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## Letter from the Editor

Summer is almost here and time is running out to submit your screenplay for competition in the 2011 PAGE Awards. This year's Final Entry Deadline is **Monday, May 16** – so if you haven't thrown your hat into the ring yet, grab that chapeau off the rack and let it fly! For a detailed analysis of your screenplay and development tips, order Judge's Feedback as well. Visit the [contest website](#) for all the details.

This mid-year edition of **LOGLINE** brings you a panoply of perspectives on the art and craft of screenwriting. First, we share inspiring news from recent PAGE Award winners whose careers are off and running. These dedicated screenwriters are out to prove that talent plus opportunity equals success!

Next, 2007 Bronze Prize Winner Melodie Krieger concludes her two-part account of how she got her PAGE Award-winning script produced, with her co-writer and hubby in the directors' chair! PAGE Awards Judge Karen Craig shows us that you don't have to be Mr. Spock to maintain the logic of your screenplay. Our guardian of all things genre, John Truby, goes *Black Swan* on the Oscar®-winning drama. Doctor Format himself, Dave Trottier, weighs in on the "new spec style" we at PAGE introduced to readers in [The Insiders' Guide to Screenwriting](#), now on sale.

In Act III of this jam-packed issue, manager/producer Marvin V. Acuna shares his advice for writers seeking to market their work to representatives. Our expert in all things pertaining to entertainment law, Gano Lemoine, Esq., digs into the details of copyright law and parody. And bringing the curtain down, as always, are hot leads from InkTip. See if your script is just what these producers are looking for!

Happy reading,



## Latest News from the PAGE Awards

- ◆ Trigger Street Productions and American Original Pictures are now on board to produce Alex Hollister's 2009 Silver Prize-winning action script *Shotgun Cinderella*. Alex also recently landed an assignment to adapt a DC/Vertigo graphic novel for the screen. He is repped by PAGE Judge Jeff Belkin of Foremost Films.
- ◆ Matthew McConaughey is attached to star in the 2008 Gold Prize-winning drama *Confessions of a Headhunter* (now titled *The Headhunter's Calling*), by Bill Dubuque. And Jake Gyllenhaal is attached to star in Bill's spec *The Accountant*.
- ◆ Ray Liotta is now attached to star in the 2010 Bronze Prize winning thriller *Bad Karma*, by Steve Allrich. Produced by Zero Gravity Productions and directed by Suri Krishnamma, the movie is slated to begin shooting later this month.
- ◆ 2008 Silver Prize winner Michael Brody was hired by Flypaper Entertainment to write *The Adventures of Rock Duro* and has now landed two more script assignments as a result. Michael's PAGE Award-winning thriller *Somniphobia* has also been optioned, facilitated by our co-sponsor InkTip. Michael writes: "Winning Silver in the PAGE Awards opened a lot of doors, and you can quote me on that!"

The Final Entry Deadline for the 2011 PAGE Awards is Monday, May 16. Don't miss it!!

### From Script to Screen: The Making of *Donovan's Echo*

by Melodie Krieger

Last issue, Melodie told us about the path her PAGE Award-winning script took to obtain financing. Actors Danny Glover and Bruce Greenwood signed on to star in the film...

Even with such great names attached, there would still be further rewrites, compromises and crazy deadlines ahead, as both our distributor and Telefilm Canada had further notes. I won't lie and say it was easy making big story changes so late in the game, but we found ways to roll with it, complying while maintaining the integrity of the story we wanted to tell.

Melodie Krieger and her husband and writing partner Jim Cliffe shared the 2007 PAGE Awards Bronze Prize for Drama for their screenplay *Donovan's Echo*. In November 2010, the movie was filmed on location in Vancouver with stars Danny Glover and Bruce Greenwood. It is now in post-production, with Union Pictures on board to distribute. *Donovan's Echo* is expected to make its world premiere in the fall.

Pre-production began in October 2010, beginning with auditions for the film's supporting roles. It felt surreal to watch such talented actors breathe life into words we had written in our pajamas. Some performances brought interesting new dimensions to characters that we had never considered before. For instance, one actor took a funny/geeky approach to a character I had always imagined as more of a laid-back dude. His unique performance totally stood out and he got the part.

Budget-wise, *Donovan's Echo* was an ambitious movie that had to fit inside a small box. As locations were scouted, scenes needed to be tweaked accordingly. A donut shop became a front porch, and so forth.

Changing locations definitely kept the production design team on their toes, as they put an amazing level of detail into everything they did. Color palettes, décor, and even the seemingly most insignificant props required discussions. I'm sure the next screenplay I write will be influenced by this new understanding of how locations and production design impact a budget.

Availability of locations and actors also heavily impacted our ever-changing production schedule. To me, it seemed like an impossible task to coordinate everything. The film's Production Manager likened it to a 3-D puzzle as she worked her magic to pull it off.

With only 20 days to shoot, the schedule was intense. I'm told that larger productions will shoot one page in the course of a 12-to-15 hour day, whereas we were shooting between five to seven pages each day. Fortunately the crew was awesome. Everyone appreciated our limitations and worked to the very best of their abilities within those parameters.

Although I didn't need to be on set to make script revisions, I was grateful that everyone always made me feel more than welcome there. The production experience was tons of hard work for Jim, but for me it felt more like summer camp...

Seeking shelter beneath tents, huddling around heaters, getting to know all these really wonderful people.

I was especially delighted when several folks told me that they had never seen so many crew members voluntarily read a script before. Apparently, word of mouth around set was that we were creating something special. I sure hope so!

Though shooting would wrap in November 2010, Jim's marathon as director wasn't over.

He immediately jumped into the editing suite and over the next couple of months, the movie was gradually shaved down from a very long rough assembly – one that included every last action and beat in the script – to an airtight locked cut that really moves.

During that time, there were several test screenings with anonymous surveys. Overall, viewer feedback was very positive. Whew! After each screening, all constructive criticism was carefully considered as Jim, the editor and producers experimented with cutting scenes out, putting beats back in, and rearranging the order of key moments. The biggest challenge was to get the first act moving faster, as often seems to be the case with films. Those first 10 minutes or so are especially crucial.

Now Jim is busy with daily meetings, putting in his two cents on visual effects, sound design, score and color correction. Each part of the process brings the film to life in bigger ways than we ever imagined. So exciting!

I think it's safe to say that making the movie was the hardest and most rewarding thing Jim has ever done. Getting past that first-time director stigma is huge! We just hope that we can keep the ball rolling. Jim has a couple ideas tucked in the back of his head and I've started fleshing out another story. Thanks to PAGE for giving us that first big boost!



Melodie and Jim on the set of their PAGE Award-winning drama, *Donovan's Echo*.

## The Logic of Logic

by Karen Craig

I love it when contest season rolls around. I feel an indescribable anticipation for the scripts I get to read and the journey into the world each writer has crafted. One of my favorite aspects of being a Judge is seeing writers' different creative styles, unique voices and storytelling abilities. However, I find that some scripts lack a strong

Karen Craig is a screenwriter based in Newport Beach. She has two produced film credits, *American Psycho II* and *Forbidden Secrets*, as well as several other projects in various stages of development. Karen has served as a Judge for the PAGE Awards for the last three years.

sense of story logic and as a result, ultimately fall flat – no matter how great the concept, characters and dialogue. It's very disheartening when a writer's hard work is negated by flaws in logic.

Logic problems occur in character or plot, and sometimes both. When I notice these issues, it can stop a script cold and throw me out of the story. Nine times out of 10, with a little more thought, the problem could easily have been avoided. Here are few simple guidelines to help make sure your script is rock solid...

### LAYER YOUR LOGIC

The last thing you want a reader to think is, "Huh? Where did that come from?" Be subtle in your execution, but add small beats to foreshadow what lies ahead in the plot and character development. Think of this as a trail of breadcrumbs to lead readers where you want them to go.

What may seem like a throwaway piece of action or dialogue between characters at the beginning of the script can make all the difference later if it lays the logical groundwork for what you have planned.

A good example of layering logic in both plot and characterization can be found in *Aliens* (1986). The protagonist, Ripley, is set up as a strongly maternal character from the very beginning. Through Ripley's dialogue and actions, this character trait is layered throughout various scenes involving the rescued little girl, Newt. Also, there is an early scene in which Ripley operates a "power loader," or futuristic forklift.

All of this pays off during Ripley's final confrontation with the Alien Queen, when she climbs into the loader to do battle and save Newt. You can't help but cheer when Ripley unleashes her classic line, "Get away from her, you bitch!" This scene could easily have felt contrived or worse, had the groundwork not been laid. But Ripley's fierce protective instincts and power-loader certification are well established.

### DON'T BREAK YOUR OWN RULES

Regardless of genre, as Judges we assume you spent a great deal of time developing the rules for the universe of your screenplay and that the rules will remain consistent.

The moment you break or change those rules arbitrarily, your story's credibility is lost – and so is your reader. So make sure you do not contradict the rules you previously established in order to achieve a plot point or explain a character's uncharacteristic decision.

### AVOID COINCIDENCES

The rule of thumb is that you can have one coincidence per script, but it's better to avoid them entirely. It's hugely unsatisfying when protagonists get exactly what they need at the perfect moment, rather than having to overcome adversity to earn it.

Picture a college kid being chased by two shady, gun-wielding, ex-CIA types through a deserted warehouse district. The kid rounds the corner and **coincidentally** finds a Porsche left idling at the curb. He steals the car and drives off before the bad guys catch him.

Talk about convenient! I roll my eyes when I see things like this in scripts and movies, and I'm sure you do, too. But with just a little more thought, that situation could be turned to the story's advantage. Just ask yourself what plot point this device needs to satisfy...

If it's simply a getaway, sell us on the story of this car being abandoned. Maybe the Porsche's intoxicated driver stumbles out to relieve himself in a nearby alley while drunk-dialing his girlfriend. At least this scenario explains the opportunity to steal the car.

Personally, I'm a strong believer in finding the more unexpected logic behind this type of plot device. Is there a way to use the drunk driver to serve the story? Perhaps the scenario isn't as fortuitous as it seems – the driver feigns intoxication because he's actually working with our pair of shady ex-CIA operatives, and the idling car is a trap. Or perhaps the drunk is an agent for the good guys and suddenly drops his act when the kid's pursuers arrive, taking them out.

The possibilities are endless. There's always a way to turn an apparent coincidence into an exciting plot twist. You just have to do the work to set it up!

For example, if it turns out that our Porsche-driving drunk is actually an antagonist working with the ex-CIA operatives, you need to establish in advance that another bad guy may exist. It might be as simple as having one of them make a phone call that suggests they aren't working alone.

It's a common misconception that story logic doesn't really matter. Writers who justify inconsistent character behavior, logic leaps and coincidences with an argument like "I've seen moments like this in other movies" are only doing themselves a disservice. Just because someone else wrote a bad movie doesn't mean you should. Remember, as an unproduced screenwriter, your work is being held to a higher standard. You have to earn the industry's respect. Logic flaws will not only limit your script's potential, they may tarnish readers' perception of you as a writer.

### Writing the Drama: *Black Swan*

by John Truby

**Spoiler alert: this breakdown contains crucial information about the plot of the film.**

*Black Swan* is a movie that makes you pay a lot more than the admission price. But the payoff is huge.

To be honest with you, I found most of the film annoying. Yes, the dancing is lovely. But the scenes of self-flagellation and abuse made my skin crawl. And I don't like stories about madness or addiction. Besides showing an unlikely character down our throats, these films have no plot. They keep hitting the same story beat. Sure enough, *Black Swan* keeps showing us and telling us that Natalie Portman's character, Nina, is terribly insecure about performing the role of the Black Swan and is too repressed to express the role's dangerous sexuality.

All of this overshadows two excellent decisions the writers make early on that pay off big at the end. Their first choice happens in the opening scene. In my [Great Screenwriting Class](#), I spend a lot of time talking about how to open your story because it's the foundation upon which every other story beat depends. Ironically, the opening in *Black Swan* is not a story beat at all. It's just Natalie Portman, as Nina, dancing. In effect the writers are saying, let's get the big question out of the way right up front: can Natalie Portman dance? This movie star is a first class ballet dancer. Establishing that fact is crucial to the film's success because the story is about the sacrifice needed to be the best in the world at your craft, whether it's a sport, an art form or a combination of the two.

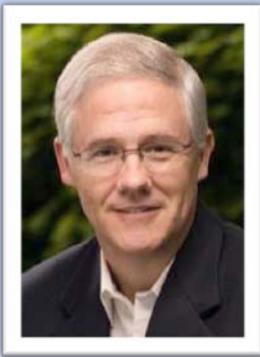
The second crucial choice the writers make concerns the key structural technique necessary to make a madness or addiction story work. Don't make the prime opponent the affliction. If you do, the hero is just punching herself, and the drama dies. Instead, create outside character opposition that challenges and exacerbates the hero's personal flaw. That way you create plot and build the drama.

In *Black Swan*, the outside opposition comes from the womanizing director, Thomas, and the competing dancer, Lily, played by Mila Kunis. Lily is especially valuable because she pulls the story out of Nina's head and introduces the possibility that a very real conspiracy is underway that will destroy the hero. Sometimes paranoia is justified.

Finally we get to the "battle" scene, the performance. Everything in the film has been one long foreplay for the battle, and it's a killer. Like all great battle scenes, it's based on the principle of convergence. The climactic moment of *Swan Lake* is also the climax of the film story and the climax of Natalie Portman's performance. Nina overcomes initial failure and not only defeats her demons, she dazzles as the Black Swan. She is sexy and dangerous in the dance, and she passionately kisses the director offstage, after having to fend him off up until then.

For this to be the same moment when Natalie Portman's performance crosses into greatness is an incredible thrill that only film can give us. It's not that she can get into the pain of the White Swan; this we've seen for the whole film. It's not that she can suddenly act the passion and dominance the Black Swan requires and translate that into first class dance. The white heat of Portman's brilliance comes in how she can shift back and forth between vulnerability and dominance at lightning speed, and be each emotion at the moment she hits it.

The end of the dance and the film shows screenwriting as the height of dramatic art. Nina, as the White Swan, runs up the platform to commit suicide and we think she will do it for real, since the real has by now melded so completely with art. She jumps. But wait, there's the mattress. We feel release, victory; she has defeated her demons. And then we're flipped again. She's already done the deed, given herself the fatal wound. It's the act she had to take to get the performance of her life. We plummet. But she knows; "it was perfect." She's the perfectionist taken to her logical extreme, given a self-revelation that is at once brimming with truth and utterly without understanding.



John Truby is regarded as the serious writer's story coach and has taught his 22-Step Great Screenwriting and Genre courses to sold-out audiences in Los Angeles, New York, London, Paris, Sydney, Rome, Toronto and other far-flung locales. Over the past 20 years, more than 30,000 students have taken Truby's 22-Step class and rave about the insights and direction it has given them. He is also the author of [The Anatomy of Story](#). *Booklist* declares, "Truby's tome is invaluable to any writer looking to put an idea to paper." To learn more about John Truby's classes, screenwriting software, and story consultation services, please visit [www.truby.com](http://www.truby.com) today.

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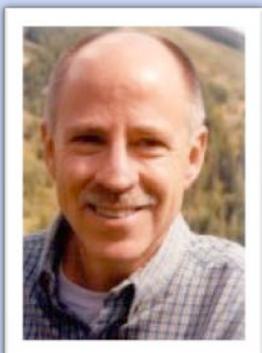
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## The New Spec Style: Part 1

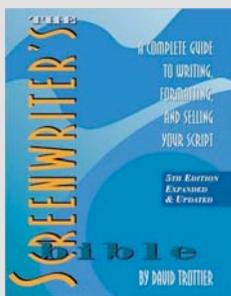
by Dave Trottier



Dave Trottier has sold screenplays and developed projects for The Walt Disney Company, Jim Henson Pictures, York Entertainment, On the Bus Productions, Hill Fields and New Century Pictures. As a script consultant, he has helped dozens of clients sell their work and win awards. [The Screenwriter's Bible](#), Dave's primer for both aspiring and professional scribes, is perhaps the most comprehensive industry guide on the market. To learn more about Dave Trottier's books, classes and mentoring services, visit: [www.keepwriting.com](http://www.keepwriting.com)

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### READER'S QUESTION:

I read on a blog that there was a new spec style. How is it different from the old style? Is it something I have to learn or can I use the old style?

### DAVE'S ANSWER:

Many established writers including Alan Ball, Jeff Lowell, Scott Frank, and Shane Salerno are using a variation of standard spec formatting style. It is not an entirely new style, nor does it change any of the basic rules. It's more of a stylistic preference, which I will explain in a moment.

Furthermore, it is not something that you must learn, but it would certainly be easy to learn because the stylistic changes are minimal. It has been used in the past in some screenplays, but it is not something that has taken over the industry...yet. So what was the tipping point?

The stir was created when the PAGE International Screenwriting Awards provided a new spec formatting guide for contest participants. According to Executive Director Kristin Overn, several of the producers and managers who judge for the PAGE Awards had been talking about the fact that "more and more professional screenwriters are using this style, and it's becoming increasingly accepted in the industry." The result was their new guide.

My research also shows some acceptance of this new style, so let's take a look at what's new, and then I will make recommendations concerning its use.

### THE NEW STYLISTIC CHANGES

Essentially, the new style uses bold and italics. You may ask, *Why haven't bold and italics been used before?* That I can answer in one word – tradition! In days of old, scripts were typed on typewriters in a PICA type face (same as Courier 12-point) which was not capable of italics or bold. Italics were indicated by underscoring, which is why you currently underscore important words of dialogue.

The new style retains the Courier 12-point typeface, but it allows for bolding and underscoring of your master scene headings, secondary scene headings, and special headings (such as the MONTAGE or FLASHBACK).

What follows is a quick example of a master scene heading and a secondary heading using the new style:

#### INT. CLASSROOM – DAY

DR. FORMAT glides in, pirouettes, and gracefully shuts the door.

#### AT HIS DESK

sits a pile of screenplays and a Dr. Format bobblehead doll.

In our next issue, Dave will discuss how the new spec style handles onscreen text, foreign words, and montages.

## Show Me the Money

by Marvin V. Acuna



Marvin V. Acuna is co-creator and executive producer of *Platinum Hit*, the new elimination competition series for Bravo that showcases undiscovered singers and songwriters as they battle through songwriting challenges. He also executive produced *The Great Buck Howard* (John Malkovich, Colin Hanks) and *Two Days* (Paul Rudd, Donal Logue), among other films.

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[www.TheBusinessofShowInstitute.com](http://www.TheBusinessofShowInstitute.com)

"Show me the money!" These words were made famous by Cuba Gooding Jr. and Tom Cruise in the blockbuster *Jerry Maguire*, as Cruise's agent desperately tries to retain what will be his one and only remaining client. Though it was humorous, it doesn't stray too far from the truth.

Agents and managers are routinely challenged to demonstrate their value to their income-producing clients. Therefore, it's crucial to their livelihood that they dedicate their most valuable commodity, **time**, to the ventures that provide the greatest potential for return on that investment.



Tom Cruise speaks the famous line in Cameron Crowe's dramedy *Jerry Maguire*, about a struggling sports agent.

Just [click here](#) to get a look at the reality of the median income for representatives. Surprising, isn't it?

I'm not suggesting that the sole purpose of representing any artist is solely income based, but it is a primary factor. Therefore, it is critical to your success as an aspiring writer that you demonstrate value. Believe me when I tell you, the shoe will eventually be on the other foot.

Here are two simple tips to demonstrate value to the people whom you wish to represent your work:

### 1. PRODUCE YOUR OWN MATERIAL

Work begets work. Technology today affords you the opportunity to produce your own work. Shoot a short, maybe a feature. Most importantly, shoot something you wrote. Maybe you direct it, maybe you don't. This type of activity can result in an abundance of benefits. One benefit is seeing your own work come to life. Another is that you can determine what's working in your writing and what is not. Yet another is that representatives can actually see your work.

### 2. BE YOUR OWN REPRESENTATIVE

About six years ago, I began working with a writer whose day job was as a communications director. Through a local business function in New York, he met an investment banker who was also a friend of mine. My buddy reached out to query on the writer's behalf and asked me to take a look at this individual's material. I did. By the time I contacted the writer, he had received word that a major producer, and I do mean **major**, was extremely interested in the very script I had read.

How did he get this major producer to read his script, you ask? Through yet another contact he made while donating his own time at some event.

The producer and I spoke and GOOOOAAAAAL!!! The writer connected two entities and set up his first project. He was paid and became part of the WGA. In basketball, they call this the assist. In entertainment, they call this representation.

These are simple ideas you can implement to propel you forward and, most importantly, demonstrate your value to others.

## THE BUSINESS OF SHOW INSTITUTE

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Gano Lemoine is an L.A.-based entertainment attorney representing creative professionals and businesses involved in film, TV, music, new media and the literary and graphic arts.

Gano can put his 18 years of legal and business experience to work for you. As an attorney for businesses and entrepreneurs, and an entertainment and media lawyer, he has the experience and practical focus to assist in all aspects of your business or creative endeavor.

To learn more, visit Gano Lemoine's website at [lemoineentertainmentlaw.com](http://lemoineentertainmentlaw.com).

#### PLEASE NOTE:

This column is for informational purposes only. The discussion does not constitute legal advice, nor does it create an attorney/client relationship with anyone. You are encouraged to seek legal advice regarding your particular situation.

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## Copyright Infringement or “Fair Use”?

by Gano Lemoine, Esq.

Whether a written work is a permissible “parody” of a preexisting copyright-protected property or an impermissible rip-off can be maddeningly complex, and frustratingly (or entertainingly) fact specific.

First the basics: An “idea” is not copyright protectable. An “idea” is too general. **What is copyright protectable is the specific execution of an idea.**

For example, a “comedy about a family” is not copyright protectable – it’s just an idea, and far too general. But the specific execution of the details of that idea is copyright protectable. The characters and setting and plot and other myriad details of a **specific** family (such as *The Simpsons*) can be copyrighted. And therefore another specific, unique execution of the same idea is also separately, independently, copyright protectable (such as *The Family Guy*).

Each specific execution of the idea is protected from being copied without the authorization of the owner. But the U.S. Copyright Act excuses certain circumstances.

One of those circumstances is what is known as “fair use” or more accurately, the “fair use defense,” because it is a legal defense in a copyright infringement case.

The following factors are considered in analyzing whether a use is “fair use”:

1. The purpose and character of the use of the original copyrighted work – commercial or non-commercial; whether or not it is a “favored purpose” (criticism, comment, scholarship, research, news reporting or teaching); and the degree of transformation from the purpose of the original to the purpose of the new work;
2. The amount and substantiality of the portion used of the copyrighted work in relation to the whole of the copied work; and
3. The effect on the potential market or value of the copyrighted work.

Mr. Webster’s definition of “parody” is “a literary or musical work in which the style of an author or work is closely imitated for comic effect or in ridicule; a feeble or ridiculous imitation.” Synonyms include: burlesque, caricature, put-on, rib, send-up, spoof, takeoff, travesty.

So by its very nature, a parody **must** closely resemble or reference the original enough for the audience to recall the original, but not so much as to actually be infringement – thus, “fair use.” But because parody takes so many forms, bright line, preemptive rules are next to impossible.

Nevertheless, to qualify as a parody the new work should probably, at the very least:

1. Aim for comment and/or criticism – not necessarily of the original work, but of something that is shown by the contrast between the original and the parody and therefore transforms the purpose of the original to a new purpose (the original was serious, the new is silly).
2. Utilize an amount of the original material as is necessary to recall and reference the original, but then insert sufficient originality (and presumably originality that is mocking or critiquing in its substance) so as to separate the intended parody from the purpose of the original. (This factor is particularly hard to gauge. It’s a bit like trying to define “funny.”)

Parody – it’s just that simple!

Obviously, it’s not at all simple. Which is why it may be important to involve an entertainment attorney early in your creative process... before you have spent months or years writing the script, only to find out that it is **not** a fair use parody but is instead an impermissible copyright violation, likely to be shut down the moment it sees the light of day.



## Sell Your Script

Hot Leads from [InkTip.com](http://InkTip.com)

### IMPORTANT DISCLAIMER!

Please submit your work only if it seems like a **perfect fit** for these companies' needs. If you aren't sure your script meets their criteria, please check with [jerrol@inktip.com](mailto:jerrol@inktip.com) before submitting it. **Do not contact the production company directly.** Thanks!

### HOW TO SUBMIT YOUR SCRIPT:

1. Go to <http://www.inktippro.com/leads/>
2. Enter your email address
3. Copy/paste the corresponding code

## Nexus Entertainment

[code: zjk71zd5cw]

We are looking for completed feature-length African-American romance scripts, material that would make a good Harlequin romance novel, but a screenplay written specifically for African-American characters.

Budget will not exceed \$500,000.

WGA and non-WGA writers may submit.

Our credits include *American Dream*, *A Gangland Love Story* and the upcoming *Dysfunctional Friends*, among others.

Please submit your work only if it fits the above description exactly. If you aren't sure, email [jerrol@inktip.com](mailto:jerrol@inktip.com). Thanks!

## ShoeZart, Inc.

[code: x1wrx07j5z]

We are looking for completed feature-length golf comedy scripts, i.e. material in the vein of *Caddyshack* and *Happy Gilmore*.

Budget will not exceed \$5 million.

WGA and non-WGA writers may submit.

Our credits include *Scorpio Men on Prozac*.

Please submit your work only if it fits the above description exactly. If you aren't sure, email [jerrol@inktip.com](mailto:jerrol@inktip.com). Thanks!

## TAD Film, Inc.

[code: udwka76tb9]

We are looking for completed feature-length gritty drama scripts and/or thrillers written for a strong young male lead age 18 to 28. Material should be in the vein of *Mean Streets*, *Half Nelson* or a thriller such as *Disturbia*.

Acceptable sub-genres include coming-of-age or love stories. Our goal is to break out a young male actor with this starring vehicle, so your script must fit all the above criteria. Please include a full synopsis with your submission.

Budget will not exceed \$500,000.

WGA and non-WGA writers may submit.

Our credits include *AmericanEast*.

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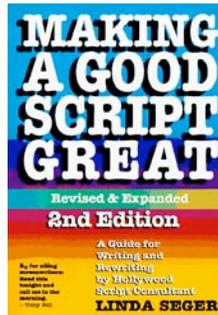


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