

LOGLINE

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Letter from the Editor

The 2010 PAGE Awards is heading into the Quarter-Final Round! The list of advancing scripts will be posted next week. Meanwhile, check out our Script Services page... Many of our best Judges work the offseason too, with one goal in mind – to help you improve your writing, your script, and your chances to make that critical first sale. Whether you've got a script that's ready to shop, a draft that needs work, or just a concept, we have the right service for every stage of the process.

In each issue of *LOGLINE*, you get all our contributors' tricks, tips and trade secrets, free of charge. This time out is no different, starting with my serious advice to be funny, regardless of genre. 2007 Gold Prize Winner Marc Conklin tells a writer's war story with a happy ending. PAGE Awards Judge Vik Weet describes the power of the telling detail. Our resident script sage, John Truby, talks TV and why he's fallen in love with *The Good Wife*. Dave Trottier shares the top goofs and gaffes that sink specs. Producer Marvin V. Acuna talks technique – what to do to get your work noticed and why giving up is the only way you can fail. And finally, as always, InkTip's Hot Leads is your pipeline to producers seeking specific scripts.

Happy reading,



Bring the Funny and the Money May Follow

by John Evans

If you don't believe that we all love to laugh, take a look at a few profiles on Match.com – it's right up there with long walks on the beach in the compendium of clichés. But not all screenwriters know what humor can do for them, and for their script.

Not writing a comedy? That's okay. There isn't a genre in the bunch that won't benefit from a moment of humor in the right place. If you're writing a scene of suspense, releasing tension with a laugh softens up the audience for the next surprise or turn of the screw. A laugh only accentuates its opposite beat, by virtue of contrast.

What's more, you can't sustain unrelenting tension forever – at a certain point, the audience becomes inured to it. The script's dramatic register should resemble the peaks and valleys of a seismograph recording little earthquakes, one after the other. Scenes, sequences and sections build to a dramatic spike, then subside. Use a laugh to give the audience a chance to breathe and present a counterpoint to the shock, scare, or serious emotion that precedes or follows it.

Another benefit is to character. We love funny people—even a bad guy scores points with us when he's got a sense of humor. At the end of the day, if you ask people to tell you who Freddy Krueger is, most would get to his bad one-liners somewhere between killing people in their nightmares and those finger-knives. It was such a component of his character that the recent reboot had to scale it way back – previous writers made so much hay with this antagonist's jokester tendencies that it became a joke in itself.

In a drama, a comedic beat not only endears us to the characters, it puts the audience in an emotionally open state. If we're laughing, we're engaged and involved. That makes the transition to feeling moved, sad, or inspired much more natural. And like suspense, too much heavy drama can become overwhelming. Alternating serious moments with laughs keeps the experience a pleasant one for the audience, so we don't "check out" emotionally.

In an action film, humor is almost essential. Nonstop violence without a light touch does not allow the audience to enjoy the choreography of destruction. It's all too easy to go from thrill ride to existential bummer, or to lose sympathy for your heroic badass, when a story does not leaven all that pain with laughs.

Regardless of your script's genre, experiment with finding appropriate opportunities for a wry line, an ironic realization, a touch of the absurd. It should be organic to your story and not interfere with suspension of disbelief. But give your script a read for this purpose and you are sure to find chances to surprise us with a laugh, big or small, that adds an unexpected dimension to a scene.

The best films are a full-spectrum experience. They offer a little bit of everything. The reaction you want is "I laughed, I cried, it was better than *Cats!*" Show us that you can wear the masks of comedy and tragedy with equal grace, and we'll love you for it.

Drop and Give Me 20 Pages

by Marc Conklin

Imagine a male, about 40. I don't want to say he's a wimp, but he's never hunted, held a gun or even thrown a punch. He's the kind of guy who spends \$4 on a Cloverleaf-brewed Sumatra dark roast, which, to be "green," he drinks from the mug commemorating his MFA in creative writing. While doing this, he spoons organic strawberries onto his steel-cut oatmeal and uses his iPhone to become a "sustaining member" for his local public radio station.

Marc Conklin won a 2007 PAGE Awards Gold Prize for his comedy spec *Deadbeat Boyfriends*. Marc and his family live in St. Paul, Minnesota, where he runs his own advertising firm. The movie he was commissioned to write, *Souvenirs*, is scheduled to begin filming later this month. For more, visit www.souvenirthemovie.com

Get the picture? Great. This guy is me. Nice to meet you.

Given this character sketch, you can imagine my discomfort when, about a year ago, I found myself shaking hands with a Marine major who wanted to make a movie. The man in question resembled Ralph Fiennes' character in *The Hurt Locker* crossed with the dad from Twisted Sister's "We're Not Gonna Take It" video. He spoke in guttural shrapnel shards, each utterance doubling as a throat clear, as

he presented me with a six-page treatment and told me to "listen up." This was a man who had seen combat in Lebanon, Mogadishu and Iraq's Anbar Province. I listened.

"You got World War II, you got Iraq," he barked. "You do four battle scenes in each, that's eight battles. Figure each is 10 minutes, that's 80. Slap on a beginning and an end, you got a movie. All we need is a script." Because the last line conjured Final Draft's insidious "Just Add Words" tagline, I scoffed. The Marine was not amused. He glared at me and said, "How soon can we have that script?"

Clearly, I was not the right person for this project. It would send me light years beyond my comfort zone. I was a Christopher Guest, Wes Anderson kind of guy who liked to write satire and dark comedies. I had never even seen *Platoon*, let alone *Black Hawk Down*. Nevertheless, I liked the premise and realized that I was being offered a real work-for-hire opportunity. "Five months," I answered.

To kick off the research phase, we interviewed local vets on camera at a popular hunting preserve, then later inside a humid office building at the Owatonna Armory. After mining the incredible experiences of a dozen men – including the Marine himself – who served in World War II, Korea, Vietnam, Lebanon, Kosovo, Somalia, Iraq and Afghanistan, we asked one final question: "What do you think of war?" Their answers were considered and thoughtful:

"More people should serve... I'd do it again if called... There must be a better way to resolve our disputes..." Only one man offered a decidedly different take: "I can only describe it as exhilarating." Guess who?

I felt ready to write after digesting the interviews, watching every war movie Netflix and Blockbuster could supply, and absorbing countless print and audio books (including John Keegan's entire *History of Warfare*). During the next several weeks, writing between the hours of 9 p.m. and midnight, I pounded out the first act of what is now called *Souvenirs*.

I submitted the first 20 pages to the Marine on a bright September morning, then sat in the conference room to (hopefully) receive his positive response.

I didn't get it. He was confused and concerned. He liked my writing, but not my main character or tone. He offered the good, the bad and the ugly, and after taking it all in, an odd realization hit me:

"When you need to get a screenplay done, there's nothing like having a Marine looking over your shoulder."

Without me ever educating him on wussie terms like "inciting incident" and "plot point" – in fact, he knew absolutely nothing about screenwriting – the Marine had good instincts.

I dubbed him "Major Rewrite."

Perceiving that my first attempt had fallen short of mission, Major Rewrite tried to wrest greater creative control. He wanted to decide characters and plot points as a team. He wanted to review every 10 pages. Clearly, we came from different schools of collaboration: I from the camp that says "we each have a role; I'm the writer, let me go away and do my thing, then we can look at the script and evaluate"; he from the school of "we're in this together, speak your mind, stand your ground, fight like dogs and bloody the other guy's nose if you have to, then pick him up and shake his hand."

In the end, he pushed so hard that I, Mr. Non-Confrontational, was shocked to hear myself snap in a meeting: "Would you just let me write the damn script?" (Maybe I was military material, after all.)

But Major Rewrite and I did share one crucial bit of common ground: a love of the story. *Souvenirs* is about a teenage boy who cajoles his stoic grandfather into telling the stories behind three WWII souvenirs – and the boy's subsequent deployment to Iraq, where he confronts similar experiences. A cross-genre war/family film, it's ultimately about the need to share the stories of war as one generation of military veterans fades out and another fades in.

With this unifying element, Major Rewrite and I developed a mutual respect and grew more comfortable stepping on each other's turf. I played the officer, devising combat strategies for battle scenes. He played the writer, sending me epic emails (62 in total) at all hours, often including dialogue written in rough screenplay format.

In the end, Major Rewrite and I found a way to fight in the same platoon. We disagreed on some strategies and tactics, but we each sacrificed individual battles in an effort to win the larger war – and that, after all, is how movies are made. (And, truth be told, when you need to get a screenplay done, there's nothing like having a Marine looking over your shoulder.)

To this day, I've still never fired a gun, but I do find myself flying the flag more often and empathizing deeply with today's soldiers and their families as I listen to deployment and casualty figures. I also nurture an embarrassingly late interest (especially for an American studies major) in what John Keegan called "the largest single event in human history," World War II.

As for Major Rewrite, I certainly didn't convert him into a latte-sipping metrosexual, but I have it from reliable sources that my script did, on at least one occasion, cause excessive hydration of the ocular membrane. If that report is accurate, I can confidently report that I did my job.

The Devil is in the...

by Vik Weet

Details, folks. The devil is in the details. In nearly 10 years working as a professional industry reader, I have read about 1000 scripts, passed on about 900 of them and given a handful a "Consider." But I have given only one script a "Recommend."

When I explained to my boss why I thought that one script was so excellent, I told her that the writer wasted nothing. Every single detail paid off in a satisfying way, and for that reason the story felt whole and complete – a world unto itself. And this was not a political espionage thriller or mystery in which attention to detail is an assumed quality; this was a work of Wes Anderson-style whimsy.

Vik Weet has professional experience in almost every facet of the entertainment industry, from production and post-production to business affairs and development. Over the last decade, he has done script coverage for companies such as Kopelson Entertainment, Outlaw Productions, Bunim-Murray Productions and Original Productions.

While my company did not purchase that script, they met with the writer based on my recommendation and purchased another project he pitched them.

As readers, we spend a great deal of time talking about the broad

strokes of screenwriting: plot, characters, tone, theme. But often scripts are made (or more frequently unmade) by their use of detail.

Details in your script serve two masters: character and story. Using details in the service of story seems obvious, particularly in a narrative-driven film like *The Usual Suspects*. In Christopher McQuarrie's Oscar®-winning screenplay, there is much talk about coffee in Agent Kujan's interview with Verbal Kint; thus, we don't think twice about Verbal's glance at Kujan when he takes a sip of his. It's only in retrospect that we realize he was noting the name on the bottom of the coffee cup – Kobayashi – and incorporating it into his story.

Such details may not even be apparent on the first reading of a script. But their very presence gives the story the sense of a cohesive whole. Even if we don't perfectly understand what's happened because we didn't catch every detail, we know that the writer understands. Making your narrative's details subtle but significant goes a long way toward distinguishing your writing.

More tricky than narrative details are character details. Consider the opening of Paul Thomas Anderson's *There Will Be Blood*. We see Daniel Plainview blasting in a mine and discovering gold, then falling down the mineshaft and breaking his leg. He then drags himself across some huge distance...to the bank, to cash in his gold. This is at least a five-minute sequence. It contains no dialogue and what happens is not relevant to the story in any significant way.

What it does is reveal the depth and strength of the man's greed, which figures substantially in the theme of the film. You could hack that sequence off the front of the film and it would remain exactly the same story, but the story is richer for our knowing, right off the bat, what kind of man our main character is.

When delving into character details, it's important to ask yourself how they enhance the rest of the script. As a reader, when I encounter character details that feel like they're just quirky for the sake of being quirky, my mind is almost surely made up that the script is a pass.

Of course, the best details are those that serve both character and

story. Christopher Nolan's script for *Memento* is full of good examples. Leonard has to keep track of the clues about his wife's murder somehow. He could keep them in a notebook or record them with a tape recorder. Instead, he tattoos them on his body. Much more interesting! Each word of the clues is relevant. They all pay off somewhere in the narrative. And the fact that he tattoos the clues on his body reveals the depth of the character's obsession.

Bottom line, if your characters spend even two sentences discussing a cup of coffee, the conversation had better tell the reader something that couldn't be gleaned anywhere else, or that cup of coffee must later figure into the story. In the compact form of a screenplay, you can't afford to waste a single word. But when you incorporate unique, interesting details – and those details are telling insights into character and story – industry readers will be much more likely to give your script the rare "Recommend."

"Details in your script serve two masters: character and story. The best are those that serve both..."

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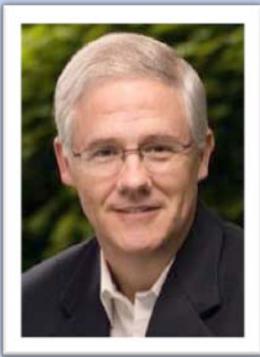
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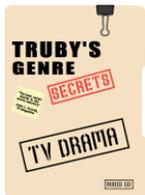
Writing the TV Drama: *The Good Wife*

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.

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American television is as good as it's ever been right now, which means it has the best writing in the entertainment industry. American film isn't even close. We recently saw the end of one of the greatest shows in TV history, with the finale of *Lost*. If you love great writing like I do, that's a big loss. But there's a lot of talent in TV right now. So while we've been reluctantly bidding farewell to *Lost*, *The Good Wife* has quietly moved up the ranks until it is now one of the five best dramas on TV.

When you watch a terrific single episode of television, you naturally want to praise the author of that episode. But a huge amount of the credit for any episode must go to the original construction of the show itself. In fact, creating a great series on TV is almost totally dependent on the show's structural conception.

In my [TV Drama class](#), I talk extensively about the seven key structural elements that determine a successful show and how to write them. One of those is the character web. Character web is crucial in any work of fiction, but especially in TV drama where the audience returns to the same family of characters week after week, hopefully for years to come.

Character web has to do with how all the characters in a story hang together as a single fabric. Notice we're not just talking about the main character here. We're talking about how all the characters relate to one another, both connecting and contrasting. If you come up with a unique character web, in which each character is set in opposition to the others in the right structural way, you will have a successful series that can run forever. Of course, that's easier said than done.

If you study the character web on *The Good Wife*, you see one of the reasons this is the best legal drama to come along in some time. There are many elements that go into creating a tight character web, including character hierarchy, role, and archetype. But the element that most distinguishes the character web on *The Good Wife* is the moral relationship of all the characters.

Legal dramas have been shading the line between good and bad, guilt and innocence, for a long time. The days of the righteous defender against the oppressive prosecutor are long gone. David E. Kelley has done a number of legal dramas that highlight the moral complexity of being a lawyer. But *The Good Wife* has taken the moral conundrum to a new level.

The key technique for constructing a moral character web is to start with the central moral problem of the hero. Then make all other characters some variation of that moral problem. In *The Good Wife*, Alicia Florrick, the main character of the title, begins as a "good person." In fact she is perceived as a paragon of virtue because her husband, the state prosecutor, has been caught cheating on her and is in jail for corruption. Alicia must go back to work as an attorney to support her family while under the harsh glare of publicity.

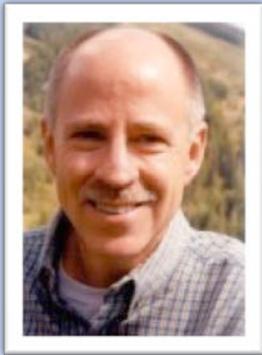
As the first season progresses, however, Alicia finds herself in a number of morally difficult situations that call into question just how good she really is. Most prominently, she feels a strong attraction to her boss and has to use her husband's possibly corrupt connections to defeat a colleague who is competing for her job. From her initial elevated position, Alicia can only decline when forced to succeed in a morally impure world. As Sartre said, we all have dirty hands.

Creating this interesting main character is the first step in building a strong show. But what sets *The Good Wife* apart is the way the show's creators, Michelle and Robert King, have constructed a web where all the characters must traverse morally dangerous ground. And each character, like Alicia, must find some balance between love and business success without becoming morally corrupt.

Having set up a character web where each character is caught between guilt and innocence, the Kings can play out a story structure in each episode that combines stand-alone and serial elements and is dense with reversals and betrayals. Each episode tackles a legal case that serves as the fulcrum for all the characters to have to confront tough moral decisions. With so many characters conniving and choosing, each episode feels like a moral cyclone where everyone is simultaneously jockeying for success without losing their soul.

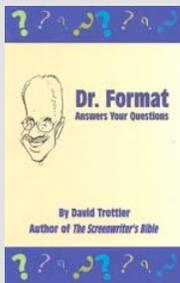
This story structure gives the show two major strengths. First, even the minor characters have complexity, so each is compelling and together they are a knockout. Second, each episode is packed with plot: the writers tease the audience with a moral challenge in the opening and then relentlessly turn the screws until the final scene.

Because this show was constructed so well from the start, I expect it will only get better as it goes on. Whether you are interested in writing for television or not – and you should be – study *The Good Wife* to see how master storytellers work the craft. Goodbye *Lost*, hello *The Good Wife*.



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. His book [The Screenwriter's Bible](#), now in its fourth edition, 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

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My Favorite Flubs: Part 1

by Dave Trottier

I've read a gazillion screenplays over the past several years, and the following are the first five of my ten favorite clichés and glaring goofs. Avoid these flubs in your screenplay or handle them in a creative way.

1. The first scene in the screenplay is a dream, after which the character sits "bolt upright" in his or her bed. This is such a cliché that *Naked Gun 33 1/3* opens with it. Check it out at [YouTube](#). It stands to reason that if it was a cliché then, it is certainly one now.
2. The last scene in the screenplay tells us it was all just a dream. Yes, I have seen *The Wizard of Oz*, but the readers didn't groan after they read the screenplay for *The Wizard of Oz*. Be as smart as a scarecrow and frighten away this tactic.
3. Not recognizing your script's strengths. You've heard the expression show, don't tell. I'd like to add a corollary to that: **Recognize cinematic moments.**

For example, I just read a four-page dialogue scene where the characters discussed what they had done and what they were going to do. Those four pages were followed by the following paragraph:

A raging gun battle ensues. Martinelli is eventually killed.

Riveting, isn't it? Somehow, I think the reader would like to see more action details of this cinematic moment and hear a little less dialogue about all that's been happening and will happen. At the very least, we'd like to know who killed Martinelli. How was it done? How did the action build? And was Martinelli killed over a bottle of apple juice?

4. Descriptions of things that cannot appear on the movie screen. For example:

John knew what he had to do but he recalled the words of his aging mother, which made him hesitate.

John's thoughts, feelings, insights, and inner turmoil cannot appear on the movie screen by just describing them. You should instead describe actions, gestures, facial expressions, and sounds that help communicate to the reader what is going on inside of John.

5. Overwriting of both dialogue and description. To illustrate, here's what a police officer might say just after his suspect announces his innocence.

GERARD

It doesn't matter if you are innocent or guilty. My job is to arrest you and bring you in, and then the courts can determine if you are truly innocent or not. Get it?

There is no room for subtext in the above speech. The following works better:

GERARD

I don't care.

You might recognize the above speech from *The Fugitive* after Dr. Richard Kimble (Harrison Ford) declares his innocence.

Here's an example of overwritten description:

The gym was littered with food wrappers, leftover hot dogs and tacos, gym clothes, and other debris. It looked like no one had cleaned it in over a month. It was truly a mess.

The "revision" below is taken directly from the *Rocky* screenplay.

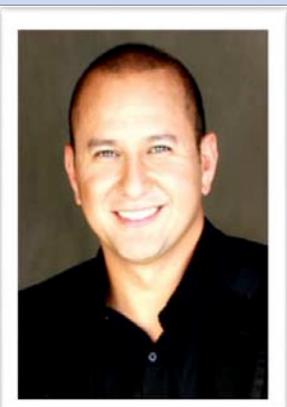
The gym looked like a garbage can turned inside out.

Less is more.

Tune in next issue for Flubs 6-10. And keep writing.

Love the Process

by Marvin V. Acuna



Marvin V. Acuna executive produced *The Great Buck Howard* (John Malkovich, Tom Hanks, and Colin Hanks) and *Two Days* (Paul Rudd, Donal Logue). He also produced *Touched* (Jenna Elfman) and *How Did It Feel* (Blair Underwood). To receive a copy of Hollywood's "Most Valuable e-Newsletter" for FREE, sign up for *The Screenwriter's Success Newsletter* at "The No. 1 Online Information Hub for Screenwriters on the Business... of Show Business." Just click below!

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A friend and I recently stopped for a beer at Snake Pit, a local pub. The name suits the bar. It's a very narrow, very dark space with about 15 or 20 beers on tap. It's not Cheers. My buddy and I decided on pints of Firestone, which we ordered from a surly female bartender.

As the night progressed, fresh pints were served and conversations continued. At one point in the night my eyes fell on our bartender's wedding ring. My natural curiosity about people shifted into overdrive. "May I ask you a personal question?" I said. She replied, "You can ask, doesn't mean I'll answer it."

"How long have you been married?" I asked. "18 years," she quickly responded. A series of other questions followed that concluded with "18 years of marriage... What's the secret?"

What she said next truly surprised me. She said, "He's my fishing partner." She went on to explain that she and her husband love fishing. Their car is always packed with gear and ready to go at a moment's notice. She could call her husband right then and there and by the time she got home, he'd be ready to go.

"What do you love about fishing?" I asked. The next words she uttered may be the most profound words a bartender has ever shared with me.

She said, "I think people have fishing all wrong. Fishing is not solely about whether you catch fish or not. Sometimes you will and sometimes you won't. That part is not in our control. I love the process. The ritual. The silence. The surprise. The challenge. And knowing it's me and my husband doing what we love."

I told her that I was so taken by this that I was compelled to and would write about my encounter with her and share it with all of you. For clarity's sake, I only had two pints of Firestone that evening. But this encounter struck me because I had been thinking about a comment posted on my blog by a screenwriter. Here it is:

"My teen thriller, Malled, won a contest and placed high in the other two contests I entered it in. It also got a "Recommend" from two coverage companies. Malled is also on writer/producer Anton Diether's Top Ten Thrillers list on his site. The story is high concept, timely, has few locations and is mid-budget, while being geared toward a teen audience and the international market.

"I promoted it by having a one-sheet made and a video teaser and put both on my website, YouTube and wherever else I could think of. I sent out the best query I could write and got 15 read requests that went out two months ago. No replies yet. The script has been on an online script brokers' site for 6 months and got hundreds of views, but no read requests.

"So my question is, what am I doing wrong, and once I fix that, what else can I do to get it out there? Thanks in advance."

In the end, the bartender at Snake Pit led me to my response. The screenwriter is doing nothing wrong. In fact, there are many things she is doing right. First, let me say that a query letter generating 15 requests for the script is very positive. I'd bet a few of you reading this would be ecstatic to have 15 professionals request your script. What happens next is anyone's guess. Second, winning contests and being recognized on a third party site is ammunition to fuel the fire. Third, creating a site and teaser material is VERY proactive. I can appreciate that the end results may not be what the screenwriter desires at the moment, but as the Snake Pit bartender said, results "are not in our control."

Activity creates more activity. It has many extraordinary benefits. One is that it expands the sphere of your relationships. Another is that it may lead you to opportunities that you have yet to consider or may not know exist. In my humble opinion, as screenwriters it's important that you focus on the areas of your business you can control. Always be:

Creating fresh inventory.

Refining your sales tools.

Creating effective marketing materials.

Expanding your business relationships.

Branding your business.

Educating yourself on improving your screenwriting craft AND business.

So as you embark on your journey, remember to enjoy the rituals. The experiences. And, most importantly, as the Snake Pit bartender said, "Sometimes you will catch a fish, sometimes you won't. Love the process."



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Nasser Entertainment Group

[code: pf2q6hqzde]

We are looking for completed female-driven MOW scripts, action or thriller but not supernatural. Stories may be set in the U.S. or Canada. Female lead should be around age 30. Do not pitch scripts with male leads, sci-fi stories, horror, supernatural or period pieces. Submissions must be suitable for television, so no nudity, gore, foul language, etc.

Budget won't exceed \$2M. WGA or non-WGA writers may submit.

Our credits include *Christmas Crash* and *Desperate Hours: An Amber Alert*, both of which were written by writers discovered through InkTip.

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

Arnold Leibovit Entertainment

[code: 20ad34vqz4]

We are looking for completed feature-length anti-hero scripts where the protagonist is not necessarily a good guy, but is still someone with whom the audience identifies (e.g., *Thank You for Smoking*). Submissions should be from writers who are open to a spec assignment. We may offer to option the right script, but ultimately we're looking for a writer who can work with us on existing ideas. In order to find the right writer, we're only interested in reading contemporary, satirical, ironic material.

Budget has yet to be determined. WGA and non-WGA writers OK.

Our credits include *The Time Machine* (2002).

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

Heitmann Entertainment

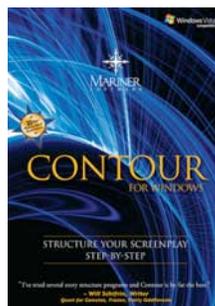
[code: 800d0cfyvb]

We're looking for completed feature-length high concept thrillers with cutting edge, never-before-done stories/concepts (e.g. *Hard Candy* or the original *Saw*, but as original and unique as those stories were when they were first pitched). High concept should have 4 key elements: a great title, a fascinating subject, a very strong hook, and broad audience appeal. If the story cannot be described in a short, simple sentence, it is not high concept.

Budget won't exceed \$1M. Non-WGA preferred, but WGA is OK.

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

Writers Store®

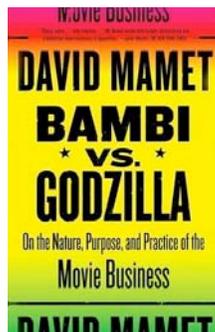


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