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## Letter from the Editor

The [2013 PAGE Awards](#) competition is now underway. Is your script ready to enter the fray? Every year, the PAGE Awards generate heat for dozens of promising screenplays written by aspiring screenwriters from around the world. Every year, many winners and finalists find representation, option their screenplays, and land paid screenwriting assignments. If you're ready to take that huge next step in your career, make sure you enter this year's contest!

In addition, with help from [PAGE Script Services](#), you can fine-tune material that didn't advance in 2012 or give a new project its best shot to succeed in a competitive spec market. Whether the script needs to be reimagined or simply refined, our friendly and knowledgeable PAGE Judges are happy to contribute to your success.

In the first **LOGLINE** eZine of the New Year, our resolution is to provide practical, inspiring content for up-and-coming screen scribes. 2009 Grand Prize winner Mehul Desai describes the life crossroads that almost led him down a different path. PAGE Awards Judge Nick Sita identifies a key story mechanic common to some of TV's best dramas. John Truby, our resident genre expert, assesses genre-bending hits and what they say about screenwriting in 2013. Dave Trottier, Dr. Format Himself, clears up confusion about scene headings and "slug lines." Industry insider Marvin V. Acuna tells writers why we should never be wedded to our words on the page. And finally, to wrap up the issue, we have the latest leads from InkTip.com!

Happy reading,



## Latest News from the PAGE Awards

- ◇ Three scripts written by PAGE Award winners are on the [2012 Black List](#), which honors industry execs' picks for the best unproduced screenplays of the year! 2011 Gold Prize winners Dan Frey and Russell Sommer made the list with their PAGE Award-winning historical drama *Bleeding Kansas*, along with 2006 Gold Prize winner Tucker Parsons for his spec *Whalemen* and 2008 Gold Prize winner Bill Dubuque for *The Judge*.
- ◇ Four PAGE Award-winning writers won a place on the [2012 Hit List](#), honoring this year's best spec scripts: *The Untitled Sarah Palin Sex Doll Project* (retitled), a 2012 Gold Prize winner written by Zeke Farrow; the aforementioned *Bleeding Kansas* and *Whalemen*; and *While Rome Burns*, penned by 2009 Silver Prize winner Alex Hollister.
- ◇ 2006 Silver Prize winner Sang Kyu Kim wrote "Killer Within," a top-rated episode of the hit AMC series *The Walking Dead*. Previously a staff writer on the series *Crash* (Starz) and *Hawthorne* (TNT), Sang has now joined *The Walking Dead* staff as a producer.
- ◇ As a result of his contest win, 2012 Gold Prize winner Drew Mackintosh has now signed with PAGE Judge Joe Riley of Eyes on the Road Management.
- ◇ 2012 Grand Prize winner Tobin Addington has been signed by literary manager Marti Blumenthal. Tobin writes: "She's fantastic, and has hit the ground running. This has been amazing! I've heard from lots of people curious about the script and interested to read it.... I hope to have further updates soon and will absolutely pass them along. Again, I am just thrilled by all this and can't thank PAGE enough for running such a fantastic competition."

**2013 PAGE Awards Early Entry Deadline: Tuesday, January 15**

## How I Almost Gave Up

by Mehul Desai

I write this having just returned from my second trip to Los Angeles since my script *Progeny* won the Grand Prize in 2009. It still amazes me that I've gotten my foot (or at least my toe) in the Hollywood door, because it easily could never have happened.

Mehul Desai won the 2009 PAGE Grand Prize for his science fiction screenplay *Progeny*. He was subsequently signed by PAGE Judge Joe Riley and he is currently developing *Progeny*, along with several other science fiction specs. Mehul has also written and directed a variety of short films funded by the U.K. Film Council.

Let me explain.

I was born and raised in Leicester, England, a city that has no connection with mainstream television production, let alone feature films. Growing up, if I told anyone that I'd like to get into Hollywood I might as well have said I'd like to be an astronaut.

I studied film theory and (to a lesser extent) production at university but after graduating in

2004, I was at square one. I had no money, no industry contacts, and to make things more difficult, my passion was science fiction. In the U.K., sci-fi is never in high demand. In 2004, the only films getting any financing were either gritty social realism or period dramas.

So what did I do? I ditched sci-fi and tried to fit the mold. I tried to write scripts I thought would get made.

Big mistake.

I quickly learned lesson number one. If you're an aspiring writer, you have to write about what interests you. If you try to write what you think will interest others, you won't enjoy the process and the reader won't enjoy what you're presenting.

*Progeny* came about in late 2008. I had been toying around with the idea for awhile but never gave it my full attention, as I didn't want to invest my time and energy in a script that would surely get tossed aside just because it started with "EXT. SPACE".

One day, however, I decided to sit down and write an outline, mostly for fun. It was only a page long, but right away more ideas came to me, so I expanded the outline into a 20-page treatment. Excited by what I'd written, I further expanded the treatment to 60 pages, sprinkling in dialogue here and there. The next weekend, I realised all I needed to do was to format it into a script and add the remaining dialogue.

The first draft of *Progeny* was completed so quickly I was convinced it was a rush job. The other scripts I'd written had taken months, while *Progeny* went from outline to first draft in less than four weeks.

By this point in time, I was nearing the end of my tether in terms of trying to break into the British film industry. A stable job opportunity had presented itself, so I had to decide if I wanted to keep struggling or count my losses and settle. I thought about it long and hard, talking

with friends and family, and ultimately chose the latter. But before I quit, I figured I might as well do something with one or two of the scripts I'd already written.

I did a Google search and found a screenwriting contest called the PAGE Awards. There was a submission fee, so I decided I would only submit one script – the script I'd spent the most time on. A week later, I was sitting by my computer on a Friday night pondering entering *Progeny*, as well. But did I really want to spend more money entering a script that would probably get rejected in the first round? I mean, I wrote it in just a few weeks and the only person who had looked at it thought one of the major dramatic scenes was "funny." That didn't bode well, did it?

But if I didn't end up taking that chance and submitting *Progeny* on that Friday night – if I had gone out drinking with my friends instead – these last three years would have been quite different.

As 2009 rolled on, I actually forgot about the PAGE Awards. The first script I entered didn't advance and while I was aware that *Progeny* was still in the running, I didn't think much of it. Thousands of scripts from around the world were entered in the contest. I assumed the winners would be established writers living in L.A. or New York – writers with lots of industry experience (yes, I was very cynical).

During the week the winners were announced, I was busy with my brother's wedding. I received a message on Facebook from someone I didn't know saying "Congratulations!" It was late, I was tipsy from all the wedding festivities, and I had no idea what he was talking about. I got another email from a freelance producer in Los Angeles also saying congratulations and asking if she could read what she simply called "the script."

I finally put two and two together, went onto the PAGE website, and there it was! Grand Prize Winner, *Progeny*, by Mehul Desai.

I didn't know what to think. For the last nine months I had put all my hopes and dreams of a career in film behind me, and now emails from Hollywood were filling up my inbox. Within two months I had a manager and guide to the Hollywood machine, with phone calls and Skype meetings being lined up.

Winning PAGE brought many rewards, but the most important was that it got me motivated again. I felt a growing sense of confidence and freedom in terms of what I could do next. I didn't have to restrict myself; I could tell the kinds of stories I always wanted to tell and not feel it was a waste of time. Any script you write, good or bad, is never a waste of time because each one teaches you something new and improves the next.

My message to other aspiring screenwriters out there is quite simple. Don't give up and don't limit yourself. Follow your passion. We all have commitments and responsibilities; the important thing is to find the balance and keep on doing what you love. When writers enjoy what they write, readers will enjoy what they read.

## The Truth About “The Big Lie”

by Nick Sita

Walter White and family enjoy a sunny day barbecue in the backyard. All is right with the world: Walter and Skyler have a mountain of cash sitting in a storage shed and Hank, Walt’s brother-in-law, is finally getting comfortable in his role as a DEA regional honcho. Still, Hank muses, it sure would have been nice to catch Heisenberg, the

Nick Sita began his professional life in the mid ‘90s as a journalist and nonfiction television producer in New York City. He moved to Los Angeles in 2002 and now works as a screenwriting teacher and freelance story analyst for USA Network, FOX Television Studios, Showtime and NBC/Universal. He has served as a Judge for the PAGE Awards since 2005.

meth-cooking genius who flooded the Southwest with a unique strain of blue crank.

Hank excuses himself to go to the bathroom. He sits on the toilet and reaches behind for something to read. Walt Whitman isn’t usually his style but heck, it’s only to pass the time, right? Hank opens the cover and there, on the inside flyleaf, is an inscription linking his milquetoast brother in law to the mystery man he’s been chasing all these years. Could the ineffectual Walter and the mysterious, murderous

Heisenberg be one and the same? Hank’s face goes pale as we fade to black.

The midseason cliffhanger for *Breaking Bad* ends in a similar fashion as many of its best episodes, by milking tension and suspense from the idea that a mild-mannered high school teacher has a secret identity as a drug kingpin. I call this storytelling device “The Big Lie.” It’s also used to great effect in shows like *Mad Men* and *Homeland*, keeping tensions high and protagonists under pressure.

There are three primary ways you can employ “The Big Lie” as a powerful storytelling tool...

### 1. Apply pressure to your protagonist

At the end of *Mad Men’s* first season, issues surrounding Don Draper’s promotion raise dramatic questions for the audience to ponder. Would word of Don’s identity theft leak to the partners? Would Pete use Don’s secret to successfully blackmail him?

Consider the tightrope that Walter White walks as he tries to balance his cancer battle and a Hail Mary effort to provide for his family by cooking methamphetamine with a drug-addled former student. Walter, the very picture of a law abiding citizen, faces enormous pressure to provide for his family after learning that he may only have a few months left to live. His decision to secretly cook meth is a fateful one that sets his story into motion.

On *Homeland*, Brody is a longtime POW and radical Muslim sleeper agent. When we first meet this character, he’s hailed as a war hero and groomed for a position in the federal government. In subsequent episodes, the writers masterfully tease out details about Brody’s conversion to Islam and “turning” by Al Qaeda bigwig Abu Nazir. The man clearly has a hidden agenda, but he is under enormous pressure to keep his radical affiliations secret until he’s in a position to do maximum damage.

While a series about a high school chemistry teacher is decidedly blah, a series about a high school chemistry teacher who adopts a secret identity and takes the drug trade by storm is something else entirely. The same goes for a series about a successful adman who created his hip, dashing persona from whole cloth by taking advantage of a tragic incident during the Korean War. Similarly compelling is a show about a “squeaky clean” war hero who secretly works for our sworn enemies.

### 2. Create and exploit uncertainty

Walter White is in the unusual situation of having a brother in law as his potential arch nemesis. Hank rises through the ranks of the DEA based on his dogged pursuit of Heisenberg, Walter’s alter ego and a burgeoning master criminal. Throughout the series, Walter finds himself walking a very dangerous line. He uses Hank as a resource to find out how close the DEA is to catching him and makes tactical adjustments based on information gleaned from his unsuspecting relative.

In the first season of *Homeland*, Brody and CIA agent Carrie Mathison dance around each other both romantically and mentally. Is Mathison getting close due to a genuine attraction to Brody or does she hope he’ll spill the beans about his radical affiliations? The same can be asked about Brody. Does he bed Mathison in hopes of finding out what she knows, is he genuinely attracted to her, or is it some combination of the two?

### 3. Set your character free

On *Mad Men*, Dick Whitman, the orphaned son of a prostitute, reinvents himself as high-flying ad man Don Draper. Don embraces identity theft to the point of advocating it as a lifestyle. This is never clearer than in the pivotal scene where Don advises his protégé Peggy to act like her unplanned pregnancy never happened, and tells her to reinvent herself in its wake. It’s advice she takes to heart with pretty solid results.

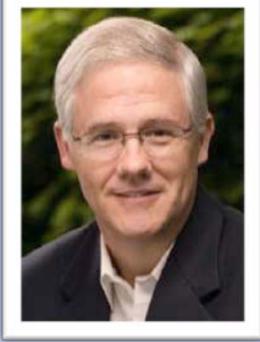
Walter White does much the same with his Heisenberg alter ego. Once Walter dons his signature porkpie hat, Heisenberg emerges in all his vicious, murderous glory. It’s only as Heisenberg that Walter can embrace his dark side and do what is necessary to maintain both his secret and his ever-growing crank empire.

When characters shed their inhibitions by living through their alter egos, this is extremely freeing and offers a vicarious thrill to an audience hemmed in by quotidian concerns of life and work. It’s satisfying to see a character do exactly what it is they want to do, and thrive as a result. There’s a certain fascination in knowing that the person committing murderous, dishonest or otherwise questionable acts is not the same person who sits down with his family for dinner at the end of a long day.

While its capacity to drive a TV series should now be evident, the powerful principles of “The Big Lie” can also be applied to your feature film script or any other type of story you wish to tell. Give the Lie a try!

## Hit Movies Prove the Power of Genre

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](http://www.truby.com) today.

Hollywood buys and sells genres. Genres are different kinds of stories (e.g. Comedy, Detective, Fantasy). These stories have proven their appeal to worldwide audiences for decades, centuries and sometimes thousands of years. Each genre has anywhere from 8-15 story beats (plot events) that must be present in the script. It would be nice if all you had to do to write a sellable genre script is to learn the beats and execute them.

Unfortunately, that's what thousands of semipro writers are doing. You need to do more. In the past, I've emphasized transcending the genre. This means that you not only hit every beat of your form, you twist them in a way that no one's ever seen before.

Last year, we saw many hit films that used the second key strategy for writing a unique genre script: mixing genres. Hollywood employs the age-old marketing technique of "give 'em two for the price of one." Except that now it's more like three or four for the price of one. Almost all of the hit films of 2012 were mixing genres from these 11 story forms: Action, Comedy, Crime, Detective, Fantasy, Horror, Love, Memoir-True Story, Myth, Science Fiction and Thriller. The question is: how do you do it? When you combine genres you run the risk of story chaos because each genre comes with its own unique hero, desire, opponent, theme and story beats.

One strategy for mixing genres is to combine one or two genres with the Myth form. Myth is the most popular genre in the world, which is why it is the foundation for more hit films than any other form. Myth travels the world better than the other forms because it deals with big, archetypal characters and life-and-death situations, so it transcends cultural boundaries. But Myth is almost always combined with other genres that both update and unify the often-episodic Myth.

Suzanne Collins' *The Hunger Games* combines Myth with Science Fiction. She understood the power of this combination right from the premise, which is based on the classic Greek myth about Theseus and the Minotaur. Every year, King Aegeus must send seven young men and seven young women to be eaten by the Minotaur in ritual payment for a crime. Collins' main character, Katniss, is based on one of the major Greek goddesses, Artemis (aka Diana), the huntress. Collins then uses Science Fiction to create a futuristic world that takes the capitalist foundation of American society to its logical extreme. In this world, a TV competition has taken on life and death stakes. This mash-up of ancient past with possible future gives the story a timeless, universal quality.

*The Avengers* combines Myth with Action and elements of Fantasy. All superheroes are Myth characters (especially the Norse god Thor), and bringing them together to form a Dream Team is as old as both Greek and Norse mythology. But the structure of this story is taken from Action, in particular a sub-form of Action known as the Suicide Mission story. Suicide Mission, like its cousin, the Heist story in the Crime genre, shows us a collection of all-stars who reluctantly form a team to accomplish an almost-impossible goal. Filmmaker Joss Whedon takes these mythical heroes through all the action beats, ending with the definitive beat in the Action story, the final bloody battle.

The Nolan brothers' script for *Batman Begins* hits and twists every beat of the Myth genre perfectly. But the second film, *The Dark Knight*, with its showdown between Batman and the Joker, is really a Fantasy Crime story, with the original Myth elements sitting underneath. It's the greatest superhero film ever made, and that put tremendous pressure on the Nolans to top it with *The Dark Knight Rises*. Their approach? A Crime Epic, a story of worldwide injustice with story beats right out of the French Revolution.

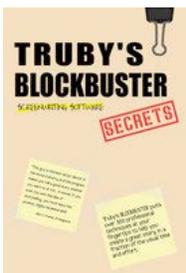
Likely Oscar nominee *Argo* mixes genres that rarely go together, True Story, Political Thriller and Action. True Stories typically have a gritty reality but lack dramatic shape. Political Thrillers are extremely choreographed and intensely dramatic. In the classic Thriller, the opponent is hidden and plot comes from reveals. Not here. The Iranian security force is the clear opponent from the beginning. So writer Chris Terrio had to use the Action genre to create his plot. He sets up a crosscut between the hero trying to get the hostages out and the opponents closing in for the kill. Everything will converge at the airport. The combination of Action and Thriller beats gives the film a knockout ending.

If you want the best chance to write a script that Hollywood will buy, mixing genres is a dynamite strategy. But you must be able to execute. And that means you have to learn the genre beats of every form you're mixing, and learn them so well that you can make some major adjustments to handle the unique qualities of your particular story.

John Truby's

"Blockbuster 6.0"

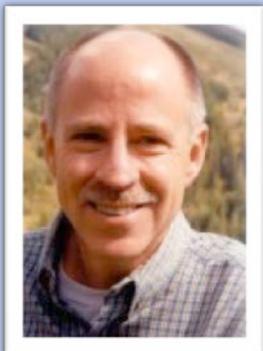
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Dave Trottier has sold screenplays and developed projects for The Walt Disney Company, Jim Henson Pictures, York Entertainment, On the Bus Productions, Hill Fields and New Century Pictures. As a script consultant, he has helped dozens of clients sell 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)

## Slugging It Out: Part 1

by Dave Trottier

### READER'S QUESTION:

Why do some writers use the term **slug** and others call it a **scene heading**?

### DAVE'S ANSWER:

You've often heard the terms **slug**, **slug line**, and **mini-slug** in reference to screenwriting. Understanding these terms is paramount, so let's explore the **slug** family.

I have no quarrel with the **sluggish** terms used every day by screenwriters and other industry pros, including top writers. They're perfectly okay. My main interest is in assisting you, the developing screenwriter, to understand the elements those terms reference and how those elements are used, which is why I prefer the term **scene heading**.

The most common formatting errors I see in developing writers' screenplays are with confusing, improper scene headings. This implies misunderstanding of what scene headings actually are and how they should be used.

Sometimes calling something by its given name rather than its nickname helps us understand its use. I'm sure that's one reason why the term **scene heading** is used in the software applications Final Draft and Movie Magic Screenwriter, rather than **slug line**. Let's discuss why.

A heading of any kind identifies the content of what follows. Thus, a **scene heading** identifies something about the content of a scene: primarily, the camera placement (interior or exterior), the location, and the time (usually DAY or NIGHT).

INT. HOTEL - DAY

The above is called a **master scene heading** because it identifies the **master** or primary location of the scene. Any location within the interior of the hotel is a **secondary location**. Thus, you can use a **secondary scene heading** to identify that location. For example, here is a secondary scene heading:

LOBBY

We're still in the master scene, but at a specific location (the lobby) within the broader master location (the hotel). You could call it a secondary scene or a mini-scene if you wish. Some screenwriters refer to a secondary scene heading as a **mini-slug**.

Understanding the difference between master and secondary scenes really comes in handy when you want to describe an action sequence, such as a car chase. First, identify a broad master location in your master scene heading, like "the streets of San Francisco." That's a big location. Thus, we have this master scene heading:

EXT. STREETS OF SAN FRANCISCO - DAY

Now you can use secondary scene headings such as **McQUEEN'S CAR**, **BLACK VETTE**, **A SIDEWALK BAZAAR**, **AN INTERSECTION**, and so on. These locations are all part of the master (or primary) location: the streets of San Francisco. If the chase continues beyond the streets of San Francisco, you will need to type a new master scene heading for the new location.

You can do something similar for an air battle. For example:

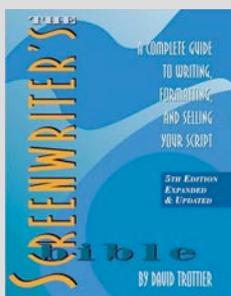
EXT. SKY ABOVE IRAQ - DAY

Having established the master scene, anything in the sky above Iraq (including the cockpits of fighter jets) is considered a secondary location.

Next time, we'll continue our discussion of the slug family and discuss what are called **beats** as well.

### Dave Trottier's

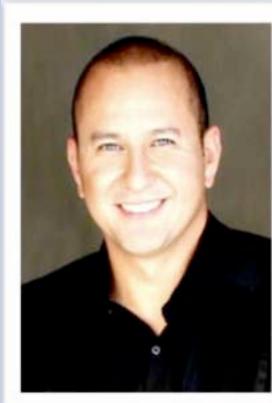
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Marvin V. Acuna is an accomplished film and television producer. He is currently in post-production on the features *Chez Upshaw*, starring Kevin Pollak and Illeana Douglas, and *Lovelace*, with Amanda Seyfried, Peter Saarsgard and James Franco.

Previously, he executive produced *The Great Buck Howard* (starring John Malkovich) and *Two Days* (Paul Rudd, Donal Logue), among other films.

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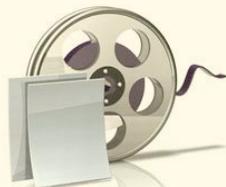
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## My Precious! (Script)

by Marvin V. Acuna

In my experience as a producer, I have observed many aspiring screenwriters hold their dialogue, their scenes, and their characters with such reverence and preciousness that they stifle the creative and collaborative process of filmmaking.

I've seen opportunities lost, relationships devastated. Careers deflated, even destroyed.

Allan Loeb (*21*, *Wall Street: Money Never Sleeps*, *Here Comes the Boom*) is arguably one of the hottest screenwriters working today. He may have said it best:

**"...create your masterpiece so that you may have the privilege to have others change it."**

Remember, filmmaking is a collaborative process.

Producers, executives and representatives alike must wage war against all odds to aid you in getting your project to the screen.

Considering that this war is being waged on your behalf, none of them has the desire to have a war with you. Remember...

**It takes a village to make a movie!**

Successful, professional writers are also the greatest collaborators. They recognize that they serve as the architects of the process.

They are crafting an elegant blueprint for others to build and, more importantly, for others to enjoy. As a writer, you are not building a home for you to solely enjoy by yourself.

I'm not suggesting that you be indifferent and allow people to steamroll over you. I'm only suggesting that you recognize that there is nothing more precious, nothing more important, than the end goal being reached...

**Making the film!**

Here are a few things you can do next time you find yourself feeling overprotective of your precious material:

Never reject a suggestion or script note immediately. A great response is always, "I had not considered that point of view before. Do you mind if I sit with it a bit and examine this fully before I respond?"

Be certain that you are interpreting the note correctly. Feel free to ask for clarification if need be.

Never be certain that the suggestion will not work. Your certainty that it will not work is as silly as their certainty that it will. Play, experiment, and try. Maybe it does work. Or maybe it doesn't. Going the extra mile makes a difference for the relationship and the project.

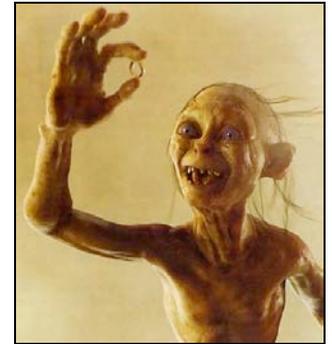
Great dialogue, characters and/or whole scenes that don't make the cut can always be tucked away in your mental filing cabinet for use in another script.

Highly successful screenwriter John August (*Charlie and the Chocolate Factory*, *Corpse Bride* and *Frankenweenie*) was asked what his favorite genre to write was and he replied...

**"Films that get made."**

Like Loeb, this writer understands his role in the process.

Do you?





## 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

### AKA "ES Films"

[code: 593zq58mxy]

We are looking for completed, feature-length scripts dealing with the topic of climate change.

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

Please note that in order to protect this company from unsolicited calls and emails, and because this lead is exclusive to InkTip subscribers, we're keeping their name anonymous.

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!

### Arnold Leibovit Entertainment

[code: z4f318dzfj]

We are looking for completed, feature-length comedy scripts that are offbeat, unusual, whimsical and/or quirky, with highly developed characters and higher aspirations. Please note, we are not looking for romcom, teen, fantasy, detective, cop, murder, historical, western, horror (vampire or zombie et al), movie/music industry, animals, mob, disease of the week, old people, body switch, Christmas or reality-based script.

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

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](mailto:jerrol@inktip.com). Thanks!

### Infra-Red Films

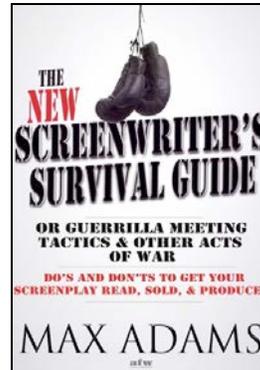
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We are looking for completed, feature-length Christmas scripts. Material submitted must be realistic, so please do not submit anything with elves, talking reindeer, or any other fantasy element. Dogs are a plus. Submissions also need be for material that is family-friendly and contemporary (non-historical). We prefer stories set around a family or families at Christmas.

Budget will not exceed \$3 million. WGA and non-WGA okay.

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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!

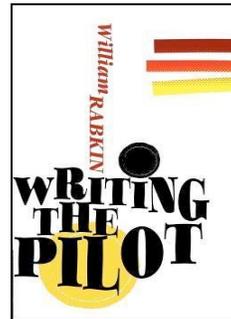


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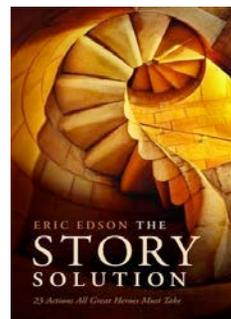


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