

LOGLINE

The Screenwriter's eZine

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Letter from the Editor

The Winners of the 2012 PAGE Awards have been announced! The list is up at PageAwards.com. Congratulations to everyone who won a prize – your hard work and belief in yourself is paying off – and thank you to all who entered the competition. If you did not advance as far as you hoped, take heart. As you continue to hone your craft, take your existing scripts to the next level, and conceive exciting new ideas, your own success is just a matter of time.

One of the best ways to advance your script – and your skills – is to seek the input of PAGE Awards Judges, seasoned Hollywood readers who are happy to help you develop your material for the needs of the industry. Just [click here](#) for more information about our Script Services.

In 2012's final edition of the *LOGLINE* eZine (where did the year go?!), we present plenty of insider information for the savvy screenwriter. 2010 Bronze Prize winner Patrick Nash extolls the virtues of short films as an ideal incubator for "baby writers." PAGE Awards Judge Jennifer Barbee illustrates the impact of raising the stakes on a script idea. John Truby uses *Breaking Bad* as an example of masterful crime writing for TV, and Dave Trotter concludes his two-parter on formatting flashbacks. Also, Marvin V. Acuna offers seven rules of successful screenwriters and, to round out the issue, we have the latest leads from InkTip.com!

Happy reading,



Latest News from the PAGE Awards

- ◇ 2008 Gold Prize winner Bill Dubuque has to be one of the busiest writers in town! He sold his spec *The Accountant*, set up a book adaptation called *The Brotherhoods*, wrote *The Judge* for Robert Downey Jr., then closed a massive, two-picture blind deal with Downey Jr. and Warner Bros. Bill is represented by Zero Gravity Management.
- ◇ 2005 Bronze Prize winner Rob Frisbee was recently hired to script *Day of the Beast*, a remake of the classic Japanese film *Youth of the Beast* for Lion Rock Productions and director John Woo. Rob is represented by Brian Spink at Realm Management.
- ◇ 2007 Silver Prize winner Bill Balas is now a staff writer on the new Universal/A&E series *Bates Motel*, produced by Carlton Cuse (*Lost*). In addition, Bill's PAGE Award-winning action script *The Pros & Cons of Breathing* (now titled *Already Gone*) has been optioned by Peter Katz and Don Le. Bill is represented by Principato-Young Entertainment.
- ◇ 2006 Bronze Prize winner Zack van Eyck has been signed by Kevin Pike of the Filmtrix Agency. Zack wrote and directed the 2010 documentary *Daytona Dream*, which aired on the Discovery Channel. His new feature *Shadow Killers* is currently in development with producer Dale Noble, to be distributed by Lionsgate, and his rom-com *Three of One Kind* was recently produced by Amis Entertainment.
- ◇ 2012 Gold Prize winner Graham Norris has signed with PAGE Judge Joe Riley of Eyes on the Road Management. Graham writes: "The freaking DAY the results came out, I got an email from Joe Riley... I was familiar with his work and had his name starred on the list of Judges as the guy I was hoping would respond. You guys are like the *Extreme Home Makeover* for writing careers. I feel like one of those people so pleased they can barely form sentences, babbling thanks as they see their new living room... THANK YOU!"

Short Screenplay, Big Opportunity

by Patrick Nash

More than a decade ago, I was a busy production manager at Seagate Technology's disc-drive plant in my hometown of Derry in Northern Ireland. One intense night shift, I suddenly realized, "This is not what I want

to do with my life." Sure, it was a good job and paid the bills, but deep down I knew I had another dream. I had always wanted to be a writer. I didn't want to wake up some day when I was 70 or 80 regretting not doing what I'd always wanted to do. So in between those busy work days, I began to write and dream of a new career.

Over the next few years, I used every available minute off work to learn the craft of screenwriting. I bought every book I could and studied them.

I watched every Creative Screenwriting Expo DVD. I attended workshops, seminars, courses and festivals. I met award-winning screenwriters, directors, and producers, learning everything I could from them. I studied cameras, lighting, sound, editing – you name it. I read hundreds of scripts and joined a writers group to test my work.

At the same time I wrote and wrote, collected story ideas and scribbled outlines. One day, I stumbled upon something that helped me learn more about writing than I ever imagined – short films and short film screenplays.

Many of today's top directors and actors began in short film, but it seems aspiring screenwriters are often unaware of the value of writing short films as a tool to develop their craft. I'm amazed at how many writers jump straight into writing features with little training and experience. It's a bit like trying to run before you can walk or even crawl. Sure, there are additional things to learn in writing features, but it's so much easier once you've conquered the short form.

So what are the benefits of writing short films?

Transferable Skills: All the skills you learn are transferable to the process of writing features and television dramas. Short screenplays teach you economy and discipline. You learn how to tell powerful stories using strong imagery with a minimum of words.

Growth: The chance as a beginner to make mistakes, learn and grow in a safe (or at least less punishing) environment. Failure won't prove fatal.

Experience: Writing short screenplays is a chance to stretch yourself and write across a range of genres. The subject matter ranges far wider than in features. Risks can be taken and creativity let fly in ways that are unusual in mainstream film and TV. You can explore unusual scenarios in new and imaginative ways.

Production: You have a better chance of having your work produced independently and screened with a well-written short screenplay. The budgets are smaller and the effort required is less than shooting a feature.

Testing Ideas: Shorts can be used to test concepts, ideas and characters for larger projects. A surprising number of feature projects had their seeds in a successful and well-written short film. Shorts have also been used to attract interest from investors and distributors – interest that can finance bigger projects.

Awards: Writing shorts allows you to enter film festivals and competitions such as the PAGE Awards. Winning awards can attract attention from agents, producers, development execs and film commissions. And if your short screenplay is actually produced, the film may enjoy further success on the festival circuit.

Exposure: Linked to the above, writing a short and having the film produced allows you to showcase your work and demonstrate your talent. It allows you to market yourself and gain industry exposure. A short film is a calling card to the industry. In effect, it says, "this is me and this is what I can do."

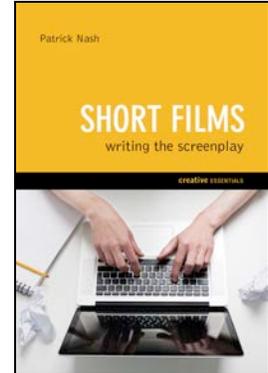
Production Experience: Short screenplay writers whose work is produced frequently participate in the making of their own films. It's the perfect opportunity to experience the work done on a film set and learn the roles, skills and practicalities of filmmaking. You can learn what it's like to be a part of a production team with real actors, crew and, inevitably, problems to solve. It's a lesson that will serve you well throughout your writing career.

DIY Filmmaking: Having your short screenplay produced and participating in the production process may well encourage you to do it yourself and become a writer-director. This can act as an entry point into low budget or micro-budget features. Many short filmmakers and writers have successfully travelled this road.

The Appropriate Length: Many writers end up working in television, where the "half hour" or "one hour" slot (22 to 24 minutes or 44 to 46 minutes on commercial television) is the typical length of script required. Indeed, many TV writers only write segments of episodes as part of a writing team. And the ability to write in the short form can also help with constructing strong individual sequences in a feature.

The short film is a format that is now enjoying a renaissance, thanks to the technological revolution in digital filmmaking. My book [Short Films: Writing the Screenplay](#) contains further points to consider, but I hope you can already see from those above the benefits and advantages of writing short screenplays.

Patrick Nash won the 2010 PAGE Bronze Prize for his short film script, and he uses the script as a case study in his new book [Short Films: Writing the Screenplay](#), published by Kamera Books. Patrick has also been chosen to serve on short film selection panels and juries for the Foyle Film Festival, one of the U.K.'s only Academy-accredited film festivals. He is represented by the Blake Friedmann Agency in London.



Raise the Stakes: Jogging vs. Running for Your Life

by Jennifer Barbee

In the many years that I've been reading screenplays, I've noticed a few things that separate a good story from an excellent story. For this article, I wanted to focus on something I find myself consistently repeating to writers whose characters, dialogue, and structure are spot-on, but whose narrative nonetheless lacks a certain level of

Jennifer Barbee has been a freelance script analyst for nine years, working for such companies as CinemaTexas, SXSW, Fox Searchlight and Film Independent's mentoring workshops. A published writer, her first nonfiction book was recently released by Soft Skull Press / Counterpoint Media. Jennifer is a graduate of the University of Texas at Austin with a B.S. in Radio-Television-Film.

pizzazz. I want to talk about one word that can make or break your script: stakes.

In case you're confused, I'm not talking about the pointy wooden things you use to kill vampires; I'm talking about the consequences your protagonist might face if he/she fails to reach a vital goal in your narrative. Too often I've read screenplays that seem to have everything going for them, yet somewhere in the middle my eyes start drifting away from the page looking for any shiny distractions. I might love the

characters, premise, and dialogue but if the action lacks purpose and that "wow" factor, the script simply becomes another two hours that I'll struggle to remember later.

So how do you raise your script's dramatic stakes and send plot tension into the stratosphere? Via these three elements: 1) A compelling goal. 2) Heavy consequences for failure. 3) Obstacles to success.

Let's develop an example of how these elements can up the ante of excitement. We'll start with a script about a guy who likes to run. Jogging brings him health and inner peace. His new hobby has also made him quite familiar with his neighborhood and its denizens. Maybe this fellow is extremely charming and every word that comes out of his mouth is a pearl worthy of Shakespeare. But so far, the dramatic stakes are missing. What is he running for? Where's the conflict?

Okay, so let's keep our dashing protagonist and his backstory, but add a zombie apocalypse. Now our fellow – heck, let's call him Dirk – has a real reason to run. Dirk wakes up one day to discover that his whole neighborhood is infected by a zombie virus. Bob, the retired guy next door, is eating his own cat. Dirk turns on the news and sees that only his town has been affected. If he can just get to the city limits, he can escape the quarantine zone and he'll be safe. But whoops! These are those crazy fast running zombies that have become so popular in movies. Good thing Dirk has been training for a charity 5k! Can he make it to the city limits before Bob finishes his kitty snack and goes for Dirk as the main course?

Well, that's a little better. Now our protagonist has a reason to run. He has a goal in mind – the city limits – and if he doesn't make it there, he is going to die. The stakes are literally life or death for Dirk. Your audience will wonder if he'll make it. They know that in your

script's climax, Dirk will either succeed or fail in his attempt to escape the quarantine zone.

Letting your audience know in the first act where your protagonist might end up in the third act creates **tension through anticipation**. If we don't know where Dirk needs to go to exit this narrative alive, his running will simply seem aimless, won't it? And just because we know Dirk is trying to make it to the city limits doesn't mean we know **how** he'll get there – or whether he'll get there at all. A "will he or won't he?" question intrigues the audience and can convince them to stick around to see what happens.

Okay, so now we've given Dirk a real life-or-death situation. But I think we can still do better. So Dirk wakes up and discovers that his neighborhood is overrun with zombies. Bob's still at it with the poor cat over there, and Dirk still has to make it to the city limits. But what's this? The newscaster just said there's a military blockade at the city limits, meant to keep the residents of Dirk's town contained! The Army doesn't realize there's anyone left who isn't zombified. So not only does Dirk have to get to the city limits, he must convince them he's not infected.

Let's add another wrinkle! Dirk needs to get there before nightfall because that's when the military is going to bomb the town and eradicate the zombie menace. Oh, and by the way, Dirk has a heart condition that will kill him if he gets too stressed out.

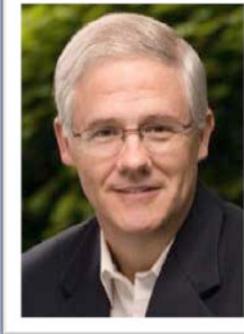
Now we've got some high stakes on our hands! Setting a time limit is a great way to pump up the pressure in your narrative. Not only does Dirk have to reach his end goal, he has to do it in a certain amount of time or face death. The time limit gives you what is referred to as a **ticking time bomb**. Also, in this scenario, we've created obstacles that the audience can anticipate standing in the way of Dirk's path to salvation. He has to find a way through the military blockade, and he could possibly die from his heart condition before he even gets there.

Laying out obstacles at the outset lets your audience know that Dirk's challenge is almost insurmountable. Will he survive despite all the odds stacked against him? Only with a heroic, highly resourceful effort! And along the way, of course, we'll throw some surprise obstacles at Dirk. Maybe he goes to save his parents and finds they've been turned into zombies. Maybe he gets backed into a corner by a schoolyard full of Bieber-loving tween undead! The suspense generated by looming obstacles is only supplemented by unexpected challenges along the way.

The story of Dirk's journey may not win us any awards, but as an example of how high stakes can increase the interest and excitement of your story, his transformation from leisurely jogger to zombie-killer running for his life should be illustrative. So when you sit down to start writing that great idea you've had swimming around in your head, ask yourself, "**What's at stake** for my protagonist in this story? Are we jogging, or are we running from zombies?" If the answer isn't clear, remember beleaguered Dirk and up the ante for your own protagonist.

Writing TV Crime: *Breaking Bad*

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.

John Truby's

"Anatomy of Story"

Master Class

New York Nov. 30-Dec. 2, 2012

Drawing on concepts and archetypes from writing, philosophy, and mythology, John Truby provides fresh techniques and insightful principles that allow the writer to design an effective, multifaceted narrative. Truby not only explains how a great story works, he also gives you all the principles and techniques needed to create your own. Over three intense days, you'll learn method of storytelling you can use whether you're writing a screenplay, novel, TV show, play, or short story.

- **3-day in-person seminar**
- **Offers a solid method for complete story construction**
- **Teaches techniques behind films earning more than \$15 billion at the box office**

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To understand why a TV show or movie works, you have to start by identifying the story challenges the author faced at the beginning of the writing process. First, *Breaking Bad* creator Vince Gilligan had to overcome audience expectations that this would be another boring, predictable story about druggies. A second challenge was one all TV writers must solve: extendability. Instead of a two-hour movie plot, Gilligan had to come up with a huge number of plot beats, over multiple seasons, derived from the drug business.

This challenge became even harder when Gilligan decided to use an average guy to drive the story. This wasn't going to be *Miami Vice* on the border of Mexico. So what's the story? Gilligan's grand solution to these challenges came when he realized how to do a Crime story that uses the unique power of TV. The Crime genre, unlike the Detective form, is often told from the POV of the criminal. Gilligan has said, "What was interesting to me was a straight arrow character (Walt) who decides to make a radical change in his life and goes from being a protagonist to an antagonist." His pitch to Sony was, "I want to take Mr. Chips and turn him into Scarface over the life of the series."

Of course the linchpin in Gilligan's story strategy is his extremely complex and contradictory hero, Walt. Walt begins as a brilliant but nebbishy normal guy, a character grounded in a reality that every viewer recognizes. He is an everyman, pushed around his whole life and trapped in a job that is beneath his talents. Then he learns he has cancer. This bombshell makes him take stock of his life and take control. For a transcendent Crime show, this is a brilliant stroke. By having Walt start out as a normal and moral person, Gilligan prevents the viewer from mentally shoving the hero into the crime or gangster ghetto. Crime isn't something those "other" people do. Crime is the crucible where everyman Walt must face a series of moral tests. And the decisions he makes, the methods he uses, lead him down a path to hell.

It's a path filled with contradictions. Walt starts to become hooked on the intellectual game of it all. On the plus side, he starts to become assertive, his own man, even as he faces death by cancer or by murder. But then Walt comes to feel that he is an artist, a master chef. The hubris that was buried deep inside him long ago starts to bubble to the surface until finally, in season 5, Walt is a full-blown Dr. Jekyll and Mr. Hyde.

Because Crime is from the point of view of the criminal, we feel what it's like for this average man to see and do progressively more terrible things: to watch while a man is beaten to death, to face certain death at the hands of a drug boss, even to kill a man in cold blood. As they say on the show, it's "the cost of doing business."

With TV Crime, you can show how becoming a criminal affects a person's intimate relationships. Over the course of *Breaking Bad* we see in minutely calibrated detail how Walt's lies and criminal actions drive his wife away and destroy the family he is trying to save. *Breaking Bad* is the mirror opposite of *The Sopranos*, which is about a mob king who kills by day but sees a psychiatrist and has trouble with his family at night. *Breaking Bad* is a high school teacher by day who becomes a drug lord at night. Both play with the contrast of sensational crime vs. the common everyday, a skewed but fascinating reality.

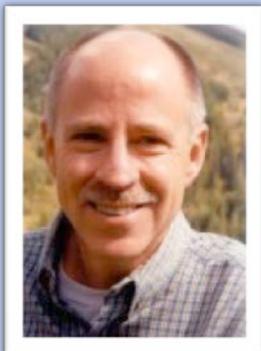
As so often happens with a well-drawn character, the seed for Walt's flowering as a complex and contradictory character lies in his "ghost," the event from the past still haunting him in the present. In the first few episodes of season 1, Walt hints at the fact that he was screwed out of a wildly successful chemical business. Now he teaches chemistry to high school students. But deep down he believes he is a genius and deserves to be a rich businessman, too.

When all his original, rational reasons for making and selling drugs are long gone, it is this pride and resentment that seems to guarantee Walt's undoing. The premise line of the show, Walt's transformation from Mr. Chips to Scarface, from protagonist to antagonist, creates a natural endpoint for the series. As Walt goes to greater extremes to reach his obsession, his rationales become emptier, and he must finally run out of options.

In my [TV Drama Class](#), I go into great detail about all the elements that go into a great TV script, from tight structural weave to lean, powerful dialogue. You'll find all those same elements in any episode of *Breaking Bad*. Even if you're not writing for TV, you must study this show for mastery of story. Because no matter what medium you work in, it's all about being the best storyteller you can be.

All About Flashbacks: Part 2

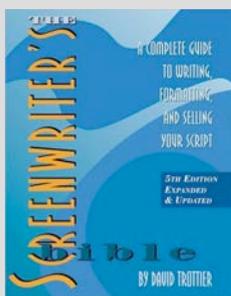
by Dave Trottier



Dave Trottier has sold screenplays and developed projects for The Walt Disney Company, Jim Henson Pictures, York Entertainment, On the Bus Productions, Hill Fields and New Century Pictures. As a script consultant, he has helped dozens of clients sell their work and win awards. [The Screenwriter's Bible](#), Dave's primer for both aspiring and professional scribes, is perhaps the most comprehensive industry guide on the market. To learn more about Dave Trottier's books, classes and mentoring services, visit: www.keepwriting.com

Dave Trottier's

"The Screenwriter's Bible"
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- Offers a comprehensive overview of all facets of screenwriting
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This concludes a two-part article about handling a variety of flashback situations. [In our last issue](#), Dave discussed three basic methods of formatting flashbacks to communicate your intentions to the reader. Today, he introduces two more.

Method 4

If a flashback is more than one scene in length, you will use Method 2 or 3 for your first flashback scene heading (explained last issue and demonstrated below). Subsequent scene headings will be written as normal scene headings without the word FLASHBACK.

The reader will assume that each scene following that first flashback scene is part of the flashback until he or she sees END OF FLASHBACK or BACK TO PRESENT DAY in some form. Here's an example:

EXT. TRAIN TRACKS - DAY - FLASHBACK

Barry sees the train speeding toward him and leaps from the tracks, but his foot catches on a rail tie.

INT. HOSPITAL - DAY

Barry lies on a gurney. A doctor pulls a sheet over his head.

INT. OFFICE - DAY - BACK TO PRESENT DAY

Or:

INT. OFFICE - DAY - PRESENT DAY

It's also appropriate to label each scene heading in a flashback sequence, as here:

EXT. TRAIN TRACKS - DAY - FLASHBACK

Barry sees the train speeding toward him and leaps from the tracks, but his foot catches on a rail tie.

INT. HOSPITAL - DAY - FLASHBACK CONT'D

Barry lies on a gurney. A doctor pulls a sheet over his head.

INT. OFFICE - DAY - PRESENT DAY

Method 5

When a flashback is comprised of more than one scene, an alternative method is to label it as a "flashback sequence" at the start.

BEGIN FLASHBACK SEQUENCE

EXT. TRAIN TRACKS - DAY

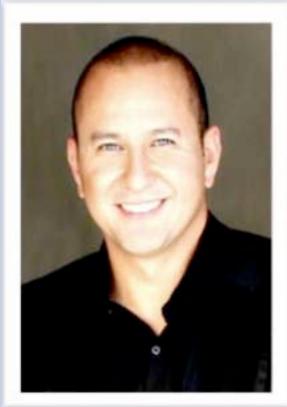
Then write out all the scenes in sequence, just as you would normally write scenes, and then end the sequence with this:

END OF FLASHBACK SEQUENCE

INT. OFFICE - DAY

7 Rules for Screenwriting

by Marvin V. Acuna



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

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

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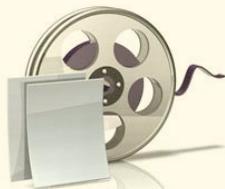
If you are an ambitious writer and would like a rare opportunity to get some ongoing mentoring from Marvin, as well as advice from some of the most successful writers, agents, managers, producers and executives in Hollywood, click here:

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Rule #1: Never Give Up!

For many reasons, people come and go in this business. But if you stay, the opportunity you have been working towards will present itself. The key is to be ready. Continue to prepare yourself and: a) always hone your craft; b) immerse yourself in the business; and c) nurture and add value to ALL your relationships.

Rule #2: Believe in Yourself

I think this quote by Theodore Roosevelt sums it up:

"It is not the critic who counts: not the man who points out how the strong man stumbles or where the doer of deeds could have done better. The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood, who strives valiantly, who errs and comes up short again and again, because there is no effort without error or shortcoming, but who knows the great enthusiasms, the great devotions, who spends himself for a worthy cause; who, at the best, knows, in the end, the triumph of high achievement, and who, at the worst, if he fails, at least he fails while daring greatly, so that his place shall never be with those cold and timid souls who knew neither victory nor defeat."

– Theodore Roosevelt, "Citizenship in a Republic" speech at the Sorbonne in 1910

Rule #3: Know Yourself

Have a deep understanding of your strengths AND weakness. By doing so, you can better communicate who you are and the value you can contribute to other people. We all have weaknesses. Recognizing yours affords you the opportunity for it to serve you. Perhaps you have the ability to craft great characters and dialogue, but struggle with developing original commercial ideas. In this instance, it serves you to seek out source material such as books and articles or to partner/collaborate with a great idea person who may struggle when fleshing out characters.

Rule #4: Personality IS Your Unique Selling Proposition

Your personality is what makes you STAND OUT. It cannot be copied. Don't wait until you become comfortable to show people your true colors. There are literally hundreds if not thousands of screenwriters vying for their shot. Many talented screenwriters will go unrecognized because they simply blend into the herd. If for some reason you're unclear about what makes you unique, ask your friends and family. In this business, you are not solely selling screenplays but yourself, too.

Rule #5: Be Consistent

Think about how to make all you do more consistent so people say "Oh, that's something <your name> does." The more people can identify you and associate you with something, the more your name will get out there through word-of-mouth. Become the go-to person for something. What can people expect from you on a consistent basis? Does your unique view of the world offer a fresh perspective on old ideas or themes? What is your brand? In overly simple terms, are you Doritos, or simply like everyone else... generic, run-of-the-mill potato chips?

Rule #6: Passion, Expertise and Support are MUSTS

Passion fuels you when times get rough...and I promise you they will. This business is a marathon, not a sprint. Everyone, and I do mean everyone, has challenges. Becoming an expert in your business separates you from the pack. You may even become a pack leader. You also need an individual or a group of people whom you can trust to serve as a support system and lend a shoulder or an ear. This does not mean they serve as your venting and whining group. They simply remind you of your successes and the bigger picture, or may point you in a new direction.

Rule #7: Do More than the Minimum

Doing the bare minimum creates minimum results. Screenwriting requires tenacity, perseverance, sacrifice, and simply put – hard work. You get what you put into it. Neglect the short-term responsibilities of your business (creating fresh inventory, mining market intelligence, and networking) and you simply won't generate the long-term results you desire.



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. **Do not contact the production company directly.** Thanks!

HOW TO SUBMIT YOUR SCRIPT:

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

Eclectic Pictures

[code: ruwrzt5b89]

We are looking for completed, feature-length stoner comedy scripts, i.e. material in the vein of *Pineapple Express*. No phone calls, please.

Budget will not exceed \$5 million. WGA and non-WGA okay.

Our credits include *Trust*, with Clive Owen; *Playing the Field*, starring Gerard Butler; and *Lovelace*, with Amanda Seyfried.

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

New Media International

[code: fp5h1701zt]

We are looking for completed, feature-length buddy action scripts where one of the characters is Chinese. Submissions can be straight-up action, action adventure, or action comedy, as long as one of the two main characters is specifically Chinese, i.e. scripts in the vein of *Shanghai Nights*.

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

Our credits include *Victory Day*.

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

It's Ketchup LLC

[code: q8jnuz4e2]

We are looking for completed feature-length action scripts that are contained in two locations. Submissions must be for material where the entire story takes place in two locations (i.e. an office building and a forest, or a house and a doctor's office, etc.), and with no more than four principal characters.

Budget will not exceed \$500k. WGA and non-WGA okay.

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

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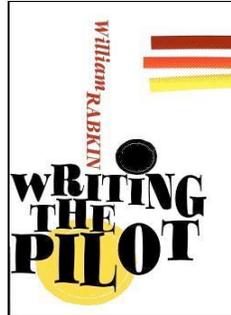
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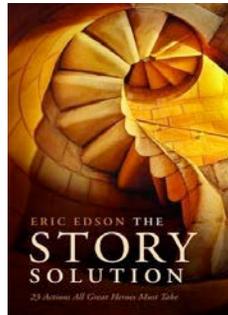


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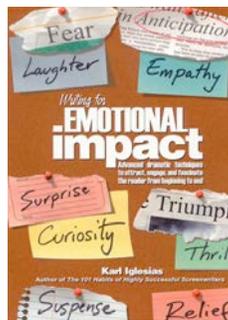


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