CU Film Studies and the Moving Image Art Society presents...

the Reel Deal Project
an independent student film production

RULES and REGULATIONS PACKET

ENTRY FORM
PROJECT DESCRIPTION:

The Reel Deal Project is an independent feature film project. The project consists of a screen writing competition and the complete production of the winning screenplay into an independent film that will be completed in the summer of 2006.

THE COMPETITION: To enter the competition one must create an original screenplay to be turned in no later than January 15th, 2006. The competition is open to anyone at the University of Colorado - that includes all students and not just reserved by Film Studies Majors. The Reel Deal Project wants to encourage students from other majors to submit their works. The competition is also open to ANYONE FROM THE COMMUNITY. Please, however, keep in mind that you will be involved with production, which will likely take place in Boulder, CO. This screenplay must be in accordance with all guidelines set forth by The Reel Deal Production Heads. Once all submissions are collected and processed they will be read by the Reel Deal Production Heads, and all will be given equal consideration. After the full review of the panel a winner will be announced no later than February 30th, 2006.

THE PRE-PRODUCTION: Once a winner has been announced the screenplay will immediately move into the pre-production stage. The pre-production will consist of the editing the screenplay, story boarding, casting, prop production, budgeting and all of the other many aspects that go into creating an independent movie. The first crew call will be on January 30th, 2006.

THE PRODUCTION: Production of the film is slated to commence in early August of 2006. Upon completion of production the footage will then move along to the post post-production and editing stages.
**THE POST-PRODUCTION**: This stage will consist of editing and promotion of the finished movie.

**THE SHOWING(S)**: Upon completion of the entire film, the CU Moving Image Art Society will premier the movie at a campus venue and date TBA. **The Reel Deal Project** will also promote and push the movie to be screened by other colleges and corporations, as well as entry into smaller film festivals.

**RULES AND REGULATIONS:**

The **Reel Deal Project** has certain regulations and limitations that must apply considering the fact that this is a low budget film. We will be working with a very creative team however we are all just students with a moderate budget.

The **first rule** of the Reel Deal Project is script entry. This is limited to a minimum of one and a maximum of three scripts per screen writer. The screen play may be a collaborative effort by several writers or it may be an individual project. **ALL SCRIPTS MUST BE ORIGINAL WORK ONLY! NO EXCEPTIONS!**

The **second rule** is the length. The Actual script itself may not exceed 80 pages. The standards in Hollywood advise that one page equals one minute. Keep your screenplays in the range of 60-80p pages. The length of the finished film should not exceed 80 minutes.

The **third rule** is the format. Each submitted screen play should be in **MASTER SCENE format scripting. WE WILL NOT ACCEPT SCRIPTS THAT ARE FORMATTED INCORRECTLY.** A seminar for screen writing will be held in the Fall. For More information on the time and place, go to the RDP website.
The **fourth rule** is in the details of the script. Based on the fact that we have a limited budget, there are only certain types of films we can produce. The Reel Deal Project mandates that the movie must be set in the summer seeing as all filming will occur in the summer months. Writers may choose to write any stories in which they are inspired write. The Reel Deal Project seeks to create a serious film with highly artistic and creative shot selections. Feel free to write in any genre you feel comfortable with, but, again, consider that an action film with lots of high cost effects will not be plausible given the constraints of the Reel Deal project. Also, creativity and innovation are appropriate and recommended. However, think of them like salt in a good recipe - they should be sprinkled in to enhance the finished project, but not in such large amounts that they take away from the original. *Writers should be aware that any inappropriate material not suitable for a mature audience will be cut. More details we be given as the project unfolds.*

**NOTE** Please keep in mind that the budget for this project is moderate and will play a large role in determining the winning script. We ask that writers keep a low budget state-of-mind while writing. (i.e.) We don't want to see scripts that include multiple explosions and massive special effects.

The **fifth rule** is more of a regulation based on usable locations for filming. The University of Colorado campuses (especially the Boulder campus) are preferred shooting locations. When writing your screen play consider that locations that require extensive travel or could be difficult to lock down should be excluded from your script. However, CU-Boulder offers a wide variety of locations to shoot in. Before you begin writing, it is worth your time to go and scout locations to see where shooting will be easy. Find where a camera would be set up and where the scene would take place. Once you have a real idea of locations, framing your scenes will also be easier. Finally, if your script requires scenes that cannot be shot on CU campus, submit the script anyways. We will consider the plausibility of shooting off campus once we begin the script.
judging process.

The sixth rule is the production. Once the winner is announced they become an immediate part of the head production team. The head writer is expected to be at all production meetings concerning changes in the script, story boarding, location finalization, budget completion, casting and filming. The head script advisor will be expected to appoint assistants through the production team who will serve as script advisors and story board advisors for the project. These selected individuals or teams will be approved by the production team but constructed by those parties who created the winning script. If the script is composed entirely by a single individual, then that individual will receive assistance from the heads of production in putting together their trusted team. ALL OF THIS POSITION ASSIGNING WILL TAKE PLACE IN THE PRE PRODUCTION MONTH OF MARCH.

The seventh rule is the Reel Deal Project team will maintain ALL and FINAL creative control over this project from start to finish. The Reel Deal Productions will also respectively claims rights to the master copy of the completed film. Additionally, while the writer will retain creative rights to the script, he or she will sign over rights for usage, reproduction, alteration, and distribution to the Reel Deal Project Team. Moreover, the concept of the film, although based on the script, will belong to the Reel Deal Team.

The eighth rule is ALL SCREENPLAYS MUST BEGIN WITH A 1 PAGE CONCEPT SHEET. No scripts will be accepted without one!

Seeing as this will be the first attempt of any project of this nature, the the FINAL RULE is that any and all rules are subject to change without petition as the project is being conducted. The Reel Deal Production heads will have final say on any rule changes or additions.

**Any scripts found in violation of any rules will be discarded after the project deadline January 15, 2006. HOWEVER, the Reel Deal
Project highly encourages EARLY submission because all projects that have been recognized as being in violation before the deadline, will be returned and will remain eligible for re-submission. *Please note that turning in your script early will not result in advantages over the field of competition. It will only give you time to make the changes required for the successful submission of your screenplay. Early submission will also allow time for changes that will make shooting easier and, thus, the screenplay itself more appealing to the Reel Deal team.

CU Film Studies and the MiAS present...

The Reel Deal Project
-an independent film production-

The Reel Deal Project is an independent film project hosted by The CU Film Studies Department and the MiAS Cinema Club. The project will begin with a screen writing competition and will conclude with the production of the winning script. There will be an informational meeting held on a TBD sometime in September in the Humanities Building. All screenplays will be due on January 15th, 2006 to a designated room - please visit the website for the most up to date information. This is a great opportunity for independent writers of all kinds to get their work put up on the silver screen. The final film will be premiered at the IFS next fall, and the film will also be entered in numerous film festivals. Please contact the Reel Deal Project at reeldealproject@gmail.com
The Reel Deal Project - ENTRY FORM

All entries must be submitted with two (2) hardcopies and one electronically submitted with “SCW:” and your name in the subject line to:
reeldealproject@gmail.com

NAME________________________________________

EMAIL________________________________________

ADDRESS_______________________________________

PHONE #’s_____________________________________

SCRIPT TITLE___________________________________

LENGTH (# pgs)_________________

SCRIPT GENRE_________________________________

# of CHARACTERS________

# of LOCATIONS_________

*DISCLAIMER
By submitting a script to the Reel Deal Project’s screenplay competition, the writer(s) forfeit any and all rights of permissions to their screenplay until a winner has been determined. Upon the selection of the winning script all rights of screenplays not selected will be re-released to their owners and will no longer be considered property of Reel Deal Productions. The winning
screenplay’s permissions, reproductive, distributive and creative rights will however remain in the possession of Reel Deal Productions, which will from then on maintain all creative and executive control the scripts copyrights. The writer of the winning script will automatically have a spot on the production team as head writer and will play an intricate role in the direction the script takes on its road to completed production. The writer will in all cases maintain permanent rights to the script at the conclusion of the Reel Deal Project.

**By signing this document all applicants are hereby in agreement with the statement above and all rules and regulations set forth by Reel Deal Productions.

SIGNATURE(s)_______________________________  DATE __________

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THE CONCEPT SHEET

Please explain the concept of your story in this portion of the entry form. Try to stay under 1000 words. Break the concept down in to three paragraphs, beginning, middle and end. Please double space your concept sheet and use font COURIER NEW point 12. You may use this prompt if you do not have access to a computer. If you must write out your concept by hand PLEASE make sure your writing is legible.

THE BEGINNING

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THE ENDING

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SCREEN WRITING
-the basics-

THE FORMAT

Left margin - (1.5 inches) from the left edge of the page
Dialogue - (2.5 inches) that’s 10 spaces from the left margin
Actors Instructions - (3.1 inches) that’s 16 spaces from the left margin
Characters Name - (3.7 inches) that’s 22 spaces from the left margin

All typing should be in courier new 12-point.

THE STRUCTURE

All, or at least most screen plays have a three part structure.

ACT I the beginning = Attraction
ACT II the middle = Anticipation
ACT III the end = Satisfaction

THE ELEMENTS

1. Back Story
2. Internal Need
3. Inciting Incident
4. External Goal
5. Preparation
6. Opposition
7. Self-Revelation
8. Obsession  
9. Battle  
10. Resolution

**PLOT**

Two kinds of plots, plot driven stores and character driven stories.

**GOAL DRIVEN STORIES**

The character wins

The character loses

The character sows the seeds of his own destruction

The character grows by doing the right thing

The character grows up

The character learns

The character learns to fail

The character declines

THE GREAT SECRET TO MASTER PLOTHING IS TO BRING THE VARIOUS SUB POTS TO MAIN PLOT IN TO CONFLICT.

**GENRE**

Love stories

Action/Adventure

Thrillers
Horror

Science Fiction

Traveling Angel

Detective/Mystery

Fish out of water

**TEN KEYS TO CAPTIVATING CHARACTERS**

A goal and an opposition
Motivation
A Solid Back Story
The Will to Act
A Point of View and Attitudes
Room to Grow
Believability
human emotions
human traits
human values
human dimension
heroes and villains
Details
A writer who cares
WHAT ARE THE CHARACTERS VALUES
WHAT DOES THE CHARACTER DO WHEN HE/SHE IS ALONE
WHAT’S THE MOST TRAUMAIC THING THAT HAS EVER HAPPENED
WHAT IS THE BIGGEST SECRET
WHAT ARE THE HOBBIES
WHAT IS THE DEEPEST FEAR
WHAT KIND OF UNDERWEAR DO THEY WEAR
WHAT IS THE BEST THING THAT COULD HAPPEN TO THIS CHARACTER
WHAT IS THIS CHARACTER DOING TONIGHT

A strong supporting cast

**TOOLS FOR BUILDING SUSPENSE**

Evoke emotion
Create Conflict
Provide Opposition
Build Expectation
Increase Tension
Use Surprise
Create Immediacy
Establish Consequences
Limit Time
Maintain Doubt

UPDATED: 28 August 2005