

LOGLINE

The Screenwriter's eZine

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Letter from the Editor

Happy New Year! It's time to put aside any unreached goals from 2011 and re-focus your efforts on making 2012 your most successful year yet. To that end, here at the PAGE Awards we offer one of the world's most highly regarded screenwriting competitions for screenwriters seeking to get their work noticed. [Enter the contest today!](#) And be sure to order Judge's Feedback, a truly invaluable resource for developing your script to its fullest potential. Also check out [The Insiders' Guide to Screenwriting](#), in which 10 of our top Judges help you master each of the key components of a successful spec script.

We also hope you've had a chance to participate in [eMeetings: Writers & Reps](#). This innovative program pairs reps and writers through "virtual" introductions online. If you're ready to make the leap into the ranks of the professionals, one good query might be all it takes!

Now, let's usher in the New Year with 2012's first installment of **LOGLINE**, shall we? In this power-packed issue, we start with a first-hand account of how a writer can launch a web series—and a career—from 2011 Silver Prize winner Joe Webb. Popular misconceptions about voiceover and flashbacks are debunked by PAGE Awards Judge Vik Weet. Our trusted guide for all genre matters, John Truby, begins his two-part examination of writing for television and why the small screen has eclipsed its large silver counterpart in recent years.

But that's not all! The industry's foremost format expert, Dave Trottier, tells us why clarity trumps dramatic intent in a spec screenplay's description. Successful film and television producer Marvin V. Acuna espouses the Internet as the ultimate networking tool for our times. And don't forget to peruse the latest leads from InkTip. These companies might be just the place to send your new script...

Happy reading,



Latest News from the PAGE Awards

- ◇ Two PAGE "alums" made the Hollywood Black List in 2011!! 2010 Gold Prize winner John Scott III raked in the votes for his PAGE Award-winning script *Maggie*, and 2008 Gold Prize winner Bill Dubuque scored with his spec *The Accountant*. Both movies are currently in pre-production.
- ◇ 2011 Grand Prize winner Pat White received more than 20 requests for her PAGE award-winning script and she was quickly snapped up by literary manager Brandy Rivers at Magnet Management.
- ◇ After receiving his PAGE Award, 2011 Gold Prize winner Magnus Aspli was signed by Kelly Marshall at SMART Talent in the U.K.
- ◇ Sundae Jahant-Osborne's 2006 and 2011 PAGE Award-winning short films are both being produced. *A Difference of 25 Cents* was shot in London over the summer by Egoma Films. And since receiving the 2011 PAGE Silver Prize, *No Cigarettes in Space!* is in negotiations to be shot by a London prodco based in L.A. with a hot new U.K. director.
- ◇ A little over a month after the 2011 PAGE Awards were announced, Silver Prize winner Will Jess landed a screenwriting assignment with a Hollywood production company. Will writes, "As a direct result of my Silver Prize win, my script *Breaking Zero* was requested by John Will of Torn Sky Entertainment. I have been signed by John to develop a feature project with Torn Sky. It's an incredible opportunity and it's all due to the exposure from your contest and accolades from your judges."

The [2012 PAGE Awards](#) Early Entry Deadline is January 15, 2012!

Your Calling Card: Writing and Producing a Web Series

by Joe Webb

Back in St. Louis, I have friends who are accountants. They own houses and BMWs, and it's easy to see how they've gotten where they are in life because there are certain prescribed steps that lead to accounting. Go to school, do well, pass the CPA test, and get a job doing corporate taxes.

Joe Webb won the 2011 PAGE Silver Prize for his Television Drama Pilot *Icon*. He recently produced the web series *Books* with Fremantle Media and now has three new projects in active development. Joe lives and writes in West Hollywood with his fiancée Jennifer and their beloved beagle, Harvey Wallbanger.

Writing for TV, on the other hand, is a wildly different beast. Beyond having good samples and moving to California, there's this bizarre choose-your-own-adventure element where you gain "life" and "industry" experience before landing a writing gig. My "life" story in meetings, for example, goes like this: "I sold cars, taught college, won on *Jeopardy*, and was briefly the front-man for a Weezer

tribute band." The unspoken part goes like this: two years ago I landed in L.A. with three good pilots, got repped, and immediately discovered that L.A.'s staffing season is like a giant funnel.

You see, in Hollywood there are hundreds of skilled "baby writers" with representation, strong contacts and killer specs. All are waiting on the funnel's bowl, hoping to stand out, and everyone is trying to gain access to the same 25 spots each May. The math, as you can see, isn't awesome. So, you've got to gain "industry" experience as well as "life" experience.

In addition to writing a couple of new scripts this year, the majority of my effort has been devoted to making a web series, *Books*, to serve as a calling card. Will it be the definitive thing that gets me staffed? Probably not. At the end of the day, you still get hired off your script and your meetings. But has it raised my profile, grown my network, and opened up development opportunities? Absolutely. Plus, producing it was a hell of a lot of fun.

Now, my project had some financial backing from FremantleMedia and benefitted from the connections that come with living in L.A. But I think the three most important lessons I learned from making *Books* apply to all scripted low-budget projects (either web series or shorts) that take advantage of new digital technology to make awesome happen.

1) Have a clear vision.

Our team decided early on that we wanted to make a calling card for TV, since that's our career objective. Web views, while nice, were less important. Writing self-contained one-off webisodes is an equally valid way to go, and in fact will probably lead to more hits. But you just can't have it both ways, so we chose a

serialized approach.

If you watch the six webisodes you'll see that I did my best to write "hard mini-act-outs" for each. Still, in essence, we produced a 30-page pilot. You can't, for instance, watch only Chapter 4 and know what's going on. In our minds, that was okay. We committed to a *Breaking Bad*-meets-*Californication* tone, and that never wavered. It's a decision that must be made in advance; otherwise you're wasting your time, and more importantly, your money.

2) It all starts with the script.

You've got to get it right. We didn't have much money to spend on personnel because every dime we had went into food, equipment, locations and permits. So before we started circulating the script to potential participants, I went through months of notes and rewrites with the execs at Fremantle to nail it down.

We got all of our actors and crew to work for free because people liked the final script. There's just no way, for instance, that we could have afforded our costume designer. Fortunately, she thought the show had a chance to be something great and worked for free. People want to work on good material. And I imagine that's just as true for local theater actors in Des Moines as it is for those in L.A.

3) Don't be afraid to fail.

Other than a rock opera I wrote in graduate school, I had zero producing experience when I started making *Books*. I didn't know, for instance, how to cast actors, book locations, buy props, schedule a shoot or run craft services.

So I asked advice from people who did know how to produce. And I learned through trial and error how to do things like make a call sheet and buy prop guns. Plus, I was nice to people, and you can't overestimate the importance of that in life.

So much of making it in this business seems to be saying "yes" to the opportunities that present themselves. Sometimes those opportunities are obvious: "Want to rewrite *Beethoven 4*?" or "I'm going to a BBQ at Joel Silver's house; wanna tag along?" Other times they're less clear, like putting your own money into making your own project because you believe in it.

Even with Fremantle's financial support, Tyler Gillett (the director) and I are still a couple of grand in the hole on the project. But the investment is paying off in other ways. Based in part on things he learned shooting *Books*, Tyler just had his first feature film accepted at Sundance. And right now, largely from the momentum I gained by producing *Books*, I've got three projects in development with major producers. Our little web series just might sell to a network, too.

Plus, now when I go home to St. Louis for a visit, I've got something to show my family and accountant friends. And creating something for the world to see is really why I moved to Hollywood in the first place.

Everything I Learned in Film School Was Wrong

by Vik Weet

Okay, well maybe not **wrong**, exactly. In fact, I had pretty good teachers and a lot of what they taught me has, much to my surprise, been very helpful in learning to evaluate scripts and writers. But at the time, a lot of it seemed confusing or downright contradictory.

Vik Weet has pro-level experience in almost every facet of the industry, from production and post to business affairs and development. He has done script coverage for leading companies such as Kopelson Entertainment, Outlaw Productions, Bunim-Murray Productions and Original Productions.

For instance, my screenwriting professor warned us repeatedly about the lure of voiceover. "It's a crutch and the mark of an inexperienced screenwriter," he'd say. "The worst kind of telling and not showing."

Then he gave out the screenplays we would be reading and analyzing that year. Lo and behold, the first one on the list was *The Shawshank Redemption*, by Frank Darabont. In case you're unfamiliar with it, the script has a lot of voiceover.

"I thought you said not to use voiceover," I said, in that know-it-all manner only young film students have.

"I told **you** not to use it. You're not Frank Darabont."

Confusing? Even outright contradictory? You bet. So let's take a little time to sort through some of the set-in-stone dictums that are hammered into young writers' brains yet violated regularly by working writers.

The catch with voiceover is that it can be a crutch, and a dependence on it will really hurt your script. But properly used, it can accentuate what's on screen, give insight into the characters, or pick up the pace if a section of your script is dragging.

In *Shawshank*, Darabont uses the voiceover to establish Red's character, which is vital given that we first find him serving 20-to-life in a maximum-security prison. Without the voiceover, readers would likely assume the worst about this ultimately sympathetic character. Throughout the script, which spans decades, Red's narration connects the various episodes, contributes to the story's thematic development, and maintains the tone established in those early scenes. It's essential to the story Darabont is telling.

Ask yourself "do I need to use voiceover here, or is there a more visually interesting way to convey the information?" I've read scripts that open with pages of voiceover covering a character's entire backstory (or even the character's ancestors), only to discover the information has no bearing on the story. Or sometimes the voiceover reiterates what's happening on screen. It can also be used as a cheat to gloss over a particularly tricky scene.

Rest assured, an experienced reader will pick up on any of these rookie mistakes and use them as an excuse to toss your script into the "pass" pile.

Flashbacks are another incredibly versatile tool that beginning writers are told to avoid, for much the same reason as with voiceover. They can become a crutch. It's easier to flash back to what's gone before than to

incorporate it into a scene. It's a delicate balancing act to give audiences the info they need to understand the characters and story, without hitting them over the head.

The dreadful screenplay for the movie *Dragon Wars* (yes, it got made, but no, it didn't do well) actually contains a flashback within a flashback, summing up an absurd amount of exposition. If your script requires that kind of time-jumping, seriously consider simplifying your story.

On the flipside, of course, there are great examples of the way flashbacks can be used to accentuate a story. Among the most famous is *Casablanca*, which has an extended flashback sequence. The reason it works so well here is that so much of the script to that point is dedicated to whetting our appetite for the backstory behind Rick and Ilsa's complex relationship. Those scenes are literally the emotional crux on which the entire movie hangs.

Another oft-uttered mandate imposed on writers is "There should be nothing on the page that won't be on the screen." Again, this comes with the best intentions. Preventing writers from composing character descriptions listing their early childhood traumas is a good thing. And nothing betrays an inexperienced writer like extensive camera directions or a character's internal thought process. But this gets taken far too literally by many writers, and can lead to a dry, even **boring** writing style.

Years ago, I once criticized no less than Ron Bass (Oscar winner for *Rain Man*) for using too many asides to the reader because I was holding too tightly to that rule. My bosses rightly chastised me for it and I realize now that I was totally wrong.

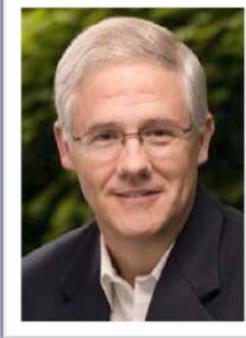
If there's one piece of advice I want to dispatch to every aspiring screenwriter it's this – you are a **writer**, and words are your tools. Use them to write with a voice that is your own. If you're writing a comedy, make the script's language funny! If you're writing a horror film, make it scary! Be vulgar, if it's called for. Be restrained, if that's what you're going for. Keep sentences short and terse for a tense action sequence. Let your descriptions flow into compound sentences if it suits the scene. While the language might not convey an actual image or action, remember that tone and style do wind up on the screen.

The most important thing to remember, if I may dust off a final, familiar adage, is that nobody knows anything. For every "unbreakable" rule of screenwriting, there's an example of it being broken to the benefit of the film. No deus ex machina, says Mr. Robert McKee? Check out P.T. Anderson's *Magnolia*. Three-act story structure is a mandatory framework, says Syd Field? Quentin Tarantino and Woody Allen smash structure to pieces.

But there's also a reason that these rules are taught as gospel, especially to young writers. It takes skill and care to break them for the betterment of your story. So my advice is to do without voiceover, flashbacks and too much digression from accepted norms in your first few scripts. Figure out how to tell a story without those tricks so you'll know when you really need them (and how to employ them correctly). Then you're writing like a pro and on your way to making that first sale.

Story in Television: Part 1

by John Truby



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.

The best writing coming out of the American entertainment industry is in television drama. The competition from film isn't even close. For decades, TV has been film's little brother, patronized by the "real" talent as the place where you go when you can't make it in the big leagues.

But in the last 10 to 15 years, TV has shot past film and become the home of the best and the brightest. While the big studios have competed over which new superhero will give them the next tent-pole, the cable channels, and to a lesser extent the networks, have nurtured writers who have given the world an extraordinary number of original, deep and compelling stories whose high quality extends, in many cases, over many years.

There are many reasons for this phenomenon. First and foremost, writers, not directors, control the TV medium. The auteur theory, one of the worst ideas to come out of the 20th century, put the director in charge of American (and world) cinema. What the auteur theory misunderstood is that the quality of film and television is not based on being visual mediums so much as being incredible **story** mediums. Because writers control TV, they make story, not spectacle, the key element in the production. Audiences have shown again and again that story is what they crave.

The multiple episodes that constitute a TV season, and the fact that these episodes must be written by writers on staff, means that TV writers go through a training regimen experienced by no other writer in the world. To get onto a writing staff you have to be highly skilled. But your training has only just begun. Until a writer has worked on a TV staff, he or she has no clue how intense the pressure is to produce great writing in a fraction of the time. With the nonstop deadlines of a TV season, it is not uncommon for a staffer to write a high-quality, shootable script – approximately one half of a feature film – in **one week!**

The result of this crucible of storytelling is that TV writers learn the craft fast and they practice that craft week after week, on the run. Plus, unlike their screenwriting brethren, TV writers get to see what they write up on screen, often within weeks of writing it. This feedback is invaluable and found in no other story form.

All of this leads to a key point: if you want to be a working writer, and the very best writer you can be, turn your sights to television. TV, like film, is tough to break into, even more so since the Great Recession of 2008. But the fact that TV is run by writers means that if you learn the craft of story, especially as it is practiced in TV, you have a much better chance of being hired by people who ply the same craft.

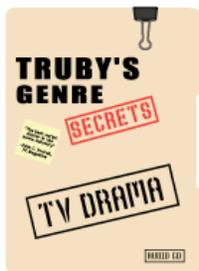
The crucial element here is "story as practiced in TV." TV has surpassed film in American entertainment not just because writers control the medium, but also because only in the last 10 years have writers learned to take advantage of the unique powers of the TV medium itself. For years, each episode in a TV season was a complete story, known as a "stand alone." The episode problem was introduced in the opening scene – a crime, a legal case, a disease – and it was solved at the end of the hour. Notice that this limits the TV medium to being a mini-movie, repeated 24 times a season.

But once TV writers (and cable and network executives) realized that the true canvas of the TV medium is the season, not the episode, TV finally came into its own as a story medium that could dwarf the power of film. (The pioneer here was Steven Bochco with *Hill Street Blues*, but this process really kicked into high gear with *The Sopranos*.) The 90- to 120-minute unit of length in film suddenly jumped 10 to 15 times. And the storytelling model shifted from the two-hour commercial film to the 19th century novels of Dickens, Balzac and Stendahl, where complexity of plot hit its apex in the history of storytelling.

Instead of a single hero completing a single plotline in a two-hour film, you had a huge cast of characters working through multiple storylines, known as a serial, over a 13 to 24-episode season. You also had the possibility of creating a story world that had so much detail the show could believably stand for an entire society. The result was masterpieces like *The Sopranos*, *The Wire*, *Lost* and *Mad Men*.

Next issue: John takes a closer look at some of today's best television dramas...

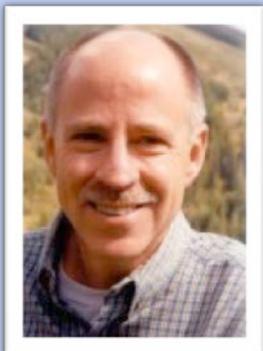
John Truby's "TV Drama Course" Audio CD



This course is designed to make you a professional TV writer able to work on the staff of any show. It teaches you how to break down a show and write a great spec. You also learn the different story beats for the various genres of one-hour TV, how to include Emmy-caliber elements in your story, how to write on staff, and how to break the "rules," and more.

[Click here](#) to learn all about it!

Now available at [The Writers Store](#).



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

Clarity Versus Dramatic Payoff

by Dave Trottier

READER'S QUESTION:

Is it okay to withhold information for dramatic purposes, or should you write with absolute clarity? For example, would you refer to a character as SHADOWY FIGURE and then later, at a dramatic moment, reveal that the SHADOWY FIGURE is actually BOB? Or should you call him BOB from the get-go?

DAVE'S ANSWER:

When in doubt, opt for clarity. There are two reasons for this.

1. You can't afford to lose or confuse your reader, who is **not** going to read your script carefully. Professional readers face piles of scripts every day and often are paid next to nothing, so they tend to read very quickly.
2. Professional readers will be able to see your dramatic intent, even though you've opted for clarity.

So your general guideline is to choose clarity. There may be exceptions in certain circumstances. One exception might be where the "revelation" of the Shadowy Figure's identity immediately follows the Shadowy Figure's first appearance:

EXT. ALLEY - NIGHT

Sandy hurries past a garbage bin. Suddenly, a SHADOWY FIGURE approaches her from the side.

SHADOWY FIGURE

Sandy!

Sandy screams before seeing that the Shadowy Figure is Bob.

There's a dramatic payoff in that we initially believe the Shadowy Figure intends harm. To be absolutely clear, you can underscore Shadowy Figure is Bob.

Now, let's look at a second possible exception to our general guideline: the revelation follows the character's introduction by several pages.

Potential problems arise when the first appearance of the Shadowy Figure precedes the revelation of the Shadowy Figure's identity by several pages or even dozens of pages. In such cases, it's usually best to choose clarity. Perhaps you could refer to the character as BOB AS SHADOWY FIGURE.

However, if you choose to keep his identity a secret, then make sure that the revelation pops out to the reader. For example, I would consider a separate paragraph something like this, with an underline for emphasis: The Shadowy Figure is Bob.

That dramatic strategy might be appropriate in movies like *Jagged Edge*, where it is essential to keep the identity of the killer a secret until the end.

Please note that in both exceptions above, I tried to be as clear as possible.

Finally, I should mention what you should **not** do, even though you've probably seen it done in professional scripts you have read. Do not refer to a character as WOMAN on one page and then share her actual name a page later (or half-page later, or 10 pages later) without a dramatic reason for doing so. Just call her JANE at the moment we first see her in narrative description.

Likewise, if Jane speaks just before we see her, refer to her as JANE (not WOMAN or WOMAN'S VOICE) in the character cue. Here is an example.

Looking scared, Tarzan faces a pride of lions.

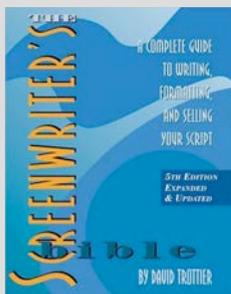
JANE (O.S.)

Hey, Big Guy.

Tarzan turns to see JANE, 25, a beauty wearing a leopard skin. She tosses him the end of a swinging vine and feigns a yawn.

Dave Trottier's

"The Screenwriter's Bible" Fully updated fifth edition



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Marvin V. Acuna was the co-creator and executive producer of *Platinum Hit*, the elimination competition series for Bravo that showcased undiscovered singers and songwriters as they battled 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.

To get Hollywood's "Most Valuable e-Newsletter" for FREE, sign up for The Screenwriter's Success Newsletter. Just click below!!

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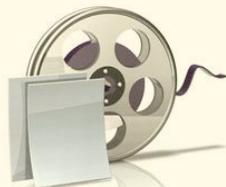
If you are an ambitious writer and would like a rare opportunity to get some ongoing mentoring from Marvin, as well as advice from some of the most successful writers, agents, managers, producers and executives in Hollywood, click here:

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Stop wondering what the top screenwriters are doing to be so successful and let them tell you what they're doing. Plus, let real Hollywood decision-makers educate you on what they desire from your material!

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The Virtues of Virtual Networking

by Marvin V. Acuna

When I first arrived in L.A., I knew I had to meet people – I needed to make friends. This was crucial. With no friends or relatives in the business of show, I had to make my own. I made it my mission to attend as many functions/events as possible. I recall occasions that involved three to five functions in an evening. Some events were fee based, others were not. I had to find creative ways to get invited and pay for the fees. I'd pop in, shake some hands, and kiss some babies (wink) then move on to the next soiree. I met a lot of interesting people, each with their own dream. Some became dear friends and others business partners.

15 years later, I have a vast rolodex of established professionals I can call upon.

I had a few basic principles as I entered each function/event. Here they are:

1. Stand out. Be remarked about. Have an identity. I've been called a lot of things in my life, believe me. Boring is not one of them.
2. Have fun! This is not war – it's a party. I'm not on a mission to do business, I'm on a mission to meet people and make friends.
3. Be resourceful and helpful to others. Connect people. Recently, I was at a cocktail party and met a pharmaceutical rep in search of a new gig. It so happens that I know a key executive at a major pharmaceutical company and offered to introduce his resumé.
4. Don't sell. This is not the place to sell your goods. It's simply an opportunity to make friends. Ideally, great friends. As these new friends get to know you they may not need or want what you have, but they may know someone who does. Their friends may become your business contacts. Some of my best business relationships are the result of an introduction and recommendation. I sold a show to FOX many moons ago because a friend I met (an accountant) introduced me to his cousin, a big deal producer.

Now you can achieve the same goals of making new friends by utilizing social media. I have met some of my dearest friends online. You do not need to live in Los Angeles as a screenwriter to attend parties and make friends in the business. You can do it using social media. Keep in mind that when you meet someone at a party, they may have in excess of 50 contacts that they can reach out to. In social media, there are some folks that have thousands upon thousands of contacts they can connect you to. Some of these contacts may very well be the tastemakers you seek.

Social media has simply made networking virtual. But the same principles apply. The beauty of the Internet is you can be remarkable, resourceful and fun by using the power of the worldwide web. You can be your own alter ego.

“So I make all these friends online, Marvin. Now what? How do I get my scripts in the hands of the tastemakers?” Drum roll please...

Blog! To set one up that is simple and easy to use, try WordPress.com.

Think of your blog as your home. It should represent you. This is your voice. Here you tell the world all about you and how fabulous you truly are! Here you can post your goals, action plans, passions, etc. Invite people you meet on social media sites over for hors d'oeuvres and cocktails, virtual style, to your home. Offer people content – not just your screenplays – **content**. There is so much cool and interesting stuff online you can provide to people for free. Or maybe you have a skill set that you have mastered. Make a video that teaches people how to do it, or write a how-to e-book.

The point is, here you can be the host of your private party. As people begin to visit your private home more often, friendships develop. Friends help other friends. They support each other. They encourage each other. They introduce each other to the people they know, and they introduce you to the people they know, and they... you get it.

It's a small, small world. Social media makes it even smaller!



Sell Your Script

Hot Leads from 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 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

GTMG

[code: unwbj1e]

We are looking for completed feature-length espionage scripts. Stories can be set anywhere, but they must be contemporary; we are not open to cold war period pieces. If you already submitted a script to this particular mandate, please resubmit.

Budget will not exceed \$5 million. Non-WGA writers only, please.

Our credits include *Death and Cremation* and *The Employer*.

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

Creative Arts Entertainment Group

[code: e7dj2mpjdg]

We're looking for completed feature-length inspirational scripts, in the vein of *The Blindside* or *Soul Surfer*.

Budget has yet to be determined. WGA and non-WGA okay.

Our credits include *Another Man's Wife*.

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

DJ2 Entertainment

[code: bv3xp3273g]

We are looking for completed feature-length high-concept action or sci-fi scripts that have franchise potential. We are interested in scripts that are cutting edge and evoke visceral action and tension. The script should have a very clear "through line" for the protagonist. The protagonist should be a strong, clearly defined character that, along with the story's setting, could develop into a cross-platform franchise.

We are particularly open to a new spin on a familiar world (or new spin on genre clichés; e.g. a unique spy script or zombie script – think huge video game franchises like *Dead Island*, *Halo* or *Metal Gear Solid*. The protagonist should have high stakes, preferably life and death. By high concept, we mean the script's main conflict for the protagonist can be pitched in one short sentence with a title that readily markets the story or genre.

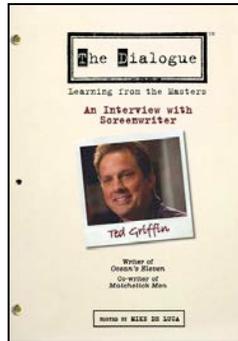
Budget has yet to be determined. WGA and non-WGA okay.

Our credits include the forthcoming films *Zero-G* and *Blacklight* as well as numerous video games.

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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