A handy guide to help you determine your seminar scheduling.
 - 14 **Hidden Gems Of Wisdom Among The 300 Expo Teaching Sessions**
Meet some of our featured teachers that have a lot to offer and a proven track record to back up their words of wisdom.
 - 15 **34 Teaching Sessions**
A handy guide to help you determine your seminar scheduling.
 - 35 **Film School For Screenwriters In One Day Or Two**
Expand your versatility with these high-impact classes on directing and producing
 - 36 **Teacher Spotlight: Michael Hauge**
 - 37 **Don't Take Our Word For It**
Read What Past Attendees Are Saying About the Screenwriting Expo
 - 38 **Teacher Spotlight: Syd Field**
 - 39 **How to Write A Great Horror Film Or Thriller**
Horror is Hot! And, we have some hot classes too, but don't get burned by not knowing the rules for writing.
 - 40 **You Think You're So Funny...Well, You Can Be**
Comedy writing is no laughing matter if you don't have the right tools. A comedy writing class is scheduled every single session for those that want to take advantage of our expansive offerings.
 - 41 **\$5,000 CS Open Prize; \$150,000 In Scriptwriting Competition Prizes**
Stars can be born at the Screenwriting Expo and you have the chance to make it happen.
 - 42 **How to Write For Television**
Writing for the small screen, doesn't mean small thinking. Learn the insider's perspective on how to get noticed and be successful in someone's living room.
 - 43 **Screenwriting For Beginners**
The Expo offers a series of courses specifically aimed at the new writer.
 - 43 **Chris Huntley's Software Training Seminars**
The co-creator of Write Brothers, Inc. and the Movie Magic series offers direct access to his knowledge and mastery only at Screenwriting Expo™.
 - 44 **Killer Screenwriting A Week-Long Interactive Workshop with Jim Mercurio**
 - 45 **Lodging & Travel**
 - 46 **DVD Order Form**
Can't attend, but still want to benefit from the wealth of information? Our exclusive DVD series of select teaching sessions will ensure you receive the pertinent information you need to advance your career.
 - 47 **Screenwriting Expo™ Registration Form**
- To Attend the Screenwriting Expo:
Use the form on the last page or go to
<http://screenwritingexpo.com/regnow.html>*

Dear Storyteller,

I invite you to join 4,000 of your fellow screenwriters, screenwriting aspirants, studio and independent production executives, story analysts, and teachers at the 2007 Screenwriting Expo.

This year's Expo has the finest group of special screenwriting guests we've ever assembled, with (so far) two Oscar-winning writers and an Oscar-nominated writing team, joined by prime-time TV show creators and writers, three screenwriters who are also national award-winning and best-seller-list novelists, and world-famous screenwriting teachers among the 120+ members of this year's faculty.

Screenwriting Expo™ is the most thorough, in-depth, and intensive screenwriting education available anywhere. Everything they teach in film school about the craft, and everything they didn't tell you, is taught here.

The Expo is more than an education, however. It's an ideal opportunity to pitch your work to movie and TV producers at the Golden Pitch™ Tournament. It includes the one-and-only, original CS Open Scene-Writing Tournament, in which you get to pick the winner.

Also, the Expo Scriptwriting Competition, in addition to

having the biggest haul of prizes of any screenplay contest, is the only one in which winners are announced and instantly honored in front of as many as 1,000 peers, at the Expo closing ceremonies.

It's networking. We'll have four evening networking parties, but they're only the start. You could meet your next writing partner or a producer sitting around a table at lunch, or between sessions in the lobby of one of the two host hotels. It's seeing where the doors into the business are, and seeing them open.

It's breathing air filled with the magic of moviemaking.

It's all about you. You are the very reason they pop the popcorn. Nobody else makes a movie until the writer makes it first.

So register now, and come to the Expo Oct. 25-28, 2007 at the Marriott Los Angeles Airport and adjacent Renaissance Montura Hotels.

See you there!

Write on,

Bill Donovan

Publisher, Creative Screenwriting

Executive Manager, The Screenwriting Expo



The EXPO 6 Screenplay Competition would like to thank its sponsors who make it possible for us to award more than \$150,000 in prizes and productions.



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www.writersbootcamp.org



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The top 20 feature writers win a consultation with The Script Whisperer.



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2007 Screenwriting Expo: Learn, Party, Pitch Your Scripts, Win \$5,000

From October 25-28, 2007, Screenwriting Expo™ will take over the Los Angeles Airport Marriott and the adjacent Renaissance Montura Hotels, bringing nearly 4,000 writers, writer-directors, screenwriting teachers, production company development executives, and script analysts together to share their passion for filmmaking.

The Screenwriting Expo is the biggest, most intense teaching experience about screenwriting on the planet, and welcomes both beginners and professionals alike.

The core of the 2007 Expo is the over **300 Classes** on screenwriting and filmmaking.

“Whether your particular scriptwriting needs have to do with structure, characters, plots, openings, how to write a particular genre, making people laugh, or making them gasp — or how to pitch and sell your script for a paycheck that makes your friends gasp — the Screenwriting Expo has classes that teach it,” said Creative Screenwriting Publisher and Expo Executive Manager Bill Donovan.

“No undergraduate, graduate, or professional screenwriting program anywhere offers anything close to either the collective level of expertise or the sheer number of focused and high-level courses available to Expo registrants.”

Also, each year, the Expo invites top working writers as **Guests of Honor** to talk about their careers and experiences and the craft and business of writing for film and TV. This year’s

lineup includes Oscar winners William Goldman (Butch Cassidy & the Sundance Kid) and Steven Zaillian (Schindler’s List), box office giants Ted Elliott and Terry Rossio (the Pirates of the Caribbean franchise and Shrek franchises) and Michael Goldenberg (Harry Potter and the Order of the Phoenix), and TV titans Bill Lawrence (Scrubs) and Danny Cannon (the CSI franchise).



The annual Expo pitch sessions have a new name, the Golden Pitch™ Tournament, but the same format as in years past: you can sit in a room and pitch your scripts and stories to over 60 of Hollywood’s best studios, production companies, agencies, and management companies that are looking for new material for film and TV.

“With the number of pitch sessions and participants, **The Golden Pitch™ Tournament** offers unequalled access to the best Hollywood has to offer,” Donovan said.

The Expo is also home to two screenwriting competitions. Prizes are awarded at the Expo for the advance-entry **Screenwriting Expo Screenplay Competition**, which offers more than \$150,000 in prizes, including a \$20,000 cash grand prize. There are also production opportunities including \$50,000 graphic novel production deal with Dabel Brothers Pro, to be published under the Marvel Comics banner.

A second competition, the CS Open, takes place over the last three days of the Expo. This is an open scene-writing tournament that tests a writer’s skill and ability to think quickly. A \$5,000 grand prize awaits the writer who can turn a one-sentence premise into the best scene in just over an hour.

Each evening, the Expo sponsors **Networking Parties** to help registrants get to know both one another and also mingle with agents and development executives. Friendships and business relationships are forged during these parties, so don’t miss the chance to spend some quality time with your fellow writers.

To register for the 2007 Expo, use the form at the back of this document or visit up online at www.screenwritingexpo.com/register.html **CS**

Thriller Screenplay “Dead Stop” Optioned From Expo Pitch

“Wanted to say thanks for opening the door to all of us screenwriters struggling to break in—especially those of us living outside of L.A.,” writer Scott Walker wrote to *Creative Screenwriting Magazine* Publisher and Screenwriting Expo Executive Manager Bill Donovan in an unsolicited email on July 19, 2007.

“Thanks to Expo 4, and more specifically the Script Pimp/Script Shark Secret Door Pitch Fest (a 2005 Expo Event), I was given the opportunity to pitch to an established manager (using the helpful tips I learned throughout the Expo classes) who not only requested my script, but signed me!”

“Today, I have an optioned screenplay that’s currently out to talent. It’s an amazing step I never would’ve found without the Expo. Thanks!” The Expo, Walker wrote, is “... the best place I know of to grab both indispensable insight from working screenwriters and that Holy Grail that all of us writers crave: industry access.”

(The 2007 Golden Pitch Tournament, which is open only to Expo registrants, begins the afternoon of Oct. 26 and continues through the afternoon of Oct. 28. To enter, first sign up using the form on the last page of this announcement or visit us at <http://screenwritingexpo.com/register.html>) **CS**

No More Rewrites—Your Script Ready... All You Need Is That One Break

Learn How To Make **The Golden Pitch™** — And Then Make It

The movie/TV industry is eager to hear your story.
In five minutes or less.

The 2007 Screenwriting Expo offers the best chance to learn how to make the perfect sales pitch for your story and yourself – 19 sessions by industry insiders and top teachers on how to pitch your story and yourself.

“It’s an essential skill. Your story will not sell, and your career will never take off, if you don’t make at least one great pitch to someone in the industry,” said Screenwriting Expo Executive Manager Bill Donovan. “Realistically, the chances are that you will need an array of pitching skills and have to make more than one great pitch before you sell your first—or next—script. To help you do that, we have assembled at the 2007 Expo the most thorough set of teaching sessions on pitching available anywhere.”

“These classes are conducted by top teachers whose students

have sold scripts...by TV and movie writers who have successfully pitched their own stories...by producers who have both given and taken pitches,” Donovan said.

Seventeen of these 90-minute teaching sessions are scheduled before the beginning of The Golden Pitch™ Tournament, in which writers will have the opportunity to pitch your story to 60+ executives and agents representing A-list companies. “And just in case you need to learn more, there are two more great sessions on pitching on Saturday, Oct., 27, while the Golden Pitch™ Tournament is on.

the Golden Pitch™ Tournament, which was called the Expo Pitch Sessions, is a round-robin in which writers tell producer and agent representatives their stories, in a series of five-minute sessions that are much like speed dating.

The teaching sessions on pitching your story are listed below. See the full schedule of sessions for descriptions of these seminars.

Here’s the Pitch

Taught by: Brad Schreiber
Day/time: Thursday, Oct. 25, 9 AM-10:30 AM

Pitch in a Minute

Taught by: Pilar Alessandra
Day/time: Thursday, Oct. 25, 9 AM-10:30 AM

Loglines/Treatments/Pitches

Taught by: James Dalessandro
Day/time: Thursday, Oct. 25, 9 AM-10:30 AM

The TV Freelancer: Pitching For TV

Taught by: Brian Herskowitz
Day/time: Thursday, Oct. 25, 11 AM-12:30 PM

Pitching To Sell: Engaging The Listener

Taught by: Karl Iglesias
Day/time: Thursday, Oct. 25, 11 AM-12:30 PM

What NOT to Do In A Pitch

Taught by: Robert Ward
Day/time: Thursday, Oct. 25, 11 AM-12:30 PM

TV Power Pitch Workshop

Taught by: Mark and Jeanne Simon
Day/time: Thursday, Oct. 25, 3 PM-4:30 PM

How to Pitch Your Screenplay for a Sale

Taught by: Victoria Wisdom
Day/time: Thursday, Oct. 25, 3 PM-4:30 PM



Simple Pitching

Taught by: Ellen Sandler
Day/time: Thursday, Oct. 25, 3 PM-4:30 PM

Perfect Pitch: How to Sell Yourself and Your Movie Idea to Hollywood—The Lecture

Taught by: Ken Rotcop
Day/time: Thursday, Oct. 25, 3 PM-4:30 PM

Inside Pitch

Taught by: Noah Stern
Day/time: Thursday, Oct. 25, 3 PM-4:30 PM

Pitching Tool Kit

Taught by: Cynthia Whitcomb
Day/time: Thursday, Oct. 25, 5 PM-6:30 PM

Perfect Pitch: How to Sell Yourself and Your Movie Idea to Hollywood—The Workshop

Taught by: Ken Rotcop
Day/time: Thursday, Oct. 25, 5 PM-6:30 PM

Pitching at TV Conference Seminars

Taught by: Mark and Jeanne Simon
Day/time: Thursday, Oct. 25, 5 PM-6:30 PM

Revitalizing a Weak Pitch

Taught by: Gary Shusett
Day/time: Friday, Oct. 26, 9 AM-10:30 AM

Life’s a Pitch

Taught by: David Zuckerman
Day/time: Friday, Oct. 26, 9 AM-10:30 AM

The Pitch Analyzing Clinic

Taught by: Gary Shusett
Day/time: Friday, Oct. 26, 11 AM-12:30 PM

The Art of Pitching & Story Structure

Taught by: Catherine Ann Jones
Day/time: Saturday, Oct. 27, 3 PM-4:30 PM

Selling Your Idea To Hollywood With Pitch King Robert Kosberg

Taught by: Bob Kosberg
Day/time: Saturday, Oct. 27, 5 PM-6:30 PM

Note: dates and times of these and all other teaching sessions are subject to change. Sessions can be canceled for reasons outside our control. Consult the on-site program for final sessions, dates, and times.



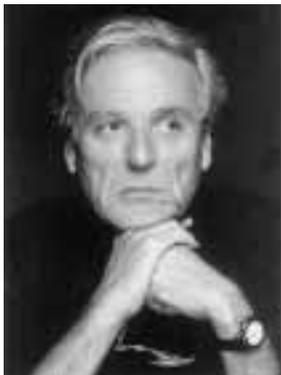
Transformers

Oscar Winners and Nominees, Prime-Time TV Creators Hear Tales From the Trenches From Hollywood's Top Writers

Two Oscar winners, an Oscar-nominated writing team, and creative minds behind two top prime-time television shows are among the Guests of Honor at the 2007 Screenwriting Expo. Guests of Honor have become an institution at the annual Screenwriting Expo. In free-wheeling discussions, interviews, and audience question-and-answer sessions, they speak about their writing and careers and give advice on how to make it in the industry.

This year's guest of honor line-up includes:

For the fourth straight year, **Oscar Winner William Goldman** is coming back to the Expo as the Sunday Guest of Honor. As a screen-



William Goldman

writer, novelist, and playwright, he has won two Oscars, two Edgars, a WGA award, and a BAFTA. Among his original creations are *Butch Cassidy and the Sundance Kid*, *The Princess Bride*, and *Marathon Man*. His numerous adaptations include the classic *All the President's Men* as well as *Misery* and *Hearts in Atlantis*. He has also written the popular book "Adventures in the Screen Trade," in which he penned the most famous line in Hollywood that didn't come from the Silver Screen: "Nobody knows anything."

He also offered this cautionary line about self-discipline: "The easiest thing to do on earth is not write," and such memorable movie lines as —

"Life is pain, highness. Anyone who tells you differently is sell-

ing something."

"Life isn't fair. It's just fairer than death, that's all."

"Sonny, true love is the greatest thing, in the world — except for a nice MLT — mutton, lettuce and tomato sandwich, where the mutton is lean and the tomato is ripe."



Ted Elliott & Terry Rossio

Oscar-nominated Ted Elliott & Terry Rossio are two of the most successful writers that have ever picked up a pen, writing some of the biggest films in history. They are the writing team behind Disney's *Pirates of the Caribbean* franchise, penning all three films in the trilogy including *At World's End*, which was released this year. They



Harry Potter and the Order of the Phoenix

also wrote and were Oscar-nominated for the screenplay for the first *Shrek* film, which became one of the highest-grossing films of all-time. They have also written the blockbusters *The Mask of Zorro* and Disney's *Aladdin*, which helped usher in Disney's second Golden Age of animation. Hearing these two share the secrets of their success is surely to be one of the convention's highlights.



Michael Goldenberg

year's *All the King's Men*. His next film, *American Gangster*, starring Denzel Washington and Russell Crowe, will be released in November.

Michael Goldenberg wrote the adaptation for *Harry Potter and the Order of the Phoenix*, the fifth entry in the blockbuster franchise that was released this summer. Goldenberg spent years as a playwright before moving into film where he wrote and directed the acclaimed 1996 film *Bed of Roses* as well as penning the screenplay for director Robert Zemeckis' *Contact*. He also wrote the 2003 live-action update of *Peter Pan*, which led him to his current gig at Hogwarts.

Roberto Orci & Alex Kurtzman have been a writing team for over a decade, beginning in television before becoming two of the best big-budget writers Hollywood has to offer. Their current film, *Transformers*, has set several box office records in its release this summer. After several years on the cult TV show *Alias*, the duo left to write the screenplay for 2005's *The Island* and went on to pen *The Legend of Zorro*. They re-teamed with their *Alias* executive producer J.J. Abrams on the 2006 hit *Mission: Impossible III*. Their next film is the 2008 re-launch of the *Star Trek* franchise.



Roberto Orci & Alex Kurtzman

Oscar Winner Steven Zaillian

won for the 1993 classic *Schindler's List*, which currently sits at #8 on the American Film Institute's list of the 100 Greatest American Films. He has also penned a range of work from big-budget adaptations, including *Gangs of New York* and *Clear and Present Danger* and more intimate character studies like *Awakenings* and *The Interpreter*. As a director, he has helmed the critically acclaimed *Searching For Bobby Fischer* and *A Civil Action* as well as last



Steven Zaillian

*Pirates of the Caribbean*

Scott Alexander & Larry Karaszewski

Scott Alexander & Larry Karaszewski have among the more varied writing careers in Hollywood. After meeting as roommates at the University of Southern California School of Cinema-Television, they teamed up and broke into the business with the 1990 kid film *Problem Child*. They have remained interested in children's cinema (*That Darn*

Cat, *Agent Cody Banks*), but also made a name for themselves in adult films working with Tim Burton on 1994's *Ed Wood* and with Milos Forman on *The People vs. Larry Flynt* and *Man on the Moon*. Their latest film, the Stephen King thriller *1408*, debuted to great critical acclaim and commercial success earlier this year.

Danny Cannon is one of the creative minds behind *CSI: Crime Scene Investigation*, CBS' blockbuster TV show that consistently ranks as the most-watched show on television. In addition to directing the pilot episode, he has also written eight episodes and serves as one of



Danny Cannon



Bill Lawrence

Bill Lawrence is the creator of NBC's hit show *Scrubs*, which will begin its seventh season this fall. It has been nominated for the Outstanding Comedy Emmy two years in a row. He also created, with Gary David Goldberg, the hit series *Spin City*, which ran for seven years on ABC. He has a new show being considered for the airwaves in *Nobody's Watching* and will be making a transition to the big screen for Miramax as the writer/director of *Fletch Lives!*

Scott Frank can easily be described as one of the more acclaimed screenwriters of the past fifteen years. After penning the 1995

the show's executive producers. He also produces *CSI: Miami* and *CSI: New York*, the two hit spin-offs of the original show. Though much of his days are spent in TV, he has also found time to direct big-screen fare such as *Judge Dredd* and *I Still Know What You Did Last Summer*. He also directed the 2006 movie *Goal*. Hearing one of TV's biggest producers is a first for the Expo, and is not to be missed.

Another of television's brightest minds will also be in attendance.



Scott Frank

CS EXPO GUESTS OF HONOR

smash hit *Get Shorty*, he went on to win the WGA award for *Out of Sight*, the 1998 Steven Soderbergh drama. He also wrote the script for the Tom Cruise/Steven Spielberg blockbuster *Minority*



Stuart Beattie



Robert Ward

Report, and has been involved in films ranging from *Little Man Tate* to *The Interpreter*. He made his directorial debut in 2007 with the critically thumbs-up original crime drama *The Lookout*.

After spending his early years toiling in the independent marketplace, **Stuart Beattie** got his break when he came up with the screen story for the 2003 blockbuster *Pirates of the Caribbean: The Curse of the*

Black Pearl. From there, Beattie would go on to script Michael Mann's award-winning drama *Collateral*, as well as the 2005 thriller *Derailed*. 2007 will see two of Stuart's film in release: the thriller *30 Days of Night* and the James Mangold-directed *3:10 to Yuma* starring Russell Crowe.

Feature films and current television aren't the only areas covered by our special guests, however. **Robert Ward** has written and produced for three successful prime-time shows: *Hill Street Blues*, *Miami Vice*, and *New York Undercover*. He is also the winner of two national awards for writing novels and is up for the prestigious Dashiell Hammett Award for 2007.



Tina Andrews

Tina Andrews, a one-time actress, has won a WGA Award for writing the made-for-TV movie *Sally Hemings: An American Scandal*. She also wrote the screenplay for the 1998 film *Why Do Fools Fall in Love*. **CS**

(We expect to announce additional Guests of Honor by showtime.)

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Winner Titanic, Terminator, T2, Aliens, The Abyss, True Lies...



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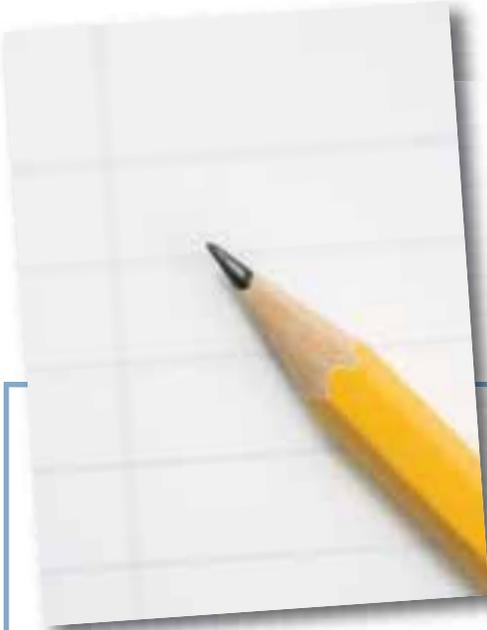
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The CS Open Opens Eyes... And You Can Pick The Winner

by Shaene M. Siders

America has a hunger for “NOW!” Audiences want to live vicariously in the moment. Give us live sports. Live poker tournaments. Even live spelling bees! So why not a live writing tournament?

Creative Screenwriting magazine and leading script analysis service Coverageink.com founded the world’s first live writing tournament in 2002. Imagine over 100 writers sequestered in a room with paper, pencils, and a challenge. Given specific parameters right there on the spot, you must craft a scene and get it out on paper within 90 minutes. 90 minutes! There’s no time to sneak off to Starbucks and procrastinate. The adrenaline starts pumping, the gears start churning, and with luck, frenzied words erupt from the pencil. What a rush! And to advance to the next round, your hastily-written scene must be better than over 750 other writers who are just as determined as you are.

Would it actually be interesting to watch 100 people scribble furiously on paper, frown in thought, and wrestle with writer’s block? Ask Jim Cirile from Coverage, Ink, who has run the tournament for the past 6 years.

“It’s enormously rewarding, always a highlight of my year,” says Cirile. “Plus I get to feel just a bit diabolical, whipping out fiendishly tricky scene parameters and then watching my

fellow writers sweat. How can you not love that?”

Even more fun is participating. To avoid overcrowded rooms, the rounds take place in 8 separate sessions. My first session ever was a cataclysm of adrenaline and creativity and firing neurons. I had to go back for more! After each round, pro industry readers from Coverage, Ink review the scenes based on a point system—25 points each for style, structure, originality and dialogue. The top 10% advance to Round 2. “It’s awesome watching everyone writing like crazy, wearing out their pencils, trying to make something good in only 90 minutes,” says Cirile. “It’s so different than writing at home in your comfort zone. I think every writer should do this at least once just for the experience.”

I agree. A few hours after handing in their scenes, participants can pick them up and compare notes with newfound colleagues. Sometimes they’re flustered that their friends got better scores than they did. But for less than the cost of a movie ticket, you get a shot at the \$5,000 grand prize and an honest and fast review of your writing.

And the comments are eye-opening—even if you’ve been screenwriting for over 10 years (if you count the years in Nebraska). My first score was decent, but I was shocked. What do they mean, scenes have a structure? Only scripts have structure, right? Wrong. Until that moment, the only structure I had for individual scenes was “Come in late, get out early.” Very eye opening. “Obviously we

can’t give detailed ‘coverage’ on each scene,” says Cirile, “but we do try to point out the strengths and weaknesses and give writers a heads-up on how to improve their writing overall. For some people, who’ve never had any sort of script coverage or industry feedback, this can be startling. But most folks take the comments in the spirit, which is, helping folks become better writers, from the perspective of fellow writers who also read scripts for a living.”

And that’s just Round One. Round Two takes the top ten percent and throws them into another furnace of creativity. Next, Round Three pits the top ten writers against one another to execute one final original scene based on new parameters.

Who wins? You decide! Actors tackle the final three scenes in front of a live audience at the Expo’s closing ceremonies, and the audience chooses the big winner right then and there.

But to embrace an old cliché, every writer is a winner. The competition makes writers write. And it gives us feedback important to our growth as writers.

So don’t miss the CS Open this year! Check <http://www.ScreenwritingExpo.com> or the final program at the Expo for rooms and times. The only thing to fear is fear itself... and a little writer’s cramp! 

[Shaene Siders neglected to mention one small relevant detail in the account above ... that she was a semifinalist in the 2006 competition—Editor.]

CS EXPO SCHEDULE AT A GLANCE

Wednesday Oct. 24, 2007, 8 PM - 10 PM

Pre-Conference Welcome Party
(Gold Pass and Ticket holders; location to be announced)

Thursday Oct. 25, 2007, 9 AM - 10:30 AM

FREE	Guest of Honor (Marriott Ballroom)
FREE	Software classes for screenwriters (TBA)
BEG	Pilar Alessandra Pitch in a Minute
BEG	Steven Barnes The Universal Plot
ADV	James Bonnet Structure, Metaphor, Genre
ADV	James Dalessandro Loglines/Treatments/Pitches
ADV	Ken Dancyger Writing the Romantic Comedy
ALL	Syd Field Writing the Action Sequence
ADV	Howard M Gluss PhD Madness at Movies I: Killers, Psychos
ALL	Joel Haber Visualizing the Verbal
ADV	Heather Hale Power Networking: The Hollywood Code
ADV	Brian Herskowitz Crafting the Outline For A Feature Film
BEG	Karl Iglesias 10 Habits of Successful Screenwriters
PRO	Paul S. Levine Legal/Business End Of Writing for Film/TV
BEG	Bonnie MacBird Improv for Screenwriters (20-registrant maximum)
ALL	Ken Rotcop Secrets of Animated Movies and TV Shows
BEG	Scott Rubenstein How to Deduct Your Writing Career
ALL	Brad Schreiber Here's the Pitch
ALL	Noah Stern Graphic Adaptation
BEG	Dave Trotter Formatting, Spec Writing for Fun, Profit

Thursday Oct. 25, 2007, 11 AM - 12:30 PM

FREE	Guest of Honor (Marriott Ballroom)
ADV	Pilar Alessandra Writing A Female Driven Screenplay
ADV	Howard Allen Structure from the Inside: Text, Subtext
BEG	Steven Barnes Heart of the Matter: Deep Characterization
ADV	James Bonnet Great Characters: Their Best Kept Secret
ADV	James Dalessandro Adaptations: The Heart of the Matter
ADV	Ken Dancyger Writing the Thriller
ALL	Michael Davis Film School To Writer-Director of Top Talent
ADV	Howard M Gluss PhD Madness II: The Histrionic And Others
ALL	Joel Haber Writing to be Read
ADV	Heather Hale Navigating Hollywood
BEG	Brian Herskowitz The TV Freelancer: Pitching For TV
ADV	Karl Iglesias Pitching: Engaging Listeners Emotionally
PRO	Paul S. Levine Optioning Rights
ADV	Ken Rotcop Secrets of a Hollywood Executive
BEG	Scott Rubenstein Money And Me: Managing Your Career
ADV	Ellen Sandler Put Comedy into Your Scripts
ALL	Brad Schreiber Working With a Literary Consultant
PRO	Stephen Susco The Future of Horror
ALL	Robert Ward What NOT to Do In A Pitch
ADV	Cynthia Whitcomb Writing a Great Movie Opening

Thursday Oct. 25, 2007, 1:30 PM - 2:30 PM

Luncheon Keynote Session To Be Announced

Thursday Oct. 25, 2007, 3 PM - 4:30 PM

ADV	Hal Ackerman Scenes That Crackle With Life
ADV	Pilar Alessandra Dynamic Dialogue
ADV	Howard Allen Landscaping Subtext for Great Moments
BEG	James Dalessandro Real Life—Reel Life
PRO	Pam Douglas Writing the TV Drama Series
ALL	Syd Field Setting Up Character & Story
ADV	Howard M Gluss PhD Psychologically Authentic Characters
ALL	Joel Haber Scene Creation Workshop
ADV	Heather Hale Power Networking: Making the Connections
ADV	Karl Iglesias Writing for Maximum Emotional Impact
BEG	Paul S. Levine Getting Representation
ADV	Ken Rotcop How to Sell Yourself/Your Idea—The Lecture
ADV	Ellen Sandler Simple Pitching
ALL	Brad Schreiber What Agents Can, Cannot and Won't Do
ALL	Mark & Jeanne Simon TV Power Pitch Workshop
ALL	Noah Stern Inside Pitch
BEG	Dave Trotter 17 Ways to Make a Living as a Writer
ALL	Robert Ward How To Create Villains
ADV	Cynthia Whitcomb Writing the Romantic Comedy
ADV	Victoria Wisdom How to Pitch Your Screenplay for a Sale

Thursday Oct. 25, 2007, 5 PM - 6:30 PM

FREE	Guest of Honor (Marriott Ballroom)
FREE ALL	DMA Panel: Writing for Reality TV (and Non-Fiction TV)
BEG	Hal Ackerman Writing Exercises For The Fit Screenwriter
ADV	Pilar Alessandra Surviving Rewrite Hell
ADV	Howard Allen Secret Weapon of Comedy, Thriller Scripts
ADV	Paul Joseph Gulino Sequences: Hidden Structure of Screenplays
ALL	Joel Haber Effective Use of Flashbacks and Voiceovers
ADV	Heather Hale Power Networking: Time & Contact Management
ADV	Nancy Hendrickson The Storyteller's Bag of Tricks
ADV	Karl Iglesias Testing Your Concept at the Emotional Level
PRO	Paul S. Levine Turning Books into Movies
ADV	Ken Rotcop How to Sell Yourself/Your Idea—The Workshop
BEG	Scott Rubenstein How to Rewrite Your Sitcom
ADV	Ellen Sandler What Can I Say?—A Dialogue Workshop
ALL	Mark & Jeanne Simon Pitching at TV Conference Seminars
ALL	Noah Stern Character as Purpose
BEG	Ron Suppa Choosing a Marketable Premise
BEG	Dave Trotter Creating Your Break-Through Strategy
ALL	Cynthia Whitcomb Pitching Tool Kit
ADV	Victoria Wisdom How to Sell a Spec Script

Thursday Oct. 25, 2007, 8 PM - 10 PM

— Networking Party
(Gold Pass and Ticket holders; location to be announced)

Friday Oct. 26, 2007, 9 AM - 6 PM

CS Open Scene-Writing Competition — \$5,000 Prize
Round 1 (all day and Saturday morning, various locations)

Friday Oct. 26, 2007, 9 AM - 10:30 AM

FREE	Guest of Honor (Marriott Ballroom)
ALL	Hal Ackerman Creating Screenplays From Personal Stories
ADV	Steven Barnes Future Perfect: The Art of Science Fiction
ALL	Michael Ray Brown Checklist: How to Plug Holes in Your Script
ADV	Linda Cowgill The Emotional Pattern of Plot
PRO	James Dalessandro Scene Study: The Secret Life of Screenplays
ADV	Brian Edgar Twisted Worlds: Writing the Thriller
BEG	David Freedman Screenwriter's Guide to Making Money
ADV	Heather Hale Preparing An Indie Film Business Plan
BEG	James Hughes Short Films: A Short Way To Success
BEG	Paul S. Levine Legal Primer: Overview of Entertainment Law
BEG	Bonnie MacBird Introduction to Screenwriting on the Write Side of the Brain
PRO	Jim Pasternack Directing: Preparing the Dramatic Workbook
PRO	Thomas Pope The Good Guys & The Bad Guys
ADV	Eugene Roginsky Never Have Writer's Block Again
ALL	Gary Shusett Revitalizing a Weak Pitch
ALL	Pamela Jaye Smith Comedy: The Dark Side Of Lightness
PRO	Ed Solomon Meet Dr. Ed
BEG	Matthew Terry Second Act Struggles
ALL	Mark Travis Script Analysis/Breakdown for the Director
ADV	David Zuckerman Life's a Pitch

Friday Oct. 26, 2007, 11 AM - 12:30 PM

FREE	Guest of Honor (Marriott Ballroom)
ALL	Rachel Ballon Unlock Blocks: 6 Secrets to a Creativity Cure
ADV	Steven Barnes The Gorgon in the Mirror: How & Why of Horror
ADV	Linda Cowgill Conflict & Principles of Action in Plot
PRO	James Dalessandro Researching The Tentpole Picture Makers
ADV	Brian Edgar Writing the Period Drama
ALL	Syd Field Writing Action Sequences
ADV	Heather Hale Developing and Writing the Adaptation
BEG	Michael Hauge Sell Your Story in 60 Seconds
ADV	Karl Iglesias Crafting Complex Characters
PRO	Jim Pasternack Directing: Visualization/Staging
ADV	Eugene Roginsky Add Psychological Dimension to Your Characters
ADV	Ellen Sandler Turning Your Screenplay into a TV Pilot
ALL	Brad Schreiber 13 Things Bad Screenwriters Commonly Do
ALL	Gary Shusett The Pitch Analyzing Clinic
BEG	Evan Smith Comedy Writing: Build a Better Joke

ALL	Pamela Jaye Smith Thriller: Stalking the Dark Side—Antagonists
ADV	Blake Snyder The Return of the R-Rated Comedy
BEG	Matthew Terry Hooking the Audience, Exploring the First Act
ADV	Wendall Thomas Screenwriting Secrets & Lies: Writing Subtext
ALL	Mark Travis Directing the Actor, Creating Characters
ALL	John Truby Anatomy of a Story: 10 Great Techniques
ADV	David Zuckerman Writing Your First Screenplay

Friday Oct. 26, 2007, 1 PM - 5 PM

The Golden Pitch™ Tournament, Session 1
Renaissance Ballroom, Renaissance Montura Hotel
The industry's chance to learn about you and your scripts.
Pitch tickets get on sale on line in September.
See <http://screenwritingexpo.com/pitch.html> for details.

Friday Oct. 26, 2007, 1:30 PM - 2:30 PM

Luncheon Keynote Session To Be Announced

Friday Oct. 26, 2007, 3 AM - 4:30 PM

FREE	Guest of Honor (Marriott Ballroom)
ALL	Hal Ackerman Semantics of Antics: 5 Great Comedy Scenes
ADV	Rachel Ballon Create Characters With Depth
PRO	Philippa Burgess Navigating the Studio System
ADV	Linda Cowgill The Tools of Plotting & The Sequence of Story
PRO	James Dalessandro Breaking the Rules: How the Big Dogs Do It
ADV	Brian Edgar The Art of Descriptive Action
BEG	Heather Hale What's the Scoop on Screenplay Contests?
ALL	Michael Hauge Hero's 2 Journeys: Story Structure, Character
ADV	Karl Iglesias Crafting Compelling Stories
PRO	Karen Jacobs Rewriting Dialogue
PRO	Jim Pasternack Directing: Collaborating with an Editor
ADV	Ellen Sandler TV Story Structure
ALL	Brad Schreiber How Difficult is Your Journey
ALL	Gary Shusett Rebuilding the Writer's Dream
BEG	Evan Smith Story Structure 2007: Old Dog, New Tricks
ALL	Pamela Jaye Smith Putting The Visual in Visual Media
ADV	Blake Snyder Monster in the House: Stories That Scare Us
BEG	Matthew Terry Getting Characters Across Visually
ALL	Mark Travis The Rehearsal Process
PRO	Wendall Thomas You Talkin' to Me?: The Power of Dialogue
ADV	Richard Walter Attitude vs Gratitude: Securing An Agent
ADV	Victoria Wisdom How to Find the Right Buyer for Your Project

Friday Oct. 26, 2007, 5 PM - 6:30 PM

FREE	Guest of Honor (Marriott Ballroom)
PRO	Philippa Burgess Navigating TV
ALL	Syd Field Setting Up Character & Story
BEG	Heather Hale Breaking Down the Beat Outline
BEG	Nancy Hendrickson 3-Act Screenplay Structure
ADV	Karl Iglesias Crafting Fascinating Scenes
BEG	Karen Jacobs Making Time & Space to Write
ALL	Michael Rieves Mark Zicree World Enough and Time
ADV	Thomas Pope Outsider/Outcast/Outlaw: Character Vs Society
ADV	Eugene Roginsky Character Study: The Psychotherapist
ADV	Ellen Sandler Finding Great Ideas
ALL	Brad Schreiber Adapting Material for TV and Film
ALL	Gary Shusett What To Do Without An Agent: A Road Map
ALL	Pamela Jaye Smith Warrior Way for Writers
ADV	Blake Snyder Dude with a Problem: Movies That Chill
ADV	Ed Solomon Building A Working Writer's Craft
BEG	Ron Suppa What To Do After It's Written
ADV	Wendall Thomas Writing Romantic Comedy Dialogue
ALL	Mark Travis Staging, The Director's Most Powerful Tool
ADV	Richard Walter Screenwriting: The Whole Picture
ADV	Victoria Wisdom What Makes a Script Saleable and Commercial
ADV	Jennifer van Sijl Cinematic Storytelling

Friday Oct. 26, 2007, 8 PM - 10 PM, — Networking Party
(Gold Pass and Ticket holders; location to be announced)

Saturday Oct. 27, 2007, 9 AM - Noon

The Golden Pitch™ Tournament, Session 2
Renaissance Ballroom, Renaissance Montura Hotel
The industry's chance to learn about you and your scripts.

★ **STAR SPEAKERS** Based on last year's attendee rankings.

BEG Appropriate for attendees new to the field. **ADV** For writers who have finished at least one script. **PRO** For writers who have optioned at least one script. **ALL** Appropriate for everyone.

Pitch tickets go on sale on line in September.
See <http://screenwritingexpo.com/pitch.html> for details.

Saturday Oct. 27, 2007, 9 AM - Noon
CS Open Scene-Writing Competition – \$5,000 Prize
Round 1, continued (various locations)

Saturday Oct. 27, 2007, 9 AM - 10:30 AM

FREE	Guest of Honor (Marriott Ballroom)
BEG	David Bartlett Screenwriting—How Do I Start?
ADV	Gil Bettman Why, When, and How to Move the Camera
ADV	Linda Cowgill The Art of Plotting
ADV	Wendy Cutler & Deborah Cutler-Rubenstein Using Improv Techniques for Comedy Writing
ADV	Beverly Gray Fast And Cheap: The Low-Budget Screenplay
ADV	Heather Hale PowerNetworking From Afar
ADV	Christopher Keane How to Adapt Anything to the Screen
PRO	Jeff Kitchen Constructing With Sequence, Proposition, Plot
PRO	Dara Marks Inside Story 1—Develop Transformational Arc
ADV	Bonnie MacBird Writing to the Actor
PRO	Jim Pasternack Directing: Lenses, Moving The Camera
ADV	Pamela Jaye Smith Alpha Babes
ALL	Chris Soth Develop Characters From Theme And Arc
BEG	Richard M. Stefanik Spiderman 3 Story Design
BEG	Bryan Michael Stoller Penning & Pitching a Great Story
BEG	Matthew Terry Basics of Three-Act Structure
ADV	Taylor Van Arsdale Creating Organic Characters
ADV	Jean Ann Wright From Idea to Animated Series
ALL	Vernon Zimmerman Project Assessment Guide
ADV	Jennifer van Sijl Cinematic Storytelling

Saturday Oct. 27, 2007, 11 AM - 12:30

FREE	Guest of Honor (Marriott Ballroom)
BEG	David Bartlett Producing the Micro-Budget Feature Film
ADV	Gil Bettman How to Move the Camera: Part II
ADV	Linda Cowgill How to Spot and Overcome Common Plot Problems
BEG	Deborah Cutler-Rubenstein The Insider's Guide to Film Financing
PRO	Chris Gore A Guide to Producing Your Movie
ALL	Heather Hale The Art of Exposition
BEG	Michael Hauge Creating Powerful Movie Scenes
ADV	Karl Iglesias Crafting Vivid Description for Emotional Impact
ALL	Catherine Ann Jones The Way of Story (The Craft & Soul of Writing)
ADV	Christopher Keane Why Main Character Is On Screen 85% Of Time
BEG	Jeff Kitchen The 36 Dramatic Situations and the Enneagram
BEG	Susan Kouguell Writing the Masterpiece Drama
BEG	Susan Kouguell Comedy Writing: How to Make Executives Laugh!
BEG	Bill Lundy Navigating the Screenwriting Industry
PRO	Dara Marks Inside Story 2—Build the Transformational Arc
PRO	William C. Martell Elements of Horror
PRO	Dennis Palumbo Living the Writer's Life
PRO	Jim Pasternack Directing: Collaboration & Rehearsal
PRO	Linda Seger Making Your Script Cinematic
ALL	Pamela Jaye Smith Creating Our Next Mythology
ALL	John Truby Genre Secrets—Action/Crime/Detective/Myth/Love
ADV	Cynthia Whitcomb Character Evolution

Saturday Oct. 27, 2007, 1 PM - 5 PM

The Golden Pitch™ Tournament, Session 3
Renaissance Ballroom, Renaissance Montura Hotel
The industry's chance to learn about you and your scripts.

Saturday Oct. 27, 2007, 1 PM - 6 PM

CS Open Scene-Writing Competition – \$5,000 Prize
Round 2, for those who survived Round 1 (various locations)

Saturday Oct. 27, 2007, 1:30 PM - 2:30 PM
Luncheon Keynote Session To Be Announced

Saturday Oct. 27, 2007, 3 PM - 4:30 PM

FREE	Guest of Honor (Marriott Ballroom)
ADV	David Bartlett Story, Plot And Theme
ADV	Gil Bettman Lensmanship — How to Force Perspective
ADV	Philippa Burgess Fast Track Your Success: The Career Diamond

ADV	Ellen Sandler & Deborah Cutler-Rubenstein	Killer Loglines: 30 Seconds to Cha-Ching
ALL	Heather Hale	Non-Linear Storytelling
BEG	Michael Hauge	Grabbing the Reader in the First 10 Pages
ADV	Karl Iglesias	Crafting Fresh Dialogue for Emotional Impact
ALL	Catherine Ann Jones	The Art of Pitching & Story Structure
ADV	Steve Kaire	Creating Slam Dunk Script Ideas
ADV	Steve Kaplan	Steve Kaplan's Comedy Intensive: Hidden Tools
ADV	Christopher Keane	How to Write for the A-List Actor
ADV	Jeff Kitchen	Create Gripping Action with Dilemma
ADV	Bill Lundy	Creating the Great Logline
PRO	William C. Martell	The Naked Character
PRO	William C. Martell	Guerrilla Marketing Your Script
PRO	Dennis Palumbo	Beating Blocks
PRO	Jim Pasternack	Directing: Light & Metaphor
PRO	Linda Seger	Communicating Your Theme
ALL	Pamela Jaye Smith	Create Characters With 8 Centers of Motivation
ADV	Matthew Terry	Giving and Taking Criticism
ADV	Taylor Van Arsdale	Development: Making a Good Script Better
ALL	Cynthia Whitcomb	Writing Using Both Your Right and Left Brain

Saturday Oct. 27, 2007, 5 PM - 8:30 PM

FREE	Guest of Honor (Marriott Ballroom)	
BEG	Nicole Berger	Mastering Your Own Comedic Style
ADV	Gil Bettman	Shooting Action Sequences
ADV	Philippa Burgess	Million-Dollar Screenwriting: Picture the Deal
ADV	Robert Flaxman	Seducing the Studio Reader
ALL	Heather Hale	Writing for the Camera
ADV	Nancy Hendrickson	Put Your Script on the Screen
ADV	Karl Iglesias	Psychology of Subtext: Meaning Behind the Word
BEG	Karen Jacobs	Funny Bonz?
ADV	Steve Kaire	Creating Slam Dunk Script Ideas
ADV	Steve Kaplan	Creating & Developing Your Comedy Screenplay
ALL	Bob Kosberg	Selling Your Idea, By Pitch King Robert Kosberg
BEG	Susan Kouguell	Creating Memorable Protagonists, Antagonists
PRO	Barney Lichtenstein	Becoming a Story Analyst
ADV	Bill Lundy	Using Script Analysis to Become a Pro Writer
PRO	William C. Martell	Action & Suspense Scenes
PRO	Linda Seger	Structuring Scenes And Scene Sequences
ALL	Pamela Jaye Smith	Is Your Story Mythic? Workshop Your Ideas
ALL	Chris Soth	Masterpiece Drama Day: The Departed
ADV	Taylor Van Arsdale	How to Find A Producer to Shop Your Story
PRO	Cynthia Whitcomb	Subplots

Saturday Oct. 27, 2007, 8 PM - 10 PM – Networking Party
(Gold Pass and Ticket holders; location to be announced)

Sunday Oct. 28, 2007, 9 AM - Noon

The Golden Pitch Tournament, Session 4
Renaissance Ballroom, Renaissance Montura Hotel
The industry's chance to learn about you and your scripts.

Sunday Oct. 28, 2007, 9 AM - Noon

CS Open Scene-Writing Competition – \$5,000 Prize
The Semifinals, if you survived Rounds 1 and 2 (locations to be announced)

Sunday Oct. 28, 2007, 9 AM - 10:30 AM

FREE	Guest of Honor (Marriott Ballroom)	
ADV	Pilar Alessandra	The Craft
ADV	David Bartlett	Producing Micro Budget Feature Film--Part II
PRO	Glenn Benest	Writing Great Film Narrative
BEG	Michael Ray Brown	How to Survive Coverage
ADV	Stephen Buehler	Rewriting: Giving Your Script a Major Do-Over
ADV	Sara Caldwell	Writing Horror Action Sequences
BEG	Fran Harris	For Newbies-How To Write A Killer First Script
BEG	Daniel Klein	Script Reader Secrets: Get Past The Gatekeeper
ADV	Chris Klug	Screenwriting for Videogames
BEG	Sean J. Jordan & Matthew Hansen	Comic Book Writing 101
ADV	Bonnie MacBird	Temperament and Writing
ADV	Billy Mernit	Writing the Marketable Romantic Comedy
ALL	Skip Press	Screenplay to Novel: Make More \$ With Fiction
BEG	Susan Rogers	Writing British Films

ALL	Derek Rydall	How to Analyze Your Script Like A Pro
PRO	Linda Seger	Deepening & Layering Your Characters
BEG	Richard M. Stefanik	Digital Age Storytelling
ADV	Taylor Van Arsdale	How to Write an Adaptation of Your Novel

Sunday Oct. 28, 2007, 11 AM - 12:30

FREE	Guest of Honor (Marriott Ballroom)	
ADV	Pilar Alessandra	Script from Scratch
PRO	David Bartlett	Writing the Multiple Storyline Screenplay
BEG	Glenn Benest	Writing Visually
ADV	Michael Ray Brown	Capturing Your Audience with Jeopardy
BEG	Stephen Buehler	Make Your TV & Feature Scripts Funnier
ADV	Sara Caldwell	Marketing Mayhem-Getting Your Script to Screen
BEG	Carolyn Handler Miller	Writing for the Family Market
ADV	Fran Harris	Writing A Sellable Non-Mainstream Screenplay
BEG	Michael Hauge	Writing Romantic Comedies And Love Stories
BEG	Kerry Knowlton	How to Write, Sell A Screenplay in 2 Weeks
PRO	Bill Marsili	From Premise to Plot
ADV	William C. Martell	High Concept Hollywood
BEG	Sean J. Jordan & Matthew Hansen	Adapting Your Screenplay into a Comic Book
ALL	Skip Press	Great Movie Elements from Great Novels
ADV	Robin Russin	The Protagonist Problem
ADV	Derek Rydall	Bullet-Proof Your Script Against Reader Reject
PRO	Linda Seger	Creating a Transformational Arc
ALL	Chris Soth	The Making Of Outrage—Stories From The Set
ALL	John Truby	Genres: Comedy/Horror/Fantasy/SciFi/Masterpiece
ADV	Taylor Van Arsdale	Overcoming Writer's Block

Sunday Oct. 28, 2007, 1 PM - 5 PM

The Golden Pitch Tournament, Session 5
Renaissance Ballroom, Renaissance Montura Hotel
The industry's chance to learn about you and your scripts.

Sunday Oct. 28, 2007, 1:30 PM - 2:30 PM

Tentative: Keynote Luncheon Speaker or Panel

Sunday Oct. 28, 2007, 3 PM - 4:30 PM

FREE	Guest of Honor (Marriott Ballroom)	
BEG	Pilar Alessandra	Screenwriting for Tired Parents
PRO	David Bartlett	Debugging Your Screenplay—Why It Won't Sell
ADV	Michael Ray Brown	Creating Compelling Plots: Motive, Intention
ADV	Stephen Buehler	First 10 Pages: Make or Break Your Screenplay
PRO	John W. Cones	Investor Financing of Independent Films
BEG	Carolyn Handler Miller	Writing for the Third Screen
BEG	Michael Hauge	Anatomy of a Screenplay—Little Miss Sunshine
ADV	Coleman Hough	Collecting Overheard Dialogue
BEG	Kerry Knowlton	Make a Blockbuster Movie on an Indie Budget
ADV	William C. Martell	Description & Visual Storytelling
BEG	Sean J. Jordan & Matthew Hansen	Advanced Comic Book Writing
ADV	Peter Mellencamp	The Use and Abuse of Mythology in Hollywood
ADV	Billy Mernit	Comedy Craft for Contemporary
ADV	Tim Minear	Breaking the Story
BEG	Susan Rogers	Working with Two Strong Genres
ADV	Robin Russin	Good Movies/Bad Movies—What Makes The Differ.
PRO	Linda Seger	Bringing Your Spirituality Into Your Writing
ALL	Chris Soth	Plant and Playoff: Making Sense
BEG	Richard M Stefanik	The Departed: Story Design for An Oscar-Winner
ADV	Taylor Van Arsdale	First Act Foibles and How to Fix Them

AGREED UPON BUT NOT YET SCHEDULED

ALL	Pamela Jaye Smith	Myth, Magic, Metaphysics: How to Use Them
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Sunday Oct. 28, 2007, 5 PM - 7:00 PM

CS Open: You pick the winner! Scenes written by the two or three finalists will be given live readings before your eyes. Then, the audience votes.

The Expo ends with a Closing Ceremony.

One Writer, 70 Scripts Sold...Novelist To Prime Time...Wisdom Is Her Name...and Game

Hidden Gems Of Wisdom Among The 300 Expo Teaching Sessions

"I'm not saying the particular sessions below are the ones you individually need. Only you know your needs. But whether your particular scriptwriting needs have to do with structure, characters, plots, openings, how to write a particular genre, making people laugh, or making them gasp – or how to sell your script for a paycheck that makes your friends gasp – the Screenwriting Expo has it," said Creative Screenwriting Publisher and Expo Executive Manager Bill Donovan.

"In fact, if it doesn't have what you need, contact us when you read this, and we'll find the right people to teach that course and add it to the program."

Seventy feature scripts sold, 29 produced to date

How did she do it?

To find out, you can come to the Screenwriting Expo Oct. 25-28 (registration opens 4 p.m. Oct. 24) and ask. Cynthia Whitcomb is teaching six classes. This veteran writer and teacher (formerly UCLA Film School, now teaching some very lucky screenwriters in Oregon) has also been nominated for an Emmy, Cable Ace, Edgar Allan Poe, Humanitas, and Writers Guild of America awards.

Among her classes: *Character Evolution*, *Writing Screenplays Using Both Your Right and Left Brain*, *Subplots*, and *Writing a Great Movie Opening*. In addition, she's part of both the comedy and pitching/selling your story tracks, with classes on "Writing the Romantic Comedy" and her "Pitching Tool Kit."

Novelists and screenwriters...True professional storytellers

They're not the only working novelists/screenwriters on the program, just prime examples: Robert Ward, Steven Barnes, Marc Zicree and Michael Reaves. All four are accomplished, multiple-times-published and award-winning novelists. All four also have multiple TV and/or movie credits – Barnes, Zicree, and Reaves in prime-time science-fiction TV shows, and Ward in prime-time police dramas.

Wisdom is her name. Dispensing it is her game.

OK, admittedly, it's a bad pun. But we mean it. Victoria Wisdom will teach courses on *How to Find the Right Buyer for Your Project*, *What Makes a Script Saleable and Commercial*, and *How to Pitch Your Screenplay for a Sale*.

What credentials does she have for those topics? Only these: this agent at Becsey Wisdom Kalajian for 14 years, has represented writers and/or directors of Oscar winning films including *The Usual Suspects* and *The Red Violin*. Other BWK agency clients have included Oscar hits *Crash*, *Million Dollar Baby*, and *The Fugitive*. Victoria also sold the hit CBS drama series "Crim-

inal Minds" and repped the Oscar winners Ernest Thompson and Christopher McQuarrie, as well as director Bryan Singer. Prior to working at BWK, Victoria was an agent at ICM. Victoria recently became a manager/producer setting up the Hilary Swank movie, *Labyrinths*.

"One of the best screenwriting lecturers in the world."

James Dalessandro has been accused of being just that, by someone who should know – Lew Hunter, co-chair of the UCLA screenwriting program. He is another of the novelist-screenwriters on the program, but he's a specialist: he has adapted two of his own books for the screen. He'll teach six classes at the 2007 Expo, including, "Loglines/Treatments/Pitches," "Adaptations: Finding the Heart of the Matter," "Scene Study: The Secret Life of Screenplays," and "Big Budgets, Big Ideas: Researching The Tentpole Picture."

Want to learn to make movies?

The Expo includes a two-day film school – 12 intensive hours of moviemaking for screenwriters, taught by Gil Bettman, an experienced feature film and TV director and film professor at Chapman University, and Mark Travis, one of the most sought-after filmmaking consultants in the world, author of the Los Angeles Times best-selling book, *The Director's Journey: The Creative Collaboration Between Directors, Writers and Actors*. His second book on directing, *Directing Feature Films*, is a required text in film schools worldwide.

But you have your own agenda, and maybe it needs...

...One of these unusually-named courses (You'll have to look them up yourself to learn more):

The Gorgon in the Mirror: The How & Why of Horror
Dancing With The Wadoogee: Writing Scenes That Crackle with Life

Myth, Magic, Metaphysics: How to Use Them in Your Stories
My Best Friend Is Black, Female and/or Transgendered: Writing A Sellable Urban or Non-Mainstream Screenplay

...Or just practical-advice courses on how-to, like these:

Deepening & Layering Your Characters

Dynamic Dialogue

Writing Visually

First 10 Pages: How to Make or Break Your Screenplay

3-Act Screenplay Structure

All these courses and others—over 300—are offered at the 2007 Screenwriting Expo. To register, use the form inside the back cover of this announcement or visit us on the web at <http://screenwritingexpo.com/regnow.html>.

Teaching Sessions At The 2007 Screenwriting Expo

(NOTE: We continue to add sessions. Also, speaker needs and event logistics often make changes necessary; you should rely only on the final calendar in the official program at the Expo for scheduling.)

**Thursday, October 25, 2007,
9 AM-10:30 AM**

★ **Pitch in a Minute** *Pilar Alessandra*

Pitch quickly and avoid producer tune-out. This workshop uses a written template to help writers define the key elements of their screenplay, and by doing so, pitch their script in a brief, concise, and entertaining manner that emphasizes the hook and eliminates writer-babble. **LEVEL: BEG**

★ **Structural Magic: The Universal Plot** *Steven Barnes*

Structure is the backbone of writing, the skeleton holding all other aspects into a recognizable pattern. Fail to master this one key element, and regardless of your other skills, you simply will not sell. This workshop will introduce you to the world's oldest, most universal, simplest and most powerful plot form, one applicable not only to writing but life itself! Regardless of genre, regardless of form: book, film, television, or stage, structure separates amateurs from professionals, and opens the door to true freedom and artistic expression. **LEVEL: BEG**

★ **Deep Structure, Metaphor, Genre: The Real Keys to Successful Stories** *James Bonnet*

In this class, James Bonnet will take you beyond three acts, conflict and turning points to reveal the hidden structures that all great and successful films have in common, and the little known secrets of metaphor and genre which are the keys to making your stories truly powerful and unique. **LEVEL: ADV**

★ **Writing the Thriller** *Ken Dancyger*

The Thriller can be Personal, Political or Psychological. In each case the Thriller is the story of an ordinary person caught in extraordinary circumstances. If they don't understand and avoid the danger of those circumstances they will be destroyed. If they understand and prevail they are heroic. Special attention will be paid to the dramatic arc of each type of Thriller. Tone will also be addressed in the workshop. **LEVEL: ADV**

★ **The Journey From Film School to Writer-director of a movie starring Clive Owen and Paul**

Giamatti *Michael Davis*

What it really took to get to the point of making a movie with stars like Clive Owen and Paul Giamatti. The truth about what it takes...when you nearly gave up, if you ever did, and why...How you caused your own breaks to be made...the kind of work you took to keep food on the table between paying writing and directing jobs... **LEVEL: BEG**

★ **Okay, Fasten Your Seat Belts: Writing the Action Sequence** *Syd Field*

Writing action sequences requires a strong sense of style and creativity as well as being able to utilize time, the surrounding elements and whatever's necessary to make the sequence work. Action sequences don't just happen; they need to be designed and executed with maximum dramatic value. It is an art as well as a craft. In this session, we'll break down and watch some of the greatest action sequences of the last few decades and explore those stylistic elements that make great action sequences. Film clips from: Pirates of the Caribbean, Terminator 2, The Matrix, Bullitt, The French Connection will break down each sequence to illustrate the art and craft of writing a great action sequence. **LEVEL: for those who have 2 scripts**

★ **Madness at the Movies I: Serial Killers, Psychopaths, Sociopaths** *Howard M. Gluss, PhD*

Explores major psychopathological characterizations as interpreted through a wide spectrum of films—offering easy to understand definitions, absorbing explanations and examples of characteristics and attributes. Focus on Serial Killers, Psychopaths, Sociopaths and Antisocial Characters. **LEVEL: ADV**

★ **Visualizing the Verbal** *Joel Haber*

While you may write witty dialogue, how do you fare with long, active passages in which little dialogue is uttered? Professional screenwriter and script analyst Joel Haber examines excerpts from the screenplays of well known movies to highlight the techniques that help to create the evocative descriptions that can enliven chases, fights, physical comedy and even sex scenes. **LEVEL: ADV**

★ **Power Networking: The Secret Hollywood Code** *Heather Hale*

Let Heather Hale, a veteran Hollywood insider, teach you the secrets of networking that empower YOU to supercharge your career. Learn how to break the ice and build rapport, team network and work a room,

mine organizations from the inside out through events and volunteering, mind map your web of relationships, diversify your sphere of influence, expand your constellations of connections and refine your hit lists. Hit the ground running—or reboot your enthusiasm. **LEVEL: ADV**

★ **Crafting the Outline for Your Feature Film** *Brian Herskowitz*

If you've ever found yourself stuck halfway through a great script, or blocked because you don't know what to do next, then this lecture is for you. How character leads to choices. How to maximize conflict. The 12 GUIDEPPOSTS to your screenplay and a host of over tools will be discussed. **LEVEL: ADV**

★ **Mastering the Ten Essential Habits of Highly Successful Screenwriters** *Karl Iglesias*

Most screenwriting books and seminars attempt to teach the frustrated screenwriter what to do; this seminar will outline how to do it. Author Karl Iglesias will discuss the ten essential habits of highly successful, A-list screenwriters such as Ron Bass, Akiva Goldsman, Eric Roth, and more, offering students an insider's view at how the pros discipline themselves, create original material, conquer the blank page, eliminate writer's block, and persevere in Hollywood. Students will also get an insightful look at the realities of the business directly from the top writers in Hollywood. **LEVEL: BEG**

Legal and Business Aspects of Writing for Film and TV *Paul S. Levine*

The nuts and bolts of the business of writing are as essential to a writer's success as the writer's work itself. How does a writer get an agent and attorney? How does the writer's work get sold and how is the writer compensated? The comprehensive seminar covers all the business information you need for your career to flourish. Bring all your questions concerning the business of being a successful film and/or television writer—they will be answered. **LEVEL: PRO**

**To Attend the
Screenwriting Expo:**

**Use the form on
the last page or go to**

<http://screenwritingexpo.com/regnow.html>

★ STAR SPEAKERS Based on last year's attendee rankings.

BEG Appropriate for attendees new to the field. **ADV** For writers who have finished at least one script. **PRO** For writers who have optioned at least one script. **ALL** Appropriate for everyone.

Improv for Screenwriters (20-registrant maximum) *Bonnie MacBird*

SAG actor, screenwriter (Tron) and former Universal studios development exec Bonnie MacBird introduces Viola Spolin theater games particularly useful to screenwriters in this safe, playful workshop. Come in comfy clothes and ready to play, no prior experience needed. **LEVEL: BEG**

Secrets of Animated Movies and TV Shows *Ken Rotcop*

From the former Creative Head of Hanna Barbera, Ken will share invaluable advice for the writer looking to break into animation. Remember Richie Rich and Superfriends? Ken wrote for those shows and supervised Charlotte's Web. This class will go into detail on how animation scripts differ from live action. A must for the next writer of South Park or Lion King. **LEVEL: ALL**

★ How to Deduct Your Writing Career *Scott Rubenstein*

A very practical and useful look into IRS rules and regulations. This class can save you thousands of dollars. Urban legends about hobby rules will be debunked. How to audit-proof your deductions. How to keep good records. You should be able to deduct this session. This teacher has over thirty produced credits in television and features and owns his own tax preparation business, LA Tax Service, and has been doing both professionally for the past twenty years. You will even end up with a sense of humor about the IRS. **LEVEL: BEG**

★ Here's the Pitch *Brad Schreiber*

A workshop on composing a single-sentence logline for written projects, as well as learning the benefits of brief but colorful verbal description of one's written projects. Includes five minute pitches from volunteers and commentary on their technique. **LEVEL: ALL**

★ Graphic Adaptation *Noah Stern*

A combination of digital technology and genre thirst have made graphic novels and comics ideal fodder for Hollywood filmmaking. But the art of bringing the storyboards of comics to filmmaking requires more than just a green screen and some capes and tights. The mythology of comics and graphic novels, their characters' motives and desires, and just as importantly, the look and feel of the form are all key to making the leap from page to screen. The seminar will explore the creation of modern-day mythologies, primal goals and quests of characters, and the creation of worlds, milieus which separate these works from other adaptations. **LEVEL: ADV-PRO**

★ Formatting and Spec Writing for Fun and**Profit *Dave Trotter***

Thrill Hollywood readers with a script that is both formatted correctly and readable. Dave will review essential formatting and spec writing issues that make a difference. Avoid the usual mistakes new writers make and give your script a fighting chance. Dave will also answer questions. FREE tip sheet. **LEVEL: BEG**

**Thursday, October 25, 2007,
11 AM-12:30 PM****★ Beyond the Chick Flick: Writing The Female Driven Screenplay *Pilar Alessandra***

Don't cry into your Haagen Dasz! Write female-driven screenplays that hang with the big boys! This seminar will help you brainstorm original stories with female leads, replace soft scenes with active moments, and create bold characters, all without falling into tired stereotypes. **LEVEL: ADV**

★ Structure from the Inside: Text AND Subtext *Howard Allen*

As a professional actor/director turned into screenwriter and ScriptDoctor.com, Howard Allen shows a great new way of looking at structure. What you need must be easy to use, organic and applicable to Any Movie we discuss. Easy means character-driven structure. Organic means not being chained to hitting page number formulas. **LEVEL: ADV or tailored to BEG**

★ Heart of the Matter: Deep Characterization *Steven Barnes*

Character is the Heart of writing, and the depth of your ability to create believable characters is directly related to your understanding of humanity itself. This workshop will introduce you to the oldest and most complete model of human psychology in the world, and show you how to apply it not only to your writing, but your own life. Master the relationship between plot and character, and you have 90% of the skills necessary to succeed in this business; the rest is just hard work, the right software, and a dash of luck. **LEVEL: BEG**

★ Great Characters: Their Best Kept Secret *James Bonnet*

Why are some characters easily forgotten while others like King Arthur, Sherlock Holmes, Dorothy, Superman and Scrooge go on forever? The real secret of their immortality lies in something you've probably never equated with the creation of a great character or a great story. In this workshop James Bonnet will teach you this remarkable secret, and show you how you can use it to make your characters truly charismatic and merchandisable and just about everything else in your story more fascinating. **LEVEL: ADV**

Loglines/Treatments/Pitches *James Dalessandro*

There is no more important skill to up and coming writers than the ability to catch the attention of executives and readers with a short intro to their work. Lew Hunter, co-Dean of UCLA's graduate screen writing program calls seminar leader James Dalessandro one of the best pitch men he has ever seen. His pitch for his novel and screenplay, 1906, resulted in an extensive Hollywood bidding war. **LEVEL: ADV**

Breaking the Rules: How the BigDogs Do It *James Dalessandro*

No monologues? No lengthy flashbacks? Protagonist/antagonist must come into conflict early? Ever-mounting jeopardy? Main character must be likeable? In one of his most popular lectures, novelist/screenwriter James Dalessandro will dig into the heart of some of recent cinema's most brilliant moments by showing film clips of Oscar-winning films that broke the traditional rules of screenwriting. Originality is the heart of greatness, and flying by the rules never achieved greatness. **LEVEL: PRO**

Writing the Romantic Comedy *Ken Dancyger*

The Romantic Comedy has a very specific dramatic arc, the course of the relationship of two opposite people. Two issues stand out: first the Character Arc-what transforms our main character from undesirable to desirable? And second, how do you make this kind of story funny and fresh. These are issues will be addressed in this workshop. **LEVEL: ADV**

Madness at the Movies II: The Self Centered, The Histrionic, The Highly Addicted *Howard M. Gluss, PhD*

Explores major psychopathological characterizations as interpreted through a wide spectrum of films—offering easy to understand definitions, absorbing explanations and examples of characteristics and attributes. Focus on The Self Centered, The Histrionic, The Highly Addicted, The Eternally Depressed and The Damaged Child characters in film. **LEVEL: ADV**

Writing to be Read *Joel Haber*

You already know that format errors and poor grammar mark your screenplay as amateurish, turning off any script reader to whom it is assigned. Professional script analyst and screenwriter Joel Haber draws on his experience to examine specific examples of screenplays that were rejected, taking your understanding of the reader's thought process to a higher level. If you can get past what might annoy a reader and really get into his or her head, you can learn how to give your screenplay a better chance of garnering that coveted RECOMMEND rating! **LEVEL: BEG-ADV**

★ STAR SPEAKERS Based on last year's attendee rankings.

BEG Appropriate for attendees new to the field. **ADV** For writers who have finished at least one script. **PRO** For writers who have optioned at least one script. **ALL** Appropriate for everyone.

Navigating Hollywood *Heather Hale*

Learn how to survive the gauntlet of obstacles on the journey a film or television project makes from conception, through development, financing and packaging to distribution and marketing. During this entertaining tell it like it is seminar, you'll learn: why there are 4400 production companies but only 15 real buyers, who the main players are, how to get your project into their hands, how to turn them into champions of your work, how to move your projects up various simultaneous ladders, and how Hollywood studios strive for blockbusters at the risk of bombs and why. Learn where the indie niche opportunities are, where No Man's Land is in terms of film budgets, and what network and cable companies are looking for. **LEVEL: ADV**

The TV Freelancer: Pitching For TV *Brian Herzkowitz*

With the emergence of reality TV, the opportunities for the freelance, half-hour or hour dramatic TV writer have shrunk considerably. How can the writer looking to break in improve his/her chances? In this discussion we'll look at writing the spec script that opens doors, and what to do once you've gotten inside. **LEVEL: BEG**

Pitching To Sell: Engaging The Listener Emotionally *Karl Iglesias*

The only way to guarantee a script request is to interest and excite the listener with your pitch. Presenting techniques from the most successful pitchers in the biz, author Karl Iglesias will show students how to ignite the executive's interest. Topics will include an insider's view of the do's and don'ts of pitching to producers, the essential elements of a great pitch, how to distill your story into a pitchable and enticing logline, and most important, how to develop your verbal confidence by practicing your pitch until it shines. **LEVEL: ADV**

Optioning Rights *Paul S. Levine*

What is an option? What rights must be optioned? When is it necessary to option rights? What types of source material must be optioned—books, newspaper and magazine articles, life stories, etc? **LEVEL: PRO**

Secrets of a Hollywood Executive *Ken Rotcop*

Having been Creative Head of four studios, Rotcop knows about the finagling, manipulating, and kickbacks that go on behind the doors of Hollywood. He blows the cover on the executive underground, phony writing contests, how novels really become best sellers, agents, pitch sessions, books on writing, and deals, deals, deals. **LEVEL: ADV**

Money And Me: Managing Your Career *Scott Rubenstein*

So you want to write a script, sell it and move to Tahiti and meet Gauguin's great granddaughter or great-grandson. Make a little impressionist and live happily-ever-after. How practical is this? A hands-on money workshop that takes you from the first sale to your Tahitian retirement. How to start as a starving writer and parlay your first option into a small fortune. Examine the writer's guild minimums and learn how to get the maximum out of them. **LEVEL: BEG**

Make 'em Laugh - Putting Comedy into Your Scripts *Ellen Sandler*

More than just joke writing, in this class you'll discover how you can create humor that emerges from character and circumstance to enrich your story from an Emmy nominated comedy writer. **LEVEL: ADV**

Working with a Literary Consultant *Brad Schreiber*

An exploration of the pros and cons of working with a literary consultant, for screenwriting. Includes a checklist for finding an appropriate person to comment on one's work and how to avoid scams or those who do not serve the writer's best interests. **LEVEL: ALL**

The Future of Horror *Stephen Susco*

Longtime horror fans and screenwriters Stephen Susco (*The Grudge*, *The Grudge 2*) and Leigh Whannell (*Saw*, *Saw II*, *Saw III*) will discuss the classical elements of horror fiction (both page and screen) and will examine how these techniques are utilized today in the burgeoning modern horror film market—both correctly and incorrectly. Join Leigh and Stephen for an engrossing discussion about the current state of the genre and where its headed as they discuss their work, give an insider's look into the development process, and take your questions! Other special guests to be determined. **LEVEL: PRO**

What NOT to Do In A Pitch...Plus Sudden Success And The Years It Takes *Robert Ward*

Veteran TV writer and executive producer and acclaimed novelist Robert Ward will tell what to avoid when you're pitching your story. He will also tell how he suddenly became a writer for *Hill Street Blues* (followed by *Miami vice*, *The Division*, and other writing and exec producing assignments) — and whether that pathway is still open today. **LEVEL: PRO**

Writing a Great Movie Opening*Cynthia Whitcomb*

What ingredients go into making a fabulous opening scene sequence? Cynthia shows clips

and teaches how to insure that your opening covers all the bases, hooks them, surprises them and makes them want to read the whole script. (Clips) **LEVEL: ADV**

**Thursday, October 25, 2007,
3 PM-4:30 PM****Dancing With The Wadoogie: Writing Scenes That Crackle with Life** *Hal Ackerman*

You will come out of this seminar a changed writer. You will understand, at last, how to write scenes that sparkle with life. You will be given the litmus test for valuating what you've done and the means to remedy mistakes. Bring writing materials and a short finished scene you've written. **LEVEL: ADV**

Dynamic Dialogue *Pilar Alessandra*

Learn quick and effective writing techniques to revive bland exchanges, tune up character voices, create relationship tension, and generally bring more life to the page. **LEVEL: ADV**

Landscaping the Subtext for Great Moments *Howard Allen*

As a professional actor/director turned into screenwriter and ScriptDoctor.com, Howard Allen can show you what actors and directors look for in your screenplays. For example, did you know that Plot and Character are practically the same damn thing? Tools not formulas. Make great MOMENTS that sell. **LEVEL: ADV**

Adaptations: Finding the Heart of the Matter *James Dalessandro*

James Dalessandro has adapted all three of his books: *1906*, *Bohemian Heart*, and *Citizen Jane*, for various Hollywood producers including Wolper Productions, Warner Brothers Film and Warner Brothers Television, and Baltimore/Spring Creek Productions. **LEVEL: ADV**

Writing the TV Drama Series *Pam Douglas*

Learn how today's episodic dramas are written: how to structure the hour teleplay, how characterization differs from feature films, parallel storytelling techniques, how to pitch to a show, and how the TV series business works. We'll cover existing series and original pilots, and opportunities in traditional and new outlets. **LEVEL: PRO**

★ **Setting Up Character & Story** *Syd Field*

This session explores the five ways a linear and non-linear film establish a strong and dynamic story line. **LEVEL: for those who have 2 scripts**

Close Up: Creating Psychologically Authentic Characters *Howard M. Gluss, PhD*

★ STAR SPEAKERS Based on last year's attendee rankings.

BEG Appropriate for attendees new to the field. **ADV** For writers who have finished at least one script. **PRO** For writers who have optioned at least one script. **ALL** Appropriate for everyone.

This seminar has been developed from the Workplates of Dr. Gluss' book, *Reel People*. These Workplates give writers a useful template of questions to ask themselves when developing internally consistent and convincing character psychologies. The Workplates break down the actual creative history of a character into three categories: Historical, Psychological, and Relationships. This process allows for such psychological themes to be explored in character development as personality profiling, defense mechanisms, interpersonal relationships, and childhood development. The result is a complete and far more complex character creation. **LEVEL: ADV**

Verbalizing the Visual: Scene Creation Workshop Joel Haber

While you may write witty dialogue, how do you fare with long, active passages in which little dialogue is uttered? Professional screenwriter and script analyst Joel Haber examines excerpts from the screenplays of well known movies to highlight the techniques that help to create the evocative descriptions that can enliven chases, fights, physical comedy and even sex scenes. **LEVEL: ADV**

Power Networking: Making the Connections Heather Hale

Take what you've learned in the other Power-Networking classes a step further and apply those resourceful research techniques and performance strategies to track down A-List celebrities, high profile authors or athletes or other Pie-in-the-Sky dream attachments, investors or mentors. Take it all to the next level—learn how to follow-up—when, where, why—and how. Get on the Hollywood radar and learn how to effectively ping your web of relationships. **LEVEL: ADV**

Writing for Emotional Impact: Maximizing the Reader's Emotional Response Karl Iglesias

A must for any writer who's mastered the basics but has yet to break the barrier. Focusing on the key element of all successful scripts—the reader's emotional response to the written page—Karl Iglesias will show you fresh ways to evoke emotion on every page of your scripts. He'll discuss why emotion is the key to successful screenwriting, what readers look for in evaluating scripts, showcase good and bad examples, and illustrate why A-list screenwriters keep getting hired. He'll also guide you through the professional's creative process from concept to final draft. **LEVEL: ADV**

Getting Representation Paul S. Levine

What is the difference between an agent, a manager, and a lawyer? When does a writer need one? All three? What functions does each perform? How are they compensated?

Most importantly, how can a writer get representation? **LEVEL: BEG**

Perfect Pitch: How to Sell Yourself and Your Movie Idea to Hollywood—The Lecture Ken Rotcop

The pitch is an executive's first impression of you. They must decide whether they like your story, like you (very important!), and see infinite possibilities to become rich. All within two minutes! Rotcop's sure-fire tips on pitching will show you how to gently grab the executive by the throat and not let go until he/she agrees to read your script. **LEVEL: ADV**

Simple Pitching Ellen Sandler

In this practical workshop you'll learn how to give the concise pitch that every agent and producer wants to hear. As the Emmy nominated Co-Exec Producer of *Everybody Loves Raymond*, Ellen has pitched hundreds of stories and has heard even more. She knows why ideas get bought. You will see what goes into, and even more important, what gets left out of an effective pitch. You'll also discover the deceptively simple secret to putting passion into your pitch and connecting emotionally with your buyer, without which you do not sell. **LEVEL: ADV**

What Literary Agents Can, Cannot and Will Not Do Brad Schreiber

This workshop features insider tips, from the writer's perspective, on approaching, working with and, if necessary, leaving literary agents. Includes guerrilla marketing tactics and true-life tales both pro and con. **LEVEL: ALL**

TV Power Pitch Workshop Mark and Jeanne Simon

The best idea won't sell without a great pitch. Practice your TV pitch with these successful producers and learn 5 of the Greatest TV Pitch Strategies of All Time. Also take advantage of an interactive TV pitch practice, critique of attendees' pitches and develop killer TV log lines and hooks. **LEVEL: ADV-PRO**

★ Inside Pitch Noah Stern

The construction of a good pitch is more than just a sales tool—it's a critical step in developing and refining a story. You will know your story better, with greater depth and resonance, after putting it through the pitching wringer. This is an interactive seminar—writers come prepared with their pitches, and fellow writers play the role of studio executives. The executives pitch to the head of the studio, the teacher. **LEVEL: ADV**

★ 17 Ways to Make a Living as a Writer Dave Trotter

Writers write. Why not make money as a writer and gather writing credits while you

labor over your break-through screenplay? Dave reviews 17 ways to establish yourself as a writer (some of which you may not have considered) and gives you direction in each area. Sell what you write. **LEVEL: BEG**

★ How To Create Villains Robert Ward

It's a special skill. They are not like you and me or the people we know all around us—Or are they? An artist at painting the portraits of villains, both in print fiction and on the screen, Robert Ward will tell how. **LEVEL: PRO**

★ the Romantic Comedy Cynthia Whitcomb

How to write characters that actually fall in love with each other. Cute Meet must be followed by conflict, the crack that creates the opening for lovers to fall into. A real love relationship, not the cliched falling in love montage. (Clips showing examples of great rom com moments) **LEVEL: ADV**

★ How to Pitch Your Screenplay for a Sale Victoria Wisdom

Learn how to master the most challenging skill of a screenwriter's career: how to pitch a story that sells. Concise storytelling helps not only a completed script, but is the key building block in weaving a compelling plot. Your livelihood in the film industry depends on the presentation of your ideas in a short, but entertaining way. Walking through plot points will not stimulate your buyer to believe you can capture the tone of an amusing, thrilling, or dramatic story. Learn how to be a storyteller. **LEVEL: ADV**

Thursday, October 25, 2007, 5 PM-6:30 PM

FREE Writing for Reality TV/Non-Fiction TV (Panel) DMA (Donna Michelle Anderson)

Is reality TV a medium that might help you launch your filmwriting career, or could it be the format you were born to write? The Alameda Writers Group and Women In Film are sponsoring this panel, headed by DMA (Donna Michelle Anderson). DMA will moderate a high-energy panel of insider reality professionals. Her past panelists for this subject have included story producers, field directors, and production executives such as the Exec VP of Original Programming for New Line Television (*Wedding Crashers*), the VP of Production for Scout Productions (*Queer Eye*), the Director of Development for GRB Entertainment (*Addiction*), plus writers, story editors and field producers for such shows as *Big Brother*, *America's Next Top Model*, *Modern Marvels* and virtually every mainstream broadcast and cable outlet. **LEVEL: ALL**

★ STAR SPEAKERS Based on last year's attendee rankings.

BEG Appropriate for attendees new to the field. **ADV** For writers who have finished at least one script. **PRO** For writers who have optioned at least one script. **ALL** Appropriate for everyone.

Writing Exercises For The Fit Screenwriter *Hal Ackerman*

Olympic athletes train their bodies to become the instrument of their art. Writers must develop our writing muscles. Take a 90 minute trip to the Writers Gym. Learn some amazing exercises to build your scene writing and story structure Muscle Groups. **LEVEL: BEG**

Surviving Rewrite Hell *Pilar Alessandra*

You know your script has to be rewritten but where do you begin? Conquer your rewrite fears with writing tools that cut through the fat, highlight the hook and make your script an industry must-read. **LEVEL: ADV**

The Secret Weapon of Great Comedy AND Thriller Scripts *Howard Allen*

As a professional actor/director turned into screenwriter and ScriptDoctor.com, Howard Allen can show you one amazing writer's tool to make comedy and suspense fire on all cylinders. In your story's subtext structure, find a dozen ways to use this device on grateful audiences. **LEVEL: ADV**

Sequences: The Hidden Structure of Successful Screenplays *Paul Joseph Gulino*

The great challenge in writing a feature-length screenplay is sustaining audience emotional involvement from page one through page 120. This seminar will explore an often-overlooked tool that can help: a screenplay can be built of sequences of about fifteen pages each. By focusing on solving the dramatic aspects of each sequence, a writer can more easily conquer the script as a whole. **LEVEL: ADV**

Effective Use of Flashbacks and Voiceovers *Joel Haber*

Flashbacks and voiceovers are much-maligned storytelling devices, and there are few ways to make your script look amateurish than through their misuse. However, when used effectively, they can go a long way to creating a mood, creating suspense or surprise, or simply tell your story in a unique way. Professional screenwriter and script analyst Joel Haber highlights ways these tools can be used to positive effect, using excerpts from well known films as illustration. **LEVEL: ADV-PRO**

Power Networking: Time & Contact Management *Heather Hale*

Learn how to get it all together with insightful real-world techniques. You set your priorities—not other people. Learn how to keep what's truly important at the top of your list—getting done! What's the point of gathering and making contacts if you aren't going to cultivate them into relationships? There are tools and systems. Use them.

Learn them. These skills will help you for the rest of your life—in everything you do. **LEVEL: ADV**

The Storyteller's Bag of Tricks*Nancy Hendrickson*

The key to a superior screenplay is in knowing what to tell the audience, when to tell it, and when to hold back. Learn the tools the pros use to create a riveting read - set-ups and pay-offs, surprise, reversal of expectation, dramatic irony, how to use point-of-view and more. **LEVEL: ADV**

Testing Your Concept at the Emotional Level *Karl Iglesias*

Did you know that 95% of novice writers fail at the concept? The concept is the core of the script, and most insiders agree that in Hollywood, the idea is king. You can create a great hero, write edgy dialogue, weave in a deep theme, but if you choose the wrong concept, or fail to develop it properly, you're guaranteed an uphill battle at the marketing stage. This workshop will focus on what makes a great idea, regardless of genre or whether it is a high- or low-concept, commercial or art film, and on the three emotional requirements of a great idea that cause that ideal reaction of interest, excitement, and fascination; the itch that makes you want to read the script or see the movie. **LEVEL: ADV**

Turning Books into Movies *Paul S. Levine*

What types of books get made into movies? Into movies for television? How does this happen—what is the business process? The legal process? Why are 60—80% of the movies in the theaters based on books or comic books? **LEVEL: PRO**

Perfect Pitch: How to Sell Yourself and Your Movie Idea to Hollywood—The Workshop *Ken Rotcop*

You pitch, Rotcop will critique. Each participant will be given two minutes to pitch his or her story. Then, after a Q&A session with the writer, Rotcop will demonstrate how the pitch could have been more effective and suggest other ways to pitch your story to guarantee an executive will read your script. **LEVEL: ADV**

How to Rewrite Your Sitcom *Scott Rubenstein*

How to re-write your sitcom and turn it into the key that will get you into The Room. The Room is the place that all television shows are written and re-written then filmed or taped. The class will start with a comic scene and participate in the rewriting of the scene. You will experience firsthand the tricks that all comedy writers spend years learning. You will be taught the ten comedy tips that will turn your script into one that sizzles. **LEVEL: BEG**

What Can I Say? - A Dialogue Workshop *Ellen Sandler*

A highly practical set of tools and examples that will transform the way you write dialogue. These techniques are surprisingly simple, yet magically effective. They're easy to use and apply to any genre or style. **LEVEL: ADV**

Pitching at TV Conference Seminars *Mark and Jeanne Simon*

Save time and money by pitching at TV conferences. These successful producers will teach you how to: Land over 25 TV pitches in 1 day, Sign deals on the floor and What to bring. **LEVEL: ADV-PRO**

Character as Purpose *Noah Stern*

A seminar based on your graduate thesis class, where break down elements of both famous film/tv characters and the traits which comprise our own original protagonists and antagonists. Our goal is to define our characters as complex, often contradictory individuals, delving into their backstories (where did they go to school.. what does it say in their year-book?) and biographies. Assignment #1 in my class is always Write the story of your life. We now do the same for our characters, giving voice to their developing point-of-view. **LEVEL: BEG-ADV**

Choosing a Marketable Premise *Ron Suppa*

Good writing by new writers is not as rare as one might believe, yet few spec scripts sell and fewer still make it to the screen. Why? Because many are doomed from the start. There are certain essential strategies in picking any film story that new writers in particular must consider. Come and learn what they are. **LEVEL: BEG-ADV**

Creating Your Hollywood Break-Through Strategy *Dave Trotter*

Learn how to create a laser-focused marketing strategy. The walls of Hollywood are thick; you need a clear and effective campaign for breaking through. Topics include querying, pitching, targeting producers and agents, Hollywood's back door, living in/moving to LA, and more. Avoid the #1 common error beginning screenwriters make. **LEVEL: BEG**

Pitching Tool Kit *Cynthia Whitcomb*

Creating a tool kit for pitches, including ad-

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Screenwriting Expo:**

**Use the form on
the last page or go to**

<http://screenwritingexpo.com/regnow.html>

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lines, casting ideas, similar hits, genre, and extras that can put your pitch over the top. The Pitching Tool Kit can also be used to write hot query letters. **LEVEL: ALL**

★ **How to Sell a Spec Script** *Victoria Wisdom*

So you wrote a screenplay— what's next? Learn how to get an agent, manager, producer and a deal. Understand how to write scripts competitively for the studios, target trends, and choose commercial subjects. Learn how to collaborate and develop your material with development execs, producers and financiers, how to have a meeting with a studio executive that can hire you, how to find and what to look for in your relationships with directors and actors. Most importantly, how to create longevity in a career that begins with the first sale. **LEVEL: ADV**

**Friday, October 26, 2007,
9 AM-10:30 AM**

★ **Passion into Product: How To Turn Your Personal Stories Into Screenplays** *Hal Ackerman*

Following the model of his UCLA screenwriting seminars that have produced such writers as Pamela Gray (*A Walk on the Moon*), Nicholas Griffin (*Matchstick Men*), and Sacha Gervasi (*Terminal*), Hal Ackerman, author of *Write Screenplays that Sell!*—The Ackerman Way will talk about writing what you love and making it saleable. **LEVEL: BEG-ADV**

Future Perfect: The Art of Science Fiction *Steven Barnes*

The Science Fiction genre is one of the world's most popular, and drives the entire field of effects technology. But science fiction isn't the whiz-bang CGI Industrial Light and Magic wizardry: it is the interplay of ideas and the symphony of extrapolation behind them. It is human beings caught in a shift of reality. It is the human heart caught in the gears of the Machine. This workshop will explore the tropes and memes of this vital, exciting genre, from its origins to its future. You will learn the most important rules and principles, how to research, how to sustain the critical suspension of disbelief even in the most extreme and bizarre scenarios. How to avoid amateur mistakes, and how to think like a professional Science Fiction writer. **LEVEL: ADV**

A Structure Checklist: How to Plug the Holes in Your Script *Michael Ray Brown*

Screenwriting has been described as a craft, not an art. Structure is arguably the most important factor in a script's success. Learn how to quickly analyze your screenplay in 18 crucial areas. Discover what it takes to make your

script fire on all cylinders. **LEVEL: ADV**

★ **The Emotional Pattern of Plot** *Linda Cowgill*

The Emotional Pattern of Plot defines plot and illustrates that it is more than an outline of events; it's the ordering of emotions. With this understanding, writers can bring to their work greater emotional depth and payoff, and make a stronger connection with their audience. Learn how to add emotion and depth to your stories to make your screenplays more compelling. **LEVEL: ADV**

★ **Real Life—Reel Life** *James Dalessandro*

Finding, acquiring, adapting true life stories to the screen. By James Dalessandro, author/screenwriter of 1906, the epic of the great San Francisco Earthquake, and *Citizen Jane*, the story of a Marin County woman who has solved 20 Cold Case Murders. **LEVEL: BEG**

★ **Twisted Worlds: Writing the Thriller** *Brian Edgar*

What makes for a great thriller? This seminar will explore the elements and craft of this unique genre. We will consider how and why good thrillers work, tools for creating deeper levels of plot and character, and finding that fresh twist in yours! **LEVEL: ADV**

★ **Screenwriter's Guide to Making Money** *David Freedman*

The seminar that transforms the screenwriter from a rookie to a professional: Understanding the industry: Terms, Agent vs. Manager, What's Hot/Not; Packaging Yourself and Your Script: Logline and Synopsis; Selling the Package: Query Letter and Pitch; and Getting a Literary Agent. **LEVEL: BEG**

★ **Preparing and Analyzing an Independent Film Business Plan** *Heather Hale*

Business plans enable you to work through every aspect of your venture on paper. Your business plan should be as polished as the script it is representing. Whether it is a simple producers' package to secure greenlighting elements or a sophisticated business plan for the acquisition, development, production and/or distribution of an entire slate of films for a start-up production company, learn how to work through every issue on the page so that by the time you are making an investor presentation or launching your film, you will have earned the right to be genuinely confident. **LEVEL: ADV**

★ **Short Films: A Short Way To Success** *James Hughes*

Exploring the techniques that separate the short film format from that of the feature. With a special emphasis on the reasons why

this avenue of creativity will lead to career longevity in Hollywood. **LEVEL: BEG**

★ **Legal Primer: Overview of Entertainment Law** *Paul S. Levine*

What is intellectual property? A basic overview of copyright and trademark law will be given. If there is time, other aspects of entertainment law will be discussed—protection of ideas, rights, etc. **LEVEL: BEG**

Introduction to Screenwriting on the Write Side of the Brain *Bonnie MacBird*

This unique approach which offers an alternative or complement to structure-first based writing course provides a panoply of doorways to deepening, improving, and connecting to the work. Many write, but few write well. That's what the longer class is about, and some of the techniques, including a daily writing workout, are covered. **LEVEL: BEG**

★ **Directing: Preparing the Dramatic Workbook** *Jim Pasternack*

How to read, analyze, and prepare a screenplay for the rehearsal of actors and direction of the crew. How to shift from literary thinking to dramatic thinking. How events dictate creative choices. (It is recommended that screenwriters who want to direct attend all six of Jim's classes, as Jim has been known to spontaneously integrate material from one session into another.) **LEVEL: PRO**

★ **The Good Guys & The Bad Guys** *Thomas Pope*

Protagonists and antagonists aren't staying still, and neither can you. As heroes evolve, so do the villains who confront them, each finding new identities, and new means of advancing through, and defining themselves by, their path in a script. This seminar will look at the many new ways primary characters are re-inventing both themselves and screenwriting, and give advice on what kinds of good guys and bad guys should inhabit your script. It will also predict future heroes and villains—get ahead of the curve! **LEVEL: PRO**

★ **Never Have Writer's Block Again** *Eugene Roginsky*

Be trained in NEVER BEFORE seen techniques to instantly trigger creative thinking, as well as increase energy for those long hours behind the pc. Learn how to instantly tap into your creative unconscious using methods only a few licensed psychotherapists know. BONUS: Learn a technique designed to effectively establish rapport (excellent for pitching) with anyone at any time. **LEVEL: ADV**

★ **Revitalizing a Weak Pitch** *Gary Shusett*

The instructor has worked with hundreds of

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writers and has the unique ability to hear a pitch and instantly create a powerful version of it. But even more important, he has had great success in transferring much of his knowledge to writers so they can add the skill to their own repertoire. The teacher will reward the best pitch of the session with a free day of a Sherwood Oaks post expo class. **LEVEL: ALL**

★ **Comedy: The Dark Side of Lightness: Dramatic Conflict For Your Comedies** *Pamela Jaye Smith*

Comedy needs a Dark (or at least Dim) Side: Dr. Evil and Mini-Me in Austin Powers, Cold War cartoon spies Boris and Natasha in the Bullwinkle series, Cruella DeVil of Dalmatian deviousness, bad bureaucracies, bumlbers, Nature's roadblocks— Evil may not always pay, but you can make it awfully funny. **LEVEL: ALL**

Meet Dr. Ed *Ed Solomon*

For recurring, chronic writing problems or unique, one of a kind hiccups, be prepared to relate what's been ailing you—the more specific the better—and it will be discussed with an eye toward not just solving your specific writing problems but also to how it relates to larger, more wide-spread writing issues. Join Men In Black's Ed Solomon in this interactive workshop where you lay your story problems on the table and the doctor advises. Workshop-like format will provide tips for everyone interested in improving their writing. **LEVEL: PRO**

Second Act Struggles *Matthew Terry*

The Second Act is the largest part of your screenplay - and the demise of many a writer. How do you keep the momentum going? **LEVEL: BEG**

★ **Script Analysis and Breakdown for the Director.** *Mark Travis*

Directors have unique way of looking at the script as they are preparing for rehearsal and production. In this essential seminar, Master Teacher and Director Mark W. Travis will take you step-by-step through a process that will bring new insights into the material you have written or the material you are about to direct. **LEVEL: PRO**

★ **Life's a Pitch** *David Zuckerman*

There are two basic ways to sell your projects to the Hollywood Elite: verbal pitching and query letters. In this highly interactive class that includes plenty of practice pitching, David will discuss ways to improve your verbal pitching skills and your query letters. Best Pitch winner receives free Final Draft software worth \$250. **LEVEL: ADV**

**Friday, October 26, 2007,
11 AM-12:30 PM**

★ **Unlock the Blocks: 6 Secrets to a Creativity Cure** *Rachel Ballon*

If you've ever wanted to write and can't get started or if you get started and then can't write, this workshop's for you. Dr. Ballon has helped thousands of writers overcome procrastination, fear of success/failure/rejection and showed them the secret of how to overcome personal, creative and psychological blocks and start to write again. Each session tackles a different aspect of the writing life stumbling blocks—from conquering Page Fright and the perils of procrastination to tapping into your sub-conscious and nurturing the writer within. So, lie down on Dr. Rachel Ballon's couch, and send your creativity—and productivity—soaring and your writing life moving forward and upward toward success! **LEVEL: BEG-ADV**

★ **The Gorgon in the Mirror: The How & Why of Horror** *Steven Barnes*

Look it up for yourself: Horror films have the best cost/profit ratio of any genre. Audiences have an inexhaustible appetite for them—and studios are dying to pay you to write them. But there are rules, honed over centuries of folklore and fable, and decades of film, television, and novels. Fail to understand what this complex genre really is, what its fans need, how to trigger the deepest darkest emotions, or how to set up and pay off suspense sequences, and you will fail. By analyzing the most profitable and influential horror films ever made we will peel away the mystery and reveal the truth: Horror films are today's dark fairy tales, today's mythology, and one of the most direct tap-root into the collective unconscious. **LEVEL: ADV**

★ **The Role of Conflict & Principles of Action in Plot Construction** *Linda Cowgill*

The Role of Conflict and The Principles of Action explain the dynamic functions of conflict and action in defining plot and character. This seminar shows how conflict is key to developing successful stories as well as compelling characterizations, and how understanding the principles of action allows writers freedom from formulaic plotting. **LEVEL: ADV**

★ **Scene Study: The Secret Life of Screenplays** *James Dalessandro*

Structure is mathematical: the true creativity in American film lies in the strength of The Scene. If the paragraph is the building block of fiction, the Scene is the heart of film. **LEVEL: PRO**

★ **Writing the Period Drama** *Brian Edgar*

Yearning to write the next Braveheart? This seminar will focus on what makes for a great period drama, from the story idea to its realization on the screen. Examples of recent films (successful and not) will be used, and Edgar will draw from his own experience writing a big period script. **LEVEL: ADV**

★ **Okay, Fasten Your Seat Belts: Writing the Action Sequence** *Syd Field*

Writing action sequences requires a strong sense of style and creativity as well as being able to utilize time, the surrounding elements and whatever's necessary to make the sequence work. Action sequences don't just happen; they need to be designed and executed with maximum dramatic value. It is an art as well as a craft. In this session, we'll break down and watch some of the greatest action sequences of the last few decades and explore those stylistic elements that make great action sequences. Film clips from: Pirates of the Caribbean, Terminator 2, The Matrix, Bullitt, The French Connection will break down each sequence to illustrate the art and craft of writing a great action sequence. **LEVEL: for those who have 2 scripts**

★ **Developing and Writing the Adaptation** *Heather Hale*

Learn how to track down whoever's true life story it is—or the author or journalist who captured it on the page - or any other people involved—and get into partnership with them. How to condense a life (or a novel, play or news article) into two entertaining hours driven by a unifying theme. Not a class on law—a class on the real world management of relationships—and the development of a story into a marketable literary asset. **LEVEL: ADV**

Sell Your Story in 60 Seconds *Michael Hauge*

Whether at Expo Pitch Meetings or on the telephone, screenwriters and filmmakers repeatedly face the challenge of having only a minute or two to convince the people in power to read their screenplays. This hands-on workshop will explore the key story components that will guarantee success and will give selected participants direct feedback on their story concepts and pitches. **LEVEL: BEG-ADV**

Crafting Complex Characters for Emotional Impact *Karl Iglesias*

It isn't what happens to people on a page; it's what happens to a reader in his heart and mind. Expanding on the key element of all successful scripts—the reader's emotional experience—author Karl Iglesias will showcase techniques and tricks of the trade from highly successful screenwriters to instantly humanize a character and achieve that elusive emo-

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tional connection actors look for. Topics will include the six key questions for building characters, how to reveal character on the page, the three keys to character connection, and the distinction between character emotion vs. reader emotion. **LEVEL: ADV**

Directing: Visualization & Staging the Deep Focus Master *Jim Pasternack*

How to create storyboards and blocking diagrams. How to stage and shoot a scene in one shot in the style of Orson Welles and William Wyler. (It is recommended that screenwriters who want to direct attend all six of Jim's classes, as Jim has been known to spontaneously integrate material from one session into another.) **LEVEL: PRO**

Add Psychological Dimension to Your Characters *Eugene Roginsky*

Add psychological dimension to your story with ACCURATE, DEEP characters. This seminar will explore the Dependent Personality, Borderline Personality, Anti Social Personality ("Sociopathic"), Obsessive Compulsive Personality, The Child Abuser, Self Mutilator, and the Dissociative Identity Disorder (multiple personality). Learn how these personalities are shaped and life they create for others. **LEVEL: ADV**

Turning Your Screenplay into a TV Pilot *Ellen Sandler*

Your screenplay could have a second life as an original TV script. The preferred read among agents and producers currently are original pilot specs—if you've got a screenplay, you're half way to TV pilot. This workshop breaks down the elements of a television series proposal and outlines the differences between a feature and a series pilot. **LEVEL: ADV**

★ **13 Things Bad Screenwriters Commonly Do** *Brad Schreiber*

A humorous but nuts-and-bolts workshop on common formatting and creative errors that screenwriters often make, based on Brad's years as an executive and head of development for film and TV director Jonathan Kaplan (THE ACCUSED, E.R.). **LEVEL: ALL**

The Pitch Analyzing Clinic *Gary Shusett*

What makes a pitch good and what makes a pitch bad? And why some writers may not be aware of the difference. This class will analyze as many pitches as possible to help writers make their best pitch as effective as possible. The instructor will award the best pitch of the session a fee day of a Sherwood Oaks post expo session. **LEVEL: ALL**

★ **Comedy Writing: Build a Better Joke** *Evan Smith*

From wacky gags to clever quips, it all comes down to that most basic unit of comedy—the well-crafted joke. This seminar explains the mechanics of setups and punchlines, and examines how these clunky components can be blended into smooth, funny dialogue. By the author of best-seller Writing Television Sitcoms. **LEVEL: BEG**

★ **Thriller: Stalking the Dark Side—Creating Complex Antagonists and Conflict Situations** *Pamela Jaye Smith*

Explore the mythic and psychological foundations of effective antagonists. Sample various ways-and-means of villainy. Learn the Lures of the Dark Side. Use the 3 Levels of the Dark Side to add depth to your story and characters. **LEVEL: ALL**

★ **The Return of the R-Rated Comedy** *Blake Snyder*

In a hilarious dissection of American Pie, Something About Mary, Wedding Crashers, The 40-Year-Old Virgin, and this summer's Knocked Up, author and screenwriter Blake Snyder will use examples from his new book, Save the Cat! Goes to the Movies, to discuss how edgy comedy must also deliver a positive and thematic story. **LEVEL: ADV**

★ **Hooking the Audience and Exploring the First Act** *Matthew Terry*

Does your story hook the audience? How to build momentum right out of the gate - and how to keep that momentum going. **LEVEL: BEG**

Directing the Actor and creating Characters. *Mark Travis*

At the core of every film are characters in relationship and every writer and director must understand both the psychology of character and the techniques and tools of acting. In this seminar, Master Director and Teacher, Mark Travis, will take you through the intricate process of working with actors and demonstrate the Travis Technique, which consistently generates powerful performances. **LEVEL: PRO**

★ **Screenwriting Secrets & Lies: Writing Subtext** *Wendall Thomas*

There is a simple, powerful way to elevate both the drama and comedy in any script: subtext. This seminar will show you how to use a character's secrets, lies, and self-consciousness to create conflict in individual scenes and to improve the overall structure and dialogue of your script. **LEVEL: ADV**

★ **Anatomy of a Story: 10 Great Techniques** *John Truby*

John Truby explains 10 great story tech-

niques from his new book, The Anatomy of Story. Most writers have only a vague notion of the techniques used by professional writers. The result: their stories lack the craft, surprise and emotion needed to make a successful pitch or a big sale. Now John Truby reveals 10 essential story techniques to put you over the top. **LEVEL: BEG-ADV**

★ **Writing Your First Screenplay** *David Zuckerman*

David will provide advice on writing screenplays, including how to prepare yourself to write, outlining your script, correct formatting, writing good dialogue, and the 3-act structure. Additionally, he will talk about what to expect from producers who buy the rights to your script. **LEVEL: ADV**

Friday, October 26, 2007, 1 PM - 2:30 PM

★ **Myth, Magic, Metaphysics: How to Use Them in Your Stories** *Pamela Jaye Smith*

The supernatural and the unexplained are all the rage: magic, channeling, crop circles, remote viewing, psychic spies, aliens, angels, altered states, ESP, time travel, multiple dimensions... Explore the geography and psychology of these other realities, learn ways to use them to give your stories internal integrity and unique power. **LEVEL: ALL**

Friday, October 26, 2007, 3 PM-4:30 PM

★ **The Semantics of Antics: Analysis of 5 Great Comedy Scenes** *Hal Ackerman*

Looking at the laugh triggers of five classic comedy scenes. We will be screening scenes from Tootsie, Lost in America, Seinfeld, Fawlty Towers, Mon Oncle (Jacques Tati) amidst discussion of others. **LEVEL: ALL**

★ **How to Create Characters With Emotional and Psychological Depth (based on her book Breathing Life into Your Characters)** *Rachel Ballon*

The character driven script filled with emotional conflicts and complex characters that touch the heart translates into the most powerful and popular films. Based on the thesis that writers can't give to their characters and stories what they can't give to themselves this workshop will show writers how to create emotional relationships and characters' psychology so as to write great scripts. Participants will learn how to tap into their Inner cast of characters and stories in order to develop realistic, believable and HONEST characters that are emotionally moving and have a ring of truth. **LEVEL: ADV**

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★ **Navigating the Studio System** *Philippa Burgess*

When do you know you've arrived? Is it your first option, your first sale, your first re-write, seeing your script on the big screen, getting an Oscar nod, or when you can't get arrested? This class looks at the levels of Screenwriter from aspiring through A-List. It tackles the reality that is not as difficult to get started, as it is to move through the ranks with ease and avoid getting stuck in the murky middle between New Writer and A-List. She will discuss with you, the writer as a package and a brand; making the most of your script portfolio; how to prepare to answer the question, What's next?, how the sales and packaging process works, and choosing the right representation. It will help you create a vision for your career that includes honing your craft, nurturing your relationships and building on your successes. **LEVEL: PRO**

The Tools of Plotting & The Sequence of Story *Linda Cowgill*

A successful plot depends on conflict and movement to build tension and momentum while at the same time it must expose character and motivation to create meaning. This seminar concentrates on tools that will help you design your story to increase emotional impact, strengthen momentum, deepen characterizations, and clarify exposition. **LEVEL: ADV**

Big Budgets/Big Ideas: Researching the Tentpole Picture *James Dalessandro*

Seminar is given by James Dalessandro, best selling author and screenwriter of 1906, the epic tale of the great San Francisco Earthquake and Fire. Researching and writing the tentpole picture. Mixing fact and fiction is a tricky and challenging endeavor. Dalessandro will talk about finding the elements of an epic story, how to blend fact and fiction, what makes Hollywood want to write those big checks, and how to survive the development process. **LEVEL: PRO**

The Art of Descriptive Action *Brian Edgar*

At its best, descriptive action illuminates story and character, and transports the happy reader. At its worst, it drags the poor reader into a quicksand of exposition and wordiness. Learn the essential craft of writing sharp, clear and compelling descriptive action. **LEVEL: ADV**

What's the Scoop on Screenplay Contests? *Heather Hale*

Which screenplay contests are worth entering? And why? How can I assess new contests? Are there niche contests? Which of my scripts would be the smartest to submit to which contest? Is there a difference between

a contest-winning writing sample versus a produce-able script? How do you parlay a win (or even an ancient placement) into career traction? Should I volunteer to read? Can I get paid to read? What do their coverages and feedback look like? Learn how to capitalize on contests as yet another tool in your arsenal. **LEVEL: BEG**

The Hero's 2 Journeys: Mastering Story Structure and Character Arc *Michael Hauge*

In every successful screenplay, the Hero takes two intertwined journeys, one of achievement, and the other of transformation. As your characters pursue clear, visible objectives, they must also confront their deeper fears and desires in order to find true fulfillment. This presentation will provide a unique understanding of the ways plot structure and character arc are united and intertwined, and provide the tools to create deeper, more compelling, and more commercial stories and characters by exploring your hero's wounds, longings, identities and destinies. **LEVEL: BEG-ADV**

Crafting Compelling Stories for Emotional Impact *Karl Iglesias*

Without emotional involvement, a story is just a sequence of events, nothing more than words on the page, not the experience the reader craves. Going beyond what most seminars and screenwriting books offer—rules, page templates, and plot formulas—this class goes right to the source: the work of highly successful screenwriters, showcasing powerful techniques for crafting compelling stories. Topics include the five essential emotions in all successful stories, including techniques for achieving each, grabbing the reader in the first page, suspense vs. curiosity, emotional moments vs. conflict, and the power of anticipation. **LEVEL: ADV**

Rewriting Dialogue *Karen Jacobs*

Techniques for honing your dialogue to deliver emotional faultlines. How to sculpt dialogue—selecting exacting words and phrases with unique angles and colors to create complex vibrant characters and drive your plotlines. **LEVEL: PRO**

Directing: Collaborating with an Editor *Jim Pasternack*

Continuity cutting to create a powerful dream-like experience for the audience. Concepts important to a director's understanding of editing and collaborating with the editor. (It is recommended that screenwriters who want to direct attend all six of Jim's classes, as Jim has been known to spontaneously integrate material from one session into another.) **LEVEL: PRO**

★ **TV Story Structure** *Ellen Sandler*

TV shows and commercial films are about the story. Discover the one principle that turns an idea into story. Learn the questions you need to answer to create a strong structure that takes the struggle out of script writing and gives you freedom to take the risks that make your script original and fresh. The reference point is television, but the principles apply to every story you will ever write, no matter what the genre. Viewing the techniques through the short format of TV, makes them easier to see and faster to apply. **LEVEL: ADV**

★ **How Difficult is Your Journey** *Brad Schreiber*

A spiritual look at the identity of writers, including the work of Carl Jung, Joseph Campbell, Christopher Vogler and a little-known Greek philosopher named Platostotle. This workshop also accents often overlooked aspects of marketing and career development for writers of any type or genre. **LEVEL: ALL**

★ **Rebuilding the Writer's Dream** *Gary Shusett*

Many writers do not find what they seek because they can't accurately interpret the different paths to success. If there has been an obstacle to a writer's achievements, then the instructor will determine a way to overcome it based on techniques that have worked for numerous students. He can assist in creating a plan that has worked for many and is open to sharing his insight so others may gain perspective. These methods include role playing, blunt feedback, psychodramas, humorous analogies and any way he can get the writer to accomplish the positive direction that student needs. **LEVEL: ALL**

★ **Story Structure 2007: Old Dog, New Tricks** *Evan Smith*

Love it or hate it, the Hollywood Formula is still what drives most of today's best films and TV episodes. This seminar will present a detailed model of contemporary three-act structure, using this year's hits to illustrate key dramatic points. By the author of best-seller Writing Television Sitcoms. **LEVEL: BEG**

Symbols and Imagery: putting the visual in visual media *Pamela Jaye Smith*

Learn how symbols and images have been used in story-telling across ages and cultures

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and how you can do the same. Exploring powerful symbols and imagery used in film, with examples. Get guidelines for when and how to effectively write in symbols and imagery. **LEVEL: ALL**

Monster in the House: Stories That Scare Us *Blake Snyder*

The three key elements of horror—a monster, a house, and a sin - and the current state of the horror movie business will be the topics as author and screenwriter Blake Snyder uses examples from his new book, *Save the Cat! Goes to the Movies*, including the importance of a character he calls The Half Man. **LEVEL: ADV**

Showing Character - Getting your Characters Across Visually *Matthew Terry*

Film is a visual medium. How do you SHOW, not TELL, your character. Learn how to find the tools to use to get your character across. It's easier than you think. **LEVEL: BEG**

You Talkin' to Me?: The power of dialogue *Wendall Thomas*

How do you make a character memorable on the page? Strong dialogue writing is key. This lecture will concentrate on three specific tools in dialogue writing—vernacular, variation and repetition—which can help any writer to create the kind of specific and unique voices which elevate a script from good to great. **LEVEL: PRO**

★ **The Rehearsal Process** *Mark Travis*

Mark Travis' unique approach to working with actors will be demonstrated and explained in this powerful directing seminar. Rehearsal Techniques that will bring the character to immediate life and simultaneously place that character within the scene will give you new tools and insights into the Rehearsal Process. **LEVEL: PRO**

Attitude vs. Gratitude: Strategies for Securing an Agent *Richard Walter*

Among the many myths about Hollywood, most common is the notion that it is hard to get an agent to read your script. In fact, it is easy. It requires no connections. All it takes is a smart query letter. Participants are invited to bring a query letter if they have one. We will present the rules for writing the perfect query, and we will discuss other strategies regarding the acquisition of representation. **LEVEL: ADV**

How to Find the Right Buyer for Your Project *Victoria Wisdom*

Whether Indie, Mini-major, or Major, every buyer is looking to make a great film. What is it about your material that identifies it for

a particular market? Who are the approachable buyers in each of the marketplaces? How does one get taken seriously by the right buyer for your script? Once you have identified the right buyer, how do you go about getting it read? How do you target content for marketing your spec script? What are the industry tips for finding out who's looking for your script, right now? **LEVEL: ADV**

**Friday, October 26, 2007,
5 PM-6:30 PM**

Navigating TV *Philippa Burgess*

What does a writer need to know about the TV business—from writing TV sample specs to writing original pilots for comedy and drama, and long-form projects. Learn how writing for television is different from writing and selling feature scripts. What are the career steps for a television writer? What are television's development seasons? What are the best strategies for succeeding in television? How to best approach interests in writing for both television and film? How to sell a published or upcoming book to television? And most importantly, learn the process of gaining representation, working with producers and network execs, developing original programming and staffing on a show. **LEVEL: PRO**

Setting Up Character & Story *Syd Field*

This session explores the five ways a linear and non-linear film establish a strong and dynamic story line. **LEVEL: for those who have 2 scripts**

★ **Breaking Down the Beat Outline** *Heather Hale*

Have fun learning how to think your story through on paper (and brainstorm collaboratively with a team) using 3 x 5 cards and butcher block paper. Learn interesting mind mapping character development and story structure techniques. Learn the finite differences—and the overlap—between genres. Find your tone. Honor your voice. Figure out your style. Leave the class with a whole new set of tools to replicate this process over and over at home on each new project. **LEVEL: BEG**

★ **3-Act Screenplay Structure** *Nancy Hendrickson*

Screenwriting gurus may tout their own unique methods for success, but the industry still talks in terms of three-act structure and if you want to be part of it, you need to speak the language. This course demystifies structure and teaches you how to construct a well-shaped story in any genre. **LEVEL: BEG**

Crafting Fascinating Scenes for Emotional Im-

pact *Karl Iglesias*

What makes a great scene or moment at the emotional level is the focus of this workshop. Expanding on the key element of all successful scripts, the reader's emotional experience, author Karl Iglesias will showcase scene techniques from highly successful screenwriters that turn cliché elements into gripping scenes that mesmerize and entertain the reader. Topics will include the three types of scenes, scene beats, emotional cues, discovery and decision, contrast, and the emotional palette. **LEVEL: ADV**

Making Time & Space to Write *Karen Jacobs*

This workshop is designed to create structured writing time in a private space given the realities of your own life. Directed exercises and brainstorming will enable students to explore the rhythms and constraints in their lives now. Develop strategies to access uninterrupted time and claim your space. **LEVEL: BEG**

World Enough and Time *Michael Rieves and Mark Zicree*

The co-writers of *Star Trek—World Enough and Time* will discuss the movie and show clips. If arrangements can be made, the film will be shown in its entirety. **LEVEL: BEG-ADV**

The Outsider, The Outcast And The Outlaw: A Character's Relationship To Society *Thomas Pope*

A character's relationship to society is one of the strongest ways of understanding and creating a script. This class will show how a character's decision to embrace or abandon society — and just how far and by what means he makes these choices — can absolutely dictate the direction your story will take. Just how exactly does Hannibal Lecter differ from Peter Parker, Bruce Wayne and Harry Potter? The answers will surprise you —and illuminate your next script! **LEVEL: ADV-PRO**

★ **Character Study: The Psychotherapist** *Eugene Roginsky*

Seminar will explore who therapists are, what drives them professionally and often torments them emotionally. It will also cover psychological conditions treated, the diagnostic process, treatment techniques, the real structure of a psychotherapeutic session, predicting behavior, and methods of persuasion therapists may utilize. (Time for questions / Handouts) **LEVEL: ADV**

★ **Finding Great Ideas** *Ellen Sandler*

In writing for TV or commercial films you must follow a strict form and yet deliver

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something original. In this workshop you will discover how to meet these demands through surprisingly simple techniques designed specifically to let your personal voice emerge and shine within the prescribed parameters of series TV. Reference point is television, but highly useful techniques for screenplay writing too. **LEVEL: ADV**

★ **Adapting Material for TV and Film** *Brad Schreiber*

An examination of some of the joys and challenges of adapting books, articles, documentaries, short stories and other forms for TV and film development and production. Also, marketing and legal advice on selling the rights to one's material for adaptation, regardless of who does the adapting. **LEVEL: ALL**

★ **Roadmap to Success: What to do without an Agent, etc.** *Gary Shusett*

In this teacher's 30-year professional opinion, you can make it in Hollywood even without an agent or a manager. There are other avenues to success and let him show you the way. In addition, the teacher will discuss ways to make your idea more commercial and more sellable. The teacher has a unique, creative, and honest approach that gives almost instantaneous assistance to those writers who want to achieve more. **LEVEL: ALL**

★ **Warrior Way for Writers** *Pamela Jaye Smith*

From chivalrous knights to Special Forces, religious warriors to fallen warriors, this Archetype is a rich story source. Explore Warrior myths, characteristics, strengths, weaknesses, ways and means. Learn to use this powerful Archetype in your own characters and stories. And learn practical Warrior Ways for you the writer, too. **LEVEL: ALL**

★ **Dude with a Problem: Movies That Chill** *Blake Snyder*

What do Three Days of the Condor, Die Hard, Sleeping with the Enemy, and Open Water have in common? All are in a genre author and screenwriter Blake Snyder calls Dude with a Problem. Snyder will give insights from his new book, Save the Cat! Goes to the Movies, including a key element called The Eye of the Storm. **LEVEL: ADV**

★ **Building A Working Writer's Craft** *Ed Solomon*

How do you find and access your own voice? How do you make your own voice fit into something so regimented as a screenplay? What are the writing habits that will best suit your specific style? How long should you write each day? Should you write each day? How do you know when an idea is ready to write? How much do you outline? How do you know when you're done? How do you

deal with all the distractions? Whose notes do you listen to? Join Men In Black's Ed Solomon in a discussion of all these issues and more. **LEVEL: ADV**

★ **What To Do After It's Written** *Ron Suppa*

Strategies for marketing your screenplay or teleplay and promoting yourself as a writer-for-hire, including preparing for a writer's life, protecting your work, pitching, getting representation, and deal-making. Ron will also address the basic steps to take in producing a script yourself. **LEVEL: BEG**

★ **Writing Romantic Comedy Dialogue** *Wendall Thomas*

Romantic comedies, more than any other genre, live or die on the strength of their dialogue. This seminar will suggest specific ways to create the perfect misunderstanding of the cute meet, hilarious fights, and the kind of memorable, unique I love you that stops an audience's heart. **LEVEL: ADV**

★ **Cinematic Storytelling** *Jennifer van Sijll*

There are hundreds of ways to convey ideas in moves, dialogue is but one. Many writers default to dialogue and VO creating scripts that read like novels poured into Final Draft. If you want a producer to see your script as a movie, then you have to write it like one. This seminar teaches you how to transform a talking heads script into a cinematic screenplay; avoid pitfalls like directing-the-director; and create dynamic scenes that fully exploit the film medium. The class will strengthen your film fluency giving you specific tools to create truly cinematic screenplays. **LEVEL: ADV**

★ **Staging, the Director's most powerful Tool.** *Mark Travis*

Staging is one of the film director's most powerful tools. Used appropriately it can bring a scene to life, illuminating the subtext and character relationships. Misused it can hamper the work of the actors. In this seminar you will witness the power of staging and see how you can employ the techniques that Mark W. Travis has developed over years of directing. **LEVEL: PRO**

★ **Screenwriting: The Whole Picture** *Richard Walter*

A foolproof, shockproof, water-tight, guaranteed formula for success! In 90 minutes Prof. Walter will present the entire UCLA Master of Arts in Screenwriting formula, encompassing story, character, dialog, and description. Just add discipline, talent, and most important, patience. **LEVEL: ADV**

★ **What Makes a Script Saleable and Commercial** *Victoria Wisdom*

Understand the key ingredients that make up the commercial spec script that sells. Includes how to select, develop and refine the high concept commercial idea that the studios are looking for, how to understand why one idea sells over another and how to capitalize on current production trends and box office success. Learn how to save yourself valuable time in finding the inspiring story that producers and executives are looking to make, by writing the script everyone wants to buy. **LEVEL: ADV**

**Saturday, October 27, 2007,
9 AM-10:30 AM**

★ **Screenwriting—How Do I Start?** *David Bartlett*

This class covers the first steps to building the foundation of a strong screenplay. This is for anyone who is not certain of these two basis steps: How do I start? and 2) Why am I stopped? Both questions are answered in a clear, simple, easy-to-grasp manner. Handout Included. **LEVEL: BEG**

★ **Why, When, and How to Move the Camera** *Gil Bettman*

This course will teach you how to use camera movement to enhance your story. The underlying principle is that camera movement should be invisible. It should serve the story without calling attention to itself. The course will describe the three kinds of camera movement that function in this way. Students will also be taught how to move the camera most effectively by systematically trying to fulfill Five specific Tasks when designing each moving shot. **LEVEL: ADV**

★ **The Art of Plotting** *Linda Cowgill*

The real art of plotting is effecting a naturalness of storytelling so the audience never has the need nor the time to question or criticize the sequence of events shown. It is an emotional flow of information that keeps the audience rooted and invested until the climax resolves the story. This seminar focuses on specific ideas to help you get to the heart of your plot and get the most out of your story by adding emotion, excitement, and depth. **LEVEL: ADV**

★ **Using Improv Techniques for Comedy Writing** *Wendy Cutler & Devorah Cutler-Rubenstein*

Most successful comedy writers, producers, and performers began their careers as improvisers (Chevy Chase, Robin Williams, Lily Tomlin). Improv helps writers think outside the box and helps you connect to a creative flow that supersedes your critic. Learn how to instantly short circuit writer's bloc and access authentic characters on the spot. **LEVEL: ADV**

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Fast and Cheap: Writing the Low-Budget Screenplay *Beverly Gray*

Most screenwriters break into the business with low-budget projects, and there's an art to knowing how to craft (and how to pitch) a script that can be filmed cheaply and effectively. This seminar reveals the practical considerations that separate viable scripts from those that land in the reject pile. **LEVEL: ADV**

PowerNetworking From Afar *Heather Hale*

Learn how to use all the PowerNetworking tools and from anywhere. Discover all the great resources available to you on the Internet, in trade papers, industry magazines, with your local Film Commissions, organizations and events to get you beeping on the Hollywood radar—and ping your web of relationships. Learn secrets of making it in Hollywood without leaving your safety net, tips and tricks for breaking in if you are willing (or planning) to move—and exit strategies if you can't wait to get back home. **LEVEL: ADV**

How to Adapt Anything to the Screen *Christopher Keane*

87% of all academy award winners are adaptations. From a personal journey to a comic book to *The Departed*. There are rules: creative and legal. Come by and I'll tell you how to do it, what to watch for, and watch out for. **LEVEL: ADV**

Constructing a Script with Sequence, Proposition, Plot *Jeff Kitchen*

Jeff Kitchen teaches a hard hitting course on his three-step process, Sequence, Proposition, Plot, which studio development execs consistently say is the most advanced development tool in the film industry. Jeff will explain the tool and illustrate it with, *Training Day*. Participants should know the film. He then demonstrates Sequence, Proposition, Plot, using it to build a script on the spot. This remarkably powerful structural tool is great for both plot construction and script analysis, and will help you to consistently build screenplays that work. Solid handout materials provided.. **LEVEL: PRO**

Writing to the Actor *Bonnie MacBird*

Ever been surprised by how an actor reads your words? Learn how an actor breaks down a scene, and how you can more explicitly write to get the interpretation you really want - without too many parentheticals! Submit a three page or less scene for one male and one female actor to instructor by xxx date and (xxx some number) will be read and examined in class, using experienced film/television actors to demo. **LEVEL: ADV**

Inside Story: (Part 1)—Developing the Trans-

formational Arc of Character *Dara Marks*

In the process of developing plot and character, writers often lose track of what is important and meaningful. Understanding how to utilize the Transformational Arc greatly expands a writer's ability to identify and stay focused on unifying principles that link plot and character to the thematic, emotional and even spiritual dimensions of a story. **LEVEL: PRO**

Directing: Lenses, Moving Camera & Subjective Point Of View *Jim Pasternack*

How to see through lenses; how and when to move the camera; how and when to experience the scene from a character's direct point of view. (It is recommended that screenwriters who want to direct attend all six of Jim's classes, as Jim has been known to spontaneously integrate material from one session into another.) **LEVEL: PRO**

Alpha Babes *Pamela Jaye Smith*

After the Goddess, after feminism, *The Rules*, *Sex And The City*—what's a real girl to do? Become an Alpha Babe! In our quest for better roles for women what better inspiration than outstanding, complex individuals of honour, daring, innovation, caring, loyalty and vision — who just happen to be female. **LEVEL: ALL**

Develop Characters From Theme And Arc *Chris Soth*

Movie characters are not people. They share some characteristics with people, they are portrayed by actor-and-actress-people, but they're really beings crafted to tell a story and more importantly, illustrate a theme. Learn how to craft your characters to your story, your story to your characters and your theme to each character's arc—and really make it POP. **LEVEL: BEG-ADV**

SPIDERMAN 3: Story Design for Creating a Popular Hollywood Movie *Richard Michaels Stefanik*

An analysis of the plot structures and character development techniques found in one of the most financially successful movies of 2007. Why this movie became a megahit! **LEVEL: BEG**

Penning & Pitching a Great Story *Bryan Michael Stoller*

This seminar discusses structure, creating conflict, thinking outside the box, high concept, developing characters, tips on putting it all together, using index cards, writing software, and how to get your screenplay to the right people: how to pitch your story, and what to do when someone wants to option or purchase your screenplay. **LEVEL: BEG**

Basics of Three-Act Structure *Matthew Terry*
Thinking of your film in terms of the three-act structure. The core building block of screenwriting. **LEVEL: BEG**

Creating Organic Characters *Taylor Van Arsdale*

This lecture discusses how to hone and fine-tune your characters in order to enhance forward motion of your story. Presents ways to overcome the obstacles of the plot driven story (whether the project is a novel or a script) and provides practical methods on how to find your characters POV, inner voice and the ever elusive, motivation-justification are detailed. Handouts include the 14 essential character questions. **LEVEL: ADV**

Cinematic Storytelling *Jennifer van Sijll*

There are 100s of ways to convey ideas in moves, dialogue is but one. Many writers default to dialogue and VO creating scripts that read like novels poured into Final Draft. If you want a producer to see your script as a movie, then you have to write it like one. This seminar teaches you how to transform a talking heads script into a cinematic screenplay; avoid pitfalls like directing-the-director; and create dynamic scenes that fully exploit the film medium. The class will strengthen your film fluency giving you specific tools to create truly cinematic screenplays. **LEVEL: ADV**

From Idea to Animated Series *Jean Ann Wright*

How do writers take the glimmer of an idea and expand it into an animated television series that sells? Discover techniques for developing ideas around loveable characters to create an original series that kids want to watch. Learn to write a series bible, commission artwork, and evaluate the market for your pitch. **LEVEL: ADV**

Screenplay Assessment Guide *Vernon Zimmerman*

Okay, so you've written a screenplay or plan to write one. Now what? Where has your vision led you? Does your material satisfy the current marketplace? And if so, how? We will analyze your story elements in class to prepare your answers to the tough questions the industry will ask beginning with, So what's it all about anyway? **LEVEL: ALL**

Saturday, October 27, 2007, 11 AM

Producing the Micro-Budget Feature Film—Part I *David Bartlett*

A command performance of the very popular 2006 seminar! Focuses on the producer, director and writer interested in creating a feature length film for under \$650000. Topics

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covered are: planning the film from blank pages to getting distribution sales before you start, developing and securing the screenplay, casting and SAG, the shooting crew, the importance of food, the vital need of pre-production planning, the camera you choose, why production sound is the make-break point of foreign sales, electronic post planned before you shoot a frame and what a deliverable is and how it is vital for your sales. Hand-out Included. **LEVEL: ALL**

How to Move the Camera: Part II *Gil Bettman*

This course will complete the students' understanding of how to design good moving shots—specifically good moving masters. Since no moving master can completely fulfill all Five Tasks at all moments during a shot, a director must learn to identify the correct organizing principle for balancing the demands of the Five Tasks against each other. **LEVEL: ADV**

Common Plot Problems: How to Recognize and Overcome Them *Linda Cowgill*

While many writers seem to understand a screenplay's structural concepts, they still don't grasp what makes a great script work on paper. As a result their own stories feel flat, complicated, yet at the same time underdeveloped. This seminar does just what the title says: points out common plotting problems and provides effective solutions for them. **LEVEL: ADV**

The Insider's Guide to Film Financing *Devorah Cutler-Rubenstein*

Before you finish the script, before you acquire a literary property, when your idea is just an idea, you can start raising money for your movie. You can get a jump on Hollywood. You can avoid approaching producers, agents, and managers hat in hand. And it won't be an arduous process! Raising money is easiest when you approach the most suitable targets. But how do you find individuals, associations, companies, and other enterprises who will resonate with your story? And once you find them, how do you get them to part with their funds? Bring your scripts and ideas and we will work on your specific projects! **LEVEL: BEG**

PRODUCE YOURSELF! The Screenwriter's Guide to Producing Your Movie *Chris Gore*

Your script almost sold... for the 10th time! Put on a producer hat and get your script made. This soup-to-nuts seminar will cover all the elements to get your film made from fundraising to casting to scheduling to locations to production to promotion—all told with a no-nonsense approach from a screenwriter who actually did it. Chris Gore, the

writer/producer of *My Big Fat Independent Movie*, is basing this seminar on his upcoming book of the same title. **LEVEL: PRO**

The Art of Exposition *Heather Hale*

Pruning your narration, refining your dialogue and killing your babies are some of the most critical skills for a screenwriter to learn. Learn where and how to bury back story, deftly lay pipe, subtly set-up for later pay-offs and use exposition as ammunition in conflict in motion. Don't just learn tips and tricks—learn the trade. You have to master the craft before you can excel at the art. **LEVEL: ALL**

Creating Powerful Movie Scenes *Michael Hauge*

Good scenes are like great movies in miniature: they draw the reader into a unique reality; create empathy and identification with the characters; reveal compelling desires and insurmountable conflicts; contribute to character growth and theme; provide a blueprint for direction and performance; and elicit bigger-than-life emotions. Using examples from a variety of recent successful films, this seminar will reveal the elements of action, description and dialogue that will ensure the overall success of your screenplay. **LEVEL: BEG - ADV**

Crafting Vivid Description for Emotional Impact *Karl Iglesias*

A screenplay should be as exciting to read as the movie will be to view, and this requires writing designed to involve the reader. Expanding on the key element of all successful scripts, the reader's emotional experience, author Karl Iglesias will discuss the basics of emotionally evocative writing. Topics will include how to command attention on the page, energize descriptions, seamlessly weave exposition into description, and trim the fat. **LEVEL: ADV**

★ **The Way of Story (The Craft & Soul of Writing)** *Catherine Ann Jones*

The Way of Story offers an integrative approach to writing narrative, combining solid craft with experiential inner discovery. Craft alone is not enough. No other writing workshop offers the solid craft to guarantee a good story along with the intangible inner dimensions of writing. The transformation of good writing depends on making it one's own from within. **LEVEL: ALL**

★ **The 85% Rule: Why Your Main Character Needs to be on Screen 85% of the Time** *Christopher Keane*

Why Your Main Character Needs to be on Screen 85% of the Time Having problems with your lead? Grab him or her by the neck. Attack all fear centers: Heart. Head. Psyche.

The character wants to run and hide? Slam all doors to the past. Seal them off. Who is this fool? The one who will get you up in the morning and to the machine. That's who. **LEVEL: ADV**

★ **The 36 Dramatic Situations and the Enneagram** *Jeff Kitchen*

Jeff Kitchen presents the 36 Dramatic Situations and the Enneagram, two remarkably versatile resources for screenwriters. The 36 Dramatic Situations, a powerful brainstorming tool, is a set of dynamic story elements that help you explode with ideas, shatter cliché, and vaporize writer's block. The Enneagram is a comprehensive personality profiling system that gives screenwriters a great way to create and develop complex, deep, and lifelike characters. Jeff will do working demonstrations for each tool, with hand-outs provided. **LEVEL: BEG**

★ **Comedy writing: How to make Executives Laugh!** *Susan Kouguell*

Great comedy screenplays require perfect pacing and rhythmic timing, witty dialogue, dynamic characters, an unpredictable plot, and unexpected and hilarious story twists and turns. This seminar will provide hands-on information to solidify these must-have elements, analyze box-office hits, and reveal the inside scoop on writing the successful comedy film executives are looking for! **LEVEL: BEG**

Writing the Masterpiece Drama *Susan Kouguell*

Creating a gripping drama demands crafting memorable characters whose dialogue is distinct and realistic, a unique and compelling plot, and a solid structure with ever-rising stakes. This seminar will provide hands-on tools, focusing on what story analysts and film executives look for, as well as script analyses of box-office hits in this genre. **LEVEL: BEG**

Navigating the Screenwriting Industry *Bill Lundy*

Consultants, websites, pitch marts, contests—there are a lot of ways to spend money to enhance your craft and gain exposure. But which ones really work and which ones rip you off? Learn the truths about the exploding industry of screenwriting from a working screenwriter who's tried them all, as well as a

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key writing technique guaranteed to make your scripts more readable and sellable. **LEVEL: BEG**

★ **Inside Story: (Part 2)—Building the Transformational Arc of Character** *Dara Marks*

Inside Story is an innovative approach to screenwriting that illuminates the inner journey of the character, enabling writers to build an internal structure that forms the Transformational Arc. Knowing how to utilize the power of the Arc will enhance your ability to move beyond traditional story structure and construct scripts that are more powerful, meaningful and marketable. **LEVEL: PRO**

★ **Elements of Horror** *William C. Martell*

From *The Ring* to *Saw* and *Hostel*, horror is hot! You'll learn everything you need to know to write in this genre, from creating dread, loss of free will, fear of the unknown, classic horror (like *The Others*) vs. *Stalk & Slash* and Modern Horror. How to create a monster. What do *Rosemary's Baby*, *Night of the Living Dead*, *The Exorcist*, *Bride of Frankenstein*, *The Others*, and *Open Water* have in common? This class will tell you! All of the critical elements necessary to write a script that scares the pants off the audience. **LEVEL: PRO**

★ **Living the Writer's Life** *Dennis Palumbo*

A knowing, realistic and humorous look at the realities of the writer's life, and how best to navigate both its perils and triumphs. **LEVEL: PRO**

★ **Directing: Collaboration & Rehearsal** *Jim Pasternack*

How to collaborate and achieve optimum performance from your crew and actors. (It is recommended that screenwriters who want to direct attend all six of Jim's classes, as Jim has been known to spontaneously integrate material from one session into another.) **LEVEL: PRO**

★ **Making Your Script Cinematic** *Linda Seger*

Film is about images. We'll look at how to use images as metaphors to further deepen your story and communicate your theme, as well as using image systems that make your film cohesive and cinematic. Film clips will be used from several award-winning films. **LEVEL: PRO**

★ **Creating Our Next Mythology** *Pamela Jaye Smith*

What's the newest concept? What's our next mythology? Explore seven story categories that address our present and our future. Learn a structure for character arcs and structure that's both mythic and timely. Align your inspiration with incoming ideas and ideals so you can help create and shape our next

mythology. **LEVEL: ALL**

★ **6 Genres: Secrets of Action, Crime, Detective, Myth, Love and Thriller** *John Truby*

In this class, genre expert John Truby reveals some key techniques from his new book, *The Anatomy of Story*, that will help you write 6 of the most popular genres in Hollywood today. All hit films are a combination of two or three genres. Your success in pitching and writing a winning script depends on your ability to write the genres that Hollywood buys. In this class, genre expert John Truby reveals some key techniques from his new book, *The Anatomy of Story*, that will help you write 6 of the most popular genres in Hollywood today. **LEVEL:**

★ **Character Evolution** *Cynthia Whitcomb*

Cynthia's unique approach to the five levels of character evolution. Creating characters that change and evolve. How to move characters up and down the scale, to achieve uplifting or tragic films. Includes animal and monster categories. **LEVEL: ADV**

**Saturday, October 27, 2007,
3 PM-4:30 PM**

★ **Story, Plot And Theme** *David Bartlett*

This popular EXPO 5 seminar returns bigger and better. Included is vital information on the exact definition of Story and the difference between Story, Plot and Theme. Covers the development of these three fundamental elements of any screenplay. Once that is done each of the elements is covered individually in detail with examples. Handout Included. **LEVEL: ADV**

★ **Lensmanship—How to Force Perspective** *Gil Bettman*

Spielberg revolutionized the look of contemporary films by consistently moving the camera and forcing perspective. This course will teach the student how to enhance drama and heighten action by using different lenses to force perspective. **LEVEL: ADV**

★ **Fast Track Your Success: The Career Diamond** *Philippa Burgess*

First you determine what the pinnacle of success looks like for you. From there you look at the base of the pyramid which is made up of four sides which provide the ultimate formula to fast track your success. The Hollywood Career Diamond is half art and half business and half understanding and half action. The four sides are concept, execution, business model, and networking. This lecture walks a writer through the four sides of their career diamond and gives them an opportunity to evaluate their careers and create an action plan to fur-

ther each important aspect to move them towards their goals as a writer. **LEVEL: ADV**

KILLER LOGLINES: 30 Seconds to Cha-Ching *Ellen Sandler & Devorah Cutler-Rubenstein*

A sale often depends on getting that perfect logline for the marketplace. But how does one successfully reduce a screenplay, novel, true story, or television series to one or two memorable sentences? This lively and interactive class will give you the necessary tools to craft that killer logline that'll help you snag the attention of that agent or buyer you've been courting. **LEVEL: ADV**

Non-Linear Storytelling *Heather Hale*

When does a non-linear story structure serve your project? And when does it distract? How to decide when the emotional tract of the story is best served by mixing up the chronological timeline in order to unfolding the sequence in a more intriguing way. Scenes and scripts pages of popular and classic films that do it well will be analyzed. **LEVEL: ADV-PRO**

Grabbing the Reader in the First 10 Pages *Michael Hauge*

The opening of your screenplay is your single most powerful weapon for acquiring an agent or securing a deal. Most Hollywood executives won't read past page 10 if they're not immediately involved in your story, but will forgive an abundance of weaknesses later in the script if you grab them from the moment they begin. Using examples from several Oscar-nominated screenplays, this seminar will show you how to insure that your opening scenes draw readers into the world you've created, set the tone of your screenplay, establish empathy with your hero, lay the groundwork for character growth and theme, and compel readers to turn the page. Michael also gives selected participants direct feedback on their opening scenes, which you can read directly on the screen as you hear his commentary and suggestions. **LEVEL: BEG - ADV**

Crafting Fresh Dialogue for Emotional Impact *Karl Iglesias*

The ultimate challenge for writers today is creating compelling, authentic, fresh dialogue that individualizes characters, and entertains the reader. Expanding on the key element of all successful scripts—the reader's emotional experience—author Karl Iglesias showcases dialogue techniques from highly successful screenwriters that turn flat, on-the-nose dialogue into striking speech that snaps, crackles, and pops off the page. Topics include the most common dialogue problems with specific fixes for each, polishing devices that reveal character and push all the right emotional buttons, as well as subtext, indi-

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vidual speech, and how to weave in exposition. **LEVEL: ADV**

The Art of Pitching & Story Structure *Catherine Ann Jones*

Invaluable feedback on film pitches from award-winning screenwriter/producer Cathrine Ann Jones. Focus will be on story structure & how to pitch to sell. Film, whether narrative or documentary, requires an emotional response from reader and audience. Learn how the pros do it in this fun, interactive pitch workshop. **LEVEL: ALL**

Creating Slam Dunk Script Ideas *Steve Kaire*

Why are the studios churning out endless sequels, remakes and movies based on old TV series? It's because they are bankrupt for new ideas. High Concept projects start out with a strong, original, compelling premise that has wide appeal. This seminar covers: The 5 Requirements for a High Concept Idea, Advantages of High Concept, Easiest Genres to Sell, Examples of High Concept Films, Ten Brainstorming Techniques and How to Reach Producers without Representation. Whether you're writing a screenplay, MOW, or creating a TV series, you'll learn valuable information that will maximize your chances of selling. **LEVEL: ADV**

★ **Steve Kaplan's Comedy Intensive: The Hidden Tools** *Steve Kaplan*

From the industry's top stars (Jack Black, Nathan Lane, Michael Patrick King, etc.) to first time comedy writers, producers, directors and performers, Steve Kaplan has worked with and developed the best. The proven and practical methods and principles contained in his famed Comedy Intensive course reveals the hidden tools and principles that help you understand comedy from the inside out: How do you write funny? How do you act funny? How do you direct funny? How do you be funny? **LEVEL: ADV**

★ **How to Write for the A-List Actor** *Christopher Keane*

Having problems with your lead? So will an A-List Actor. Put the main character into 85% of your movie, at least. Attack all fear centers: Heart. Head. Psyche. The character want to run and hide? Slam all doors. Seal them off. The strength of your central character determines everything, including if your movie gets made. Agents, managers and lawyers want scripts that will enhance their clients' earning power and star status. Come by and I'll show you how to Romance the A-List with your script. **LEVEL: ADV**

★ **Create Gripping Action with Dilemma** *Jeff Kitchen*

Jeff Kitchen teaches the use of Dilemma, a powerful tool for ratcheting up the dramatic power of any script. Trapping a protagonist between two equally unacceptable alternatives complicates and deepens both plot and character, creating gripping dramatic action in any genre. Jeff will explain the tool, then illustrate it with Jake Hoyt's dilemma in Training Day. Participants should know the film. Next he demonstrates how to utilize this dynamic tool by building an original script on the spot. Solid hand-out materials provided. **LEVEL: ADV**

★ **Creating the Great Logline** *Bill Lundy*

Log lines are the #1 selling tool for your work—yet many writers have no idea how to create a good one. Learn from The Log Line Doctor how to create a sharp, catchy log line for your story that will help you pitch it to agents and development execs and make them desperate to read it. **LEVEL: ADV**

★ **Guerrilla Marketing Your Script** *William C. Martell*

No agent? No problem! How to make your own connections, find producers interested in your script, get readings and studio meetings, sell without an agent or manager. Instructor has sold over 20 scripts without an agent, 17 were filmed. You don't need an agent to sell, just a great script! **LEVEL: PRO**

★ **The Naked Character** *William C. Martell*

How to create original characters that come alive on the page. Story is character, but how do you create those amazing memorable characters? Roles that attract stars? Starting with nothing, you'll learn about active protagonists, visual characterization, distinctive dialogue, and character moments. Dozens of character creation techniques! **LEVEL: PRO**

Beating Blocks *Dennis Palumbo*

A new, empowering notion of creative blocks as necessary growth steps on a writer's journey into deeper, more successful work. How to recognize, understand, and work through such blocks. **LEVEL: PRO**

Directing: Light & Metaphor *Jim Pasternack*

How to see light and how to find visual and auditory metaphors for your films. (It is recommended that screenwriters who want to direct attend all six of Jim's classes, as Jim has been known to spontaneously integrate material from one session into another.) **LEVEL: PRO**

Communicating Your Theme *Linda Seger*

How do you bring meaning to your story without becoming preachy? How do you help your audience connect with your story and

characters? How do you communicate ideas cinematically? We'll look at how to understand your target audience, and embed ideas into your story that have meaning to them. **LEVEL: PRO**

INNER DRIVES: Create Characters Using the Eight Centers of Motivation *Pamela Jaye Smith*

Use the Chakras to create dynamic believable characters. Individuals move between survival, individualism altruism and many more. Each physical-psychological-philosophical Chakra has unique hopes, fears, strengths, weakness, actions, speech styles, etc. Motivate, combine, and transform your characters using the INNER DRIVES and tap into the power of mythic heroes and heroines. **LEVEL: ALL**

Giving and Taking Criticism *Matthew Terry*

Someone asked you to read their screenplay and give them your thoughts - how do you give it? Someone read your script and wants to tell you what they thought - how do you take it? **LEVEL: ADV**

Script Development: Making a Good Script Better *Taylor Van Arsdale*

The first topic will cover script development. How the process of development enhances story, structure and point of view. Examples of scripts, before the development process and after will be shown and discussed. Lecture will also address working with executives, what the industry is looking for and why the development process plays such a crucial role in getting a script greenlit. **LEVEL: ADV**

★ **Writing Screenplays Using Both Your Right and Left Brain** *Cynthia Whitcomb*

How to effect a collaboration between the right and left brains to write scripts that are original and inspired as well as solidly-structured, and highly polished. Cynthia's unique Heart, Spine, Mind and Spirit approach. **LEVEL: ALL**

Saturday, October 27, 2007, 5 PM-6:30 PM

★ **Mastering Your Own Comedic Style** *Nicole Berger*

Utilize the principles of comedic characters and genres to sharpen your voice as a screenwriter. Understand and Make Use of: comedic characters such as the Clueless Clown vs. the Mystified Nebbish; key differences between various genres, such as Dark Comedy vs. Dramady; comedic throughlines in dialogue, tone, situations and theme that can save you when you're stuck. **LEVEL: BEG**

★ **Shooting Action Sequences** *Gil Bettman*

The key to shooting a good action sequence is

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knowing how to cover the action from multi-camera set ups using the right lenses. This course will teach the student this skill. **LEVEL: ADV**

★ **Million-Dollar Screenwriting Career: Picture the Deal** *Philippa Burgess*

Has someone offered to option your script? Does a producer want you to do a re-write? More often than not a writer gets an offer before they get representation. This class will look at getting the right deal, negotiation and deal issues with or without representation. We look at the impact on writers on films being developed, packaged, and produced in different financing and distribution models. We address where is the line between taking notes for free or for fee? We look at how far should a writer go in terms of developing with a producer; look at considerations for option agreements; spec sale turnaround; and discuss how writer deals are structured along with Guild protections and requirements. **LEVEL: ADV**

★ **Seducing the Studio Reader** *Robert Flaxman*

Learn the multiple techniques that will keep the reader in your created reality throughout your script. Study the most common mistakes made by professional and advanced screenwriters. **LEVEL: ADV**

★ **Writing for the Camera** *Heather Hale*

Learn the right way to direct on the page so that not only do you not piss off a director, but that you engage him emotionally to want to manifest your vision. Don't lose your reader in camera directions, discover literary ways of emulating the viewing experience on the page. Take your readers on a view of what's in your mind's eye. **LEVEL: BEG-ADV**

★ **Put Your Script on the Screen** *Nancy Hendrickson*

These days producers would rather watch a DVD than read a 110-page script. If you're thinking of making your first film, this class will answer questions like: What equipment do I need? What is a shot list? Where do I get a crew? What do I say to the actors? **LEVEL: ADV**

★ **The Psychology of Subtext: The Meaning Behind the Words** *Karl Iglesias*

Author Karl Iglesias takes an in-depth look at the most challenging area for screenwriters: how to avoid on-the-nose dialogue and create dramatic interactions that have subtext—the meaning and emotions behind the spoken words. This workshop presents ten proven techniques and tricks of the trade for creating subtext in your dialogue, with lots of script examples. Topics include why subtext is such a big deal, and the dramatic moments when on-

the-nose dialogue is actually acceptable. **LEVEL: ADV**

★ **Funny Bonz?** *Karen Jacobs*

What's so funny? Who laughs at what? When? Why? Comedy, the hardest genre to write well, can deliver in the belly, over the top or below the belt. Bad words and good taste. How to network your characters through emotional pain and joy. Ways writing with a partner, improvising and performing standup can produce more and bigger laughs. **LEVEL: BEG**

★ **Creating Slam Dunk Script Ideas** *Steve Kaire*

Why are the studios churning out endless sequels, remakes and movies based on old TV series? It's because they are bankrupt for new ideas. High Concept projects start out with a strong, original, compelling premise that has wide appeal. This seminar covers: The 5 Requirements for a High Concept Idea, Advantages of High Concept, Easiest Genres to Sell, Examples of High Concept Films, Ten Brainstorming Techniques and How to Reach Producers without Representation. Whether you're writing a screenplay, MOW, or creating a TV series, you'll learn valuable information that will maximize your chances of selling. **LEVEL: ADV**

★ **Creating & Developing Your Comedy Screenplay** *Steve Kaplan*

Writing a spec script? Polishing up your romantic-comedy screenplay? Steve Kaplan is one of the industry's most sought-after expert when it comes to Comedy. Having taught at UCLA, NYU and Yale and other top universities, Steve created the HBO Workspace and the HBO New Writers Program. His famed class attracts people from around the country dedicated to learning and understanding the craft of comedy writing. **LEVEL: ADV**

★ **Selling Your Idea To Hollywood With Pitch King** *Robert Kosberg* *Bob Kosberg*

How to get in the room and stay there! The basics and intricacies of all types of pitches (in person, phone, written) will be covered in an interactive forum. You will learn how to find, develop, package, and protect your ideas with an emphasis on how to stay involved with those ideas after you've pitched them. Kosberg's greatest gift to attendees is that they are encouraged to share and develop their ideas with him personally and to continue contact with him. He will continue to welcome your ideas and consider them for submission to studios and major stars. This is a must-attend for writers, producers, or anyone with a great idea for the next high-concept Hollywood blockbuster. **LEVEL:**

★ **Creating Memorable Protagonists and Antagonists** *Susan Kouguell*

How to make your heroes and villains empathetic, despicable, lovable, scheming, manipulative, and so much more. Hands-on advice and analyses of infamous film characters will be presented to help you create multi-dimensional and compelling characters, who will jump off the page and into the hearts of film executives. **LEVEL: BEG**

★ **Becoming a Story Analyst** *Barney Miles Lightenstein*

A script considered by an agent, producer, or studio is usually first covered by a story analyst, and becoming one can be an excellent way into the industry. Participants will learn what a story analyst does and the basics of coverage, while gaining insight into how material is evaluated. **LEVEL: PRO**

★ **Read to Write: Using Script Analysis to Become a Pro Writer** *Bill Lundy*

Reading and analyzing scripts is one of the best ways to improve your own craft. Reading jobs are also a great way to make contacts and get your foot in the door. Learn basic script analysis techniques and how to apply them to your own work from a veteran script consultant who's also a produced screenwriter. **LEVEL: ADV**

★ **Action & Suspense Scenes** *William C. Martell*

Become a master of suspense! Creating action scenes that show character and suspense scenes that keep the audience on the edge of their seats! Proper use of violence. The 15 iconic suspense scenes and why they work. Instructor has many *produced* action and thriller scripts. **LEVEL: PRO**

★ **Structuring Scenes & Scene Sequences** *Linda Seger*

How does the three act structure apply to smaller segments of your script, such as scenes and scene sequences? How can you use scene sequences to give movement and direction to your script, and build excitement and drama? We'll look at ways that some of the best writers and directors build their stories through scene sequences, using examples from award winning films. **LEVEL: PRO**

★ **IS YOUR STORY MYTHIC? Workshop your ideas and pitches** *Pamela Jaye Smith*

Put the power of myth into your stories — any style or genre. Bring your works, and your questions. A brief lecture introduces you to Mythic Themes, Archetypes, Symbols, and Imagery. Then I listen to your ideas and offer suggestions to enrich your stories and enthrall your audiences. **LEVEL: ALL**

★ **Masterpiece Drama Day: The Departed** *Chris Soth*

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Creating a Masterpiece is difficult, but they do all have at least one thing in common: structure. See last year's Best Picture Oscar Winner analyzed and deconstructed into its individual sequences, using MillionDollarScreenwriting.com and Chris Soth's trademarked Mini-Movie Method. See how master filmmaker Martin Scorsese uses reels to put together the chapters of his story and how the whole is greater than the sum of the parts. **LEVEL: BEG-ADV**

How to Find the Right Producer to Shop your Story *Taylor Van Arsdale*

How to present projects to producers and answer the following questions: What does a producer do for your project? At what point do you need a producer? Who is the right producer for your project? How do you find a legitimate producer? Is your story television, cable or feature ready? What pitfalls should the writer avoid when working with a producer. How should the writer structure his deal, and what should he expect and not expect a producer to do? **LEVEL: ADV**

Subplots *Cynthia Whitcomb*

Creating subplots that support your A-Story. Interweaving them into your central story line. Tracking and structuring your subplots to create solid, dynamic, commercial screenplays. **LEVEL: PRO**

Sunday, October 28, 2007, 9 AM-10:30 AM

The Craft *Pilar Alessandra*

Is your script a great read? Is your story on the page? It all comes down to the writing. Focus on writing style, tone and technique in this intensive seminar. We take a hard look at word choice, scene direction, dialogue approach, and the nuances of the page. Writers may bring in a first page (bring 50 copies) for potential feedback. **LEVEL: ADV**

Producing the Micro Budget Feature Film - Part II *David Bartlett*

By popular demand an advanced version of the original seminar has been developed. Concentrates on advanced aspects of film made with very small budgets. The most critical elements are covered in greater detail with more attendee interaction encouraged. Key subjects covered are: writing your script to fit the budget, SAG requirements, camera types, shooting schedules, music licensing, electronic post and when to start selling and marketing your film. Recommended for attendees who have related production or post production experience, have made their own films or who attended last year's seminar. **LEVEL: ADV**

Writing Great Film Narrative *Glenn Benest*

One of the biggest mistakes screenwriters make is that they don't take the time to write great narrative. The description of action and setting is just as important as dialogue. This workshop gives examples of great narrative and provides tips on how to bring energy and style to your writing. **LEVEL: PRO**

How to Survive Coverage *Michael Ray Brown*

Before your script ever reaches the eyes of a studio executive, it usually goes through the story department. Who are these gatekeepers, and why do they wield so much hidden power? Learn what a story analyst does, what they look for in a screenplay, and how to avoid the pitfalls that would sink your script. **LEVEL: BEG**

Rewriting: Giving Your Script a Major Do-Over *Stephen Buehler*

You've finished your script. Your friends have read it. It's okay but not great. In this seminar, Stephen will go over the steps in taking a firm look at your script to bring it up that next level; how to distance yourself from your first draft, how to break your script down into smaller workable part; dialogue, plot, main characters & minor ones and set-ups/payoffs. Learn the techniques that can make your current draft read like your final draft. **LEVEL: ADV**

The Suspense is Killing Me! Writing Horror Action Sequences *Sara Caldwell*

This seminar explains the importance of action sequences and explores pacing, introducing and enhancing characters through action, building suspense, and writing scenes with sex and violence. Tips are also given on what to avoid when writing action. **LEVEL: ADV**

Screenwriting For Newbies: How To Write A Killer First Script *Fran Harris*

No need to be a bad screenwriter just because you're a new screenwriter! Learn the fundamentals of scriptwriting that will elevate your screenplay from the slush pile to the sensational pile. Plus, get access to closely guarded tips on how to get an agent, manager or stars to read your script! **LEVEL: BEG**

Secrets of a Hollywood Script Reader: How to get past the Gatekeepers *Daniel Klein*

Pass or Recommend - it's the low person on the totem pole who holds your screenplay's fate in their hands. Learn what to do and what NOT to do to avoid a PASS from a cranky reader. Plus, earn top dollar as a well-trained script reader while you're waiting to sell your own script. Beginning through Ad-

vanced. **LEVEL: BEG - ADV**

★ **Screenwriting for Videogames** *Chris Klug*

As more videogames strive to tell compelling stories, job opportunities open up for talented, professional writers. While lessons learned in film, theater and television are important, videogames have their own vocabulary and structural challenges. Discussion centers around those similarities and differences as well as potential writing careers in videogames. **LEVEL: ADV**

Comic Book Writing 101 *Sean J. Jordan & Matthew Hansen*

So you've decided to adapt your screenplay into a comic book. But what do you need to do to make your script something a comic book artist can turn into a visual story? Dabel Brothers Production editors Sean J. Jordan and Matthew Hansen work heavily in the field of adapting written work into comic book scripts, and they want to use this session to teach you the secrets of writing an effective and compelling comic book script! **LEVEL: BEG**

Temperament and Writing *Bonnie MacBird*

What can the scientific study of personality theory do for a screenwriter? You might find a lot you can use during this introduction to the Myers Briggs Temperament index, a highly effective and well-researched tool that is used widely all over the world in business and education, and based on Carl Jung's theories of personality. The Myers's Briggs Temperament index targets people's preferences in how they see, respond to, interpret, and move through the world. Screenwriter, Emmy winning producer, and former Universal feature film development exec (and MBTI certified) Bonnie MacBird gives you a quick overview of this work, which she uses in two distinct ways as a writer. First as a personal insight which has helped her refine her process and become more productive, and second, as a character development tool. It's particularly useful for developing and understanding characters and motives very different from one's own. **LEVEL: PRO**

Writing the Marketable Romantic Comedy *Billy Mernit*

This information-packed seminar, utilizing

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Screenwriting Expo:**

**Use the form on
the last page or go to**

<http://screenwritingexpo.com/regnow.html>

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film clips and a Hollywood insider's pragmatic experience, defines the essential components of a marketable romantic comedy. Learn how to create compelling leads who have real chemistry, how to tweak the formula, and how to develop genuinely passionate, funny stories of substance that will speak to contemporary audiences. **LEVEL: ADV**

Screenplay to Novel: Make More Money with Traditional Fiction! *Skip Press*

Skip Press, author, screenwriter and writing teacher, will teach you how to reconfigure your screenplay into a novel you can sell. Topics covered include: Finding Your Place in the Store, Hearing Your Own Voice, Novel Structure vs. Screenplay Structure, and marketing. Quit letting your unsold script gather dust! **LEVEL: ADV-PRO**

Writing British Films *Susan Rogers*

Britain produces films which win awards and high box-office returns. However, relatively little is known about the day to day working lives of screenwriters and how they came to their craft. A look at who writes the films, and how they get there based on her groundbreaking report 'Writing British Films—Who writes British films and how they are recruited' commissioned by the UK Film Council. **LEVEL: BEG**

How to Analyze Your Script Like A Pro *Derek Rydall*

This class gives writers the tools to break their scripts down in a professional way, to get an in-depth analysis of what's working, what's not, and how to make it better. It enables them to be their own best script consultants. **LEVEL: ADV-PRO**

★ **Deepening & Layering Your Characters** *Linda Seger*

What is a dimensional character? How do you create characters that are not only unforgettable, but deeply layered with subtext, with an inner life as well as a fascinating external life? We'll look at the elements of dimensionality, and how to research and think through characters to deepen and broaden them. **LEVEL: PRO**

★ **Digital Age Storytelling** *Richard Michaels Stefanik*

This class will discuss digital technologies that enable a Writer-Director to reach a global audience, including the Amazon.com/Booksurge.com publishing services, HDV cameras and editing software, YouTube.com, MySpace.com and IPTV BroadBandCasting services. **LEVEL: BEG**

★ **How to Write a Screenplay Adaptation of Your Novel** *Taylor Van Arsdale*

Just exactly how does a story or novel become a script? What are the differences and similarities between the two? This lecture will cover all the basics from: eliminating omniscient Point-of-View, giving the story a POV character, effectively translating action lines, present tense vs. past tense, conveying action, flashbacks and use of imagery, bald exposition vs. constructive reveal. We will examine and discuss segments from several books and their screenplay/film counterparts. **LEVEL: ADV**

**Sunday, October 28, 2007,
11 AM-12:30**

Script from Scratch *Pilar Alessandra*

Come in with an idea and leave with a movie story. We begin with a main character or a seed of a premise and build from there to help writers get their ideas out of their heads and on the page. In-class exercises force the writer to come up with plot points on the spot. **LEVEL: ADV**

Writing the Multiple Storyline Screenplay *David Bartlett*

For experienced writers who want to go to the master level. Breaks down the simple steps necessary to writing a screenplay with multiple storylines and several main protagonists. This gives you the tools to turn the process of multiple storyline writing from being complex and potentially daunting to being comprehensible and doable. Attendees should see *Crash*, *Magnolia*, *Boogie Nights*, and *Pulp Fiction* before you come. Handout Included. **LEVEL: PRO**

Writing Visually *Glenn Benest*

A screenplay is a story told with pictures not dialogue. How do you convey visually what's happening in a story or within your characters? This workshop trains you to think visually and find pictures to express revelation of character and plot. **LEVEL: BEG**

Capturing Your Audience with Jeopardy *Michael Ray Brown*

A story can be defined as how a character copes with danger. Whether it is a physical threat to our hero's life or a more subtle threat to our hero's happiness, jeopardy is what makes us want to know what happens next. Learn techniques for building jeopardy that will keep your audiences on the edges of their seats. **LEVEL: ADV**

Punch-Up: Make Your TV & Feature Scripts Funnier *Stephen Buehler*

Want to know what it's like to sit around a table and punch-up a sitcom or feature film to make it funnier? In this unique seminar, we will take a hands-on approach to actually

punching up a provided comedy scrip. Bring a script or a page that you want worked on. First, we will cover joke writing, different ways to approach a joke, the difference between character jokes and joke-jokes etc. Then we will roll up our sleeves and actually do some punching. Be ready to participate. **LEVEL: BEG**

Marketing Mayhem: Getting Your Script to Screen *Sara Caldwell*

This seminar covers statistics on horror films, relevant companies producing horror in recent years, successful independent horror, marketing strategies, query letters that do/don't work for the genre, finding agency representation, and other marketing tips from the trenches. **LEVEL: ADV**

Writing for the Family Market *Carolyn Handler Miller*

Many of the greatest movies of all time were written for the family market. And thanks to the boom in animated films and new media, this arena hotter than ever. But writers of family projects beware: your work could be doomed by one of its Seven Kisses of Death! **LEVEL: BEG**

My Best Friend Is Black, Female and/or Transgendered: Writing A Sellable Urban or Non-Mainstream Screenplay *Fran Harris*

Find out how to navigate the often chilly waters of Hollywood even if you don't write the ultra-commercial fare. Learn accelerated networking, scriptwriting and marketing techniques that will distinguish you in the marketplace and move you closer to a deal. **LEVEL: ADV**

Writing Romantic Comedies And Love Stories *Michael Hauge*

Love stories heighten both the emotional appeal and the commercial potential of your screenplay, and provide you with a powerful tool for revealing inner conflict, character growth, and theme. Using the most successful romantic comedies and love stories of the last decade as examples, this seminar will reveal the essential principles of writing believable, entertaining, and emotionally fulfilling romantic relationships. **LEVEL: BEG-ADV**

How to Write and Sell Your First Screenplay in Two Weeks *Kerry Knowlton*

Through a series of unusual circumstances, I happened to pitch an idea to a Hollywood producer. He called a few days later and wanted the script. Great... except I didn't have a script, had never written a script... in fact had never even seen an actual script. But I was able to create, format, and sell a script in less than two weeks that actually got made into a movie. This seminar will teach you the entire

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method. **LEVEL: BEG**

From Premise to Plot *Bill Marsilii*

Screenwriter Bill Marsilii (DEJA VU) discusses his approach to plot, from developing a movie-worthy premise, through the brainstorming and outlining process, to a solid screenplay structure. **LEVEL: PRO**

High Concept Hollywood *William C. Martell*

How to find and develop ideas that Hollywood is looking for and you are passionate about. A great script with a dull idea is a dull script. Learn tools like Magnification, Flipping, Substitution, Cousins, Word Association, why High Concept is *Your* Concept, finding your personal themes in high concept ideas. **LEVEL: ADV**

Adapting Your Screenplay into a Comic Book *Sean J. Jordan & Matthew Hansen*

Comic books continue to be a hotbed of film licensing in the 21st century, and with films like 300 and Spider-Man 3 packing people into theaters, it's not hard to understand why. Comic books can be great pitching tools since they offer a marriage of words and visuals in one attractive package, and they have a wonderful ability to stir the imagination of those who have trouble visualizing a scene from descriptions alone. Learn how to adapt a screenplay into a comic book script with the advice of the experts from Dabel Brothers Productions! **LEVEL: BEG**

Writing the Modern Classic: Great Movie Elements from Great Novels *Skip Press*

Many classic novels that become movies have similar elements. Skip Press explains the first-person narrator telling an intimate tale, a personal story encompassing a larger social change, why there are no stereotypical elements and everything counts, and how various literary devices used to tell these stories can also work onscreen. **LEVEL: ALL**

The Protagonist Problem *Robin Russin*

What defines one character in your screenplay rather than another as the protagonist? Do all protagonists require the same essential qualities, and if not, what are the differences? Why do so many protagonists turn out to be so bland, and how do you turn yours instead into your most compelling character? How do different kinds of protagonists fit into different kinds of stories? **LEVEL: ADV**

Bullet-Proof Your Script Against Reader Rejection *Derek Rydall*

Some of the areas that will be covered: Format and Appearance, 1st Page and 10 Page Analysis - and the Big Finish!, Creating a Mental Movie in the Reader's Mind, Making it a Page-

Turner, Beefing up Your Core Concept, KISS: Keep it Simple Screenwriter, High Concept, Low Budget & Thou Shalt Not Bore Thy Reader. **LEVEL: ADV**

Creating a Transformational Arc *Linda Seger*

How do you develop characters that change and grow? How do you structure your story so the transformational arc is believable? We'll look at scenes from the film *As Good as It Gets* to see how this film is put together to create an unsympathetic character who becomes sympathetic. **LEVEL: PRO**

Outrageous: The Making Of Outrage—Stories From The Set *Chris Soth*

I made a movie this year—an independently financed film, which I wrote for private investors and helped cast, shoot, and edit. I even played a small role as a henchman and died a glorious death in the spinning propeller blade of a private plane. Hear the whole story from start to finish, how I got the job, broke the story, rewrote on the set—every detail, including footage from the first cut of the film and the Making Of—documentary shot on the set. **LEVEL: BEG**

5 Genres: Secrets of Comedy, Horror, Fantasy, Science Fiction, Masterpiece and Mixed Genre *John Truby*

Continuing Saturday's class, genre expert John Truby reveals some key techniques, found in his new book, *The Anatomy of Story*, that will help you master the other 5 most popular genres in Hollywood. He also shows you how to combine your genres and tells you which genres are the best ones to combine. Your success in pitching and writing a winning script depends on your ability to write the genres that Hollywood buys. **LEVEL: BEG-ADV**

Overcoming Writer's Block *Taylor Van Arsdale*

Sometimes, you just get stuck. There are two main components of writer's block—procrastination and fear. This lecture breaks down these elements while providing practical methods to help the writer conquer and face his fears and exercises to enable him to move forward into the realm of professional writing. **LEVEL: ADV**

Sunday, October 28, 2007, 3 PM-4:30 PM

Screenwriting for Tired Parents

Pilar Alessandra

No time or inspiration to write? Every kids book you read, every video you suffer through, every single moment spent with your kid contains a great screenwriting lesson. Brainstorm as you parent. Write when they

sleep. Taught by a tired parent of two. **LEVEL: BEG**

The 12 Step Program to Debugging Your Screenplay: Why It Won't Sell

David Bartlett

Focuses on giving screenwriters workable tools they can use to debug problems in their screenplays. Details steps which find problem areas that are not always easy to see. This is not a theoretical dissertation, but an actual program that can be followed to debug any screenplay that is not selling, or not finished. Handout Included. **LEVEL: PRO**

★ Creating Compelling Plots: The Dynamics of Motive, Intentional and Objective *Michael Ray Brown*

Every story begins with a strongly motivated character. But where do you go from there? Even the most highly motivated hero will bore an audience unless he has an objective. Learn how to create situations that will drive your story forward, deepen its emotional impact, and satisfy your audience on many levels. **LEVEL: ADV**

★ First 10 Pages: How to Make or Break Your Screenplay *Stephen Buehler*

You've heard it plenty of times, I can tell if I'm going to finish it after reading the first ten pages. What needs to go into those first ten pages to grab the reader and keep her/him reading? With Stephen, you will explore the structure, characterizations, plot points, settings and tone of those first crucial pages. The Do's and Don'ts plus examples of scripts that worked. **LEVEL: ADV**

★ Investor Financing of Independent Films *John W. Cones*

Los Angeles securities/entertainment attorney John Cones provides an overview of film finance; investor financing strategies; when fund-raising activities involve the sale of a security; when and whether to use a business plan or a securities disclosure document; differences in the contents of a business plan and private placement offering memorandum; considerations re choice of investment vehicles; whether to conduct a public or private offering and a look at rules associated with each type of offering. **LEVEL: PRO**

★ Writing for the Third Screen *Carolyn Handler Miller*

Thanks to new media, screenwriters are no longer limited to movie and TV screens. We now have a third screen to write for—videogames, the Web, and mobile devices—offering us fascinating new ways to tell stories. Here's the good news: being a computer geek is not a prerequisite! **LEVEL: BEG**

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★ **Anatomy of a Screenplay—Little Miss Sunshine** *Michael Hauge*

After a weekend filled with dozens of writers, teachers, and consultants revealing the principles of successful screenwriting, this unique workshop offers a detailed examination of one of the best Hollywood screenplays of the last twenty years. Hauge will show how this Oscar-winning screenplay provides a perfect model for mastering plot structure, love stories, dialogue, character development, and deep, universal themes. **LEVEL: BEG-ADV**

★ **Collecting Overheard Dialogue** *Coleman Hough*

People say the darndest things—to each other—to themselves—to you. Write them down in a notebook. Take them out of context. Put them in a scene. This seminar will explore eavesdropping techniques and other ways of hearing with Coleman Hough, the writer of *Bubble*. **LEVEL: ADV**

★ **How to Make a Hollywood Summer Blockbuster Movie on an Indie Budget** *Kerry Knowlton*

Learn the steps needed to turn your dream script into a reality with very little money. You will learn what genres sell, how to tailor your script to your budget, shoot and direct like a pro, take your cast to exotic locations via green screen. Add fog or torrential rain, blow things up, have spectacular car crashes, direct your own alien invasion, create and fight monsters all in the comfort of your home. Find out to make the film of your dreams no matter if it be a western or an intergalactic space battle. **LEVEL: BEG**

★ **Description & Visual Storytelling** *William C. Martell*

Sure, your dialogue's great, but description is 50% of your screenplay and film is a visual medium. Is half your script in trouble? Technique-based class with 25 ways to improve description, create hidden camera angles, tell your story visually. Decisions, metaphors, symbolism, why pictures are worth a thousand words. **LEVEL: ADV**

★ **Advanced Comic Book Writing** *Sean J. Jordan & Matthew Hansen*

So, you know how to write a comic book script. But do you know the reasons that many comic book scripts fall apart once an artist is introduced? Have you ever considered using tools like series treatments and scripting outlines? Here's your chance to get some ad-

vice from two guys who have both been writers and editors in the comic book industry, and who can help you turn out better scripts after you attend this brand new workshop! **LEVEL: BEG**

★ **The Use and Abuse of Mythology in Hollywood** *Peter Mellencamp*

Joseph Campbell's mythological Hero's Journey paradigm is often used as the basis for Hollywood blockbusters like *Star Wars* and *The Lion King*. Learn how mythological storytelling techniques can be applied in your own screenwriting, and how they are used (and abused) in Hollywood. **LEVEL: ADV**

Writing Funny Love: Comedy Craft for the Contemporary Romantic Comedy *Billy Mernit*

The contemporary rom-com requires a fresh, irreverent (and sometimes raunchy) comedic approach to the standard boy meets girl formula. This seminar, utilizing film clips and a Hollywood insider's pragmatic experience, defines time-honored principles of comedy and shows you how to tweak and update them to satisfy the sensibility of today's audience. **LEVEL: ADV**

★ **Breaking the Story** *Tim Minear*

An interactive exercise in breaking a single episode of an hour drama. We'll decide by consensus if it's to be an episode of *Angel*, *Firefly*, or *Wonderfalls*. Using a white board and the group mind, we'll recreate what happens in a writers' room, with slightly less profane humor. We'll conceptualize an original episode, then board out teaser and four acts. Emphasis on theme and structure. SEMINAR WILL MEET FOR 4 HOURS. **LEVEL: ADV**

Working with Two Strong Genres *Susan Rogers*

A look at how skilled screenwriters combine genres to power their story. **LEVEL: BEG**

Good Movies, Bad Movies, & What Makes the Difference *Robin Russin*

Presents a close analysis of why some movies work, while others—with comparable talent and story elements—simply don't. Comparing successful and unsuccessful movies in similar genres from the point of view of characterization, internal logic, subtext, and imagery, we'll see why and how movies like *Chinatown*, *Shop Around the Corner*, and the original *Planet of the Apes* became classics, while others like *Mulholland Falls*, *You've Got Mail*, and Tim Burton's *Planet of the Apes* fell flat. **LEVEL: ADV**

★ **Bringing Your Spirituality Into Your Writing** *Linda Seger*

There are many writers who are concerned about how to bring their own sense of meaning into their work. Whether this involves religion, and/or spirituality, they're concerned about subject matter and spiritual approaches to their creative process. We'll discuss both aspects of spirituality—the process and the subject matter. **LEVEL: PRO**

★ **Plant and Payoff: Making Sense** *Chris Soth*

Planting a skill, phrase or prop is one of the most important skills a writer can have—especially when coupled with the skill of paying it off in a delightful, unexpected and surprising way. This raises watching a movie to a near-religious experience, but few screenwriting instructors lecture on it—don't miss this one! With a special clip screening of the film that uses plant and pay-off better than any other! **LEVEL: ADV**

THE DEPARTED: Story Design for Creating an Oscar Winning Movie *Richard Michaels Stefanik*

An analysis of the dramatic structures and character development techniques found in this 2006 Oscar Best Picture award winning film. Why this story deserved to win an Oscar! **LEVEL: BEG**

★ **First Act Foibles and How to Fix Them** *Taylor Van Arsdale*

Time and time again writers come to me with weak first acts and wonder why their scripts are getting passes from the studios. What are the recurrent problems in almost every first draft of every first act? What elements need to be incorporated into your first act to insure your reader will be sucked into your story and want to continue reading till page 126? Topics will include set-up and pay-off, point of view, writing style and technical glitches. Examples will be shown and discussed. **LEVEL: ADV**

Sunday, October 28, 2007, 5 PM-7 PM

CS Open: You pick the winner! Scenes written by the two or three finalists will be given live readings before your eyes. Then, the audience votes. The Expo ends with a Closing Ceremony. **LEVEL: ALL**

★ STAR SPEAKERS Based on last year's attendee rankings.

BEG Appropriate for attendees new to the field. **ADV** For writers who have finished at least one script. **PRO** For writers who have optioned at least one script. **ALL** Appropriate for everyone.

Film School For Screenwriters In One Day Or Two

Want to direct and/or produce your own film — or make a trailer or short version of it to see how it plays (or just for the fun of it)? Here's your chance. Two distinct sets of courses focusing on directing for writers are being offered at the 2007 Screenwriting Expo Oct. 25-28 at the Los Angeles Airport Marriott and adjacent Renaissance Montura Hotels.

The **Mark Travis-Gil Bettman** two-day film course is an intense series of courses taught by two experienced directing, teaching, and movie consulting pros. Separately, Writer-Director **Jim Pasternack** offers a series of six classes on directing. Then, you can wind up your directing education with a Sunday session on low-budget moviemaking. We're sorry, but due to scheduling complexities, some of these sessions overlap:

Still other courses, given by Steven Barnes focus on moviemaking on a budget. Here's a summary of the courses available on directing and producing:

The Travis-Bettman Two-Day Film Seminar:

MARK TRAVIS:

Script Analysis and Breakdown for the Director, Oct. 26, 9 am
Directing the Actor and creating Characters, Oct. 26, 11 am
The Rehearsal Process, Oct. 26, 3 pm
Staging, The Director's Most Powerful Tool, Oct. 26, 5 pm

GIL BETTMAN:

Why, When, and How to Move the Camera, Oct. 27, 9 am
How to Move the Camera: Part II, Oct. 27, 11 am
Lensmanship – How to Force Perspective, Oct. 27, 3 pm
Shooting Action Sequences, Oct. 27, 5 PM

THE JIM PASTERNAK DIRECTING SERIES:

Directing: Preparing the Dramatic Workbook Oct. 26, 9 am
Directing: Visualization & Staging the

Deep Focus Master, Oct. 26, 11 am
Directing: Collaborating with an Editor, Oct. 26, 3 pm
Directing: Lenses, Moving Camera & Subjective Point Of View, Oct. 27, 9 am
Directing: Collaboration & Rehearsal, Oct. 27, 11 am
Directing: Light & Metaphor, Oct. 27, 3 pm

DIRECTING AND PRODUCING ON A BUDGET WITH DAVID BARTLETT:

Producing the Micro-Budget Feature Film -Part I, Oct. 27, 11 am. Course focuses on the producer, director and writer interested in creating a feature length film for under \$650,000.

Producing the Micro-Budget Feature Film Part II, Oct. 28, 9 am. Advanced aspects of film made with very small budgets.

MOVIEMAKING EXTRA — KERRY KNOWLTON:

How to Make a Summer Blockbuster On An Indie Budget, Oct. 28, 3 pm [CS](#)



WHAT'S A DREAM SCHOOL FOR SCREEN WRITERS? Sherwood Oaks College Where Writers Can Make Vast Contacts and Present Material Without Having an Agent

It's where Paul Haggis, James Cameron, and Sylvester Stallone all started



BEFORE EXPO TV Experience- Showrunners, Network Executives, Attend Emmys (Sept 14-18)

POST EXPO Panels of 10 to 12 guests per event per day, over 30 new contacts in 3 days!

WRITING AND SELLING INDY FILMS, Monday October 29, only \$75

NETWORKING with LITERARY AGENTS, Tuesday, October 30, only \$75

PITCHING to LITERARY MANAGERS, Wednesday, October 31, only \$75

Registration: \$75 per class paid at "affiliated event" signup check box on the registration form in the Program Announcement plus an additional lunch fee of \$30 paid via Sherwoodoakscollege.com

Location: Crowne Plaza Hotel, 1150 S. Beverly Drive, Beverly Hills, CA, 310-553-6561

Accommodations: Marriott Residence Hotel, 1177 S. Beverly Drive, Beverly Hills, CA, 310-228-4100
(across the street from Crowne Plaza), only \$179 with Sherwood Oaks discount

Please check the website for more up-to-date information on Post-Expo Classes and other film courses

WWW.SHERWOODOAKSCOLLEGE.COM (323) 851-1769 sherwoodoak@aol.com

Teacher Spotlight

A script consultant, author and lecturer, **Michael Hauge** who works with filmmakers and executives on their screenplays, film projects and development skills. He has coached writers or consulted on projects for Warner Bros., Paramount, Disney, Columbia, New Line, Joel Silver Prods., CBS, Lifetime, Morgan Freeman, Jennifer Lopez, Val Kilmer, and Julia Roberts. He's the author of the best-selling *Writing Screenplays That Sell*, now in its thirtieth printing, as well as the just-released book *Selling Your Story in 60 Seconds: The Guaranteed Way to Get Your Screenplay or Novel Read*. www.ScreenplayMastery.com. He'll teach these courses at the 2007 Expo:



The Hero's 2 Journeys: Mastering Story Structure and Character Arc

Creating Powerful Movie Scenes

Grabbing the Reader in the First 10 Pages

Writing Romantic Comedies And Love Stories

Anatomy of a Screenplay — Little Miss Sunshine

DVDs of Michael Hauge's seminars are available—see the order form on page 46

UCLA



Modeled after the world-renowned MFA curriculum at the UCLA School of Theater, Film and Television, the Professional Programs in Screenwriting and Producing are non-degree graduate level programs designed to accommodate working professionals.

Classes are taught by UCLA graduate faculty as well as distinguished entertainment industry guests.

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Sony
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New Regency
Disney
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And More!

Don't Take Our Word For It...

Read What Past Attendees Are Saying About the Screenwriting Expo

If you have never attended one of Creative Screenwriting's previous Screenwriting Expos, then the best advertising we can give you comes from past attendees. We asked whether prior registrants had found the Expo worth their time. Here's what they're telling us:

"If you believe that inspiration coupled with hard work, learning about the craft, and networking with others who believe in the power of creative vision, the Screenwriting Expo can give you a great return on the investment. The scope and variety of the classes can whet the appetite of the aspiring screenwriter and the seasoned professional. The networking is unparalleled. See the 'who's who' in the film industry and the 'who's gonna be who' all in one place. It's a can't miss event." —**Donna Roa, Rockville, MD**

"...each time I come away a better writer and more excited to write than ever. Along with providing professional and informative seminars, the atmosphere surrounding the Expo has such an excitement that it's impossible not to come home and immediately put to work everything you learned. I am happy to return to the Expo every year and encourage any aspiring screenwriter to do the same." —**Amy Kolquist, Littleton, CO, who has made the Expo trek four years running**

"It's a great place to meet like-minded individuals and network with your peers. No matter what point you are at in your career, we're all trying to figure out how to get to 'the next level.' There is truly no reason not to attend this landmark event! See you there this year!" Erin Richey concurs that the Expo is truly inspirational: "The Expo filled me with motivation to excel. For the past year I have been applying what I learned to my scripts and am entering two screenplays into this year's competition!" —**Alex Melli, Laguna Beach, CA**

If you're unsure whether it's worth the trek to California from elsewhere, you may

want to read what **Maria Gigante** wrote: "I live in Chicago, where unfortunately, there is not a big screenwriting community. So when I arrived at the Expo, I was blown away with how many energized and passionate screenwriters there could be in one place! The best word for the whole experience is INSPIRING!"

Ian Vernon of Manchester, England: "I have attended the last three, and keep coming back for more...all the way from the UK!"

"Where else can you attend quality classes by top credited screenwriters? Being a writer from the Bay Area, you feel disconnected from the industry, without the tools to be competitive with the writers in LA, and your dreams feel so far out of reach, and you get to point where you accept that writing may just remain a hobby. That all changed at the Expo. It was so exhilarating to be around 4,000 other writers who share the same passion as I do — the magic of movies." —**Kevin Lasit**

"I had a blast at the Expo," says **Dionne Anderson, Dublin, Ireland.** "As a writer there is no other place you can go and receive as much knowledge about your art than the Expo." Roberta Knopf adds that "The event improves each year like a fine wine. It's my annual shot in the arm that helps me to keep moving along with my writing career!"

It's a way to advance your career, says another writer, **George Giokas of New York City:** "The Expo is a must for anyone who wants to break in to the business. I've been attending for years and I always come away with strong leads for producers who want to read my work."

"This dynamic, creative conference offered an embarrassment of riches to motivate writers and help them achieve their goals," writes **Margaret Zacharias of Des Moines, Iowa.** "This meeting offers a valuable opportunity for all writers wanting to deepen their story skills." **Kurt Hilde-**

brandt of Saint Peter, Minn., agrees: "The knowledge I gained, the experiences I had, the people I met and the inspiration I received was far more valuable than what I paid for in airfare and hotel fees. For those who want to become serious screenwriters, the Expo is a great investment in your career."

"What an invigorating experience," writes **Michelle Dunphy.** "To have so many diverse people of all ages and from all walks of life converge in one place was astonishing. This was a place where you could feel empowered to emote and express yourself proudly with other writers and professionals on various topics."

"I have attended CS Expo every single year and it has been directly responsible for me landing my first assignment and a deal to produce one of my specs. If you attend only one screenwriting conference a year... make it CS Expo — I could not recommend it more highly!" —**Brendan King, Syracuse, NY**

"I thoroughly enjoyed the Expo. It was my first exposure to the screenwriting community because I live in Orlando, but it was well worth the cost. It's easy to feel isolated when you're on the East Coast and most screenwriters work on the West Coast, but the Expo made me feel that I was not alone. I met some great people and got a lot of insight that helped me in my writing. I have already started making plans to attend this year. I hope that I can renew friendships and meet even more people. I know that I will gain new information and revive my spirit and belief in my dreams." —**Janet Witek Childs, Orlando, FL**

Here's how **Maggie Franks of San Clemente, CA** sums it up: "Plan on drinking lots of coffee, making new contacts, feeling humble yet energized and don't be surprised if you have your own little epiphany while rushing from one seminar to the next. And make sure you white your teeth because you're going to be smiling...a lot!" **CS**



As the old saying goes, in Hollywood, it's not what you know, it's who you know. At StoryLink, we believe it's both who you know *and* what you know, so we've made it our mission to provide the resources and the professional networking opportunities that help you live out your silver screen dreams **now**.

A **free** membership with StoryLink gives you access to a whole new world of artistic involvement.

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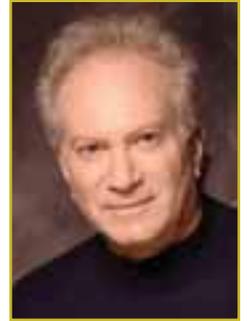
- Soak up knowledge from the informative articles and educational lectures by our ever-expanding roster of industry insiders.
- Stay in the loop with StoryLink's up-to-the-minute events calendar featuring workshops, seminars, retreats and lectures.
- Start invaluable connections and build strategic alliances that will be the launching pad for your creative career.

Get involved today at StoryLink.com



Teacher Spotlight

Syd Field is regarded by many Hollywood professionals to be the world's leading authority in the art and craft of screenwriting. The Hollywood Reporter has called him "the most sought-after screenwriting teacher in the world." His books, *Screenplay*, *The Screenwriter's Workbook*, and *The Screenwriter's Problem Solver* are used in more than 395 colleges and universities and have been translated into 19 languages. He has chaired the Academic Liaison Committee at The Writer's Guild of America, West, is currently on faculty at the USC Master's of Professional Writing Program, and has taught at Harvard, Stanford, UC Berkeley, UCLA, the AFI and other institutions. He has been a special script consultant to 20th Century Fox, the Disney Studios, Universal and Tristar Pictures.



He will teach each of these courses twice at the 2007 Screenwriting Expo, on Friday, Oct. 26 and Saturday, Oct. 27:

Okay, Fasten Your Seat Belts: Writing the Action Sequence

Writing action sequences requires a strong sense of style and creativity as well as being able to utilize time, the surrounding elements and whatever's necessary to make the sequence work. Action sequences don't just happen; they need to be designed and executed with maximum dramatic value. It is an art as well as a craft. In this session, we'll break down and watch some of the greatest action sequences of the last few decades and explore those stylistic elements that make great action sequences. Film clips from: *Pirates of the Caribbean*, *Terminator 2*, *The Matrix*, *Bullitt*, *The French Connection* will break down each sequence to illustrate the art and craft of writing a great action sequence.

Setting Up Character & Story

This session explores the five ways a linear and non-linear film establish a strong and dynamic story line.

A Monster ... A House ... A Sin ...

How to Write A Great Horror Film Or Thriller

Horror is hot," says Screenwriting Expo teacher and movie/TV screenwriter and author Steven Barnes. But there are special rules to writing a horror film or a thriller. The keys to these genres will be taught in this series of sessions at the 2007 Screenwriting Expo:

Writing the Thriller, Ken Dancyger, Oct. 25, 2007, 9:00 AM

The Future of Horror, Stephen Susco, Oct. 25, 2007, 11:00 AM

The Secret Weapon of Great Comedy AND Thriller Scripts, Howard, Allen, Oct. 25, 2007, 5:00 PM

Twisted Worlds: Writing the Thriller, Brian Edgar, Oct. 26, 2007, 9:00 AM

The Gorgon in the Mirror: The How & Why of Horror, Steven Barnes, Oct. 26, 2007, 11:00 AM

Monster in the House: Stories That Scare

Us, Blake Snyder, Oct. 26, 2007, 3:00 PM
Elements of Horror, William C. Martell, Oct. 27, 2007, 11:00 AM

Action & Suspense Scenes, William C. Martell, Oct. 27, 2007, 5:00 PM

The Suspense is Killing Me! Writing Horror Action Sequences, Sara Caldwell, Oct. 28, 2007, 9:00 AM

Marketing Mayhem: Getting Your Script to Screen, Sara Caldwell, Oct. 28, 2007, 11:00 AM

Special bonus: Don't Miss the **Guest of Honor** Session with **Larry Karaszewski** and **Scott Alexander**, who just crossed over into the horror genre with the critically acclaimed box-office hit, Stephen King's *1408*, a movie that shows just how far the landscape of a single horrible hotel room can be stretched by the imagination. **CS**



WRITING A GREAT MOVIE

A new book by Jeff Kitchen

Hollywood development execs consistently say that Jeff Kitchen teaches "the most advanced development tools in the film industry." Learn how to use these powerful, practical tools, and then see Jeff Kitchen use them to create, develop, and structure an original script from scratch as you watch. A state-of-the-art course in the craft of the dramatist for writers of all levels.

"...we're in one of those 'best of times, worst of times' eras... when stores shelves are filled with a glut of screenwriting books.... Into the midst of all this clutter steps Jeff Kitchen, with his refreshingly retro book *Writing a Great Movie: Key Tools for Successful Screenwriting*. You can spend a fortune on the books, the classes, the consultations with the gurus, and the ghostwriters. But at the end of the day, I'd suggest you sift through the clutter and read Kitchen's book—first, last, or only!"

Catherine Clinch, *Creative Screenwriting magazine*

ORDER THE BOOK NOW at : www.DevelopmentHeaven.com

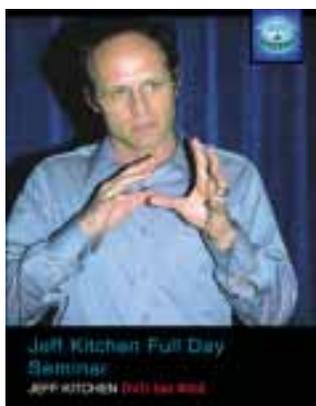
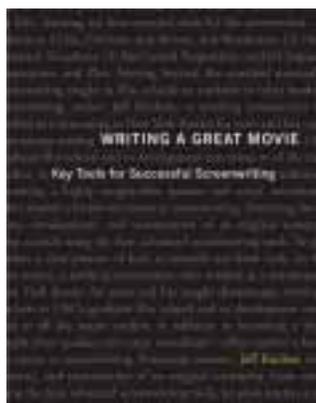
JEFF KITCHEN'S CLASSES ON DVD

Master the craft of the dramatist with six DVDs of Jeff Kitchen's top-rated screenwriting classes. One of them is a 5-DVD set, Jeff's Kitchen's Full Day Seminar, with nine hours of teaching, including Jeff building an original screenplay using his tools. Single class DVDs include a course on Sequence, Proposition, Plot; Brainstorming with the 36 Dramatic Situations; Classic Structural Technique; Two Tools for Advanced Screenwriters; and an overview of all Jeff's tools, called Jeff Kitchen's Screenwriting Seminar.

"Having taken virtually every screenwriting course in existence, I found Jeff Kitchen's workshop to be the most valuable in town. His techniques and tools guide one through the entire process of screenwriting: from basic concept to general script structure and further down to the scene level. Jeff is a master teacher who truly understands the art and technique of the screenplay. His course is worth its weight in gold."

Chris Brancato, **writer/producer of Hoodlum, North Shore, The X-Files**

ORDER THE DVDs NOW at : 1-800-727-6978 or 1-323-957-1405



You Think You're So Funny... Well, You Can Be

How badly do you need help writing a truly funny script? If comedy writing is your specialty, you can study it with experts from the very first session of the Screenwriting Expo to the very last teaching session. We've scheduled sessions on writing comedy in every single time slot of the 2007 Expo. Here are the comedy courses, listed in order:

Writing the Romantic Comedy

Taught by: **Ken Dancyger**

Day/time: Thursday, Oct. 25, 2007, 9 AM-10:30 AM

Putting Comedy into Your Scripts

Taught by: **Ellen Sandler**

Day/time: Thursday, Oct. 25, 2007, 11 AM-12:30 PM

Writing the Romantic Comedy

Taught by: **Cynthia Whitcomb**

Day/time: Thursday, Oct. 25, 2007, 3 PM-4:30 PM

The Secret Weapon of Great Comedy and Thriller Scripts

Taught by: **Howard Allen**

Day/time: Thursday, Oct. 25, 2007, 5 PM-6:30 PM

The Dark Side of Lightness—Dramatic Conflict

Taught by: **Pamela Jaye Smith**

Day/time: Friday, Oct. 26, 2007, 9 AM-10:30 AM

Build a Better Joke

Taught by: **Evan Smith**

Day/time: Friday, Oct. 26, 2007, 11 AM-12:30 PM

Analysis of 5 Great Comedy Scenes

Taught by: **Hal Ackerman**

Day/time: Friday, Oct. 26, 2007, 3 PM-4:30 PM

Writing Romantic Comedy Dialogue

Taught by: **Wendall Thomas**

Day/time: Friday, Oct. 26, 2007, 5 PM-6:30 PM

Using Improv Techniques for Comedy Writing

Taught by: **Wendy Cutler & Devorah Cutler-Rubenstein**

Day/time: Saturday, Oct. 27, 2007,
9 AM-10:30 AM

How to Make Executives Laugh!

Taught by: **Susan Kouguell**

Day/time: Saturday, Oct. 27, 2007, 11 AM-12:30 PM

Steve Kaplan's Comedy Intensive: The Hidden Tools

Taught by: **Steve Kaplan**

Day/time: Saturday, Oct. 27, 2007, 3 PM-4:30 PM

Creating & Developing Your Comedy Screenplay

Taught by: **Steve Kaplan**

Day/time: Saturday, Oct. 27, 2007, 5 PM-6:30 PM

Writing the Marketable Romantic Comedy

Taught by: **Billy Mernit**

Day/time: Sunday, Oct. 28, 2007, 9 AM-10:30 AM

5 Genres: Secrets of Comedy (& 4 others)

Taught by: **John Truby**

Day/time: Sunday, Oct. 28, 2007, 11 AM-12:30 PM

Comedy Craft for the Contemporary Romantic Comedy

Taught by: **Billy Mernit**

Day/time: Sunday, Oct. 28, 2007, 3 PM-4:30 PM

Note: dates and times of these and all other teaching sessions are subject to change. Sessions can be canceled for reasons outside our control. Consult the on-site program for final sessions, dates, and times. [CS](#)



Scrubs

\$5,000 CS Open Prize; \$150,000 In Scriptwriting Competition Prizes

Screenwriting Expo Closing Ceremony: Performances and Cash

If you've submitted a script or tried your hand at the CS Open, you may just want to stay to the very end of the 2007 Screenwriting Expo.

The closing ceremony is when the CS Open scenes are performed live, and the audience then decides, who gets the \$5,000 winner-take-all prize.

But that's just the start. The biggest haul of prizes of any U.S. scriptwriting contest – \$150,000 in cash, software, services, and schooling – comes next when the winners of the Screenwriting Expo Scriptwriting Competition are announced.

Top prize is a \$20,000 check. That, of course, could be only the beginning for the winner or others who place well in the competition. Some lucky producer in the audience might just seize his or her chance and buy a winning script.

But back to the \$20,000. Expo Scriptwriting Competition Coordinator Jim Mercurio has promised that the contest will never award one of those tacky, over-sized checks. It isn't about posing for the cameras. The Grand Prize, as Mercurio puts it, "is our way of validating talented writers and encouraging them to further pursue their passion and craft." However, the fact of the matter is that one lucky—scratch that, talented writer—is going to walk away with 20 grand in his or her pocket. That's a lot of double espressos, brass brads and therapy.

"Even if you lose, you win," Mercurio said. Five more contest scripts will win their writers \$2,500 cash prizes for features. There are other cash prizes for television and shorts. The contest offers more than \$20,000 in prizes for the semifinalists, including script consultations from **Julie Gray's The Script Whisperer** and **John Truby's Blockbuster Software**. And some of the competition's prizes are the coolest awards on the planet – and they don't even involve cash.

Two writers, one on each coast, will win **Writers Boot Camp Professional Memberships**, in which they will receive career guidance and development help to complete 3-5 polished samples. The retail value on this two-year program is \$8,500.

The contest can also help with that chicken-egg conundrum of finding representation. Writers say they can't sell their work until they are repped, but that reps won't take them on until they have sold something. The Expo Competition has hatched an answer: Manager Andrew Kersey who, set up a million-dollar pitch last year, will pick a writer to represent. The Expo Competition will then cross its proverbial and anthropomorphized fingers that he can help the writers find the golden egg.

The Expo Competition does more to help jumpstart the careers of the winners by getting their work published and produced. The competition's unprecedented alliance with comic book studio Dabel Brothers Pro will bring adapt one writer's vision into a graphic novel. Also, a winner in the shorts contest will get to make their movie in the land of enchantment, Albuquerque New Mexico, courtesy of the Duke City Shootout Prize.

The Expo is a chance for writers to get out of their heads and away from the laptop screen and join nearly 4,000 kindred spirits in what Esquire Magazine has called "a carnival for screenwriters." And the Expo Screenplay Competition is the competition in which the prizes are awarded live in front of as many as 1000 cheering writers. That will be on Oct. 28 this year, at the Los Angeles Airport Marriott (other Expo sessions are also held at the adjacent Renaissance Montura). For the writers who have entered the contest, contest coordinator Mercurio has one last piece of advice:

"Have confidence. Start writing your acceptance speech." **CS**

**To Attend the
Screenwriting Expo:**

**Use the form on
the last page or go to**

<http://screenwritingexpo.com/regnow.html>

A must for any aspiring or serious screenwriter. I will be back every year.

— **Bill Melidoneas, Brooklyn, NY**

I had the time of my life at Expo 5. Everything was very well planned — the facilities were excellent, the speakers were engaging and entertaining as well as informative, and the networking opportunities were invaluable. I made a lot of new friends as well as valuable professional contacts. The entire Expo was not only informative and valuable but just doggone fun!

— **Mimi Mathies, Las Vegas, NV**

Been pitching my writing for twenty years; literary prose on the East Coast and screenplays on the West Coast. This Expo is about as professional as any writer can hope to enjoy. Come prepared to meet interested men and woman who honestly do want to either help you or hear what you have to say.

— **Mary Ellen Gavin,
Rancho Cucamonga, CA**

I attended Expo 5 last October. I was enrolled in my first screenwriting class at the time and went to see what you had to offer. I was pleasantly surprised with the top talent you had as guest speakers. I was encouraged to continue with my craft after I entered the 2006 CS Open contest and went on to the next round. Thank you for the great event.

— **Jeannie Ace,
Westlake Village, CA**

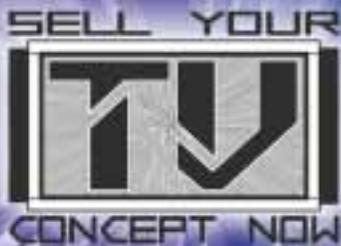
BY DANNY MUNSO

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Tackling the Small Screen

How to Write For Television

Some of the best writing going on in Hollywood right now does not appear in theaters, but rather in your own living room. TV writing has never been hotter, and now is the perfect time to brush up on your small-screen skills. The secrets to writing that great television spec will be covered in this series of seminars at the 2007 Screenwriting Expo:

Secrets of Animated Movies and TV Shows

Taught by: **Ken Rotcop**
Oct. 25, 2007, 9:00 AM

The TV Freelancer: Pitching For TV

Taught by: **Brian Herskowitz**
Oct. 25, 2007, 11:00 AM

Writing the TV Drama Series

Taught by: **Pam Douglas**
Oct. 25, 2007, 3:00 PM

TV Power Pitch Workshop

Taught by: **Mark and Jeanne Simon**
Oct. 25, 2007, 3:00 PM

How to Rewrite Your Sitcom

Taught by: **Scott Rubenstein**
Oct. 25, 2007, 5:00 PM

Pitching at TV Conference Seminars

Taught by: **Mark and Jeanne Simon**
Oct. 25, 2007, 5:00 PM

Turning Your Screenplay Into a TV Pilot

Taught by: **Ellen Sandler**
Oct. 26, 2007, 11:00 AM

TV Story Structure

Taught by: **Ellen Sandler**
Oct. 26, 2007, 3:00 PM

Navigating TV

Taught by: **Philippa Burgess**
Oct. 26, 2007, 5:00 PM

Adapting Material for TV and Film

Taught by: **Brad Schreiber**
Oct. 26, 2007, 5:00 PM

From Idea to Animated Series

Taught by: **Jean Ann Wright**
Oct. 27, 2007, 9:00 AM

Punch-Up: Make Your TV & Feature Scripts Funnier

Taught by: **Stephen Buehler**
Oct. 28, 2007, 11:00 AM

Special bonus: We have two of the most lauded television writer/producer/directors attending the 2007 Screenwriting Expo™ as **Guests of Honor**. *CSI*'s Danny Cannon and *Scrubs*' Bill Lawrence will be talking about their decades of experience in television, both as writers and as showrunners. Don't miss this rare opportunity to hear from some of television's best. **CS**



CSI



Scrubs

No Experience Necessary

Screenwriting For Beginners

If you have never opened up a screenwriting program or picked up a pen to write, the Expo has you covered with a series of courses specifically aimed at the uninitiated writer. If you've thought about a career in screenwriting, or just wanted to try it as a hobby, take a look at the courses below, and you'll be turning in that first draft in no time.

Structural Magic

Taught by: **Steven Barnes**
Oct. 25, 2007, 9:00 AM

Formatting and Spec Writing For Fun and Profit

Taught by: **Dave Trottier**
Oct. 25, 2007, 9:00 AM

Writing Exercises For the Fit Screenwriter

Taught by: **Hal Ackerman**
Oct. 25, 2007, 5:00 PM

Choosing a Marketable Premise,

Taught by: **Ron Suppa**
Oct. 25, 2007, 5:00 PM

Screenwriter's Guide to Making Money

Taught by: **David Freedman**
Oct. 26, 2007, 9:00 AM

Second Act Struggles

Taught by: **Matthew Terry**
Oct. 26, 2007, 9:00 AM

Hooking the Audience and Exploring the First Act

Taught by: **Matthew Terry**
Oct. 26, 2007, 11:00 AM

3-Act Screenplay Structure

Taught by: **Nancy Hendrickson**
Oct. 26, 2007, 5:00 PM

Making Time & Space to Write

Taught by: **Karen Jacobs**
Oct. 26, 2007, 5:00 PM

Screenwriting — How Do I Start?

Taught by: **David Bartlett**
Oct. 27, 2007, 9:00 AM

The Insider's Guide to Film Financing

Taught by: **Devorah Cutler-Rubenstein**
Oct. 27, 2007, 11:00 AM

Screenwriting For Newbies: How to Write A Killer First Script

Taught by: **Fran Haris**
Oct. 28, 2007, 9:00 AM

Writing Visually

Taught by: **Glenn Benest**
Oct. 28, 2007, 11:00 AM

Learn From the Designer

Chris Huntley's Software Training Seminars

Chris Huntley is the Academy Technical Achievement Award-winning co-creator of Write Brothers, Inc. and the Movie Magic series of products, which includes their screenwriting software Movie Magic Screenwriter, their outlining program Story View, and the storytelling tools of Dramatica. Chris is offering direct access to his knowledge and mastery of these products only at Expo 6. But, these are more than tutorials – he will teach you how to use the products to enhance your script and get you to tell a better story.



Movie Magic Screenwriter Training 1

Oct. 25, 2007, 9:00 AM

Movie Magic Screenwriter Training 2

Oct. 25, 2007, 11:00 AM

StoryView Training

Oct. 25, 2007, 3:00 PM

Dramatica Story Basics: The Big Stuff

Oct. 26, 2007, 9:00 AM

Dramatica Story Dynamics: Key Questions about Character and Plot

Oct. 26, 2007, 11:00 AM

Dramatica Archetypes and Complex Characters: How to Make Them

Oct. 28, 2007, 9:00 AM

Dramatica Plot: More than Just Beginning, Middle, and End

Oct. 28, 2007, 11:00 AM

To Attend the Screenwriting Expo:

Use the form on the last page or go to

<http://screenwritingexpo.com/regnow.html>

KILLER SCREENWRITING

A Week-Long Interactive Workshop with Jim Mercurio (and Guests)

October 29 – November 2 Limited to Only 15 Students!

Supersize your writing today! Jim Mercurio's mile-a-minute approach jams a semester's worth of craft into just a week. As a filmmaker himself, Jim's standards for your material are high. Jim wants your material to be good enough to get an A-list actor excited to come out of his trailer to do your scene. Jim's attention to detail will make your jokes funnier, your dialogue sharper, your conflict more specific, your theme more coherent, and your script an overall better read. This is a rare chance for intensive personal interaction and instruction to accelerate your growth as a writer.

SCHEDULE:

Monday, 1PM-6PM

Tuesday-Friday, 9AM-6PM

Optional activities and guest speakers

Tuesday-Thursday nights.

CRAFT TOPICS:

Concept, Structure, Dialogue, Genre, Scene Writing, Shurtleff's Guideposts, Action Description, Prose Style, Character Orchestration, Dilemma, Character Arc, Theme, and Killer Endings.

CAREER TOPICS:

How to Get an Agent, Creative Professionalism, Managing Your Own Career, Succeeding Without Representation, Pitching.

LOCATION:

TBD—In or Near Renaissance Hotel



At least one student's scene will be directed, shot and edited! All students will have their pages used as part of the text of the class and will have scenes workshopped with live actors.

Jim produced the feature film *Hard Scrambled* and wrote and directed the hour of filmmaking tutorials, *Making Hard Scrambled Movies*. *Creative Screenwriting* ranked him as one of the top screenplay consultants in the country and he directed the original 41 DVDS in the Expo DVD series. He was a Star Speaker at Expo 2 – Expo 5.

5 DAYS FOR ONLY \$999

Keep checking SCREENWRITINGEXPO.COM for updates and information

EXPO6 SCREENWRITING

LODGING AND TRAVEL

2007 SCREENWRITING EXPO™ WILL BE HELD AT TWO LUXURY HOTELS NEAR THE LOS ANGELES AIRPORT (LAX) – THE MARRIOTT LAX AND THE RENAISSANCE MONTURA LAX. WE HAVE NEGOTIATED DISCOUNT RATES AT THESE HOTELS TO MAXIMIZE YOUR CONVENIENCE.

WE SUGGEST, IF POSSIBLE, THAT YOU STAY IN ONE OF THESE TWO HOTELS. DAYS AT THE EXPO CAN RUN FROM 8 AM TO 8 PM AND BEYOND. YOU WILL REALLY ENJOY THE CONVENIENCE OF EASY ACCESS TO YOUR HOTEL ROOM.

1 LOS ANGELES AIRPORT MARRIOTT
5855 W Century Blvd.
Los Angeles, CA 90045
310-641-5700 / 800-228-9290
www.laxmarriott.com

Experience the impact of Marriott Hotel's \$20 million transformation! A complete guest room transformation includes the arrival of the plush, Marriott REVIVE Bedding! The newly renovated Champions Sports Bar offers over 50 flat panel TVs! And Resort Pool upgrades have created a stunning outdoor arena for both social events as well as a relaxing day in the sun! Uniquely accessible to experience LA, the Los Angeles Airport Marriott offers a perfect combination of great spaces and experienced, empowered Marriott associates who are dedicated to exceed guest's expectations and assist them in achieving their goals.



2 The Renaissance Montura Hotel has just completed a \$10 million guestroom renovation. Treat yourself to "A Hotel Less Ordinary," the Renaissance Montura Hotel has redefined the choice of hotels near LAX with its unique character and commitment to luxury. Hotel offers a wealth of modern amenities including an all-new fitness center, an internationally acclaimed art collection and distinctive architecture. 499 guest rooms and suites make even the simplest pleasures feel extraordinary, while 98 club rooms tantalize the senses with plush terry-cloth bathrobes, continental breakfast buffet, and evening hors d'oeuvres.

RENAISSANCE MONTURA HOTEL

9620 Airport Boulevard
Los Angeles, CA 90045
310-337-2800 / 888-293-0523
www.renaissancelosangeles.com



FOR MORE TRAVEL INFORMATION, INCLUDING DRIVING DIRECTIONS, AND SHUTTLE INFORMATION, PLEASE GO TO WWW.SCREENWRITINGEXPO.COM

EXPO6 SCREENWRITING

For more information and updates visit
<http://screenwritingexpo.com/info.html>

DVD ORDER FORM

CAN'T ATTEND EXPO 6?

Want to learn from A-list guests of honor and panel discussions while attending other seminars? Order Expo DVDs today. Seminars, guests of honor, and panel discussions are now available.

- DVD001 Richard Krevolin.....Screenwriting From the Soul
- DVD002 Richard Krevolin.....How to Adapt Anything into a Screenplay
- DVD003 Richard Krevolin.....Prof. K's Master Class Scene Workshop
- DVD004 Michael Hauge.....Writing Romantic Comedies and Love Stories
- DVD005 Michael Hauge.....Creating Powerful Movie Scenes
- DVD006 Michael Hauge.....Mastering the 2-Minute Pitch
- DVD007 Michael Hauge.....Grabbing the Reader in the First 10 Pages
- DVD008 Pilar Alessandra.....Minute Pitch
- DVD009 Karl Iglesias.....Mastering the Essential Habits of Highly Successful Screenwriters
- DVD010 Karl Iglesias.....Writing for Emotional Impact: Maximizing the Reader's Emotional Response
- DVD011 Karl Iglesias.....Testing Your Concept at the Emotional Level
- DVD012 Karl Iglesias.....Crafting Complex Characters for Emotional Impact
- DVD013 Karl Iglesias.....Crafting Compelling Stories for Emotional Impact
- DVD014 Karl Iglesias.....Crafting Fascinating Scenes for Emotional Impact
- DVD015 Karl Iglesias.....Crafting Vivid Description for Emotional Impact
- DVD016 Karl Iglesias.....Crafting Fresh Dialogue for Emotional Impact
- DVD017 Karl Iglesias.....The Psychology of Subtext: The Meaning Behind the Words
- DVD018 Karl Iglesias.....Pitching to Sell: Engaging the Listener Emotionally
- DVD019 Robert Tobin.....The Seven Essential Elements of a Successful Screenplay
- DVD020 Michael Halperin.....Writing Great Characters
- DVD021 Jeff Kitchen.....Brainstorming with the 36 Dramatic Situations
- DVD022 Jeff Kitchen.....Jeff Kitchen's Class on Sequence, Proposition, Plot
- DVD023 Jeff Kitchen.....Jeff Kitchen's Two Tools for Advanced Screenwriters
- DVD024 Jeff Kitchen.....Jeff Kitchen's Screenwriting Seminar
- DVD025 Jeff Kitchen.....Jeff Kitchen's Class on Classic Structural Technique
- DVD026 Michael Ray Brown.....A Structure Checklist: How to Plug the Holes in Your Script
- DVD027 Jim Mercurio.....Killer Endings
- DVD028 Jim Mercurio.....The "T" Word—Theme
- DVD029 Ken Rotcop.....Perfect Pitch: How to Sell Yourself and Your Movie Idea to Hollywood—The Lecture
- DVD030 Ken Rotcop.....Perfect Pitch: How to Sell Yourself and Your Movie Idea to Hollywood—The Workshop
- DVD031 David Freedman.....Screenwriter's Guide to Making Money
- DVD032 Scott Rubenstein.....How to Write Your Script and Deduct the Expenses Off Your Tax Return
- DVD033 Paul Gulino.....Sequences: The Hidden Structure of Successful Screenplays
- DVD034 Robert Flaxman.....Seducing the Studio Reader
- DVD035 Michael Lent.....Quantum Career Mechanics
- DVD036 Julie Marsh Nelson.....The Horror Genre
- DVD037 Deborah Cutler-Rubenstein.....The Insider's Guide to Film Financing
- DVD038 Richard Walter.....Attitude vs. Gratitude: Strategies for Securing an Agent
- DVD039 Richard Walter.....Screenwriting: The Whole Picture
- DVD040 Richard Walter.....Reader's Backflip
- DVD041 Victoria Wisdom.....How to Find the Right Buyer for Your Project
- DVD042 Joss Whedon.....The Master at Play (\$14.95)
- DVD043 Jeff Dowd.....The Dude's Dos and Dont's
- DVD044 Heather Hale.....Navigating Hollywood
- DVD045 Brian Herskowitz.....Crafting the Outline for Your Feature Film
- DVD046 Tim Minear.....Breaking the Story
- DVD047 Ron Suppa.....What to Do After It's Written
- DVD048 Rob Tobin.....Credible Dialogue
- DVD049 Linda Voorhees.....Rewriting
- DVD050 Marc & Elaine Zicree.....Selling A TV Series

TOTAL FOR DVDs ORDERED (_____ @ \$19.95/each*) ▶ _____

*SEE ABOVE RIGHT FOR QUANTITY DISCOUNTS

- SET01 Karl Iglesias's Writing for Emotional Impact Master Class.....9 DVDs/\$169.95
- SET02 Jeff Kitchen's Full-Day Seminar.....5 DVDs/\$99.95
- SET03 Richard Walter's Beyond the Basics.....4 DVDs/\$79.95
- SET04 Expo 4 Guests of Honor.....4 DVDs/\$99.95

TOTAL FOR DVD SETS ▶ _____

SALES TAX (8.5% for California residents ONLY) ▶ _____

U.S. SHIPPING (\$2/DVD, \$5/SET, \$4 minimum) ▶ _____

INTERNATIONAL SHIPPING (\$4/DVD, \$10/SET, \$8 minimum) ▶ _____

TOTAL PAYMENT ▶ _____



Any 1 DVD: \$19.95 Any 10 DVDs: \$169.95
Any 5 DVDs: \$89.95 All 50 DVDs: \$749.95

All non-pre-order DVDs will be shipped within 4 weeks of purchase.

Pre-order Guest of Honor sets will ship 12 weeks after Screenwriting Expo 5.

SPECIAL DEALS!

PERSONAL INFORMATION

NAME: _____

ADDRESS: _____

CITY _____

STATE: _____ ZIP: _____

PHONE: _____

E-MAIL: _____

PAYMENT INFORMATION

Mastercard Visa American Express Discover

Check / Money Order enclosed

Please make checks or money orders payable to: **Creative Screenwriting**
We can only accept checks drawn on US banks.

CARD #: _____

EXPIRATION DATE: _____

NAME ON CARD: _____

CARDHOLDER SIGNATURE: _____

TO COMPLETE YOUR ORDER

If you are attending the Expo, fill in this order form and attach it to your registration form. Otherwise, mail it with your check, money order, or credit card information to: CREATIVE SCREENWRITING, 6404 HOLLYWOOD BLVD., STE 415, LOS ANGELES, CA 90028. If paying by credit card you can also order by faxing the completed form to 323.957.1406 or by calling 323.957.1405 or 1.800.727.6978. DVD orders can also be placed online at www.ExpoDVDs.com.

REGISTRATION FORM

The Expo suggests that you register online at <http://screenwritingexpo.com/info.html>

GOLD PASS (\$299.95) Every event and session included

Includes priority registration for all events, including all seminars, luncheons, and networking parties.

DON'T WAIT — Gold Passes are limited and registrations go up \$50 after September 14th, 2007.

BASIC 4-DAY PASS (\$74.95 + \$5 each for seminars)

You must purchase additional tickets for all seminars, parties, and the CS Open. Add \$50 for registration after 9/14/07.

Networking Parties

Oct. 24 Pre-Expo Party.....\$15x _____ tickets = _____

Oct. 25 Opening Night Party.....\$15x _____ tickets = _____

Oct. 26 Screenwriting Networking Party #1.....\$15x _____ tickets = _____

Oct. 27 Screenwriting Networking Party #2.....\$15x _____ tickets = _____

SEMINAR TICKETS *Please attach list of course names* _____ (_____ @ \$5/each) = _____

CS OPEN REGISTRATION _____ (\$8 for participants) = _____

\$12 Off to Expo Registrants On A Subscription to *Creative Screenwriting Magazine*

\$11.97 to U.S. addresses, \$19.95 Canada or Mexico, \$30.95 International = _____

Jim Mercurio's Killer Screenwriting 5-Day Interactive Workshop\$999.00 = _____

Sherwood Oaks College Post-Expo Courses (see page 35)

Writing and Selling Indy Film.....\$75 = _____

Networking With Literary Agents.....\$75 = _____

Pitching To Literary Managers.....\$75 = _____

REGISTRATION FEE - GOLD PASS\$299.95 = _____

REGISTRATION FEE - REGULAR\$74.95 = _____

\$50 LATE REGISTRATION FEE (After 9/14/07)\$50.00 = _____

TOTAL \$ _____

PERSONAL INFORMATION

NAME: _____

ADDRESS: _____

CITY _____

STATE: _____ ZIP: _____

PHONE: _____

E-MAIL: _____

Your Email address is REQUIRED to notify you when classes and pitch sessions are posted.

PAYMENT INFORMATION

Mastercard Visa American Express Discover

Check / Money Order enclosed

Please make checks or money orders payable to: Creative Screenwriting

We can only accept checks drawn on US banks.

CARD #: _____

EXPIRATION DATE: _____

NAME ON CARD: _____

CARDHOLDER SIGNATURE: _____

TO COMPLETE YOUR REGISTRATION

Register online at <http://screenwritingexpo.com/info.html> or send this form with credit card payment or a check/money order payable to: **Creative Screenwriting, 6404 Hollywood Blvd., Suite 415, Los Angeles CA 90028.**



For more information and updates visit
<http://screenwritingexpo.com/info.html>

Creative Screenwriting Magazine Presents The 2007 Screenwriting Expo Oct 25-28, 2007



EXPO6
SCREENWRITING

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<http://screenwritingexpo.com/regnow.html>

Creative Screenwriting
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