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Letter From the Editor

It's a new year and a new day for screenwriters around the world! Here at PAGE HQ we hope you had a wonderful holiday season, feel recharged, and are ready to take the next step in your writing career.

One way to potentially make a major breakthrough: the 2020 PAGE Awards contest. Our [Early Entry Deadline](#) is now just two weeks away – Monday, January 20 – and with our low Early Entry Discount rates, now is the very best time to get your script in the running for one of this year's awards.

Many past PAGE Award winners have optioned and sold their scripts, been signed by Hollywood representatives, and built highly successful careers in the industry. You could be next!

As we begin lucky Volume 13 of the bimonthly LOGLINE eZine, we welcome new readers to the publication designed to share industry intel and advice with all writers. First, 2019 PAGE Award winner Erin Muroski reflects on her rush to find success, and how she got over it. PAGE Judge Genie Joseph introduces us to three prevailing story styles that inform a film from page to screen. Script consultant Ray Morton strikes a balance between art and commerce and Dr. Format Dave Trottier presents the best ways to build a compelling protagonist. Career coach Lee Jessup offers a list of industry lingo all writers should have in their vocabulary. Finally, InkTip offers three "hot leads" from producers in search of specific projects to develop.

Happy reading,

Latest News From the PAGE Awards

- ◆ The new series ***Lincoln Rhyme: Hunt for the Bone Collector***, executive produced and written by 2008 PAGE Gold Prize winner V.J. Boyd, premieres on NBC on January 10. The show is based on the best-selling book series by Jeffrey Deaver, which was previously adapted into the 1999 movie starring Denzel Washington and Angelina Jolie. VJ has previously been a writer and producer on the series ***S.W.A.T.*** (CBS), ***The Player*** (NBC), and ***Justified*** (FX). He is represented by Grandview and WME.
- ◆ Shailene Woodley has signed on to play the title role in the 2015 PAGE Award-winning Historical Film ***Girl Named Sue***, by Lisa Cole and Mark Monroe. The movie will be directed by Fernando Coimbra and produced by Laura Bickford Productions and Crazyrose Films.
- ◆ Since winning his 2015 Silver Prize, German screenwriter Markus Staender has been working steadily, writing for several different TV shows in his home country. Most recently he wrote the December 13 episode of the long-running ZDF crime drama ***A Case for Two***. He has also penned two German TV movies: the rom-com ***Klara***, which aired on SAT1 in 2017, and the 2019 comedy ***It Stays in the Family***, for FFL.
- ◆ 2011 PAGE Award winner Joe Webb, who previously worked as a writer and story editor on the Fox TV drama ***Sleepy Hollow*** and the ABC series ***Quantico***, has now been hired as co-producer on the CBS series ***God Friended Me***. Joe is represented by Untitled Entertainment and WME.
- ◆ 2019 Silver Prize winner Nabil Choudhary and 2014 PAGE finalist Colin Bannon were both recognized on the 2019 Black List, a compilation of the best as-yet-unproduced screenplays voted on by Hollywood readers and execs. Both writers were also featured on the 2019 Hit List, along with 2018 Silver Prize winner Joshua Rollins, 2018 finalist Charles Morris, and 2017 finalist Avra Fox Lerner. Honored on the 2019 Young and Hungry List were Elaine Loh (2019 PAGE Silver Prize), Lucy Luna (2017 Bronze Prize), Steven Canals (2015 Bronze Prize) and Tom Hanada (2014 Silver Prize).

2020 Early Entry Discount Deadline: January 20

Is It Ever “Too Late” to Chase Your Dream?

by Erin Muroski

Have you ever had one of those dreams where you are late for something and no matter what you do, you just can't get there? So you rush and stress and try to run but your legs are Jell-O and no matter what you do, you're going to be late? This was how I felt, but not just in my dreams. In my career.

“So, why did you wait so long to move to Los Angeles? Don't you realize everyone else moved here right out of school?” the agent asked me. “OF COURSE I KNOW THAT NOW! BUT IT'S TOO LATE!” I shouted at him and throttled his neck. (I didn't do that, but wouldn't it have been fun?) “Everyone your age got here before you, so they have series regular credits by now. How can you compete against that?” My first meeting with a legit agent in L.A. was going swimmingly.

So. Why was I so “late”?

I grew up in Orlando, Florida and went to college there as well. I wanted to be a huge musical theatre star. I'm still known to belt “Let Me Entertain You” from **Gypsy** at the top of my lungs, much to the chagrin of my husband and 12-pound terrier mix, Polly. (They just don't recognize talent when they see it.)

After college, my plan was to just stay in Orlando for a year to get some professional experience and then head to the Big Apple. “One year” turned into **five**. Then something clicked in my head one day, and panic set in. “How have five years gone by?! I gotta get out of here!”

So, I packed up as much as I could in two huge suitcases and moved to New York City. I quickly learned that my singing and dancing were not up to par with Broadway performers, so I started performing sketch comedy and diving into on-camera technique. Casting director after agent after director would tell me, “You're really funny. You should move to L.A.! There's way more opportunity in comedy!”

I grabbed them by the collar and shouted, “But I just started over HERE. And I'm already late. How can I start over again? THE CLOCK IS TICKING, PEOPLE.” (Never did that, but a girl can dream.) So, I was scared but... in 2007 I packed up my stuff and moved to L.A. I hit the ground running. People said, “Where have you been hiding?! You're hilarious!” It was a dream!

And then, about four months after my move to L.A., the writer's strike happened. The town stood still. “Don't they know I can't hit pause on this clock that is ticking?! We gotta MOVE, people!”

Luckily, I was offered the opportunity to move to Singapore with a year-long performer contract with Universal Studios. There I would be able to take care of my debt, explore a foreign country, and live in a completely different culture. Once again, I said yes to the adventure life presented.

During my year in Singapore the pendulum was always swinging back and forth between the highest of highs and the lowest of lows. There was romance and there was heartbreak. I explored an Indonesian rain forest, got a massage on a Thai beach, and sipped drinks in the VIP room of a swanky club in Shanghai. I also felt stifled in my job and cried over being so far away from family and friends. But that year is what kicked open the door to my greatest career passion: **writing**.

Inspiration struck, and the words poured out of me. When I got back to L.A. the first thing I did was sign up for writing classes. Of course, there were a lot of

internal battles to fight as a newbie writer: “What makes me qualified to write?” “Will people think my writing is terrible or stupid?” “How do I get anyone to read, let alone CARE about my writing?” “When will I start to FEEL like a writer?” The resounding advice I got from working writers was to keep writing, and to not get precious about my work. It kept me going. Over the years, there were breakthroughs and moments of feeling like I was finally “breaking in,” and there were moments of feeling like a complete imposter.

At the end of 2018 my husband got a job in New York writing for a Netflix talk show — a huge step forward in his career. We made long distance work for a few months, flying back and forth, then officially moved to NYC last April. The second week of May, my husband was let go from that writing job that was supposed to last another year. We had a tough decision to make. Stay in NYC, where we never really wanted to move in the first place and where we didn't have many connections or friends, OR pack up all of our belongings yet again and move **back** to L.A. We chose the latter. (Yes. That's two cross-country moves within one month. Yes. It's as miserable as it sounds.)

But if he hadn't lost the job and we hadn't said “yes” to moving back to L.A., we would never have ended up at this WGA picnic mixer where we happened to hit it off with another couple. “I know you said you've entered all of the fellowships and contests...” the woman said, “but did you enter the Imagine Impact program?” I hadn't heard of it, but it sounded amazing.

I got home, looked it up and saw there were three days until the application closed. That application is no joke. You have to know your project inside and out. I knew it would take hours to complete. I cleared work for those three days and got the application in. A few weeks later I got the email saying that I had an interview. Getting the call telling me I was in the program is up there as one of the top five moments of my life! I had hope again. **Hope**. I had almost forgotten what it felt like!

During that time, I also won Gold in PAGE for the script that got me into Impact, and another spec made it to the finals at AFF. I hit a tipping point that I didn't know existed, and things changed. Now, I'm certainly not just being tossed bags of money, but I have an amazing new manager, I have many solid samples, and most importantly I have **hope**, which keeps me working my ever-loving-butt off.

My writing journey started almost eight years ago, and the adventures continue. I'm just at the beginning. The more life I live, the less I feel like there was some deadline I missed. And when you get a huge win, you realize that the years it took to get there were time well spent. No, I was never able to stop that ticking clock. I just tossed it out the window instead.



Erin Muroski won the 2019 PAGE Gold Prize for her TV Comedy Pilot *Game*, which was the same script that helped her get into the Imagine Impact content accelerator group. Erin enjoys a solid 20-minute midday power nap and likes petting dogs. She is married to TV writer and frequent Tweeter Mark Agee. Erin is represented by Alex Lin at Imagine Artist Management.

Three Styles of Story: Choose Wisely

by Genie Joseph

You've all heard the Hollywood saying that Story Is King. Meaning: if you don't have a great story, you don't have a great movie. I would like to add that Style Is Queen. Meaning: **how** your story is told is the next-most important criteria for success.

I've found that script readers and audiences usually have very strong (though often unconscious) perceptions and preferences in how they respond to the style of a script or film. So choosing the style of your spec is one of the most important decisions that you must make. This single decision dictates how your story unfolds, and it impacts everything that your audience will see, hear, and feel during the course of your movie.

IDENTIFY YOUR STYLE

As a writer, it's critical that you approach style with clear intentionality. Many films are a blend of styles, but even so, you need to decide to which Queen you will bow. So before you type FADE IN, get clear about what your predominant style choice will be:

CLASSICISM

Movies where the story is the driving force are in the style of "Classicism." The plot and characters are the primary focus. Music, imagery, and other cinematic elements serve to tell the tale more effectively, not to outshine it. Some examples: *The Silence of the Lambs*, *Good Will Hunting*, *Home Alone*.

Classicism Checklist:

- The story is the most important element, with all cinematic elements used in the service of story.
- The tale is usually told in chronological order.
- There is one central, strongly defined hero, with clearly defined goals and a clear character arc or hero's journey. The hero changes, grows, and usually becomes stronger by the end of the movie.
- In addition to "outer goals" the hero has personal weaknesses or inner demons to overcome in order to become a better person.
- The hero faces a strong, clear opponent or series of opponents who challenge the hero to the max.
- Subplots and supporting characters all intersect with the hero's story and directly impact the hero.
- The film has a specific theme or point of view about the world.
- The story has a sense of resolution, and often (but not always) a happy ending.

FORMALISM

Movies that are predominately focused on their visual and auditory elements are in the style of "Formalism." The actors are often beautiful/handsome. Sets are lavish, colors are lush. The story may be told out of order – starting at the end and then telling you what happened to get there – or jumping around in time. There is often some creative use of editing to alter time, switch between multiple points of view, etc. Some examples: *Moulin Rouge*, *Joker*, *Days of Heaven*.

Formalism Checklist:

- The way the story is told is the most important element. The look, feel, and sound of the film will reflect the style you chose and the director's style.

- The look, feel and mood of the movie are more important than any individual character's pursuit of a specific goal. The hero may have inner conflicts and character flaws, but rather than a specific outer goal his/her goals are more internal and thematic.
- The film may break the conventional rules of storytelling by using flashbacks, flash forwards, etc.
- The story may follow multiple characters or have parallel story lines.
- Actors and all visual elements (shot compositions, props, costumes, lighting, color, etc.) are chosen to reflect a specific look, tone, and/or mood.
- Music and sound create and sustain mood.
- The movie may employ many special effects, use green screen and/or lavish studio sets.

VERISIMILITUDE

"Verisimilitude" is all about making the movie as realistic as possible. There is usually a clear story line and the cinematic technique is straightforward, with simple camera work and editing. The soundtrack is background music (as opposed to famous songs you pay attention to). Costumes are like the real clothes you would see people wearing at the grocery store.

Whereas Classical movies may have characters that feel larger than life, in Verisimilitude films the characters are "just like real people," and it is the slow unfolding and development of character that is most important. These films usually have powerful themes that are revealed through everyday stories that feel true to life. Some examples: *Spotlight*, *Before Sunset*, *Boyhood*.

Verisimilitude Checklist:

- The film feels "so real" because everything seems natural and authentic, even documentary-like.
- The actors look, sound, and behave in a very realistic manner.
- The lighting is "naturalistic" – a cinematic technique that requires tremendous skill, controlling light as a Renaissance painter would.
- The sets are either real locations or are carefully created in the studio to look just like real locations.
- The characters seem like real people. As an audience member you feel as though you might know that guy in real life – he could live next door.

Getting clear about your style choice will help you write your best script. And once you've done that, just make sure you submit it to producers and directors who have shown a preference for the style that you've chosen.



Genie Joseph studied filmmaking at NYU and has a master's in screenwriting from National University, as well as a Ph.D. from the University of Sedona. She is an award-winning filmmaker, editor, director and producer who has worked on over 100 film and TV productions in various capacities. Genie has taught media and TV production courses at several universities. She is a published author, and has sold five screenplays.

Should I Write for Art or Commerce?

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.

I am often asked, "**Should I write a commercial script or a personal one?**"

"Commercial," meaning a high-concept genre piece that emphasizes the core elements of all entertainment (action, humor, and romance) – an often big, sometimes broad piece designed to appeal to a wide audience. These scripts are often dismissed by the uninitiated as a less serious and less artistic type of writing than a personal screenplay, and are sometimes derided as a form of selling out.

"Personal," meaning a script that follows the dictum to "write what you know" – a usually non-genre drama based on the writer's personal experience and interests. Personal screenplays are usually less concerned with entertaining than reflecting the author's unique vision. As a result, personal screenplays tend to appeal to a much narrower audience than commercial scripts.

So, what these writers are essentially asking is whether they should choose art or entertainment. But it's the wrong question, primarily because it's based on the false assumption that entertainment can't (or shouldn't) be personal/artistic and that a personal/artistic script can't (or shouldn't) be entertaining. A good script should be both entertaining and personal/artistic.

Movies are entertainment. That is how they began back in the nickelodeon days and that is what they primarily remain in today's multiplex-and-streaming world. But the best commercial films are also intensely personal. *The Godfather* and *The Godfather: Part II* contain scenes directly inspired by the personal experiences of Mario Puzo and Francis Ford Coppola, and their narratives present themes and ideas that directly reflect the two men's concerns and beliefs about family, power, succession, and America itself. *E.T.: The Extra-Terrestrial* comes directly from the hearts of Melissa Mathison and Steven Spielberg. The personalities of Robert Bolt and David Lean are in every frame of *Lawrence of Arabia*. The box-office smashes written and directed by George Lucas and James Cameron could not be made by anyone else. The best of the Marvel films clearly reflect the unique visions of their idiosyncratic creators.

Likewise, the best personal films are also very entertaining, if not always in the more obvious ways that commercial pictures are. There is arguably no American filmmaker more unique and decidedly artistic than David Lynch, whose movies typically reflect his personal concerns and obsessions, but are also full of sex and violence and possess a slyly wicked sense of humor. All of this engages and amuses viewers while also providing them with a gateway into the more obscure facets of Lynch's work. Quentin Tarantino's screenplays and pictures are undeniably personal – the aggressively confident expressions of a truly original voice – but they are also jam-packed with humor and action, all blasted at the audience from Tarantino's distinctively skewed perspective. While the art in these movies tends to be more prominent than the diversion, there is still plenty in each for the audience to enjoy as they are enveloped by the creators' strikingly original visions.

When spec writers focus on only one piece of the equation, their scripts tend to go wanting. When a writer's sole goal is to produce a "commercial" script – a script that's only reason for existing is to sell – the result is almost always terrible. This is because writers whose only motivation is to make a sale tend to be too derivative. They follow current trends too slavishly and copy too many elements from recent hits, resulting in scripts that are overly formulaic and unoriginal. And because they are just assembling a bunch of pieces from other movies into a new script, their screenplays lack personality, passion, meaning, and heart.

On the other hand, I've read plenty of personal screenplays that are solipsistic and self-indulgent, filled with private elements whose meanings are impenetrable to anyone other than their authors. You will never write anything good unless the material has personal meaning for you, even if that meaning is solely a passion for the genre you are writing in. However, a "personal" screenplay is useless unless it can be made into a movie that people will want to see.

So, if you're working on a commercial piece, invest it with elements that have personal meaning for you – characters, settings, events, themes, points-of-view, a sense of humor, and so on. If you're writing a personal piece, find ways to invite viewers into your private world by filling your script with vibrant, relatable characters, laughs, thrills, romance, and action. Don't impose these things on a script from the outside, but instead tease them out from the inside so that you make the private universal. In doing so, you'll create a script that answers the only question that writers should ever ask themselves about their work: "Is it good?"

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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.

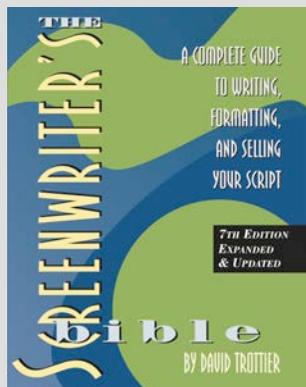
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: www.keepwriting.com.

For \$20 off your script evaluation, email Dave at: dave@keepwriting.com.

Dave Trottier's

"The Screenwriter's Bible"

Fully updated seventh 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!

Building and Revealing Character: Part 2

by Dave Trottier

This is Part 2 of Dave's response to this question: "How do I build a character?" Before reading it, be sure to check out Part 1 in the last issue of [LOGLINE](#).

Is there a difference between characterization and character development?

I stand on a street corner. Nearby, I see a drunk, a businesswoman, a young pastor, and a teenage boy. Suddenly a car with a family of four inside tries to stop but careens into another car. I see smoke and flames flickering from the engine of one of the cars. Now, what do each of these characters do?

We don't know yet. All we have done is **characterize** them – that is, define some outside, visual characteristics – but we don't know for sure what actions they'll take. What each person does will reveal something about his or her character, and it will also develop his or her **character**.

Character is the inner truth, nature, personality, and viewpoint of your character. It includes both mental and moral qualities. Since character is something inside a person, it takes opposition to reveal it or give it expression through action, dialogue, and attitude.

All of these characters on my hypothetical street corner are confronted by opposition; and the outcome, at least to me, appears to be important. After all, there are injured people in those cars; we want them safe.

Let me put this another way. Each character in my little scene has some kind of personal goal, intention, desire, or need. In this hypothetical instance, let's say the drunk wants to avoid being seen by the police, the businesswoman is late to a meeting, the pastor needs to buy some flowers, and the teenage boy intends to snatch the woman's briefcase. The traffic accident creates an obstacle or opposition to these various imperatives. Each character will now take an action that **reveals** something about his or her character, but which may also **build** or change that character either positively or negatively.

The pastor high-tails it to the florist. The drunk and the teen run to the wrecked cars to help the passengers. The businesswoman calls the police on her smartphone while racing to her appointment.

The event creates opposition that elicits some kind of action or non-action. The characters all have the will to make choices. Not only does the opposition provide an opportunity to build character, it also reveals character. And when character changes, that's a growth arc.

Strangely, drama mirrors real life. You are free to choose your actions, but you cannot choose the consequences of those actions.

How can you guarantee your audience will get involved?

Motivation. For example, why doesn't the drunk want to be seen? There's a warrant out for his arrest, so he's **motivated**. If he helps the injured passengers in the wrecked cars, the police may find him when they show up at the scene to investigate. Why does the professional woman want to get to her meeting? A big sale and a possible promotion could result from that meeting. But will the traffic accident haunt her later?

Why does the pastor want to pick up those flowers? It's his wife's birthday, and she'll be home soon. He wants to surprise her because their relationship has weakened in recent months. He's motivated because he wants to save his marriage. But what if he learns later that her sister was in one of those wrecked cars? Why does the teen want to steal the briefcase? Desperate for a fix, he needs the money for drugs. Could this be a turning point for him?

A plot is a series of events, but those events must produce dramatic or comedic situations. What if the teen, instead of helping the injured, chases after the woman to steal her briefcase? Her presentation is in there. Our involvement in the characters' motivations helps us (the reader and audience) get involved with their actions.

How about you? As you know, you face opposition when you write your script and when you market it. One key is to make choices and take actions that will help you grow personally and professionally. Please accept my best wishes to you in those pursuits, and keep writing!

The above was adapted from the new 7th edition of [The Screenwriter's Bible](#).

Decoding “Industry Speak”

by Lee Jessup



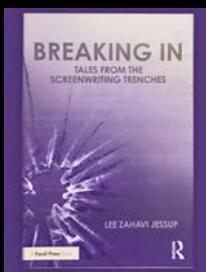
Author of the best-selling books [Getting It Write](#) and [Breaking In: Tales From the Screenwriting Trenches](#),

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.

Lee Jessup’s Breaking In: Tales From the Screenwriting Trenches



A boots-on-the-ground exploration of what it takes to become a working writer in the industry today.

This book includes:

- “Breaking In” stories from 16 working writers
- Insight from 20+ agents, managers and executives
- Guidance from sought-after consultant Lee Jessup

Learn all about:

- Selling a feature film or pilot
- Getting repped or staffed
- Landing writing assignments
- Contests and fellowships

[Click here to learn more!](#)

A few weeks ago a screenwriter reached out to me over email. It became clear in the first lines of his message that he was not yet a working writer in the industry, and not yet familiar with industry terms and vernacular.

It’s the writer’s job, no matter your career stage, to show up as professionally as possible. It’s not just what you say, it’s how you say it; it’s about having a clear understanding of the terminology used in the space you are working in or trying to break into. With that in mind, I put together a list of (at least some of the) terms that you should anticipate folding into your language if you want to effectively participate in industry conversations.

Above-the-Line: Derived from the top sheet of a production budget for movies or TV shows. Refers to funds allocated to such elements as screenplay and talent such as actors, director and producer.

Act Out: An act break in a TV pilot or TV episode.

Bald: Something in a script that is too obvious, stated too plainly, in need of finessing, etc.

Beat Sheet: A chronological breakdown of all major story beats that move the story forward in a pilot, TV episode, or feature film screenplay.

Below-the-Line: Refers to every budgeted line item of the production (including crew, materials, transportation, etc.) that appear below the line separating top talent from other budgeted elements. The term “below-the-line talent” refers to key department heads whose placement in the budget is below the line, such as Director of Photography.

Blind Deal: A development deal entered into by a writer and a production company, studio or network that has no specific project in mind. The first step entails both sides providing concepts to develop under the deal.

Button: The end of a scene as punctuated by a punchy line or an unexpected plot twist.

Chyron: Updated term for a superimposed title.

Competitive Situation: A situation in which multiple buyers compete for the same piece of material, be it a screenplay, pilot or pitch. Also known as a bidding war, though that term is rarely used now.

Comps: Other completed TV shows or movies that are comparable to yours.

Coverage: A written assessment of a spec feature or TV pilot that includes a logline, synopsis, comments, and recommendations. Usually generated internally at an agency, studio or management/production company.

Elements: The above-the-line elements such as name actor, director, showrunner, writer and/or producer who are considering a project. Also known as Attachments once commitments have been secured. Elements increase the value of a feature screenplay or pilot.

First-Look Deal: An agreement in which a production company gives its home studio or network first crack at any of the projects it develops.

Hang a Lantern: Characters illuminating or highlighting a particular story point in dialogue to ensure that it is not missed, or acknowledging a logic problem in the script.

Hard Ground: An immovable beat or plot point in an otherwise still-developing pilot or TV episode.

Hip Pocket: Tentative engagement from an agent or manager; in this scenario, a rep may engage in everything from giving notes to sending the writer’s material to the industry without fully committing to bringing the writer onto his or her official client list.

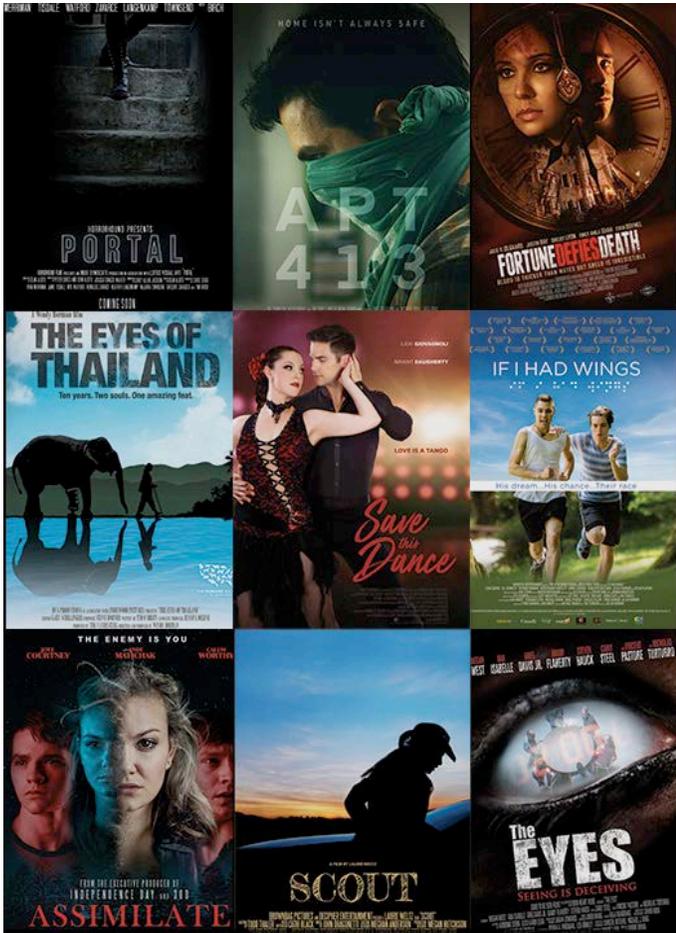
“I Bumped On...”: A scene, moment, plot point, or character action that rings untrue or seems illogical, stopping the flow of the read.

If/Come Deal: A deal in which the writer develops content, usually in conjunction with a studio or network, without any money changing hands until the project is sold.

IP: Intellectual property.

Come back next issue for the second half of the list!

CAREER OPPORTUNITIES



Hundreds of writers have sold their scripts on InkTip. Register & List Your Scripts

We help emerging screenwriters and filmmakers get work made and seen.



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InkTip Submit Your Scripts to Producers

HOW TO SUBMIT YOUR SCRIPTS:

1. Create an account: www.inktip.com/writer_register.php
2. Log in here: www.inktip.com/leads/
3. Copy/paste the corresponding code. You'll then be able to submit your work directly to InkTip's producers.
4. **IMPORTANT:** Please submit your work only if it fits these companies' needs. If you aren't sure your script meets their criteria, please check with jerrol@inktip.com before submitting.

Company A: Seeking Family-Friendly Christmas Scripts

We are looking for family-friendly Christmas scripts.

Budget won't exceed \$3M. Both WGA and non-WGA writers may submit material.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: **bd4g101508**

Company B: Seeking One-Hour TV Pilots

We are looking for one-hour television scripts. We are open to a lot of genres and subgenres within this format, but if your pilot script is based on a true story or adapted from an existing IP, like a novel, please mention this when pitching. Also, if you are a produced writer, mention it and include your IMDb link in the resume space.

Budget will be up to \$5M per episode. Both WGA and non-WGA writers may submit material.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: **z1pt4mp711**

Company C: Seeking Hallmark-Style Rom-Com Scripts

We are looking for Hallmark-style romantic comedy scripts. We need material that is unique and family-friendly, i.e. scripts in the vein of Hallmark MOWs.

Budget should not exceed \$3M. Both WGA and non-WGA writers may submit material.

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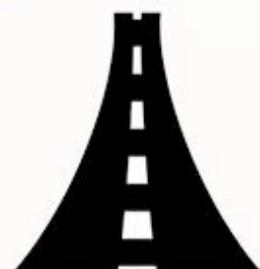
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