

INTRODUCTIONS

Sample DI Intro:

Trapped, secluded, alone. . . No one can ever imagine what it might be like to be locked in a deep, dark place, with no one to talk to, no one to help you. With only a typewriter to help her cry for help, meet The Girl In The Box by Ouida Sebastian.

Sample PO Intro:

Prejudice. Bias. Corruption. Voice. Freedom. Individuality. Ours is a nation of personal decisions; often, we must choose the lesser of two evils. This collection of poems by Ani DiFranco takes a blunt and revealing look at those aspects of America that do not straighten our back with pride. “Every State Line,” “Tis of Thee,” and “Crime For Crime,” by Ani DiFranco.

Sample DUO Intro:

Man: In every life, people come and go.

Woman: But there is always that one person who comes along changing your life and ultimately changing you.

Man: Tennessee Williams was known as one of the most influential and distinguished playwrights of our time. Yet little is known of his personal life.

Woman: Audry Wood was Mr. William's agent from the 1930's until her death in the 1970's. Her strength was infallable. . .

Man: . . . and his passion uncurable.

Woman: From the memoirs of a dying woman.

Man: Mr. Williams

Woman: And Miss Wood, as recorded by Max Wilk.

Sample ST Intro:

We all remember when we lost our first tooth. And we all had different reactions to it, be it joy, fear or shock. Well, my friend Ora Mae has just lost her first tooth. There's just one little problem. . . someone has stolen it! So come along with me down to Crabapple Orchard, and we'll see if Ora Mae can find the crook and send him. . . Airmail To The Moon by Tom Birdseye.

Sample HI Intro:

According to theatre backers, his play took \$60,000 to produce, but only \$58,000 is accounted for. The other \$2000??? Well, there was that Turkish Bath. . . Meet Max Bialystock, a producer-turned swindler who must cover the missing \$2000 with the assistance of Leo Bloom, ex-accountant, creative financier. Under the right circumstances, a producer could make more money with a flop than a hit. The search for the world's worst play begins in The Producers by Mel Brooks.

What to avoid:

**** Beginning with “have you ever . . .”****

Example: Have you ever had a friend you loved so much you never thought you would be able to live without him? Well, that is how David and Stevie felt about each other, but they are about to learn the hardest lesson life has to teach in It Rained For Stevie by Jodi Zislis.

****Giving away the whole story in the introduction.****

****Interpreting your introduction. It should be stated in your own voice.****

What to do:

****Be creative with your language choices. Use a thesaurus or work with others to help you word the introduction carefully.****

****Provide background or necessary details omitted from the literature in your cutting.****

****Memorize your introduction. A well-written intro is ineffective if you don’t have it memorized.****

****Rehearse your introduction as you rehearse your piece. You can rewrite it, but avoid writing it last-minute. Remember: the introduction is a whole category on your judging ballot.****

****Try writing intros on your own. Ask for assistance once you have something written down.****

****Retime your whole cutting including the introduction to make sure you’re not over time.****