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Letter from the Editor

Congratulations to all who entered the 2011 PAGE Awards! While I'm very happy for everyone who advances, this message is for those who will not. My heart goes out to you. I know **exactly** how you feel. It stings to see hopes dashed and hard work come to naught. But the writers I admire most have the courage to shrug off disappointment and keep faith in the value of their storytelling. They think, "So I didn't beat the odds. This time." The only way to truly be eliminated from competition is to give up. If you take the inevitable setbacks personally, if you believe that you will never be good enough, only then does your story end.

Successful writers are rejected constantly: for assignments, on the spec market, or by being replaced by another writer. Whether this happens at the beginning of a career, the middle or the end, there is always a time when writers aren't "hot." If you find your way of dealing with this now, you can bravely face the rocky road this career path presents. You will have learned the most valuable skill a writer can possess... The ability to bounce back!

As always, the sole intent of **LOGLINE** – a publication that is free to all – is to inform and inspire you to write better, more market-viable scripts. In this issue, 2010 Gold Prize Winner John Scott shares his experiences from a string of meetings with executives in Los Angeles. PAGE Awards Judge Mike Kuciak presents the professional writer's mindset toward script notes. John Truby, your genre guide, breaks down Woody Allen's *Midnight in Paris* to illustrate key principles of the love story. And format doctor Dave Trotter concludes his assessment of the "new spec style" we introduced to readers in [The Insiders' Guide to Screenwriting](#).

But that's not all! Marvin V. Acuna, our industry insider, explains how learning to be a strong public speaker can improve your script-pitching ability. Entertainment lawyer Gano Lemoine lists the most common mistakes writers make in their business decisions. Finally, peruse the latest leads from InkTip to learn what production companies are seeking on the spec market.

Happy reading,



Latest News from the PAGE Awards

- ◆ 2009 Gold Prize winner Robert Sudduth has been hired as a staff writer on the new ABC series *Good Christian Belles*. Rob was signed by Adesuwa McCalla of Metamorphic Management shortly after his PAGE win.
- ◆ 2010 Gold Prize winner Bruce Leaf is currently working on a new romance for Quincy Productions that is slated to begin shooting later this year.
- ◆ The book adaptation of the 2005 Bronze Prize-winning short film *White Water*, by Michael S. Bandy and Eric Stein, goes on sale August 23, published by Candlewick Press. The feature version of the script has been optioned and will be directed by Rusty Cundieff.
- ◆ 2009 Gold Prize winner Suki Kaiser is currently working with two producers from Relativity. Suki writes: "I met them because of my PAGE win. They pitched me an idea for a film and I wrote it for them. I also just finished a treatment for a low budget sci-fi that I pitched to a 3-D company and they loved it so, fingers crossed, they want a script! Bit by bit doors have been getting pried open and I have PAGE to thank for that."

Quarterfinalists for the [2011 PAGE Awards](#) will be announced on July 15, 2011!

Nice to Meet You, Hollywood!

by John Scott III

When the 2010 PAGE Awards winners list was released and I found out that my script *Maggie* won a Gold Prize, I freaked. Seriously. The year before, I submitted a script that didn't even make it to the Quarterfinals. So to win with one screenplay and make the top ten with another... well, it was overwhelming.

In 2010, John Scott III won the Gold Prize in the Thriller/Horror category and also entered a script that reached the Final Round in the PAGE Awards' Science Fiction category. A former Air Force satellite controller, John attended SIU Film School and currently lives in Boston, where he plans science for NASA's Chandra X-ray Observatory. He is now represented by Creative Artists Agency (CAA).

Requests to read *Maggie* started coming in quickly from producers and execs. Simultaneously, everyone I knew now wanted to read the script, including a college buddy who had moved to L.A. to take a job as a producer's assistant. When he finished, he asked if he could send it around town to see what kind of heat it generated. I have to tell you – it seemed to catch fire. Shortly thereafter, my screenwriting career took off. I was signed by an

agency and my tiny little script found its way into the hands of large production companies and some studios.

I was amazed at the speed at which things happened. Numerous producers and executives requested meetings but, living in Boston, I couldn't just drive over to meet them in person. So I took a few "generals" (get-to-know-you meetings) over the phone. After some great calls, my agents wanted to get me in the room with producers. They said that the script would sell itself, but I needed to sell myself as a screenwriter. I checked my bank account, dipped into some savings and bought a plane ticket to L.A. I guess you gotta pay to play.

I took my first meeting on the Disney lot, which was both exciting and daunting. When I finally found the right building, I had to squeeze through a hallway conversation between two of my screenwriting heroes, *Lost* writer/producers Damon Lindelof and Carlton Cuse, in order to reach the producer's office.

As I walked in, the kindness I was greeted with immediately abated my nervousness. I met with Jodi Zuckerman, the lead producer for Hope Town Entertainment. I'd expected a rigid interview so I was pleased to find that it was, exactly as it sounds, a get-to-know-you meeting. She invited me in, offered me water (I suggest taking water when offered – you'll be talking a lot) and started the meeting by telling me how much she loved *Maggie*. We talked through a few of her favorite scenes and I detailed the genesis of the story. Then, as with every meeting that followed, I was asked how I got to this point in my career. It's a long, drawn-out story about how a lack of funds for college led to the military, film school and a NASA project.

In the first meeting, this took a while to spit out. But after a few more meetings I learned how to summarize my entire life in mere minutes. A very useful skill!

Just before the meeting concluded, Jodi told me about a project that they thought would be great for me and we talked through it. I left with her contact information, details on the assignment, and a big smile on my face. I also damn-near got to meet Marvel Comics icon Stan Lee, her office neighbor, but alas, he was out. So one meeting down! Then realization kicked in: I had 11 more ahead of me... all in the next three days.

That trip was an eye-opening experience. What did I learn?

1. Be Nice to Assistants

Treat all assistants with courtesy and respect. Soon they may be the people who run the business.

2. Take Notes

During most of my meetings, a lot of information was introduced. I quickly decided that, whether people liked it or not, I was going to jot down some reminders to myself. But make sure to keep those notes short and sweet. You'll want your head in the meeting.

3. Be Yourself!

It sounds cliché, but chances are that you'll find yourself working with one of the producers you've met and you want them to know who you are from day one.

4. Follow-up is Key

A short, nice email thanking those who met with you for their time goes a long way. Believe me.

5. Have Fun

Most of my meetings were chock full of chat about recent movies, classics, award-winners, etc. It's so amazing to "talk shop" with people who are actually involved in the movie-making process, so take advantage of it.

I've now taken 30+ meetings (by phone or in person), made three trips to L.A. (with another scheduled this month), switched agencies (I'm now represented by CAA), met with the president of production at Warner Bros., and signed a contract to sell my PAGE Award winner to a producing legend. I'm very fortunate to be working with another highly experienced producer (Matt Baer), a stunningly visual director (Henry Hobson) and a close friend who's getting his first producing credit on my film (Trevor Kaufman). I'm also truly lucky to be able to stay involved in the project the entire way through production.

So what's next? Well, I've had to create a spreadsheet for all the assignments thrown my way. Now comes the hard part: picking one. It's been a fast, furious and very exciting journey, and I can only thank PAGE for providing the first step in my screenwriting career. Eight months after winning, I still feel like a noob. Meetings, though? Piece of cake. Easy as pie. But forget the pastries... Just rock 'em!

Learning to Love Script Notes: Part 1

by Mike Kuciak

The true art of screenwriting is rewriting. It's important to embrace that fact because you will probably get script notes at every step on the road to production: notes from representatives, notes from producers, notes from financing, notes from directors, notes from actors, and so on.

Mike Kuciak served for seven years as Senior Vice President of Development for a management/production company, where he found, developed and set up projects at Fox 2000 and Universal. In 2009, Mike founded the management and production company Samurai MK, through which he's now producing a slate of comedies and thrillers.

This is a normal aspect of the job.

Screenwriters often become confused when they're given a set of notes that aren't necessarily backed by money. The questions arise: "Why am I changing my script for someone who isn't buying it?" "If they like the script, why am I being asked to change it?"

These are fair questions, but they don't take into account the fact that screenwriting isn't novel writing, where the end result is a published version of

the words. The end result of a script is a movie, the making of which involves a team of people: producers, actors, a director, financing, distributors, a crew, etc.

Cinema, by nature, is a collaborative art form.

Screenwriting is much more like being a member of a rock band, or an architect. In a band, you might bring in an idea for a song, but your band-mates will have their own skills to contribute and their own visions of what the song will be. As an architect, you might bring in a killer blueprint, but without a land developer, investors and a construction company, it's just a picture of a building, not the building itself (i.e. it isn't real, and won't make anyone any money).

Sometimes writers have an emotional reaction to notes.

Writers often think that behind the notes lies the implied critique: "Your script sucks."

It's true that notes sometimes point to improving a certain aspect of the screenplay (e.g. "The dialogue could be better"). But this isn't personal. It's like a coach trying to get the best out of an athlete. The underlying message is "You have more in you."

In fact, on many levels you want to get notes.

Simply put: if a rep/director/producer/financier/actor doesn't believe there is anything interesting about your script, they aren't going to go to the trouble of writing up their ideas on how to improve it. They will simply pass, and move on to a script that is of more interest... that will in turn get notes.

But if a script is good enough to attract interest, why change it?

That depends. In the case of reps, producers and financiers (that is, people who make their living from

selling projects), it's usually to bring the script more in line with what they see is currently selling.

It's like if you put your yellow house on the market, and your real estate agent tells you that red houses are selling better right now. Will painting your house red guarantee a sale? No. Will painting your house red increase the chances of it selling? Yes. That's the real estate agent's goal – and your goal. So break out the brushes.

The other type of notes are creative and usually come from directors and actors.

Creative notes are usually motivated from a more artistic place, reflecting the shared vision of the film. This is when you take off your architect hat and put on your band member hat. Instead of changing the script to reflect what sells, now you're collaborating with your team to find cool new aspects of the story.

And this is a bad thing... how?

Getting a movie made means bringing a director on board and attaching talent (that is, movie stars who are meaningful to financing, distribution and audiences). A script with a director and/or lead cast involved has a much better chance of moving toward production than one that doesn't, so it behooves you to take notes from these people to keep them involved.

It is clear to see how addressing notes will help to get a script into production. It is difficult to see how **not** addressing notes will help to get a script into production.

With that in mind, though, when is it wise to step away from a set of notes?

Part of the job of a screenwriter is being an expert in scripts, writing and storytelling as a whole.

Sometimes suggestions come in that aren't thought through all the way. This isn't necessarily because the people writing the notes are stereotypical shallow/stupid Hollywood types, but because their skill set isn't focused on story craft. That's **your** job.

In this case, your job is to step in and point out in a polite, professional and well-reasoned manner why addressing a particular note might be harmful to the script or to the project as a whole. If a land developer thinks it might be cool to have an office building with no doors, the architect needs to explain why that might be a bad idea.

Another situation when a writer might want to put on the brakes is when it becomes clear that the note-givers don't quite know what they want. For some people, it's easier to send a writer down a rabbit hole in hopes that he or she will trip over just the perfect thing, rather than to decide exactly what the vision of the project is, and why.

If you have an agent or manager representing you, it is imperative that you let that person help you gauge a situation like this. It is part of the rep's job to handle the political side of moving a project forward, and let the writer maintain focus on the script.

Next issue: Mike concludes his discussion of script notes.

Writing the Love Story: *Midnight in Paris*

by John Truby

Spoiler Alert: This breakdown contains crucial information about the plot of the film.

With *Midnight in Paris*, Woody Allen has returned to writing from strength. The film is founded on one of the great cinematic story techniques, the utopian world. Here the moment is 1920s Paris, where some of the best writers and artists of the 20th Century lived in close quarters. The film is also based on the concept of The Golden Age. Every society has some version of the belief that an earlier time was not only better than the present, but nearly perfect.

Midnight in Paris looks like a fairy tale romantic comedy. But Allen isn't very good at the love story form. Yes, he wrote one of the great romantic comedies in *Annie Hall*. But when you look at that film in light of all the films he has made since, you realize that *Annie Hall* was a one-time home run based primarily on his creation of the amazing title character, Annie.

The love interest in *Midnight in Paris* has nowhere near the character definition or quirky uniqueness of Annie Hall. She is simply a gentle, beautiful Frenchwoman who wants to live in an earlier time, just like the hero. As a result, there is little chance for the romance between these characters to build in a way that is satisfying to the audience. The love story structure really just provides a storyline on which to hang the gold of the idea, the fantasy comedy elements. With the woman as a desire line, the hero can take a number of trips into the utopian moment. And there he can meet a succession of famous artists the audience knows.

In the [Story Structure Class](#), I talk about the crucial technique of digging out the gold in your premise - finding what is original to you - and then presenting that gold again and again to the audience over the course of the story. The gold here is Allen's comical take on each of the famous writers and artists of the time. Once he was clear about that, the question for Allen became: how do I create a storyline that can allow me to play as many of these comic bits as possible without the story becoming episodic and collapsing?

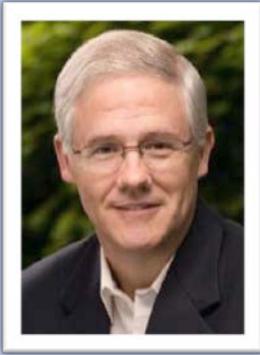
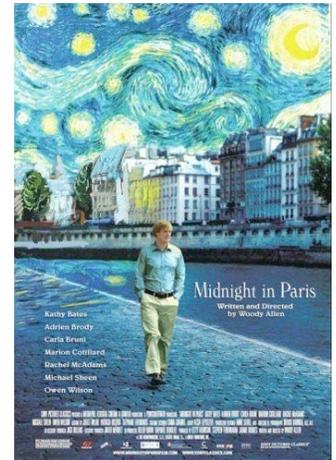
This structure allowed Allen to write to his strength, rather than what he has been doing for the last 20 years, which is writing from his weakness. Allen has never been very good at the craft of story. In spite of the complexity of some of his story structures over the years (*Annie Hall*, *Hannah and Her Sisters*), Allen is usually unable to create a complex plot where opposing characters play out their differences through conflict.

The normal Woody Allen movie consists of a story gag that should take about 30 minutes to play out. He stretches it to 90 minutes and finally has the lead character directly explain his self-revelation, which is exactly what Allen wants his audience to learn.

What Woody Allen is great at is writing comic bits and gags. And he is probably the second greatest American writer of intellectual comedy, behind Mark Twain. Unfortunately, Allen is not satisfied with that gift as a writer, and indeed he has looked down on it since at least the early '70s. In this film, Allen has found a story structure that allows him to feel he is a writer's writer, but also gives him permission to enjoy his guilty pleasure of writing brilliant intellectual comedy. The first time the hero meets Hemingway we hear drop-dead perfect Hemingway prose coming out of his mouth. The scene is hilarious, especially if you know your American literature.

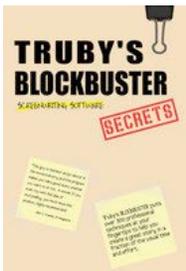
And that's another pleasure of the film. Allen's relatively small audience is composed of the educated and the sophisticated. So when they get the literary and visual jokes, they also get to feel how smart they are. The story is really just an intellectual candy store, with the love story bringing us back to the store again and again. Of course while we are enjoying the pleasures of a utopian moment in this film, we also learn, in a great visual gag, the opposite lesson that you can't live in the past.

This film provides a clear lesson to the screenwriter on how to find the right structure and genre embedded in your story idea.



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 today.

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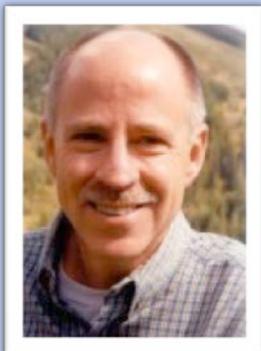


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The New Spec Style: Part 2

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

In our [last issue](#), Dave discussed the increasing use of boldface type, italics and underscoring in scene headers and other elements of a spec screenplay. His examination of the new spec style concludes with a discussion of onscreen text, foreign languages, etc.

Picking up where we left off, you can also bold and underscore a technical direction, like the SUPER. You might use italics for words of narrative description that you want the movie-going audience to see and read, such as news headlines, names on signs and buildings, and the content of onscreen "superimpositions."

For example:

SUPER: *Hollywood, California - 2011*

My one quibble with the new style is the option to replace the common technical direction SUPER with the words ONSCREEN TEXT. Some readers simply won't recognize this, or won't care for it.

Just use the word SUPER for now; everyone knows what it means!

If you wish, you can use italics for foreign words (such as "He's *bona fide*; he's a suitor") or for important words of dialogue (rather than underscoring).

Keep in mind that readers don't generally balk at **slight** variations in spec style. For example, the new style allows for a colon after a special heading rather than a dash:

MONTAGE: SUMMER TURNS TO FALL

Personally, I still prefer the dash. However, I suspect that the great majority of readers will simply not care if there is a colon after the word MONTAGE or the traditional dash. Professional scripts have always varied slightly in formatting style, and yet they all look basically the same. That trend will continue.

Recommendations

I have shared all of the changes of the new style that I am aware of. So what should you do now?

To be honest, there is nothing you need to change.

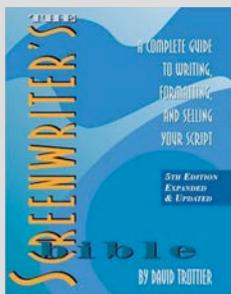
The industry will always accept the default settings of [Final Draft](#) and [Movie Magic Screenwriter](#). So you can continue formatting scripts just as you have in the past without concern, unless you hear differently from a specific contest, production company, agent or manager.

On the other hand, I see no reason not to adopt the new style if you prefer it. The main objection I've heard is from some writers who feel the bold and underscoring interrupt the flow of the read. Personally, I don't see it hindering the reading experience any more than bold headings in an article do.

Now that this new stylistic preference is increasing in popularity, it will be interesting to see if it someday becomes the norm. As always, I'll be on the lookout for you.

Dave Trottier's

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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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The Secret to Persuasive Communication

by Marvin V. Acuna

"According to most studies, people's number one fear is public speaking. Number two is death. Death is number two. Does that sound right? This means to the average person, if you go to a funeral, you're better off in the casket than doing the eulogy." – Jerry Seinfeld

In my experience, the most successful screenwriters are also the most effective communicators. They have the uncanny ability to connect with people and powerfully present their ideas. They are eloquent and masterful at diluting a two-hour screenplay into a compelling short pitch. They command the attention of a room full of executives and producers with ease and, more importantly, evoke confidence.

Some screenwriters are born with the "gift of gab" and are natural storytellers. But the truth is that most are simply not. Believe me, I've attended enough screenwriter seminars, pitch fests and conferences to make that claim with utter certainty. Most aspiring screenwriters are nervous, ineffective communicators who often get lost in their own story as they present it.

Fortunately for YOU, public speaking is a learnable skill.

There are numerous programs, classes, and organizations that afford you the privilege to hone this **necessary** skill. I will focus your attention to a specific organization here.

Full disclosure: I am a distinguished member of the organization that is referenced below. Therefore, I **strongly** encourage you to examine, explore, and investigate all opportunities available to you.

From a humble beginning in 1924 at the YMCA in Santa Ana, California, [Toastmasters International](http://www.toastmasters.org) has grown to become a world leader in helping people become more competent and comfortable in front of an audience. This nonprofit organization now has nearly 250,000 members in more than 12,500 clubs in 106 countries, offering a proven – and enjoyable – way to practice and hone communication and leadership skills.

Most Toastmasters groups are comprised of approximately 20 people who meet weekly for an hour or two. Participants practice and learn skills by filling a meeting role that ranges from giving a prepared or impromptu speech to serving as timer, evaluator or grammarian.

There is no instructor; instead, each speech and meeting is critiqued by another member in a positive manner, focusing on what was done right and what could be improved.

As further evidence that this is an invaluable skill to nurture and a powerful organization to consider, the WGA and SAG offices in Los Angeles have their own Toastmasters chapters.

Whether you choose to become a Toastmaster or not, identify an entity that will shape this potent skill. It's an aspect of your screenwriting business that you simply cannot disregard. You need every advantage in the extremely competitive business of screenwriting.

I leave you to consider the following...

Warren Buffett, ranked by *Forbes* as the second richest man in the U.S. in 2009, said the following in his address to Columbia MBA students on the subject of public speaking:

"If you can communicate well, you have an enormous advantage. Force yourself into situations where you have to develop those abilities."

Are You Treating Your Writing Like a Business?

by Gano Lemoine, Esq.



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.

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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While waiting to speak at a recent screenwriting seminar, I heard some sage advice for aspiring writers. It came from a writer who works on a popular television series. She asked the audience the following:

“Are you treating your writing like a business? If you owned a grocery store, would you ever leave your store closed simply because you didn’t feel like going in? Of course not! So show up every day.”

In addition to the procrastination and “I don’t feel like it” avoidance of writing she referred to, many writers engage in unprofessional behavior when it comes to the legal aspects of their business practices. And the mistakes they make often have serious consequences down the road.

Here are four of the most common mistakes I see writers make:

1. Giving your writing away.

If you owned a car dealership, how often would you simply give cars away? Never. But aspiring writers constantly agree to work for free. Writers frequently work, sometimes for weeks or months, without ever discussing their eventual compensation.

Even if the effort is “on spec,” writers should **always** confirm in writing what the eventual payoff will be. This should be established at the outset and agreed to by all parties involved. If you get no clear answer that can be put in writing, then work on your own spec project instead.

2. Engaging in a writing partnership without defining the parameters first.

If you decided to open a car dealership with a partner, would you do so without understanding how the partnership was to work? Who would undertake which duties and responsibilities? Who would have control over which aspects of the business? How the profits would be split?

Many aspiring writers form writing partnerships (often with new acquaintances) without deciding these issues, let alone confirming the decisions in writing, at the outset of the relationship. It’s also important to determine what will happen if, or typically when, the partnership breaks up.

3. Believing that a written agreement shows distrust.

A written agreement is there to (a) focus the parties on the who, what, why, when and how much of the arrangement, deciding those issues when the relationship is new, fresh and good; and (b) **prevent misunderstandings**. When problems arise (and they will), the written agreement will hopefully provide a road map out of any dispute.

4. Adapting something without the legal right to do so.

Just as you could not drive a car off the dealer’s lot without permission, copyright law prevents you from adapting a book or story or developing someone else’s copyright-protected or proprietary material until (or more accurately, unless) the appropriate licenses or permissions are obtained.

Good luck getting permission after the fact! Writers who write screenplays without the legal right to do so risk seeing all their hard work go to waste, as they may well never have the right to sell their scripts.

These are but a few of the missteps that aspiring writers frequently make. When people engage in artistic and creative endeavors, it seems they often turn off their practical and otherwise business-savvy faculties. But while the restrictions of business and law may seem like poisons to creativity, failing to protect yourself as you would in any other business dealing can relegate you, as an aspiring writer, to the status of hobbyist.

To become a professional, it’s important to behave as a professional and treat your writing as a business.



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3. Copy/paste the corresponding code

Arnold Leibovit Entertainment

[code: zgpvq3fmb8]

We are looking for completed feature-length cross-genre sci-fi/adventure scripts (scripts that incorporate both genres). Budget has yet to be determined. WGA and non-WGA writers OK.

Our credits include *The Time Machine* (2002).

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

Bright Shining City Productions

[code: y2vhgvma56]

We are looking for completed dark, feature-length film-noirish thrillers. The mood and tone should evoke classic film noir films. However, we are only looking for contemporary stories that deal with modern issues (no period pieces).

Budget will not exceed \$250,000. WGA and non-WGA writers OK.

Our credits include *Esther's Diary* (2010).

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

IsoFilms Pictures & Productions, Inc.

[code: pwd7qmwwv8]

We are looking for completed feature-length, edgy, gripping, lower-budget scripts for adult audiences. The script should have a new spin on "characters in over their heads" while keeping the budget in mind. We like films such as *Frozen*, *Reservoir Dogs*, *Hustle & Flow* and *The Usual Suspects*, which sustain tension and suspense while increasing character stakes and conflicts.

No family films, comedies, sci-fi, fantasy or Westerns, please.

Budget will not exceed \$500,000. WGA and non-WGA writers OK.

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

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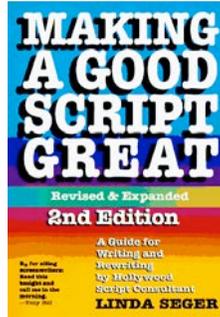


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