

NEWSLETTER – MAY/JUNE 2011

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"Screenwriting is no more complicated than old French torture chambers, I think. It's about as simple as that."

James L. Brooks



Member Contributions

Japie Teunissen would like to share this link about Copyright with all our readers:
<http://filmmakeriq.com/2011/05/10-copyright-terms-explained-limitations-and-exceptions/>

FILMING IN TANZANIA

HOW TO SELL AN AFRICAN COUNTRY TO INTERNATIONAL INVESTORS

Dermod Judge, the Cape based writer/director found himself back in the director's chair for a complex video communication package for the Tanzanian government.

THE WRITING

The Tanzanian production company (Benchmark Productions) felt the stringent requirements of the project were beyond their capabilities, since they specialize on staging and recording live events. So they did some research on the internet and came up with contact details for Bjorn Rudner, with whom Dermod had worked extensively in the past. When Bjorn heard that they were battling to get a decent script, he suggested that they contact Dermod. They decided to use him and flew him up for a week in mid 2010. He researched and wrote the script for five days and presented it on the sixth. (On the seventh day he rested).

THE DIRECTING

Since Bjorn could not make himself available for the forever-shifting schedule, Benchmark hired Dermod as director and he spent 19 days shooting throughout the country on an impossibly complex and demanding schedule. Tanzania is as large as South Africa and the producers had no time for a recce, so travelling time to different parts of the country on unreliable roads was an unknown. And on arrival, almost all shots which featured Tanzanian citizens involved intense negotiations – especially in the Masai dominated north, where he was told that if he didn't get permission the stones would fly!



Fortunately the land is beautiful and dramatic, and the animals in the Serengeti and the Ngorongoro Crater behaved impeccably.

Shooting on P2 cards for high definition made a world of difference to Dermod, who had cut his video teeth on U-Matic (does anybody remember that laborious system?).



THE EDIT

For the edit, Dermod travelled to Delhi in India (the Indians always do it cheaper) and spent 12 days overseeing the edit. Again the P2 cards were invaluable because there was no need for digitizing and shots could be lumped into old fashioned 'bins' and identified by the clip numbers.

DISTRIBUTION

The programme is a very ambitious production aimed at investors all over the world. It positions Tanzania as a stable country, which has been transformed into one of the most business-friendly countries in East Africa. It covers the main sectors; agriculture, mining, infrastructure and tourism, all of which afford a variety of investment opportunities.



The programme includes interviews with the Tanzanian President, the CEO of the main investment organization as well as seven CEOs of businesses that have made a success of their Tanzania-based companies.

The programme will be distributed on DVD and, since there are 80 minutes worth of material, it had to be made totally accessible and offers various levels of information. Consequently, the home page contains icons for 10 distinct modules, each offering a focused view of the various investments opportunities. So the data-bombarded viewer can click on an icon and

watch only the part of the overall investment message that interests him.

Investors can be sourced all over the world, China, Russia and different European countries, so six languages were used. DVD is an ideal medium, with a choice of ten modules ranging from sixty seconds to one minute in duration and multiple soundtracks. Titles throughout the modules can also be translated. This makes the writer's job very crucial. Numbers for every shot, paragraph and sentence had to be planned for every compilation of the various modules, each of which had to include shared video clips.

The visual icon for the entire programme is a female Masai singer, who dances through the home page and all the module introductions, singing a wordless song (No translations necessary).





An Obituary

An Obituary printed in the London Times – Interesting and sadly rather true.

Today we mourn the passing of a beloved old friend, **Common Sense**, who has been with us for many years. No one knows for sure how old he was, since his birth records were long ago lost in bureaucratic red tape. He will be remembered as having cultivated such valuable lessons as:

- Knowing when to come in out of the rain;
- Why early bird gets the worm;
- Life isn't always fair;
- And maybe it was my fault.

Common Sense lived by simple, sound financial policies (don't spend more than you can earn) and reliable strategies (adults, not children, are in charge).

His health began to deteriorate rapidly when well-intentioned but overbearing regulations were set in place. Reports of a 6-year old boy charged with sexual harassment for kissing a classmate, teens suspended from school for using mouthwash after lunch, and a teacher fired for reprimanding an unruly student, only worsened his condition.

Common Sense lost ground when parents attacked teachers for doing the job that they themselves had failed to do in disciplining their unruly children.

It declined even further when schools were required to get parental consent to administer sun lotion or an aspirin to a student, but could not inform parents when a student became pregnant and wanted to have an abortion.

Common Sense lost the will to live as the churches became businesses and criminals received better treatment than their victims.

Common Sense took a beating when you couldn't defend yourself from a burglar in your own home and the burglar could sue you for assault.

Common Sense finally gave up the will to live after a woman failed to realize that a steaming cup of coffee was hot. She spilled a little in her lap and was promptly awarded a huge settlement.

Common Sense was preceded in death by his parents, Truth and Trust, and by his wife, Discretion, by his daughter, Responsibility, and by his son, Reason.

He is survived by his 4 stepbrothers:

- I Know My Rights
- I Want It Now
- Someone Else Is to Blame
- I Am A Victim

Not many attended his funeral because so few realized he was gone. If you still remember him, pass this on. If not, join the majority and do nothing.

Please keep on sending through your contributions – a memo, a poem, an apple, an essay... something, anything!

Use the newsletter to congratulate your fellow writing slaves on anything happening in their lives, encourage those who need it and lend a hand to those in need – a positive word here and there may make a great difference in someone's life!

All contributions can be mailed to admin@writersguildsa.org on or before the 20th of every month.

RECRUIT NEW MEMBERS



**I WANT YOU
TO RECRUIT
NEW MEMBERS!**

SPREAD THE WGSA WORD

Come on people! We need you to spread the word...and right now, the Guild is not feeling THE LOVE.



If you recruit one person and that one person recruits two people and the two people recruit three more people...great things could happen. All we need you to do is:

SPREAD THE WGSA GOSPEL.

Please help us campaign for new members. We need established writers and aspiring writers to join now! Our voice will only be heard if we have sufficient numbers!

We are now driving campaigns to recruit members in the Western Cape and KZN. We need more members in those areas to motivate the establishment of branches in Cape Town and Durban.

Guild News In A Nutshell...

MEMBERSHIP

Where are the Cape and KZN writers? We know you're out there and we need YOU to join the WGSA. With only a handful of members in both provinces it does not warrant the establishment of a branch office in your areas, which means you guys lose out on all the wonderful workshops, seminars, networking get-togethers et all we have here in Gauteng. It's up to you to make it happen. JOIN NOW!

WELCOME TO NEW MEMBERS

- Ntando Mhlongo – also co-opt into Council: Professional Development Programme / Members' Benefit Programme
- Emmie Mhone – all the way from Belfast / Machadodorp



WGSA COUNCIL: What are they up to?

Your council meets on a monthly basis to discuss, plan and report back on their activities. You, as a WGSA member, have the right to request the minutes of these meetings, which we'll gladly send to you.

At the previous council meeting on 18th May (yes, we work on public holidays!) it was decided to host an annual Special General Meeting (SGM) in August. This meeting is designed to have members interact directly with council, state their needs and give input on what they would like council to do in the year ahead. This SGM will be driven by YOU, the members, and not by council. This is your meeting, you will set the agenda. Please watch this space for further details.

Apart from the monthly council meetings, the subcommittees also meet at least once a month. We will update you every month in this newsletter on "Whatsup" with the teams.

The Professional Development / Members' Benefit Subcommittee

(Natasjé van Niekerk, Kathleho Ramaphakela, Ntando Mhlongo)

The team has set up a workshop on the 28th of May and a Social Networking Platform on the 11th of June – you have received the details by now and will hopefully join us. The team will make sure that there are Social Networking meets every month, and we hope that this will grow a "community of writers" who interact on a regular basis.

They're also busy with a massive membership drive, speaking to and meeting with all the local soap writing teams as well as writing students at all the learning institutions. As funds become available, they will head to the Cape and KZN to meet their writers as well.

The Communications and Relations Subcommittee

(Tracey-Lee Dearham, Fabian Rainers, Fidel Namisi)

Fabian has taken on our Facebook pages while Fidel is working on the website to fix all the technical hiccups we're currently experiencing. We'll then FINALLY be able to update our information on the web and revitalise our blog. If there are any "funky bloggers" out there who are interested to help make the WGSA blog a buzz, please contact admin@writersguildsa.org.

Tracey-Lee, and for the interim Harriet, will ensure that you get your newsletter every month by the 28th.

This team, with the assistance of Natasjé, Cati Weinek, Thandi and Kathleho sees to it that WGSA lobbies all your issues with the broadcasters and government departments through



our affiliation with SASFED and LAMP. They also ensure that WGSA is communicating with other related organisations and are on top of all relevant industry news.

The Legal Framework Subcommittee

(Adv. Owen Salmon, Theo Voss-Price, Sechaba Morojele)

This is the team seeing to your legal needs. They assist members with legal advice and ensure that our attorneys render the best service to YOU. This team, with the assistance of Brent, Harriet, Thandi and Thea also oversee the drafting of standard contracts and rates for performance writers. They also negotiate terms of affiliation with organisations such as UASA and LAMP, ensure that we abide by the rules and regulations of standing contracts and uphold our NPO status.

We are also in the process of setting up the residuals and royalties collection agency. Any members who would like WGSA to collect and administer residuals on their behalf are requested to send us their current contracts.

Sechaba, Thandi, Fabian and Brent form the subcommittee responsible for Transformation within the WGSA and the Filming Industry. Sechaba has designed a survey to establish where we are and where we should go from here. Any members who would like to contribute, please contact admin@writersguildsa.org to obtain the survey and give your input.

The Capacity Building Subcommittee

(Thandi Brewer, Harriet Meier, Thea Aboud)

This is the team begging for money! We're approaching every possible funder out there, but there's always the need for more - so put the word out! Remember, whatever money we raise is used to the benefit of YOU, the writer. We'll soon be a Section 21 company, which means there will be tax benefits for sponsors and donors while they're supporting the foundation of the South African entertainment industry. And there are other interesting things in the pipeline; good things for writers. Watch this space!

WGSA'S NEW HOME

As you all know by now, WGSA has happily settled into its new offices at 125 Third Street, Linden, Johannesburg, but there are still a couple of things we desperately need to make the place more homey. If you have any office furniture or equipment and supplies lying around – anything you might like to donate - we'd be very grateful to receive.

We need:

- Printer/scanner – DONATED by SECHABA MOROJELE – thank YOU!
- Guillotine
- Paintings for our empty walls



- Office chairs
- Boardroom tables and chairs (for 12 if possible)
- Drinking glasses
- Coffee mugs
- Spoons (teaspoons and desert spoons)
- Desks

WGSA BIRTHDAYS

Happy birthday to:

- Rudy Nato da Mata – 30 May
- Sechaba Morojele – 6 June
- Theo Voss-Prive – 9 June
- Thea Aboud – 18 June
- Yolanda McCabe – 23 June

Have a great day and a fantastic year!

The Talking Point

Nought, Zero, Nil, Lutho, Iqanda, Nada, Niks. You can polish it up as much as you like, but at the end of the day it still means “Nothing”.

If any of you have no idea what I’m talking about, it just goes to prove a point. Unfortunately not the Talking Point, but a point nonetheless. A point that local writers don’t network, teamwork, or just plain work.

Still no clue what this is about? Let me refresh your memory: *Where do we as writers draw the line if we are asked by our employers to write something which is obviously inaccurate, nonsensical or without any head or foot? Where do we stand if our scripts are changed or rewritten without our knowledge or permission, and we are suddenly credited with a work we would never put our name to? Where does the buck stop?*

To those still in the dark and those too busy to read their Guild Newsletters, this was last month’s Talking Point. A point which impacts directly on our names, our craft and the industry’s ethics. We requested feedback from our brother and sister scribes out there – an idea of how you felt about the matter so we could take it up with the industry on your behalf. **And not a single person responded!**



Which forces me into this month's Talking Point: A hardworking (and unpaid) WGSA council has been democratically elected from WGSA members just like you and I. They supposedly represent the South African Performance Writer.

If a call for comment is put out to the writing community and there is no response, the Guild can/must/will make decisions on behalf of and in their best interest of the writers. Their way may not be the one you would have chosen, but if you don't contribute, you have no right to complain. And you may be bound by something you don't agree with.

What's your feeling about this one, fellow scrabble enthusiasts? We're not expecting you to write an essay, just drop Thea a short line on admin@writersguildsa.org and put "Talking Point" into the subject line. Your feedback (also on last month's Talking Point) and comments will be greatly appreciated, and will help make WGSA a Guild you can call on for more than legal advice when you're in trouble.

Industry News In A Nutshell...

SA's Next Top Filmmaker 2011

Issued by: General Post

Are you interested in broadcast television? Would you like the opportunity to work for one of South Africa's top production companies, learning from the best in broadcast television for one year? Following the Success of SA's Next Top Editor 2010, General Post in partnership with Curious Pictures are pleased to announce that entries are now open for SA's Next Top Filmmaker 2011.

Winners will receive a 1-year internship at Curious Pictures in Auckland Park as well as exposure to the industry at large. Entrants may enter individually or in teams of 2 and will be required to submit a script, treatment, storyboard and/or shot list for a 3 minute film.

Please visit the General Post website for more information on how to enter and what the entry requirements are.

A Workshop will be held on 4 June to help entrants with scriptwriting and tips on how to prepare an effective treatment and storyboard. The top 5 entries will get the opportunity to produce their film under the mentorship of the Curious Pictures team. Camera, lighting and sound equipment will be sponsored by Digitalfilm. The offline edits will be done at General Post and Aces Up and the online at The Bladeworks in Bryanston. Final mix for the 5 finalists will be sponsored by Warren Birley of Fine Tune Audio in Bryanston.

For more information please go to:

www.generalpost.co.za or www.facebook.com/generalpost



WowTV prepares for launch

Pay-TV provider Walking on Water Television (WowTV) has finally received the funding it needs to get a multi-channel broadcasting service off the ground and will have a commercial product available "as soon as possible".

WowTV was one of four new companies to be granted a licence by the Independent Communications Authority of SA (Icasa) to compete in SA's pay-TV market in 2007.

Other licensees were On Digital Media, which launched TopTV last year, Telkom Media (renamed Super 5 Media), which failed to introduce a product, and e-Sat, which opted instead to broadcast a 24-hour news channel on MultiChoice's DStv.

The Independent Communications Authority of SA (Icasa) decided to hold on to WowTV's licence until it had found the funding it needed to launch a multi-channel service. The authority has now handed over the licence and the broadcaster has until March 2012 to launch a product.

WowTV co-founder and chief financial officer Luyanda Mangquku says the company is pleased to have bedded down the funding it needed to get off the ground. He says the company had initially planned to launch a single-channel service, but soon realised that to compete effectively with other incoming pay-TV players it would have to launch a bouquet of channels.

The company went back to the drawing board last year and has been looking for the funding it needs to expand its proposed offering. Mangquku will not say who is stumping up the cash.

"With the funding we have, we are able to launch our services, but we are continuing our engagement with various investment houses in order to expand our offering in line with our roll-out plans," says Mangquku.

He says WowTV is putting all its efforts into bringing a service to market as soon as possible, preferably well before the deadline set down by Icasa.

"Our plans are to launch as soon as practicably possible. The market is ready for a pro-family entertainment alternative, we are inundated with calls from WowTV fans to launch, and we are putting a lot of pressure on all our processes to ensure that the launch happens early," he says.

Critics have long labelled WowTV a niche player with a religious focus. But Mangquku says the company's offerings will not be overtly religious, but rather "family friendly". He says the content the company plans to broadcast will have no sex or violence and will have a strong focus on local programming and talent.

"WowTV is about rediscovering, repositioning and unleashing one's purpose and full potential in line with the very purpose that God created humanity. This is practical day-to-day lifestyle reform that will shake today's concepts, thinking and behaviours to their very foundations," he says.



Viewers can expect the company to launch services priced at between R49/month and R99/month, depending on the bouquet of channels selected. — Candice Jones, TechCentral

SABC SLAMMED FOR NO LOCAL CONTENT

The South African TV production industry is slamming the SABC about its continued lack of local content on television, its repeated false promises, and its dismal failure to issue new commissioning briefs for local shows.

The SABC which made repeated promises and kept pushing the deadline out, last promised that a new set of locally commissioned briefs for shows would happen by December 2011. It's now 6 months later and the SABC is still not making any local shows besides heinously advertiser-funded productions (AFP's).

"A baker does not stop producing bread to save money; the broadcaster has to consider how to continue how to produce excellent programming," says the South African Screen Federation (SASFED) and the Independent Producers' Organisation (IPO) in a joint statement, saying that the independent production sector in South Africa that employs 300 000 people - many of whom are dependent on a vibrant public broadcaster - are "deeply concerned" about the SABC's turnaround strategy and the place of local TV content and local TV content production within that plan.

'SASFED and the IPO are concerned that the SABC's turnaround strategy appears to be going ahead without meaningful consultation with the production industry," the organisations say. "The meaningful and sustained turnaround of the SABC cannot be mechanically based on its bottom line, driven by cost-cutting measures - which historically has seen production budgets, already stagnant for at least five years, as a foremost casualty."

SASFED and the IPO says the SABC is showing a "lack of appreciation for the role of independent TV producers. "The independent production sector is the custodian of decades of substantive insight into the operations and mechanics of the public broadcaster - but it is merely being paid lip service to. The central interest that it represents - that of content and the conditions required for its sustained and optimum production - is not being meaningfully accounted for in the turnaround plan for the SABC."

EDITOR'S NOTE: A representative of WGSA spoke to Mr. Gerhard Pretorius, the new General Manager of the Content Hub, on 4 May 2011 and was told by him that a new RFP book will come out in June. We're waiting in anticipation!

SABC 3 repositioning, calls for ideas on ad-funded programmes

By: Issa Sikiti da Silva

SABC 3 is undergoing a repositioning phase after going through a period of declining audiences, shrinking revenue and loss of brand integrity, the public broadcaster announced last week in Johannesburg. "We are currently engaged in a turnaround strategy that



includes improving quality of content, increasing 'first to market' opportunities and a better planning around cricket," SABC 3 acting manager Ed Worster said.

The repositioning also includes redesigning the feel of the news programme by injecting an international touch, the Auckland Park-based pro-government broadcaster said.

"We are striving to understand our audiences and streamline the schedule, therefore we remain very open to suggestions and fresh and new ideas about advertising-funded programmes," Worster said, adding that the channel is willing to work more closely with its clients.

Aims to create a bigger channel

The channel management, which is pinning its hopes on Yvonne Johnstone who recently joined SABC as its marketing director, said it aims at creating a much bigger channel despite various challenges.

"The race is on and we know that the competition is there but we are ready to face it," Worster said, speaking at Montecasino in Fourways.

SABC 3 target market includes LSM 7-10's viewers of between 25 and 49-year-old (epicentre 30-year-old) living in urban and metropolitan areas but having a global outlook. "Global citizens represent innovation, wealth and technology. They live busy lives and seem to thrive at the next challenge," Worster pointed out. "They don't like to be restricted by tradition and believe in equal opportunities for both men and women. This group of people are well travelled and therefore have a broad outlook on life."

Worster called on clients to 'seize the day' by taking advantage of sponsorship opportunities offered by his channel as it forges ahead to resuscitate its brand equity through a new and robust positioning. The public broadcaster, which revealed that it is bringing back National Geographic on its third channel, cited the following blocks it said clients can own on SABC 3:

Monday night comedy: 20.30-22.00

Female drama (Tuesday): 20.30-21.30

Male drama (Wednesday): 20.30-21.30

Friday entertainment night: 19.30-21.30

Family movies (Saturday and Sunday): 14.00-16.00 (April to June only)

Family movies (Sunday): 14.00-16.00 (ongoing)

Movies on 3 (Saturday and Sunday): 19.30-21.30

Noeleen's 3 Talk programme, which was launched in January 2011, has been earmarked as boasting one of the best sponsorship opportunities as the show adopts 'Eight Wishes for Eight Years in 2011' slogan to celebrate eight years of its existence.

"We would like to irreversibly change eight viewers' lives," Worster charged. "We will invite viewers or a nominated deserving recipient, to make a wish and that wish might come true. They could find Noeleen knocking at their door coming to renovate their house. We could change lives with a new car, house renovations, a trip of a lifetime, and so on."



The show's four pillars that set to reflect its eighth anniversary are:

Eight wishes for our eighth birthday: April 2011-November 2011

Power to the people: April 2011-June 2011

Climbing Kilimanjaro: July 2011-August 2011

Mountains and mole hills: July 2011-October 2011.

Writing Tips

Avoid These Five Mistakes when You are Writing a Screenplay

by Hal Croasmun

As you read through this list, check to see if any of these mistakes ever show up in your own writing and if they do, make a change. It could be one of the big keys to your own success as a screenwriter.

Mistake #5: On-the-nose writing.

When characters consistently say exactly what they think and feel, an audience quickly gets bored. They are being spoon fed and that doesn't require their attention or entertain them in any way.

Instead, you need deeper meanings that add interest, intrigue, and causes an audience to have to interpret, thus giving the audience an internal experience of the story.

BTW, on-the-nose writing is fine for early drafts of your screenplay. It serves as a place holder, but before you turn in the script, you need to make sure that each line delivers as much meaning as it can.

Solutions include pouring character into the lines, delivering subtext, creating anticipation, setting up or paying off, and others. Take the time and effort to become an expert in OFF-the-nose writing and every reader will respect you for it.

Mistake #4: Inviting boring characters to your party (script.)

The illusion of movies is that often we are seeing "ordinary people doing extraordinary things," but there is usually something special about those "ordinary people."

That illusion has caused thousands of writers to write DULL characters who save the day...but also put the audience to sleep. And writing a screenplay is not about lulling an audience into slumber.



The reality is that professional writers spend time crafting a story to look like the characters are absolutely ordinary. That causes audiences to identify with the character, but also allows the writer to write a story about "a special character emerging from their ordinary world."

The key point here is this: DON'T WRITE DULL CHARACTERS. When you send out invitations for characters, make sure they know there is a Hollywood bouncer at the door and he won't let anyone in that is dull, boring, or lifeless.

Solutions? Make sure there is something special about your characters, even if they appear to be ordinary...and that may be the key: start with the end in mind. Go to the end of your script and look at how this character turns out. Then, return to the early interactions and write the character with the knowledge of the great deeds they'll do. Give us hints and foreshadowing. That way, we'll take the journey and believe in the character.

Mistake #3: Too much exposition, not enough real story.

We passed on a script last week that spent the first five pages giving nothing but exposition. The description continually made references to backstory. The characters spent their time telling each other about their lives. And there were physical signs in the environment saying things like "Guard dogs were trained by the police," which the characters read out loud to each other.

What's the problem with an "exposition script?" Giving all that "information" isn't entertaining. It may serve the writer, but it doesn't serve the story or the reader. Remember, you are writing a screenplay, not a documentary.

The easy solution is to determine the minimum amount the reader needs to know and then dramatize that part through meaningful action. Or set up a true desire in the audience to know that information, then deliver it in the most entertaining way possible. Any story can be told in an entertaining way or a boring way. When you start to see lots of exposition, look for the entertaining way to deliver the story and you'll have a much better script.

Mistake #2: Thinking the details will save a bad story.

When I ask people what fascinates them most about their story, they often go to their favourite visuals or favourite lines of dialogue. Nothing wrong with that...unless the story isn't as good as those specific scenes.

And that is the problem. There are so many poorly structured stories covered with the icing of quirky details. In most cases, no amount of icing can save a bad story. Details are like decorations. If your house is in obvious need of repair, the decorations just make it more clear that you are covering something up. But if your house is in perfect shape, the decorations spice it up and emphasize its beauty.

Simple advice: If you realize you are covering up a bad story, just go back to the story structure and fix it. Then, your magical details will shine even more.



Mistake #1: Not starting with a marketable concept.

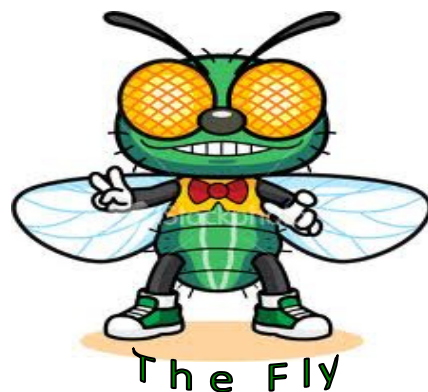
Why is concept so important? Because there are three things that cause audiences to go to theatres to see movies -- stars, reviews, and great concepts. And you have 100% control over one -- your concept choice.

Everyone in this business is looking for the next box office hit and from a script perspective that means a great concept with great writing. Let me tell you both the bad news and good news in a single sentence: You determine the amount of rejection you will get from Hollywood with your first writing decision -- your concept.

If you pick a concept that has been done to death, you'll face constant rejection when you pitch. You'll have an uphill battle that can be won, but it will be very difficult.

The good news is that picking a concept that is marketable will result in agents, managers and producers being very interested in you as a writer. They'll see you as someone to do business with and that is the image you want.

Check your current script to make sure it is free of those five mistakes. If not, simply take the steps to clear up the problem before you send your script to anyone. Review this article when writing your next screenplay and I promise you, you'll get a better response and will be viewed as a stronger screenwriter.



It is with great sadness that we have to report that THE FLY was swatted by some uncaring non-writer. However, THE FLY did manage to lay its eggs in some industry rot before it headed off to the great big slaughterhouse in the sky. The larvae have already hatched and are feeding greedily on loads of crap and broken promises. All of them have already indicated that they will report to WGSA once they've metamorphosed into pupae and new flies. All antagonists out there, be very afraid...

The views and opinions of THE FLY expressed herein do not necessarily state or reflect the views of the WGSA or the members.

ADVERTISEMENTS...

Making a great one-minute film, that's TUFF! Recently named one of *MovieMaker's* "Top 20 Coolest Film Festivals," the **TORONTO URBAN FILM FESTIVAL** (TUFF) reaches 1.3 million commuters on 300 platform screens across Toronto's subway system. TUFF screens an eclectic mix of silent urban-themed film, animation and experimental one-minute shorts. This year's call for submissions runs from April 1 - July 15, 2011. Top films of the festival are selected by a celebrity judge, and over \$10,000 in cash and prizes are awarded. International submissions accepted. TUFF runs every September, concurrent with TIFF. Go to <http://www.torontourbanfilmfestival.com> for details.



An online scriptwriting course: Follow the link -
<http://www.janetvaneeden.com/OnlineScriptwriting.htm>



It's here! **The first networking platform hosted by the WGSA!**

We are inviting all WGSA members and members of our sister organisation (LAMP) to join us for a half-priced cocktail on 11 June 2011 at The Office in Greenside (10 Gleneagles Road) from 16h30 to 19h00.

**Meet the 2011 WGSA council.
Meet TV and Film writers.**

Meet the journo's, translators, editors and other writers (PEG, SATI and SAFREA) who have joined forces with us in creating a better tomorrow for ALL writers.

Cocktails are half-price until 18h00.

Join our Facebook fan page to RSVP and for updates!!

We look forward to seeing you there in your branded WGSA T-Shirts!

The WGSA is selling branded T-Shirts at R100.00 each.

Now also available in Cape Town!

Place your order now!

admin@writersguildsa.org



Don't they look spiffy?!?

WGSA has some DVD's – including South African productions – and some awesome books, available to WGSA members only

Contact admin@writersguildsa.org if you want a list of the books and DVD's available or visit the office in Linden

Harriet Meier - *Communications and Relations Programme*

Assisted by Thea Aboud

The Fly – Independent Journo!