

Don't Write Your 1st 3 Pages Until You Do These 3 Things



How to Get Literary Managers, Agents, and Execs to read to the end

Kelly E. Keough © 2024

PART III: CRAFT

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MFA Screenwriting from AFI

- Award-winning screenwriter and podcaster
- **Top 20** Final Draft Big Break Screenwriting Contest Quarter Finalist, 2023, *Family/Animated*
- Published Non-fiction Author
- Reality TV Series Writer/Host
- College Educator
- Certified Dream Teacher





What's in store...

- Part III: CRAFT
- Analyze AIR, POOR THINGS & BLONDE AMBITION
- Workshop your PAGES



CRAFT the 1st Three pages... Using secret sauce

Use persuasive techniques that highlight the story's **thematic stakes** using concrete images.

Memory = Learning

Invoke the reader's memory with concrete images.

For ex.: Contrast and Juxtaposition

- Light/dark
- Silence/sound
- Strong/weak

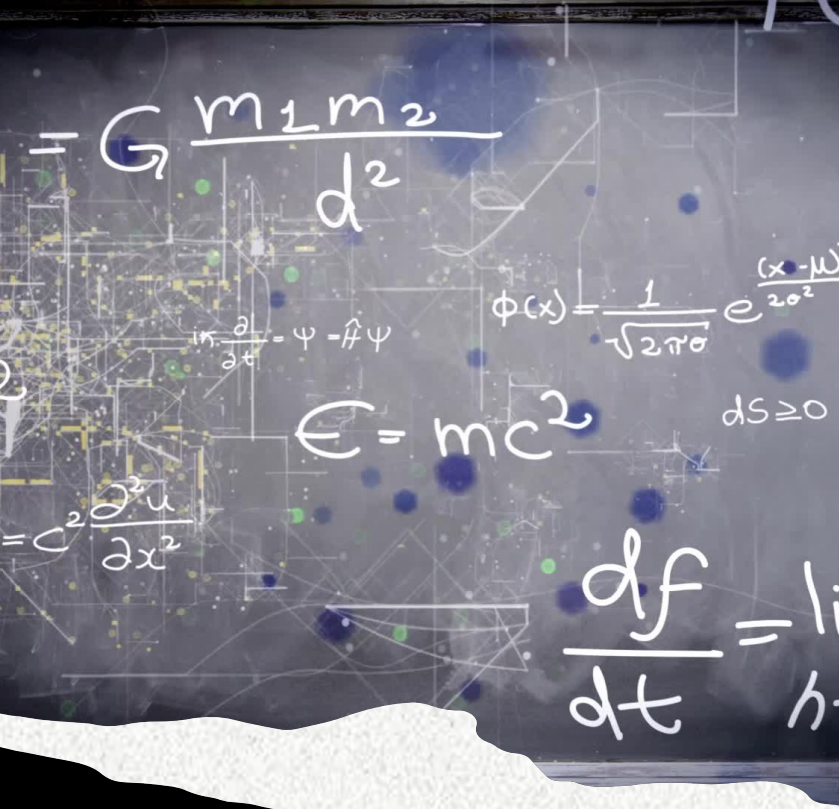


CRAFT the words for reader connection

- Setup and payoff within the 1st two pages
- Use of second person POV to address the audience with an “imagine this” or to ask a rhetorical question (with an obvious answer) in action lines or dialogue
- Use of verbs for facial gestures such as: wears, dons, puts on, shows, bears, assumes, pulls a smile...



story



CRAFT continued...

- **Hyperbole**: To over exaggerate for dramatic or comedic effect.
- **Alliteration**: To repeat same sound or of the same kinds of sound at the beginning of words to draw emphasis to the words.

Example: Hannah hits hard!

- **Parallelism** to show connection through action and dialogue: When you create sentences (or parts of sentences) that have a similar structure to them you add emphasis and balance to your writing.

Example: Use in romance to show opposing viewpoints with same lines of dialogue, like in THE BEAR, Season 2 Ep 5.



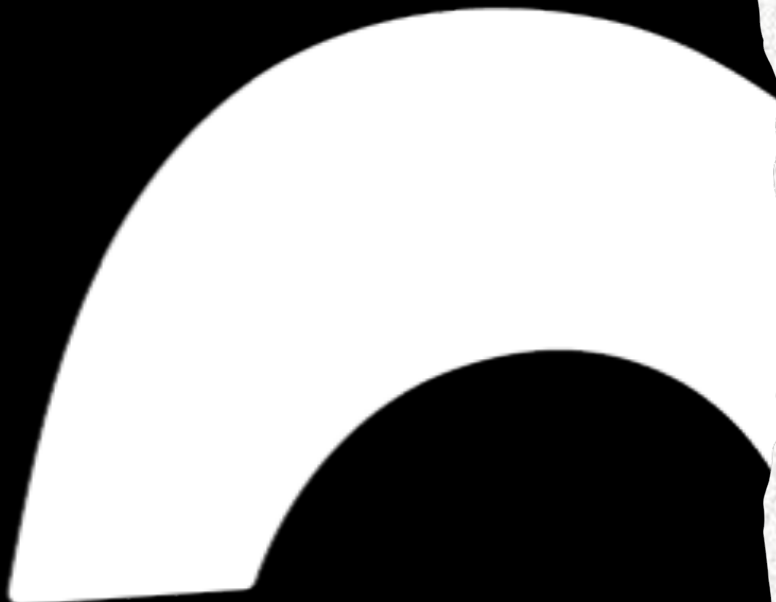
CRAFT continued...

- Connotative language for character description to match story tone, such as:

SUE, 30's, is bone thin, but considers herself "tiny."

She sees her co-worker, BOBBY, 30'S, as unattached, but if asked, he'd say "unmarried."

- Contrast in introducing characters and locations
- Use descriptions that appeal to the five senses of the reader to invoke memory



CRAFT continued...

- **Metaphor or simile** to show symbolism to compare something the reader doesn't know with something the reader does know in order to explain the unknown thing.

Example: The football player was a truck when he ran through the defense.

- **Show Don't Tell** to illustrate characterization through action lines
- **Repetition:** Repeat a word/phrase to draw the reader's attention.

Example: We want *more sleep, more money, and more money!*

A hand is shown at the bottom, holding a piece of white paper that has been torn horizontally. The paper is held against a black background. The top of the paper features three white, semi-circular shapes that resemble the top of a person's head or a stylized logo. The text on the paper is white and centered.

READ THE BLACKLIST LOGLINES

GET LINK [HERE](#):

sto

READ 1st 3 PAGES

AIR (2022) makes use of contrasting a visual location of the Nike headquarters

LA CONFIDENTIAL (1997) makes use of contrasting the Mayor with Patchett

POOR THINGS (2023) make use of bold opening, like a woman jumping off a bridge and use of opposites

BLONDE AMBITION (2016) makes use of setup and payoff

sto

AIR

LARRY BIRD

You already know what they did for me. I walked away with the MVP!

"Converse - the official shoe of the NBA!"

BLACK

OVER "IF I RULED THE WORLD" by NAS.

EXT. NIKE HEADQUARTERS - DAY

BEAVERTON, OREGON

Even if you don't know what the modern Nike headquarters looks like, you can imagine it. A sprawling green campus. Lots of glass. Lots of money.

An "employee first mentality". Great benefits. Unlimited vacation (unless you take too much). They match the fuck out of your 401k.

Now... imagine the exact opposite of that.

TITLE CARD READS: 1984, NIKE WORLDWIDE HEADQUARTERS

Two buildings. They look more like IRS offices in Iowa than the headquarters of a sneaker company.

STRASSER (V.O.)

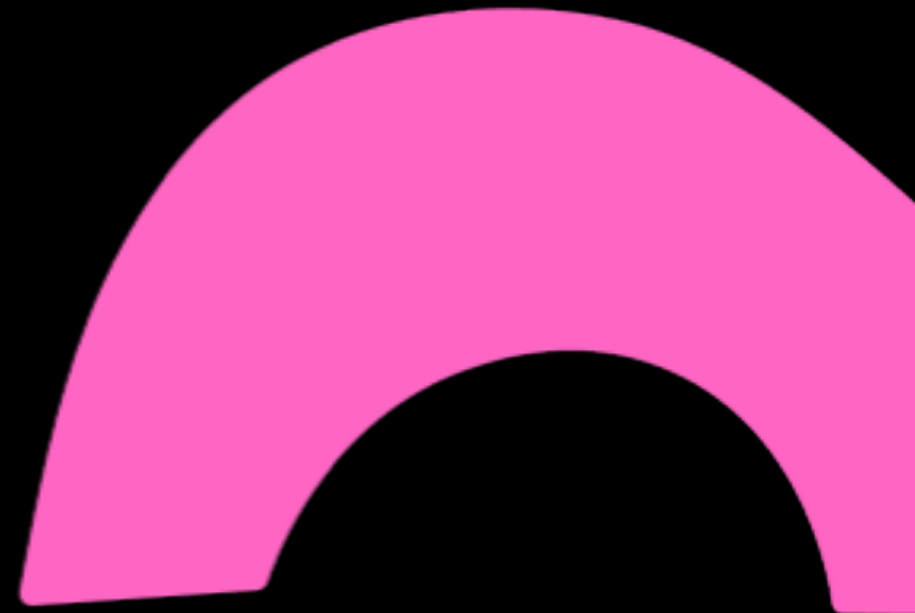
Well... Orwell was right. 1984's been a tough year.

Read Pages & Hear Pitches

Cast your narrator and characters.

Feedback: compliments, questions, suggestions

Choose 1 TRIM | 1 CUT | 1 CRAFT



1st Three Pages

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