

Published by:

The PAGE International
Screenwriting Awards
7510 Sunset Blvd. #610
Hollywood, CA 90046
www.pageawards.com

In this issue:

[Latest News from
the PAGE Awards](#) 1

[The Writer's Perspective
Fishing for
Representation](#) 2
Lyse Beck

[The Judge's P.O.V.
Romancing the Script](#) 3
Kevin Kelly

[What's Your Genre?
Writing the Angel](#) 4
Comedy: *Intouchables*
John Truby

[Spec Writing Tips
The Beat Goes On](#) 5
Dave Trottier

[Industry Insider
Playing to Win](#) 6
Marvin V. Acuna

[Sell Your Script
Hot Leads
from InkTip](#) 7

[Recommended
Resources](#) 8

Letter from the Editor

Time is running out to enter the [2013 PAGE Awards](#) competition! The Final Entry Deadline is May 15, 2013. Is your script ready to rock? Give it another polish and get it over to us! The contest is a tremendous opportunity for screenwriters to attract the attention of industry producers and representatives and kick-start a career in Tinseltown.

And when you enter, do consider ordering [Judge's Feedback](#). This is a collaborative business, and there's no better way to practice the professional dynamic of notes given and notes executed. When you order feedback, our friendly and knowledgeable Judges will give it to you straight – what's working and what's not?

Summer is near and as the mercury rises, so will your confidence in your knowledge of screenwriting techniques as you read this edition of the LOGLINE eZine. First, 2012 Bronze Prize winner Lyse Beck recounts her highly instructive experiences making the jump from dabbler to devotee of the craft – and represented writer. PAGE Judge Kevin Kelly discusses how romantic relationships contribute to a compelling film. Genre guru John Truby examines the “traveling angel” story structure, which has been box-office dynamite. Format wizard Dave Trottier takes a beat to discuss better alternatives to an overused parenthetical. Producer Marvin V. Acuna draws parallels between physical fitness goals and the mindset of the winning writer. To tie a bow on it, we present three of the latest leads on InkTip.com!

Happy reading,



Latest News from the PAGE Awards

- ◇ *The Judge*, by 2008 PAGE Gold Prize winner Bill Dubuque, is headed into production. The film will be directed by David Dobkin (*Wedding Crashers*) and features an all-star cast that includes Robert Downey Jr., Robert Duvall, Vera Farmiga and Leighton Meester. And Brazilian director Jose Padilha (*Elite Squad*) has just signed on to direct Bill's adaptation of the true-crime thriller *The Brotherhood* for Warner Bros. Bill is represented by Zero Gravity Management and Paradigm.
- ◇ 2007 Silver Prize winner Bill Balas wrote the May 6 episode of the hit A&E series *Bates Motel*, “A Boy and His Dog.” Bill is represented by Principato-Young and Paradigm.
- ◇ 2008 Gold Prize winner V.J. Boyd wrote two episodes of the FX series *Justified*, “Kin,” which aired February 5, and “Get Drew,” which aired on March 12. V.J. is represented by Generate.
- ◇ The powerful documentary *Best Kept Secret*, co-written and co-produced by 2012 Gold Prize winner Zeke Farrow, has been acquired by POV Films and will air on PBS, closing out this year's Monday night POV series in September.
- ◇ The 2012 PAGE Bronze Prize-winning thriller *Death in a Flower Bath*, by Finnish writer Leena Juoperi, has been optioned by director Julius Sevcik of Axman Productions. “After my PAGE win, Gail Mutrux from Pretty Pictures read my script and recommended it to Julius, who loved it,” says Leena. “Thank you again for the wonderful contest and the great work you've done for all these years. Achieving something like this has been my dream ever since I was a little girl and now you've made my dream come true.”

2013 PAGE Awards Final Entry Deadline: Wednesday, May 15

Fishing for Representation

by Lyse Beck

I began writing my first script in 1999. I was working long hours at my day job, so I wrote when I could squeeze it in. Then, a few years ago, I got serious about becoming a better writer. Obsessed, really. I needed to give the dream my best shot. If I wasn't working or sleeping, I was writing, taking writing classes, reading about writing or talking about writing.

Lyse Beck won the 2012 PAGE Bronze Prize for her comedy feature *10 Interviews*. As a result, she was signed by manager John Ferraro of Valleywood Entertainment. Lyse lives in Wellington, New Zealand with her husband and two dogs. In addition to writing, she works as a visual effects artist at Weta Digital.

I wrote five spec scripts before I felt ready to hit the market. After agonizing over my loglines and one-sheets for some time, my marketing material was finally ready. Now what?

I live in New Zealand, so all my resources are online. I tried any resource that I could either learn from or get a line in the sea with.

I've come to believe it's all about lines in the sea. More lines, more potential for bites. The Scoggins Report tracks current script sales and StudioSystemNews.com compiles industry headlines for a quick overview. These resources helped me know where to drop my line in the sea. Here are the lines I cast...

Knowing I wanted to find a representative, I tried sending cold e-queries to management companies. I bought The Hollywood Creative Directory and started with "A." By "F," I still hadn't heard from anyone, so I decided to put my energies elsewhere. I then tried the blasts where you pay a company to send out a bunch of queries for you. I got some script requests from that, but this impersonal route wasn't really a fit for me.

I used InkTip for a few years. Their great newsletter gives leads on who's looking for what, and through it I got a gig as a "writer-for-hire-on-spec" with a production company. I wasn't paid, but James Manos Jr. was a consultant for that company and I learned a ton from him and from the experience in general. Would I do that again? Hell no. Do I regret it? Hell no.

I read some great books on pitching. "Good in a Room," "Breakfast with Sharks" and more. But the thought of pitching in person made me want to barf. So I joined Toastmasters, an international group that helps overcome the fear of public speaking. I went from being barely able to breathe in my first speech to actually enjoying it. Fabulous organization.

When the PAGE Production Arts Group started, I immediately signed up. They interviewed managers whom you could then pitch to. I learned what managers wanted in a query, what a logline should be, what scripts they were looking for, and why. I e-pitched the managers involved and though I didn't get representation, a few managers gave me fantastic feedback on my stories just from my pitch. That was a shocker. They knew what was wrong with my story from

my logline. (Note to self: test loglines before writing a script no one will read.)

I also tried out a few different script consultants until I finally hit on The Happy Writers, whom I adore. They encouraged me to do their Skype pitches to execs, managers and producers. I became a pitching fanatic. I learned tons from these sessions. Like:

- Have a dream cast and director sussed out before you pitch. It's not to suggest whom to actually cast, it's to help set a tone for the story.
- Know your story's specific target audience. Make sure your pitch reflects this.
- Have a good tale ready about how you came up with the idea for your script.
- Know about branding yourself before pitching to a manager. Know your favorite genre, two at the most, even though you have scripts in other genres. (They want to know how they'd sell you.)
- Don't balk at the suggestion of a rewrite. That's the business.

Screenwriting competitions were a great way to track my progress and get professional feedback. I entered a dozen different comps (PAGE many times) and saw my scripts advance further each year as my writing improved.

In October of 2012 my efforts finally started paying off. I did well in several competitions, including winning a PAGE Bronze Prize in the Comedy category and becoming a Nicholl semi-finalist. The PAGE Awards and Nicholl Fellowship send out lists to people in the industry if you do well in their comps. Whenever someone contacted me about a specific script, I also told the person a little about me and my other scripts. This sometimes led to further requests. One hard-working assistant read and passed on three of my scripts before reading a fourth script that he and his boss are now interested in optioning.

A wonderful judge from PAGE recommended my Bronze Prize-winning script to her manager, John Ferraro. He and I chatted on email as he read several of my other scripts. In February I flew to Los Angeles for two weeks of meetings with producers and development execs set up by The Happy Writers. While there, I also met with contacts I'd made via Nicholl and PAGE. I met with John Ferraro twice and he signed me. I was, and still am, beyond thrilled.

It might seem that I did a lot of things that didn't work to get to the stuff that did. But it's all part of it. Lines in the sea. I learned from every one of them.

I'd also like to say a quick word about money. Yes, I've spent some coin on my writing education. But I'd have paid much more for a law degree. Writing is my chosen career. The cost of my education was well worth it.

Finally, I don't believe you have to live in L.A. to work in Hollywood. It's a digital world. Sure, nothing beats a face-to-face meeting, but airplanes and Skype work, too. There are as many different ways to do things as there are people doing them. Trust your path. Write a lot. Cast a lot of lines.

Romancing the Script

by Kevin Kelly

As someone who has been a Round Two judge for the PAGE Awards for several years now, I have been very impressed with the caliber of writing from our contestants. I've seen the number of really strong scripts increase exponentially each year.

Kevin Kelly studied film and television at the University of Texas at Austin. Over the past 15 years he has worked in the development departments at Sony, Disney, the Jim Henson Company, Fox, Comedy Central, DreamWorks and NBC. He has also worked as a script reader for CAA and other major agencies, as well as for several film distribution companies. He's been a PAGE Judge since 2007.

Before I began reading for the PAGE Awards, I read for several studios and agencies. There, script submissions were a grab bag that only Forrest Gump's mother could have appreciated: you never knew what you were going to get. Thankfully, by the time scripts get to the Second Round of competition at the PAGE Awards, that isn't the case!

And it's no surprise that nearly every script submitted to the competition has a romantic relationship of some sort in it. Writers always have a tendency

to impart facets of their own life and experience into their scripts, and most of us have loved, lost, and loved again. These are usually some of our most vivid (and often painful) memories.

Great movies have some element of romance in them, and we've seen many fantastic romantic relationships in films of all genres over the years. Remember the wonderful relationship between Indy and Marion in *Raiders of the Lost Ark*? Annie and Alvy in *Annie Hall*? Or more recently, Annie and Nathan in *Bridesmaids*? The *Star Wars* films had wonderful, funny romantic moments between Leia and Han. *Jaws* had touching moments with Sheriff Brody and his wife. *True Lies* was basically a romantic action-comedy built around explosions and one-liners.

Everybody needs a little romance! The romance itself is the means to an end in some scripts, but no matter what type of script you are writing, if you can lighten the mood with a bit of romance, all the better.

However, one trend in scripts that I've been reading lately is to hang EVERYTHING on the relationship. So much so that if true love (or the 100-page equivalent) has not been discovered before the last page, dire consequences are implied. If our heroine doesn't find the perfect man by the end of the script, her life will be doomed forever. Our hero has one last chance to find a woman who can pull him out of his man-child rut and turn him into a proper adult, or else he'll be relegated to an eternity of celibacy. Writers submitting these scripts pin the hopes and dreams of the characters (and by extension, the audience) on the make-or-break aspect of the romances.

By contrast, this year at Sundance I was particularly impressed by *The Spectacular Now*, adapted from Tim Tharp's novel by Scott Neustadter and Michael H. Weber. The story is about two teenagers from completely different backgrounds; Sutter is the life of the

party with a drinking problem and Aimee is an introvert who loves sci-fi, fantasy and comic books. Paths cross, sparks fly.

But when the credits roll, our two leads aren't walking down the aisle together or picking out names for a baby. Still, though they may not end up together forever, they have shared a romance that has touched them both in different ways and this drives the script's plot.



Another great example is the new film *Toy's House*, now retitled *The Kings of Summer*. Written by Chris Galletta, the plot revolves around a teenager who runs away from home and builds his ultimate dream house in the woods with two of his friends. The catalyst for him leaving in the first place, and what sets the climax in motion, is a budding romance. But this isn't a romance that changes his life forever while hitching him to his soul mate. The romance is NOT the elusive goal he is chasing; it is just a part of the bigger story.

Bottom line, you can show an unfolding romance without raising the stakes to extreme, unnatural levels. If you have your heart set on writing a romcom about getting someone to the altar on time or rescuing someone through love, I am not here to dissuade you. But what I would like to see more fledgling writers do is imagine a goal for your characters beyond the last page. What might happen to our heroes next? Is it all happily-ever-after from this point onward? Or is there potential trouble ahead?

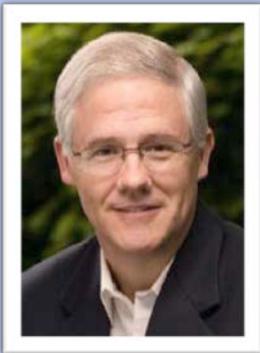
See if you can hone your story down and focus on one particular moment or aspect of the romance. What about a plot centered around the first weekend a couple spends together? Their first road trip? Their first fight? Avoid the cookie-cutter romantic templates seen in so many movies and come up with something that feels fresh and original. Last year's hit *Silver Linings Playbook* is a great example of what magic can happen when you create original characters whose storyline doesn't follow the typical romcom formula.

Ralph Waldo Emerson once said "Life is a journey, not a destination." Photojournalist Dan Eldon updated this to "The journey IS the destination." In my opinion, that's how you should look at your story.

Where are these characters coming from? Where are they going? Why are they crossing paths now? Instead of hinging your characters' entire lives on the outcome of the romance, focus on how the characters change each other. How do their goals evolve? Find the emotion (and levity, if appropriate) therein.

Writing the “Angel Comedy”: *Intouchables*

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.

Intouchables is the feel-good movie of the last few years. When I first heard about this true story of a quadriplegic and his caretaker, I resisted seeing it because it sounded like such a downer. Word of mouth said the film was successful because of the fine acting and sensitive directing. When doesn't a successful film have fine acting and sensitive directing? I knew it had to be in the script, although true stories are notoriously difficult to shape. It wasn't until the film started to unfold in front of me that I realized the main reason for its success: it's a beautifully structured traveling angel comedy.

Traveling angel is one of the eight major comedy story structures I talk about in the [comedy class](#). Audiences love them. In fact, I've never seen one fail at the box office. Famous examples are *Mary Poppins*, *Ferris Bueller's Day Off* and *Being There*. We also see this form used in drama (*Dead Poet's Society*), Westerns and detective stories.

For some reason, the French are especially good at making traveling angel comedies, with prominent examples being *The Chorus*, *Amelie*, *Chocolat* and *Bienvenue Chez Les Ch'tis (Welcome to the Sticks)*. Like these previous French films, had *Intouchables* struck all the beats of the form it would score at the box office. But *Intouchables* uses one of the three key strategies for a film to work with critics as well as audiences – it transcends the form.



Each genre has anywhere from 8-15 story beats (story events) that must be in your story if you want to satisfy the genre audience. Transcending a genre means that you twist the beats in a way that has never been done before. You subvert the audience's expectations and surprise them, which makes your genre story stand above the crowd as an original.

Traveling angel comedy is a very precise form, with 15 unique story beats. The typical traveling angel story begins by establishing a community, and a family, in trouble. The angel then enters and proceeds to fix everyone's problem. Notice that this approach splits the functions of the main character. The traveling angel is driving the story, but it's the other characters who have the problems and must change.

Intouchables twists the form by giving its angel, the caretaker Driss, a psychological and moral weakness of his own. Driss is a liar and a thief. Not only do these flaws make this angel more like a real person, they give him a clear character arc that mirrors the arc of those he helps (most especially the quadriplegic, Philippe).

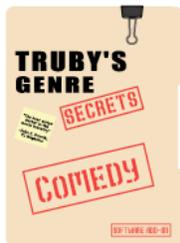
Solving the problems of a family and a community gives the standard angel story plenty of plot, but the beats can lack emotional intensity. The family in *Intouchables* is a bit dysfunctional and does succumb to Driss's magic touch. But by far the main focus of the story is Philippe. These writers transcend the traveling angel comedy by combining it with an "odd couple" love story. Where Driss is poor, loud and spontaneous, Philippe is rich, quiet and uptight. This allows the writers to generate opposition between the two leads for most of the story, even as they come to like each other. It also sets up a double reversal where each character grows by seeing the best in the other. And finally, it ties in beautifully with the classic theme of the traveling angel story – the angel teaches the uptight how to live life with fun and style. The effect of this choice is to add the power of the love story to the already formidable strengths of traveling angel comedy.

Intouchables also has a valuable lesson for writers of memoir. Memoir is a surprisingly difficult form to write well, primarily because real life rarely has a natural dramatic shape. Most writers try to solve this problem by juicing events with melodramatic emotion. They don't realize that their main problem comes not from the individual events but from the sequence of the events. That's why the best memoir writers find another genre, like thriller or detective, to add structure to the real life events. I'm sure that most, if not all, of the events depicted in *The Intouchables* actually happened. But when you know the beats of the traveling angel story, you see immediately how this unique and highly choreographed genre gave the true-life story a shape with worldwide appeal.

John Truby's

“The Comedy Class”

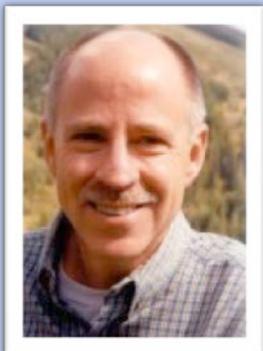
Audio Workshop



Comedy is the single most successful story form. This course is extremely popular at Truby's Writers Studio because it gives you all the techniques of a perennial favorite. This is a monster course, covering characters, structures, all the beats of the major comedy story forms, openings, comic lines and much, much more. If you are serious about your comedy writing, get this course.

[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

The Beat Goes On

by Dave Trottier

READER'S QUESTION:

What thoughts do you have on the use of the term "beat" in dialogue? According to Denny Martin Flinn, we should not use the term. He says to write "pause" or to detail the intended beat with a specific action.

DAVE'S ANSWER:

I'm in with Flinn. **Beat** is a theatrical term, but it is often used in screenplays. You see it a lot in produced screenplays by established writers and, as with the term **slug line**, it's perfectly okay to use. I have no issue with it.

Even so, I have a suggestion regarding its use for the developing screenwriter who has to prove himself by writing a fascinating script. You see, an established writer does not have to prove herself. You do. Here's one strategy you can use...

Beat means pause. In my view, that pause often (but not always) provides an opportunity to characterize your character or the action of your scene. So instead of writing "beat," you could write "He strokes his gun" or "She dabs her eye with her hankie." You get the idea. It's an opportunity to make the scene a little more interesting and provide a little more character information. After all, you ARE a creative writer.

Which of the following three examples creates more interest and better characterizes the character?

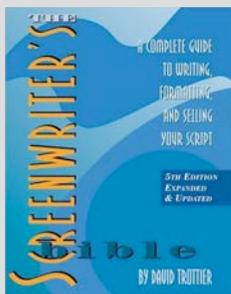
JANE
Ed darling, I want you to know...
(beat)
...how much I love you.

JANE
Ed darling, I want you to know...
(eyes mist up)
...how much I love you.

JANE
Ed darling, I want you to know...
(suddenly sneezes
all over Ed)
...how much I love you.

None of these three examples will win any prizes, but certainly the first is the boring one. The second is dramatic. The third is funny (or disgusting, at least). Here is the point. The word "beat" is the most colorless, lifeless term you can use to indicate a pause. Instead, use specific words that add to the story or reveal character.

Dave Trottier's "The Screenwriter's Bible" Fully updated fifth edition



- A screenwriting primer for both aspiring and professional scribes
- Offers a comprehensive overview of all facets of screenwriting
- Includes worksheets, samples and more
- An essential text for any screenwriter's library

[Click here](#) for all the details!

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



The Television Writers Vault

Pitch Your Television Show
Concepts and Scripts Today

Used by more than 90 top
production companies
and television networks

www.TVWritersVault.com

Playing to Win

by Marvin V. Acuna



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.

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

www.TheBusinessofShowInstitute.com

THE BUSINESS OF SHOW INSTITUTE

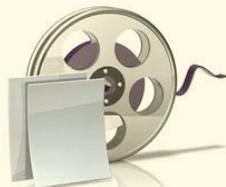
If you are an ambitious writer and would like a rare opportunity to get some ongoing mentoring from Marvin, as well as advice from some of the most successful writers, agents, managers, producers and executives in Hollywood, click here:

www.ScreenwritingSuccessNow.com

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!

Your writing breakthrough awaits you...

www.ScreenwritingSuccessNow.com



According to the principle of "hedonic motivation," we are primarily motivated by either pursuit of pleasure or avoidance of pain. For example, in my life, I've experienced being overweight and I've also experienced being in ultra-sleek, marathon shape. While I enjoy the look and feel of being lean and healthy, what motivates me to exercise regularly and eat healthy is a fear of being fat.

This may sound funny, or even strange, but it's true. If you exercise and watch what you eat because you are motivated by a similar fear, you're nodding your head right now. The flipside of this coin are those motivated by the thought of having six-pack abs or a bikini body. The pleasurable mental image of walking around the beach or pool and turning heads is enough motivation to get these individuals committed to regular exercise and healthy eating.

Now here's where this gets really interesting. The VAST majority of successful individuals – and I'm talking about captains of industry, famous actors, successful screenwriters – have achieved their success by having a clear vision of what they were trying to accomplish and using intention as the North Star to guide their everyday thoughts and actions.

What they DIDN'T do was go through their lives and work trying to AVOID being broke, AVOID being mediocre or AVOID failure. Do you see the powerful distinction here? What we're talking about is the difference between "playing to win" and "playing not to lose."

You see, successful people may have all the same fears and insecurities that unsuccessful people do. They are just crystal clear about what they want and they PURSUE this vision with unrelenting passion and intentionality.

Contrast this with screenwriters who have a vague notion of what they want. They want to get their script read by "Hollywood Professionals," they want representation, they want their screenplays turned into feature films. Blah blah... Bland. Being unclear about your goals is the absolute quickest way to sabotage your success. Yet most screenwriters live comfortably in this nebulous gray area, unaware that they are slowly sinking into the bog of failure.

So the question is, how do you overcome this extremely dangerous screenwriting trap? The answer is to put intention behind everything you do. It's having an intention and a vision for your career, for your year and even for your day. What is your intention for entering a screenwriting competition? What is your intention for writing a query letter? What is your intention for attending a Pitch Fest?

When you start getting clear on WHY you do what you do (instead of "doing" for the sake of "doing") you will see a marked difference in your attitude, in your mental clarity and hopefully in your screenwriting career.

Now, I could write volumes about setting intentions for your career (vision statements), yearly goal-setting, and even daily "intention lists," but for now, I'll leave you with the example we started with. Remember how I said it was my fear of being fat that motivated me to exercise and eat right? Well, the funny thing about "avoidance" motivation is that it DOES prevent me from getting fat, but it will never allow me to reach the chiseled state I achieved when I was intentionally preparing for a marathon.

I have been "playing not to lose," not "playing to win." I realized what I've just explained to you, made the mental switch and set the simple intention of being "pool-ready" by the first day of summer. Lo and behold, this has changed my eating habits and strengthened my willpower for exercising. I already feel more purposeful about my diet and exercise routine. This clarity is all due to the fact that both my actions and my thoughts are now hitched to a very clear intention.

So ask yourself, "Am I playing the screenwriting game to win, or not to lose?" Be honest. Nothing will change without brutal honesty. Do you have very clear intentions for your career? For this year? For the next 5 years? 10? The clarity this exercise will give you is well worth the time investment, I promise.



Sell Your Script

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

JOA Productions

[code: 40karsjrpu]

We are looking for completed, feature-length murder/mystery or heist scripts. Prefer scripts with a strong female lead. Period pieces may be considered. Submissions must be from a produced writer or contest winner. When pitching, please provide your IMDb link or a list of contest wins in the resume space.

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

Our credits include *Joan of Arc*, a musical drama, and *Seti I: Secret Tunnel/Hidden Treasure*.

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

First American Film Partnership

[code: mmn3y58th7]

We are looking for completed, feature-length scripts in any genre that have an Asian element.

Budget has yet to be determined. Non-WGA only please.

Our credits include *Victory Day*.

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

Parkside Pictures

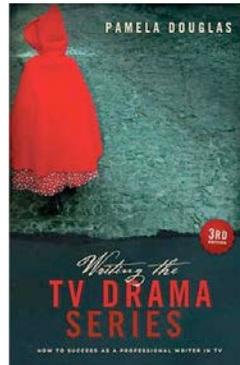
[code: 0r25qcztbg]

We are looking for completed feature-length family-friendly scripts that feature a dog playing sports, i.e. scripts in the vein of *Air Bud*.

Budget has yet to be determined. Non-WGA only please.

Our credits include *Breathless*, *Tag*, *The Demented*, *Yellow* and *The Bully Chronicles*.

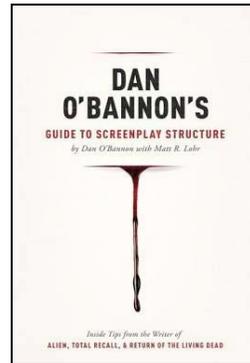
Please submit your work only if it fits the above description exactly. If you aren't sure, email jerrol@inktip.com. Thanks!



WRITING THE TV DRAMA SERIES

This new edition builds on the book's reputation by bringing the very latest information, insights, and advice from major writers and producers. It is a complete resource for anyone who wants to write and produce for a television drama series or create an original series. Offering practical information and artistic encouragement, the book is both nuts-and-bolts and inspiration. This edition leads readers into the future, engaging provocative issues about the interface between TV and emerging technologies.

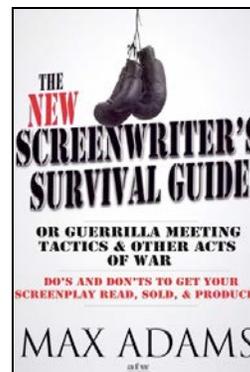
[Learn more...](#)



DAN O'BANNON'S GUIDE TO SCREENPLAY STRUCTURE

The writer of *Alien* and *Total Recall* famously crafted his screenplays using a system he called "dynamic structure." This book outlines how O'Bannon's method differs from those of other well-known screenwriting gurus and uses examples to illustrate how dynamic structure can craft narrative and character. Also: insights on subjects such as the logic of three-act structure and the psychological principle known as "hedonic adaptation," which has a unique effect on the structuring of screen stories.

[Learn more...](#)



THE SCREENWRITER'S SURVIVAL GUIDE

Looking for the secret decoder ring owned by all successful screenwriters? Sit down with Max Adams! In this new and updated edition, Adams goes back into the trenches to cover the latest do's and don'ts to get your screenplay read, sold and produced.

The book shines with Adams' streetwise attitude and is packed with 65 chapters on subjects including pitching, meetings, the etiquette of getting read, using social media, what you should wear to a meeting, the care and feeding of agents – and much, much more.

[Learn more...](#)

These titles and more available now
at the Writers Store!

RECOMMENDED RESOURCES

REELWRITING PLOTCONTROL

What if you could write
better, faster and do
more in the next **90 DAYS**
than you have in the last
THREE YEARS?

Click Here to Start...



Protect Rite®

Instantly establish the date
and time of creation for all
your files, including film
and television screenplays

REGISTER NOW!



We accept registrants
worldwide!



Final Draft, Inc.
is proud to *sponsor*
the PAGE International Screenwriting Awards

The Industry Standard for Scriptwriting



© 2012 Final Draft, Inc.
www.finaldraft.com (800) 231-4055

Final Draft 