

Published by:

The PAGE International
Screenwriting Awards
7190 W. Sunset Blvd. #610
Hollywood, CA 90046
www.pageawards.com

In this issue:

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

2 [The Writer's
Perspective](#)

Three Days in
La-La Land
Diane Hanks

3 [The Judge's P.O.V.](#)

Prepping Your Pitch
Document
Nick Sita

4 [Script Notes](#)

Are You Done?
Ray Morton

5 [Spec Writing Tips](#)

Form of Insanity
Dave Trotter

6 [Industry Insider](#)

What Mistakes Can
Teach You
Lee Jessup

7 [Sell Your Script](#)

Hot Leads
From InkTip

Letter From the Editor



The 2017 PAGE Awards' **March 17 Late Entry Deadline** is just around the corner, so now's the time to get your script spiffed up and ready to submit! As a look at the Latest News (below) will tell you, writers who have won prizes in previous years are tearing it up in Hollywood today. The industry looks to us to find pro-ready talent. Is it your turn to shine? Send in that script while you still can!

As U.S. clocks spring forward, so does the **LOGLINE** eZine. Our hope is that each edition will not only add knowledge and skills to your toolkit, but also help you gain a greater understanding of the entertainment business today.

In this issue, 2016 Grand Prize winner Diane Hanks discusses what she learned in the flurry of industry meetings she had on a recent trip to Los Angeles. PAGE Judge Nick Sita talks TV writing – specifically, the “pitch doc” or “mini-bible.” Ray Morton of Scriptmag.com offers a host of ways to hone your script before sending it out. Dr. Format, Dave Trotter, debunks or confirms seven “rules” making the rounds. Career coach Lee Jessup asks working writers what they learned from their early-career mistakes. And finally, as always, we wrap up with a trio of “hot leads” from our friends at InkTip!

Happy reading,

Latest News From the PAGE Awards

◆ Robert Stromberg (***Maleficent***) has signed on to helm Matias Caruso's 2014 PAGE Grand Prize-winning script ***Carnival***, the story of a knife-thrower in a traveling circus who uses his deadly skill to avenge the brutal murder of his sister. Anonymous Content, Voltage Pictures and Bread and Circuses Entertainment will produce the film. Matias' career has really been on a roll since his PAGE win. His action flick ***Mayhem***, starring Steven Yeun of ***The Walking Dead***, recently completed filming, and his pitch ***Judgment Day*** was picked up by Warner Bros. and will be produced by Guy Ritchie. Matias is represented by Grandview and CAA.

◆ After a multi-studio bidding war, 2013 PAGE Bronze Prize winner Melissa London Hilfers has sold her latest spec script, ***Unfit***, to Amazon Studios. Brett Ratner's RatPac is on board to produce the film, with Dakota Johnson rumored as the possible lead. Melissa's spec ***Undone*** was also recently picked up at competitive auction by Parkes+MacDonald and Black Bear Pictures. Melissa is represented by Alan Gasmer and Paradigm.

◆ The 2015 Silver Prize-winning Family Film ***The Storyteller***, by Joe Crump and Rachel Noll, had its first public screening at the Sedona Film Festival on February 23. Directed by Joe Crump, this heartwarming movie is the tale of an enchanted young girl who brings wonder and healing to a broken family. The movie will also be screened at the Newport Beach Film Festival in late April.

◆ 2016 Silver Prize winner Mark Boutros co-wrote the February 16 episode of the Sky Arts' ***Urban Myths*** series, a collection of comedies revolving around remarkable events that may or may not have happened. In Mark's episode, the boxing legend Muhammad Ali takes it upon himself to talk a suicidal stranger down from a ledge. Using his unique brand of wit and wisdom, the champ succeeds in persuading the man that life is worth living, and learns a huge amount about himself in the process.

The 2017 PAGE Awards Late Entry Deadline: March 17

Three Days in La-La Land

by Diane Hanks

Last month I spent three days in Los Angeles meeting with my new manager and several producers. This did not happen overnight. Since graduate school, I've written nearly 30 screenplays and teleplays, as well as a [novel](#). I've also been to writers' retreats (CineStory and Stowe) and entered my fair share of competitions.

Not all competitions are worth the price of admission, but a few can be game-changers. I was lucky enough to be the 2016 PAGE Grand Prize winner for my pilot

Changelings, and it has already changed (no pun intended) the trajectory of my career. Joey Tuccio, founder of Roadmap Writers (which recently partnered with PAGE), recommended my script to manager Jeff Portnoy at Bellevue Productions. Jeff read the pilot and one of my features, then contacted me. I'm now extremely fortunate to have him as my representative.

The other very important thing that happened because of my PAGE win was that one of the contest judges recommended my pilot to a producer in L.A., who read it and asked to meet with me. Jeff then took advantage of my pending trip to L.A. and set up several other meetings for me — a few "generals" and several that focused on specific scripts.

This happened so fast I barely had time to get anxious. However, when you see the names of the people you're going to meet on a schedule in black and white, all while trying to figure out how to get from one place to another without being late, reality sets in. As do insecurities. I'm a woman. I'm not 25 years old. I don't live in L.A. — at least not yet. And I've had scripts optioned but not produced.

When I arrived in L.A., I met with Jeff. He advised me to relax, be myself and enjoy the meetings. Smiling, I assured him that I would, yet silently wondered how bad it would look if I told everyone I'd come down with a sudden flu. Full of self-doubt, I thought about the worst thing that could happen. It was then that I realized the worst thing wouldn't be making a fool of myself, it would be missing out on an amazing and rare opportunity. So I let go of panic and held on to passion.

The next day I went to my first meeting — a general, which is a lot of pressure because you pitch as you go. In other words, there's no set agenda. They've read something you wrote and like your writing, and they want to get to know you in case there's something you could work on together in the future.

The person I met with could not have been nicer, and I immediately felt at ease. We briefly discussed the pilot that had gotten me the meeting, and then he told me what kinds of projects his company focused on. As I listened, I thought about what I'd written that would interest him, then pitched him a pilot that I wasn't prepared to pitch. I was confident of two things,

however: my passion for the project and the strength of the writing. My enthusiasm must have come across, because he asked to read it.

I had another general meeting at a well-respected production company that also went very well. The two people I met with had read one of my features, and we discussed that, but most of the time was spent on getting to know one another. I treated this meeting

like a job interview. In my day job I'm usually the one who's doing the interviewing, and I know how important it is to not only get a handle on the skill-set of a prospective employee, but also on how he or she might interact with the rest of the team. Most importantly, you want a person who will bring positive energy and enthusiasm to the job.



It's easy to project enthusiasm when you love what you do. It also helped that every person I met was gracious, smart, witty and welcoming. They were all people I'd want to work with, if given the chance. And thankfully, I was able to let them see the real me, so they could decide whether or not they would want to work with me. Come to find out, they do! I have some exciting opportunities brewing in the near future.

After my whirlwind experience, here's my advice for when you find yourself in the same position: First, bring your "A game" to every single meeting. Even if you think nothing will come from it, you never know what might happen in a week or a month or a year. Know your stories inside and out so you're prepared to answer any questions that might come up. Be able to pitch anything in your arsenal that's worthy of their time, but DON'T pitch a script you don't feel is strong just because it's in a genre they like. If they read a mediocre script, they won't ask to read anything else.

Pay attention to how people respond to what you say, so that you can pitch a story they want to hear about. Pick up on subtle clues, like someone leaning in when you mention "sci-fi," "thriller," "indie drama" or whatever it might be. Last but not least, let them see the real you. La-La Land is full of make-believe, but when you're in the room, be open and honest about who you are as a writer and as a person.

Finally, thanks to Jeff Portnoy, Joey Tuccio and PAGE for getting me in the meeting room in the first place!



Diane Hanks won the 2016 PAGE Grand Prize for her TV drama pilot *Changelings*. Diane earned her master's degree in Professional Writing from Emerson College and has been writing screenplays ever since. A medical writer in Boston, MA, she hopes to move to L.A. soon to pursue screenwriting full time.

Prepping Your Pitch Document

by Nick Sita

So you've written a great pilot and are wondering, "what's next?" Once the calls start rolling in, it's vital to have the answers prepped and your world condensed into an easily digestible few pages.

This is where a pitch document, or mini-bible, comes in. Most of these docs run two or three pages and simply cover the basics. They're not as comprehensive as a full-on series bible, but should give prospective buyers or representatives a clear idea of your premise, world, characters, tone, format (half-hour or hour) and where your particular series is headed in its first season and beyond. The latter is especially true if we're talking about serialized storytelling with extended arcs — think *Mad Men* or *Game of Thrones* rather than *CSI*.

A well-written pitch document should be concise enough to make for easy reading and oral presentation, yet comprehensive enough to give execs a clear indication of your intent. As an added bonus, the document can be used as a template for an oral pitch for your series — the first step to becoming "good in a room."

In creating your pitch document, make sure to cover these elements:

LOGLINE

Writing a catchy logline is an art and could easily serve as the subject for an entire **LOGLINE** article. As with a feature, your logline should contain a hook — something to ensnare the audience with its uniqueness or cleverness — and present your concept in its most fundamental form. While it's not required, you might also want to include the format in your logline, as in: "A **half-hour comedy** about a disgraced bond trader who now works as a cleaning lady in the posh houses of her former coworkers."

Your logline is vital in that it must be interesting enough for a buyer to read further.

SERIES SYNOPSIS

The series synopsis adds "meat" to the skeleton provided in your logline. Keep your synopsis short — one or two paragraphs of reasonable length — and cover the central conflict or conflicts that will be explored in your series, how the series begins (via your pilot), and where things are headed in episode two and beyond.

A series synopsis is especially important in serialized storytelling, where arcs aren't compartmentalized into single episodes. Address where your series is headed and touch on character arcs and relationships. If there's an overarching mystery at the center of your series, be prepared to offer up that mystery's solution in dramatic fashion at the end of this section.

PILOT SYNOPSIS

Include a short synopsis of your pilot — again, one or two paragraphs of reasonable length. We're talking broad strokes as opposed to a beat-by-beat rundown. Remember, if you've gotten to this stage, it's likely the people you're meeting with or talking to have already read your pilot. Touch on your central characters and establish the rhythms and flow of what a typical episode may look like.

CHARACTER SKETCHES

Next, put together a roster of character sketches. Start

in order of prominence and work your way through the ensemble. Focus on behaviors, backstories and traits that make your characters both unique and uniquely suited to **this** particular story and world.

It's also worth addressing the dynamics between your characters. Speak to rivalries, relationships and triangles. For example, if character "A" secretly loves character "B" or if character "C" is covertly plotting against character "D." The challenge here is to keep things brief. Try writing no more than five or six lines per character and describe just five or six key characters.

FUTURE EPISODES

Finally, I'd suggest the inclusion of ultra-short synopses, just two or three lines each, of five or six future episodes. It may help to think of these as loglines for what's coming next. Again, if your series is more serialized than episodic, it may be worth leaping ahead (for example, if episode 12 of your first season — the season finale — ends with a major reveal).

Optional elements:

WORLD

If your story is set in a world that's significantly different from our own — think *Westworld*, *Game of Thrones* or *The Expanse* — consider a paragraph that summarizes the rules by which your new setting operates. Touch on the broad-stroke aspects of the world that set it apart.

TOPE

In most cases, your tone will be evident via your synopses and character sketches. However, it may be worth including a specific note about tone if it runs counter to what one might expect given your premise (for example, if a murder/mystery procedural series contains elements of absurd or surreal comedy).

Assembling a series pitch document forces you to think critically beyond your pilot and will likely expose errors or pinch points in your concept, story arcs, and character arcs before they become problems later in the process. So, make sure to construct this document before circulating your pilot. Who knows, the process of writing the pitch doc may expose a critical issue or highlight a unique facet of your concept that might otherwise have been missed.

This may seem like a lot of work, and guess what? It is. The thing is, this is also vital work, as your pilot is only the beginning of your characters' journeys through the detailed world you've lovingly created for them.



Nick Sita is a writer, producer and screenwriting teacher. He has worked in the story departments of film and television powerhouses such as Fox TV Studios, Showtime and USA Network. Nick has been a judge and script analyst for the PAGE Awards since 2005.

Are You Done?

by Ray Morton



Ray Morton is a writer and script consultant. He was a senior writer for *Script* and is currently the author of Scriptmag.com's *Meet the Reader* column.

Ray's recent books [A Quick Guide to Screenwriting](#) and [A Quick Guide to Television Writing](#) are available in stores and online. He analyzes scripts for producers and individual writers, and he is available for private consultation.

You may contact Ray at ray@raymorton.com and follow him on Twitter @RayMorton1.

Too many aspiring screenwriters send their work out before it is ready. And that's a big problem because, as the saying goes, "you never get a second chance to make a first impression." The first read is the key moment in the life of a spec. If the initial reader likes it, then the script stands a good chance of moving up the development line. If the first reader doesn't like it, then the script will most likely be consigned to the reject pile.

For a script to make an excellent first impression, it has to be as good as it can possibly be. And yet, from experience I can tell you that most scripts I read are not as good as they can possibly be. Most have plots that are unclear or full of holes or characters who are poorly defined and motivated or dialogue that is fuzzy or presentation that is sloppy.

So how – after all of the hard work writers put into their scripts – can they not be ready to go out? The main reason is a lack of perspective. Writing is a solitary endeavor. Writers work alone, lost for months on end in the twists and turns of their stories, constantly thinking and rethinking. Given this, it's easy to see why even the best writers lose objectivity concerning their work, and without that objectivity, they can miss seeing problems that an unbiased eye would easily catch.

For this reason, it's imperative for screenwriters to find ways to get objective feedback on their scripts so they can catch and fix problems and mistakes before submitting them to the marketplace.

To accomplish this, I suggest the following:

- After finishing your script, let it sit for a few weeks. After a layoff your mind will be clearer and things will jump out at you that you never saw when you were caught up in the fury of creation.
- Once you have reviewed your script and made any necessary corrections, give it to other people to read so you can get opinions outside of your own. Give the script to someone whose taste and opinions you value and whom you know will be honest with you. When asking your readers for their opinion of your work, don't settle for generic responses such as "It was good," or "I liked it." Instead, ask them to tell you exactly what they did and didn't like, and why. This is tricky because people who care about you may have a hard time telling you they don't like something.
- It's also important to ask more than one person to read your script. One person's opinion is just that, but if several have the same reactions to the same points, then you'll know that these are legitimate issues you need to pay attention to.
- Consider submitting your script to a professional script evaluation service. These services will give you a detailed analysis of your screenplay, identifying strong and weak points. There are some dicey services out there, but the best use professional, industry-trained script analysts and will offer an excellent opportunity to get a sense of how your script will be received by Hollywood.
- Hold a reading. Hearing your dialogue spoken aloud is always an eye-opener, as you can hear if it sounds natural or stiff, determine whether or not the points you're trying to make are clear, assess the pacing and flow, and see if the jokes work. Consider taping the reading so you can review it as you rewrite. At the end of all this, you will have accumulated a tremendous amount of feedback. The most important thing for you to do now is to **listen** to that feedback. It's hard to hear that something you've worked so hard on is not 100% perfect, but if you want to make your script the best it can be, you'll embrace feedback.
- Use what you have learned from all that feedback to rewrite your script, addressing all of the problems and fixing all of the mistakes. During this phase, the most important thing is to be absolutely ruthless with your work. Don't just tweak – tear your script apart, revising, rethinking and cutting where necessary (even if it means chopping bits you really love).
- When you're done rewriting, repeat this entire process from the beginning and then rewrite again. And again and again and again, until your script is as good as it can possibly be.
- Then, once your content has been revised, you must address the form. Proofread your script, checking spelling, grammar and format.

Now your script is ready to send out. Do so, and the best of luck to you!

SCRIPTMAG.COM

Script
MAGAZINE

FREE
SCREENWRITING
ADVICE & DOWNLOADS

SCRIPTMAG.COM

Form of Insanity

by Dave Trottier



Dave Trottier has sold screenplays and developed projects for companies such as 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.

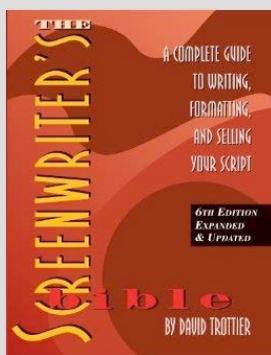
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: www.keepwriting.com.

For \$20 off a script evaluation done by Dave, email him at dave@keepwriting.com.

Dave Trottier's

"The Screenwriter's Bible"

Fully updated sixth edition



- A screenwriting primer for both aspiring and professional scribes
- Offers a comprehensive overview of all facets of screenwriting
- Includes worksheets, samples and more

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

Available at [The Writers Store](#).

READER'S QUESTION:

I attended a major conference and heard so many contradictory "rules" about formatting that my head is spinning. I was told that if a reader, agent, director, producer, etc., sees the following things in your script, you will be immediately branded as an amateur, regardless of how good your screenplay is. It's driving me insane! Will you please comment on the following seven "rules" that I heard at this major conference? Signed: "Seriously considering horticulture instead."

DAVE'S ANSWER:

Yes, I will. I will list your seven "rules" in *italics* and comment on each in turn.

1. *Some "experts" said CUT TO is no longer used; others said it doesn't matter.*

In a way, both experts are right. Although it's okay to use CUT TO, you should use it sparingly, if at all, in a spec script. If you use any editing direction (CUT TO, DISSOLVE, WIPE, etc.), there should be a **story** reason for it. Don't use it just for style.

2. *Don't put DAY in the scene heading. Is it now considered presumptuous for the lowly writer to tell the auteur whether it's dark or light outside?*

Go ahead and indicate DAY (or NIGHT) in your scene headings. However, there may be situations where you don't need to indicate DAY or NIGHT if it's already obvious. For example, if you've established that we're inside a house during the daytime (INT. JACK'S HOUSE – DAY), and your next scene location is a room inside that house, you may be able to get by without indicating DAY (INT. JACK'S KITCHEN). This may be what your expert was referring to.

3. *No periods or dashes after EXT or INT.*

There should be a period after EXT and INT, but no dash. However, few readers will jump out the window if the period is missing.

4. *No ANGLES ON or CLOSE-UPS. So how do you tell a director that the audience really needs to see the inscription on a gun or something else that requires a close-up?*

Avoid camera angles and camera directions. If you want a close-up of the gun, simply write:

The inscription on the gun says, "No close-ups or you're dead."

The above description has to be a CLOSE-UP. Part of the art of spec writing is learning how to direct the camera without using camera directions.

5. *Some "experts" said to use no parentheticals [actor's instructions] at all; others said to use parentheticals only for action, not for emotion. I thought action lines showed action.*

You're right; they do. However, small bits of action that accompany dialogue may be written as parentheticals. And certainly, the main use of parentheticals is to indicate the subtext (or emotional content) of the speech when that subtext would not otherwise be apparent. For example:

RUPERT
(lovingly)
You disgust me.

One caveat with parentheticals is to not go overboard with them.

6. *No dot, dot, dot.*

Wrong. Use the ellipsis (three dots in a row) in dialogue to show continuity of thought, or a pause.

SELMA
Well... I think I...

JOHN
... Love me?

7. *And no beats! So how do I show a pause?*

You can use the word "beat," but it is rather pedestrian and unimaginative. Look for a better word or phrase that implies the pause while also commenting on character or story. For example, the phrases "stroking her gun," "nervously," and "picking his nose" are more interesting and they help characterize your character and/or the moment. Now you can relax and keep writing!

What Mistakes Can Teach You

by Lee Jessup



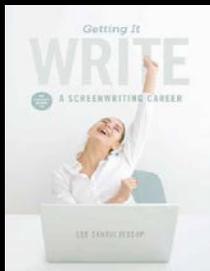
Author of the best-selling book [Getting It Write](#), as well as the upcoming *Breaking In: Tales From the Screenwriting Trenches* (due March 2017), Lee Jessup is a career coach for professional and emerging screenwriters. Her clients include writers who have sold pilots, pitches and specs; staffed television writers; participants in TV writing programs or feature labs; and, of course, writers who are just starting out.

In her role as coach, Lee serves as an industry guidance counselor, adviser, drill sergeant, cheerleader, confidant and strategic partner. Previously, Lee had her own script picked up, worked in development and ran ScriptShark.com for more than 6 years.

To learn more about Lee's services, visit leejessup.com.

Join Lee's online Screenwriters Support Group

Knowledge. Guidance. Community.



Monthly online meetings explore:

- o State of the industry
- o Stories from the screenwriting "front lines"
- o Member questions
- o A monthly topic

With your membership, receive:

- o Access to monthly session recordings
- o A copy of Lee's book, [Getting It Write](#) (pictured above)
- o Customized brand and career state assessments
- o Access to group's Facebook community

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

My seven-year-old daughter is a fledgling gymnast. Ahead of her first meet, she asked me, "Mama, what if I fall off the beam?" I told her the same thing I always tell my writers, "If you don't fall, you don't learn."

The truth is that nobody likes to make mistakes. Especially in those all-important endeavors that mean the most to them. Believe me, as a woman with both the natural and cultural disposition for guilt and regret, I get it. I spent many a night in my youth endlessly lamenting my every mistake. But the reality is that everyone makes mistakes. If not all the time, then at least once in a while. And in the long run mistakes teach us more than anything else. But do they have to be our own mistakes? Or can we learn from someone else's, and avoid some of the frustration and regret? At the end of the day, isn't it better to learn from mistakes others have already made? Twice the lesson, half the regret and heartache.

So with that in mind, I turned to friends and clients in the professional space and asked them: "Early on in your career, what are some of the mistakes that you made?" Here is what they had to say:

2013 PAGE Award winner **Melissa London Hilfers**, whose spec script *Undone* sold in 2015 and who just sold her spec *Unfit* to Amazon, both for mid-six-figures, had this to say:

"One of the biggest mistakes I made earlier in my career was trying to pitch a take that I thought was what the producers wanted, as opposed to my own vision for the project. If you offer only what you think they want, or are pushed into doing a version you don't believe in, it won't turn out well. They want to hire someone who is passionate about the project and has her own vision for it. You want to show that you are bringing something new to the project that they can't get elsewhere. Some of the best projects I have worked on have been where I said 'listen, my agent says you're looking for x, but I really see this as y, and if that's not what you want to do, I understand.' They will always appreciate your honesty and creativity, even if it's not the movie they want to make. And if it is, you're going into a project that you are totally behind, which sets you up to succeed."

2011 PAGE Award winner **Joe Webb**, now on *Sleepy Hollow*, told me:

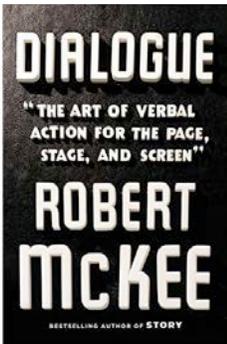
"Early in my career, I had a tendency to think a project was done...before it was actually done. There's so much excitement that comes with typing FADE OUT for the first time on a new script. If your demon is hubris, you want to get your genius masterpiece out into the world as soon as possible so someone can buy it and make it and recognize how awesome you are. But...the hard lesson I had to learn was that typing FADE OUT for the first time on a new script was only a midpoint, not the final destination. If you're getting good notes and working on them conscientiously, your script is going to get better and better with each draft. Sometimes a project doesn't realize its true potential until you've worked it over half a dozen times. Plus, rewriting is the step where your craftsmanship improves; it's where you grow as a writer."

A lot of emerging screenwriters bounce on to their next new project because they think agents and managers want to see volume, but there's never a point in your career where one great script isn't more valuable than two good scripts. You can't get one great script without six or seven hard, painstaking drafts."

Eric Koenig, whose spec *Matriarch* sold for mid-six-figures, shared:

"Early on I'd routinely find myself trying to come up with a small twist on a genre or story or film that I had already seen before. This was a mistake because I believe Hollywood – especially right now – is looking for BIG ideas. I truly wasn't thinking BIG enough. Or original enough. Or high-concept enough. Harder sometimes to come up with those (oh, trust me, I'm still trying...), but I've found they will universally pique the interest of a manager/agent/producer more than something less original."

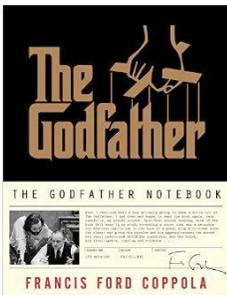
No matter the stage of your career – whether just starting out or already on your way – I hope you are able to find a takeaway with some nugget of information from these industry lessons as you journey forward, facing the trials, triumphs and tribulations of your own screenwriting adventure.



DIALOGUE

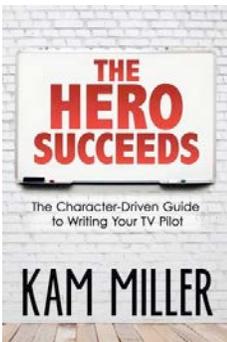
McKee's writing workshops have earned him an international reputation, as the list of alumni with Oscars runs off the page. The cornerstone of his program is his definitive book, *Story*, which has defined how we talk about the art of story creation. Now McKee offers the same in-depth analysis for how characters speak on the screen, on the stage, and on the page in believable and engaging ways. [Learn more...](#)

THE GODFATHER NOTEBOOK



The most important unpublished work on one of the greatest films of all time, *The Godfather*, written before filming by the man who wrote and directed it – Francis Ford Coppola – reveals the intense creative process that went into making this seminal film. On set, he referred to the notebook daily to draw on his meticulous notes and impressions of Mario Puzo's novel. [Learn more...](#)

THE HERO SUCCEEDS: THE CHARACTER-DRIVEN GUIDE TO WRITING YOUR TV PILOT



In this book, Miller introduces the groundbreaking character-driven structure that will help you solve even the most difficult script problems and create structurally-sound, emotionally-satisfying stories. Drawing from her career as a successful TV pilot writer, she covers essential elements such as character, world of the show, story engine, tone, and themes. [Learn more...](#)

These titles and more available now at the Writers Store!



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. Thanks!

HOW TO SUBMIT YOUR SCRIPT:

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

Company A: Seeking Elevated Genre Scripts

We are looking for elevated sci-fi, horror, sci-fi/horror or psychological thriller scripts, material that does not conform to or employ the usual clichés of the genre (e.g., scripts in the vein of *10 Cloverfield Lane*, *Cube*, *Oculus*, *12 Monkeys*, *The Machinist* or *Memento*).

Our company is based in the U.K., so please do not submit if your story is set in a U.S.-specific location.

To find out about this company AND submit to this lead:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/Paste this code: u4059mpszm

Company B: Seeking Female-Driven MOWs

We are looking for slacker comedy scripts in the vein of *Office Space* and *Clerks*.

Budget will not exceed \$500K. Both WGA and non-WGA writers may submit.

To find out about this company AND submit to this lead:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/Paste this code: 9kru28vjmk

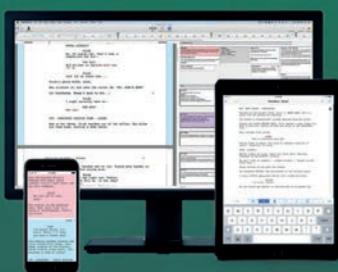
Company C: Seeking True Stories

We are looking for unconventional, one-hour drama pilots, material that is primarily dramatic but otherwise cannot easily be categorized (i.e., scripts with a combination of genres or tones). Please note, we are not looking for unconventional formatting or story structure, only subject matter that is new and different.

Budget TBD. Both WGA and non-WGA writers may submit.

To find out about this company AND submit to this lead:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/Paste this code: 56tbpufsuq



Explore the new **Final Draft® 10**

New Features: Story Map™ • Beat Board™ • Collaboration • Alternate Dialogue

The Industry Standard Screenwriting Software | finaldraft.com