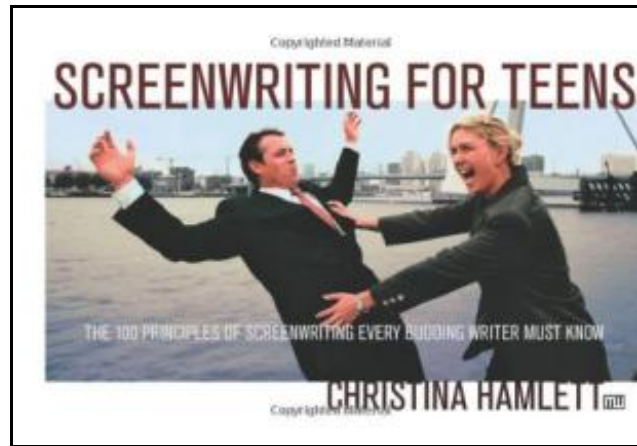


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Michael Wiese Productions, 2006. Book Condition: New. Brand New, Unread Copy in Perfect Condition. A+ Customer Service! Summary: Film tells a different story than a book or a play; Classic story structure; A 'story' is not the same thing as a 'plot'; A story's content determines its length; A commercial is the ultimate short; A short is just a slice of life and not a whole life story; 'Reel' time moves differently than 'real' time; Casting call; The audience and the box office; Knowledge = credibility; What do you want your film to say?; Speaking the language of screenwriters; Linear versus nonlinear storytelling; Story beats; A theme is the glue that holds your story together; Relatable characters are what give a story an audience; Relatable characters come from everywhere!; Compelling ideas come from everywhere else!; Ideas that work best as shorts; A conflict is what drives a plot forward; Show us who (and what) we're rooting for; Substance versus style; who's in the driver's seat?; All conflicts derive from reward, revenge and escape; Aiming for high concept; Catchy loglines; Synopses shouldn't read like book reports; Location, location, location; Master scenes; How to be multiple places at once; Conflict is a collision course of multiple layers; A conflict is ignited by an inciting incident; Objective acceptance and subjective engagement; Action = reaction; To make a conflict convincing, the opponents need to be evenly matched; When 'losing' isn't an option; A conflict can't be resolved until the end of the film; Surprise is on your side; Conflict grows out of character; Character and conflict comprise the hero's journey; Crossing the point of no return; A character arc is a transformation; Heroes aren't 100% good and villains aren't 100% bad; Sidekicks, confidantes and confederates; Extraordinary characters need extraordinary situations; Hooks, foreshadowing and uh-oh's;...



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