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## Letter from the Editor

PAGE Awards Finalists will be announced Sunday, September 15<sup>th</sup> – will you be among them? Congrats to the Semi-Finalists who ran the gauntlet and triumphed over fierce competition. This year's contest was marked by the sheer volume of exceptional screenplays submitted. Those who advance have truly accomplished a significant milestone in their careers.

And if you aren't in the running for a PAGE Award, you're probably seeking ways to hone your craft and better your odds next year. Our [Script Services](#) offerings are designed to provide the expertise of our Judges – veteran industry professionals – as you rewrite, polish or market your screenplays. Smart writers give themselves an edge with input from the PAGE team!

In this autumnal edition of the *LOGLINE* eZine, 2012 Gold Prize winner Graham Norris offers inspiration to writers wondering if they'll ever make it. PAGE Judge John Plunkett addresses the challenge of writing a script that pays off the promise of its pitch. John Truby tells us why the Internet is finally opening doors for writers, as we've been hoping it would. Dave Trottier offers a sardonic take on quitting that is really a rousing call to action. Industry insider Marvin V. Acuna applies the lessons of Yoda to the writer's way. As always, we wrap up with three of the latest leads from InkTip, where prodcos request material that meets their needs.

Happy reading,



## Latest News from the PAGE Awards

- ◇ Abigail Breslin has now signed on to star with Arnold Schwarzenegger in John Scott III's 2010 Gold Prize-winning feature *Maggie*, which is slated to go into production this fall. The script has been a Hollywood favorite ever since it won the PAGE Awards contest, scoring a Triple Crown on the Black List, Blood List and Hit List in 2011, while landing John three major studio writing assignments and representation with CAA.
- ◇ 2006 Gold Prize winner Tucker Parsons has been hired to write the sci-fi feature *True Skin* for Warner Bros. Tucker is represented by WME and Madhouse Entertainment.
- ◇ The 2007 Gold Prize-winning sci-fi script *Tranquility Base*, by Daniel Turkewitz, has been picked up by 20th Century Fox, with Ridley Scott, Michael Schaefer, Brooklyn Weaver and Jonathan Krauss producing. Dan is represented by Energy Entertainment.
- ◇ The 2012 Silver Prize-winning short film *Vice*, by Kieron Barry, had its premiere screening on August 10<sup>th</sup>. Kieron directed the film, which was produced by Roland Egan Productions. The movie stars Jay O. Sanders and Joel McKinnon Miller.
- ◇ The summer Lifetime movie *Hunt for the Labyrinth Killer*, written by 2011 PAGE Bronze Prize winner Steve Peterson, tops Ranker's Top 5 Made-for-TV Movies of Summer 2013. The movie stars Amanda Schull, Michael Nouri, Coby McLaughlin and Gina Gershon. The Ranker list also includes HBO's highly touted Liberace biopic *Behind the Candelabra* and SyFy's infamous creature feature *Sharknado*.

**2013 PAGE Awards Finalists Announced: Sunday, September 15**

## So Say the Statistics

by Graham Norris

I'm writing this with less than 24 hours to go before my first network pitch. By this time tomorrow, I'll have lost my metaphorical virginity and taken another step toward what just might be a crazy future where real,

Graham Norris won the 2012 PAGE Gold Prize for his TV Drama Pilot script *Dive*, and as a result, he was signed by PAGE Judge Joe Riley of Velocity Entertainment and the United Talent Agency. He subsequently sold a series concept to Warner Bros TV, which he is now pitching to the networks for their 2014 development season. Stay tuned...

professional actors speak lines I wrote. A future me could be sipping cocktails with the rest of the power brokers at the upfronts in New York, where a major network is announcing the premiere of my show. MY show – it's amazing to even think about it. But it's on the table. This could totally happen.

Or it might not. All the places we're pitching could pass, my recently

acquired representation could lose interest, and I could be back tutoring children on their SATs. That's what I've done to pay the bills for about eight years now, the length of my high school and college experiences put together. While it pales next to many people's "Hollywood Experience," that's plenty long enough to be totally emasculating in conversation.

When I was just out of school, here's how a typical chat would go with the parent of a kid I was tutoring:

*Nice Rich Lady: "So, what are you doing here in L.A.?"*

*Impossibly Young 23-Year-Old Me: "Well, I just got out of college and I've come to L.A. to be a TV writer!"*

*Nice Rich Lady: "Go get 'em!"*

Here's that same conversation now:

*Nice Rich Lady: "So, what are you doing here in L.A.?"*

*Decrepit 32-Year-Old Me: "I'm out here to be a TV writer!"*

*Nice Rich Lady: "I notice you conspicuously failed to mention how long you've been here. When did you get out of college?"*

*Decrepit 32-Year-Old Me: "Nine years ago." (weeps)*

I don't know how anyone, myself included, perseveres for more than a year or two at this. How do we keep at bay the hair-raising statistics detailing how few people actually make a showbiz career work, or the barely concealed disdain of more stable peers at high school reunions, or the supportive smile on Mom's face that grows more forced and ghastly with each passing year?

For me, at least, I've done it with a healthy mix of proactivity, narcissism and denial. The proactivity is obvious: Write all the time, enter contests, forge connections, repeat until you succeed, or until you die. The narcissism is about instinctively having thoughts like, "It's impossible that I would never succeed. That's ridiculous! People LOVE me!" while secretly believing

that you're fundamentally different and better than other people. The denial involves occasional abuse of substances and binge-playing old video games.

This combination is great because if you do it right, your guilt about the denial fuels your productivity, your productivity boosts your narcissism, and, closing the circle, your swollen ego can rationalize frittering your life away. It's a magnificent system.

There's a moment almost everyone has experienced when it dawns on you that you're the third wheel. Like when you're hanging out with two friends and you realize they want to hook up. Or when you've stayed at a party too long and only the really good friends of the host/ess are still there and now you're totally making it weird. Sometimes feeling unwanted isn't just social anxiety to be pluckily overcome but instead is, alas, genuinely warranted. Hollywood might be like that party; many of us are unwanted by the very industry we've dedicated ourselves to, followed obsessively, and sacrificed vast swathes of our lives for. We should pack it in and go home. So say the statistics.

But on the other hand, tomorrow this pitch of mine is really, actually happening. To score this opportunity in front of a network, I first had to pass the test of my maiden studio pitch. I spent 15 minutes in a Warner Bros. bathroom coping with nervous stomach, and then I totally crushed it. It was shocking. For about a decade I've been going up to the hottest people at this party and trying to strike up a conversation. Now, instead of shooting me down, they're talking to me and, like, flirtatiously touching my arm.

That metaphor is more apt than you may think. No experience from my life has been more parallel to my Hollywood Odyssey than learning how to date. Both were marked by years of not getting anywhere, grappling with difficult lessons about what it takes to succeed, and doing the painful work of figuring out where I need to compromise and change versus where I need to be confident. Learning how to have a functional romantic life took freaking years of misery, but hey, now I'm married, so clearly I figured something out. I met him almost five years ago and our connection was the easiest, most natural thing in the world. After years of struggle, things just started to work.

It's now less than 16 hours until my pitch meeting. Maybe tomorrow will be like the day I met my husband, a gear-shift into a new life. Maybe it won't. When you read this it'll all be in the past – a statistic. But I bought this opportunity with my time in the trenches. Those of you who haven't cracked the door yet, know your hard work is buying your own shot at success.

Whatever happens tomorrow – however it turns out for any of us who are attempting to make a place for ourselves in Hollywood – this much I do know: Perseverance in the face of statistics is an act of powerful defiance and hope, communicating a clear message that will be both the last thing I think when I fall asleep tonight and the first thing I think when I wake up...

Screw statistics.

## Deliver on the Promise of Your Pitch

by John Plunkett

“I know he can get the job, but can he DO the job?”  
– Mr. Watari, *Joe Versus the Volcano* (1990)

Most writers I know, myself included, have come up with story ideas that sounded great in the form of a fresh, exciting pitch. But when it was time to break down those story ideas, making the script live up to the original idea was much harder than expected.

John Plunkett studied screenwriting at SMU and American University. After moving to L.A., he landed a job as assistant to Oscar-winning screenwriter Robert Towne. Since then he has worked at Warner Bros. TV, Passport Video, and at JB Entertainment as Development Manager.

A great pitch is a tease that nobody can resist. It offers intriguing hints of a compelling story. As Hollywood legend has it, your pitch should be deliverable within a single

elevator ride. At the end of the ride, or so the legend goes, the producer/agent/studio head breaks down and begs to read the script behind your brilliant pitch.

But a word of advice: Make sure your script is as good as your pitch before you step onto that elevator. Because the better your pitch, the bigger the disappointment to the reader if your script doesn't fulfill that initial promise. Now more than ever, your script has to surprise your readers, meeting their expectations in an unexpected way. Quite simply, clichés just don't cut it anymore.

Over the past few decades, TV and movies have infiltrated our consciousness much more than in previous generations. Viewers have seen every conceivable plot, so it's more important than ever to deliver something unexpected, something more than the usual – especially in the second half of a screenplay. It can be easy to set up issues and conflicts in Act One, but you have to pay off what you've set up in an interesting way in Acts Two and Three.

Here are a few tips on how to make sure the power of your script equals the power of your pitch:

### 1. Figure IT out early

IT is your unique take on the material – that special angle on your story that is fresh and exciting. How will your characters rise to the insurmountable challenge? What obstacles will keep the lovers apart, and in what remarkable way will they reunite? Your task is to create unique answers to the same questions that movie audiences have asked for over a century.

This job is not an easy one. But when you know the challenge going in, then you know where to focus your energies. The outline stage, while you are in complete control of everything, is the time to figure out your unique take on the material. However, I recommend that you get a feel for the tone of the script by writing a few scenes before your outline is even finished.

### 2. Write scenes you know you won't use

Around page 60, many scripts are overwhelmed by their own plot mechanics. The writer can become too focused on making sure the story picks up steam heading into its finale. When this happens, dialogue becomes utilitarian,

often losing characters' distinctive voices. Guard against this by really exploring your characters in depth. Write scenes that you will probably never use. Have your characters directly address the issues they must face, like the obstacles keeping your lovers apart, or the motivations pitting rivals against each other.

Have your characters come out and say things point blank! Have them spout terrible, on-the-nose dialogue and ask questions to which you don't yet know the answers, just to hear how they speak and learn what they have to say.

No matter the genre of your script, this exercise will help you find the unique voices of your characters without feeling the pressure to make every word perfect. You'll find patterns in the way the characters talk that can make the difference between a good read and a great one.

### 3. Do the unexpected

When you focus on hearing your characters' voices, you uncover ways to view them in a different light. With this insider knowledge, you can surprise your readers by revealing hidden sides of characters whom they think they have figured out.

For instance, it's always interesting when a villain is revealed to be more sympathetic than originally thought. The recent Marvel Comics movies *Thor* and *The Avengers* both contain scenes that reveal a more sympathetic villain in Loki than the character we thought we knew at first. Of course, Loki still delivers on the promise of being an effectively evil bad guy, but once the writer gives him some sympathetic angles, he is elevated to the status of a much more memorable character.

For plot turns near the end of your film, you can surprise us by going small when we're expecting something more high voltage. The classic crime drama *Heat* initially disappointed some viewers because the long-awaited confrontation between legends Robert De Niro and Al Pacino was not a high-intensity shouting match, but instead a quiet conversation at a diner. This subverted our expectations, while still fulfilling them later with an Act Three shootout between the two characters.

A script is like a blind date. Going in, you know the basics: Hair color, height, profession, genre, main characters and the basic conflict driving the story. So you want those basic expectations fulfilled. Your 6-foot date should not really be 5'5", and if your script claims to be a comedy, then it should most certainly make us laugh.

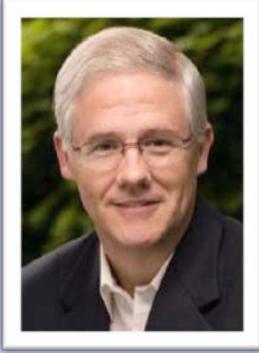
But blind dates and script readers are fickle creatures. We want what we've been promised, but also a few surprises, too. “Hey, my blind date is, as I expected, an accountant with blond hair, but I didn't know he could sing, as well!”

Similarly, you want the reader to say, “Your workplace comedy made me laugh, but midway through there was a really touching scene that made me cry.”

These are the kinds of twists that can turn a blind date into a relationship and transform your elevator pitch into a screenwriting career.

## New Opportunities for Writers Online

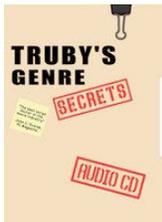
by John Truby



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](http://www.truby.com) today.

### John Truby's

### "TV Drama Course" Audio CD



The one-hour drama is a very lucrative and creative medium. This course is designed to make you a professional TV writer, able to work on the staff of any drama. Truby teaches you how to break down a show so you can write a great spec script. In each lesson, you will first study the material and then complete the appropriate writing exercise. You also learn different story beats for the various genres, when to break the "rules" and more.

[Click here](#) to learn all about it!

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

When the Netflix show *House of Cards*, was nominated for an Emmy Award for Best Drama, it was great news for writers everywhere. The Great Recession of 2008 diminished even further the already limited openings there are for screenwriters. Because of the tendency to think of features as the gold ring, many people missed the real story: opportunities for writers are actually growing at a rapid pace.

These opportunities are in television, the Internet and graphic novels. In terms of quality, television left movies behind over a decade ago. With the rise of basic cable and pay cable original programming, television has also been the source of more jobs for writers. AMC's success with *Mad Men*, followed by *Breaking Bad* and *The Walking Dead*, showed other cable channels that they could compete with the networks. New shows, and jobs for writers, were born.

Until recently the Internet has been loaded with potential, but with little actual to show for itself. In theory, the Internet should be the gold rush for writers. The barriers to entry, which are so high in traditional film and television, almost disappear with the Internet. But while the Internet permits almost anyone to tell their story – and on YouTube almost everyone has – there has been no filter for quality. So, ironically, the sheer numbers of postings become a barrier to talented writers, because no one can get their voice heard above the din of Internet Babel.

Enter *House of Cards*. The medium is television, but the distribution system is the Internet. Just as AMC did with basic cable, Netflix's critical success with *House of Cards* opens the gates for other big Internet players like Amazon and Hulu. And that's wonderful news for writers who have mastered the skills of story necessary to entertain audiences on tablets and cell phones where the Internet travels.

Based on an English show and novel, the show centers on the Democratic majority whip in the U.S. House of Representatives and is a political crime story where the lead characters are criminals at the highest levels of government. While this genre is rare now, it was the primary form of high drama in Shakespeare's day, with *Macbeth*, *Julius Caesar* and *King Lear* being prime examples. Rise and fall has a clean structural line, which the audience can clearly recognize. This will be very helpful when the writers want to track a number of complex subplots without fearing that the audience will lose the main narrative spine.

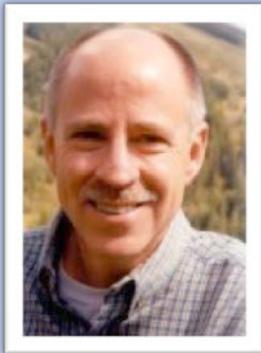
The stakes are very high. This is epic political crime, with the future of the entire country at stake. High stakes offset the political minutiae and keep the audience glued all the way to the end to find out the outcome. Because the struggle for power is one of the prime human motivations, this form has massive story possibilities. Plot is essentially the choreography of attack and counter-attack between hero and all opponents. So a struggle at the highest levels of power in the richest, most powerful democracy in the world has almost infinite possibilities of ebb and flow.

In my [TV Drama class](#), I talk about the desire line as the unit of measure of any show. What are the hero's goals in each episode and what are they over the length of the season? The desire line gives you the spine of the show, and all other structure steps come off of that. The most highly praised cable dramas use the serial form, in which multiple characters have desires that extend over many episodes or an entire season. While these shows are not as popular with audiences, they get great reviews and have passionate bingeing fans.

*House of Cards* is primarily a serial, but it wisely uses some stand-alone elements. The show has a large web of characters whose desires extend over the full first season. But it also has a single main character, Frank Underwood, whose clear goal – to take revenge and become President – defines the show. The hero, and the show itself, must inevitably have a large, very complex plan, which makes for lots of plot. This is crucial for the success of a serial show.

One of the poorly understood connections between character and plot is that much of plot is determined by the hero's ability to plot. The Machiavellian Frank is capable of intricate deceptions whose true nature he hides not only from the opposition but also from the audience. This in turn increases the number and quality of reveals.

By studying the structure of this show closely, we writers can see one way of successfully creating a TV drama that plays on the Internet. Just the fact that *House of Cards* was nominated for Best Drama is one of the biggest wins writers have had in a long time.



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](http://www.keepwriting.com)

## Three Keys to Failing as a Writer

by Dave Trottier

If you're going to fail as a writer, then you might as well get it over with now. Then you can focus on your day job and watch television all night.

The following three keys are guaranteed to unlock the door to instant failure and free you to flop like a floundering fish on the floor.

### 1. Just say no

Why didn't you think of this before? Stop writing. It's as simple as that. Wait for huge blocks of time to open up, and refuse to write until they do. Now that's commitment! Don't touch that keyboard until your Muse flies down from Mount Parnassus to reveal the 101 master movie plots. Failure comes to those who wait.

And don't listen to barkers like that Trottier fellow who tells you to make realistic writing goals and make time to achieve them. "Writing is its own reward," he says. What kind of bull crap is that?

Remember, success comes one day at a time, but failure is an all-or-nothing deal. You can have it right now by not acting right now. Insist on your story unfolding immediately to you at this instant, or find relief with a TV remote. With any luck, you'll be unconscious before those pesky desires to reach your God-given potential begin to bother you.

### 2. Listen to those voices

You know which ones. "You'll never amount to anything," and "This is the biggest waste of time since Dole ran for president." And don't forget to repeat this next one 10 times before you fall asleep each night: "I'll never be William Goldman." And you never will! Affirm that. Of course, Goldman will never be you, but that's beside the point. Face your fears and back off.

Whenever you are tempted to write, seize this thought:

"My work is worthless until it is absolutely perfect, and since it can't ever be perfect, I am the most wretched creature to ever pick up a pencil. My writing is an embarrassment to the free world."

Pay no attention to those who talk about developing your craft or listening to Joseph Conrad's "inner voice that knows." What inner voice? That's just the result of a half-digested Whopper rotting in your gut. "Have it your way" and take a nap rather than write and experience the joy of creation.

### 3. Submit your work before it's ready

How can you possibly know when your script or manuscript is ready to be submitted to a potential buyer? It's never ready. Send that unfinished work out now so that it will be rejected, proving that "those voices" mentioned earlier are right on the mark. Why waste time striving for excellence when you can fail with grace, knowing full well that it wasn't your best work that was rejected anyway.

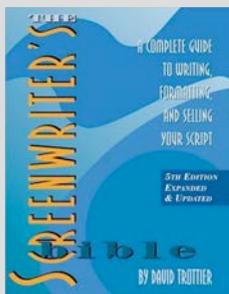
And don't waste time with a marketing plan or research. Just find some names in a directory or Internet site and mail off some half-baked query letters. The rejection slips will give you the perfect excuse to end the writing madness once and for all. Remember, the road to Heaven is paved with a helluva lot of effort. You don't need the pain.

Most importantly, clear your mind and medicate. Here, have a beer... and some donut holes. Don't you feel better with writing out of your life? Now, shuffle up to that remote and sit down. Who wants to do all the hard work it takes to become a professional screenwriter, anyway?

What? You say you do? Well, then you have my admiration.

### Dave Trottier's

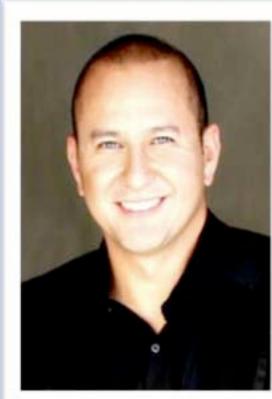
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Marvin V. Acuna is an accomplished film and television producer. He is currently in post-production on the features *Chez Upshaw*, starring Kevin Pollak and Illeana Douglas, and *Lovelace*, with Amanda Seyfried, Peter Saarsgard and James Franco.

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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## Become a Screenwriting Jedi

by Marvin V. Acuna

Today I'd like to talk about how to become a Screenwriting Jedi. I'll pepper in wisdom from the wisest Jedi of all, Yoda, to illustrate my points. Here's what this is all about...

Many years ago, as a young literary manager, I identified a spectacular piece of material that I sold to MGM for my very first executive producer credit. It was a momentous occasion for obvious reasons, which then led to another interesting experience. Another manager at my company approached me with a curious request. He asked that I waive my EP credit and give it to him, because he had been at the company for seven years longer than me and thus deserved it more than I did.

I was incredulous.

So after I had discovered the material, worked with the writer to shape and craft the pitch, successfully sold the script to MGM, and thereby earned my EP credit, I should let him take that credit simply because he had worked at the company seven years longer than I had?

He said "yes," and he was dead serious. That's when I first discovered that fear ran this town. This guy was afraid that my success would make him look bad, afraid that his career wasn't going the way he had planned it, and afraid that he would ultimately be a failure. And as Master Yoda so wisely points out:

**"Fear leads to anger, anger leads to hate, hate leads to suffering."**

Long story short, I told him in no uncertain terms that it wasn't happening the way he wanted and he walked away in a huff.

But as my career moved forward, I began noticing this same "dark side," fear-based mentality with many screenwriters I encountered. It was bizarre. Screenwriters would get angry when I didn't think that their script was the next *Star Wars* (heh) and didn't want to sign them on the spot. Some would get angry when I gave them notes, suggested ways to improve their material, or told them that their idea wasn't something the marketplace desired.

Now once again, mind your Master Yoda with regards to these emotions:

**"Anger, fear, aggression; the dark side of the Force are they. Easily they flow, quick to join you in a fight. If once you start down the dark path, forever will it dominate your destiny. Consume you it will..."**

Because here's the thing: Just because you spent seven years on a script doesn't automatically make it a piece of material that Hollywood wants. Just because your script is YOUR baby doesn't make it special to Hollywood, too. Just because you have an emotional connection with your screenplay doesn't change the fact that it's one of thousands upon thousands of scripts that are electronically flowing through Hollywood every day.

On the other hand, Screenwriting Jedi view their screenwriting careers as a business and their scripts as products. Why? Because this perspective will replace your fear with the calm emotional detachment necessary to think clearly and honestly about why a particular screenplay wasn't embraced by Hollywood. It will allow you to take feedback and constructive criticism about your material without getting defensive and upset.

Do these concepts sound difficult? Strange? Radical? Good, because if you are going to be a successful screenwriter, you must walk a very counter-intuitive path. And this makes sense because the majority of screenwriters are not successful!

So in order to achieve your desired success, as Yoda says:

**"You must unlearn what you have learned."**



## Sell Your Script

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

### IMPORTANT DISCLAIMER!

Please submit your work only if it seems like a **perfect fit** for these companies' needs. If you aren't sure your script meets their criteria, please check with [jerrol@inktip.com](mailto: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

## Mpower Pictures

[code: 25qgxbkhh4]

We are looking for completed action/adventure scripts. High-concepts preferred. Submissions must be from a produced writer or contest winner. When pitching, please provide your IMDb link or a list of contest wins in the resume space.

Budget between \$5 and 30 million. WGA or non-WGA okay.

Our credits include *Bella*, *The Stoning of Soraya M.* and *Machine Gun Preacher*, among others.

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

## Great American Cinema

[code: jqef57465w]

We are looking for completed feature-length Thanksgiving scripts. Submissions should be family-friendly, meaning no violence, nudity or profanity.

Budget will not exceed \$1 million. WGA or non-WGA okay.

Our credits include the Lionsgate feature *Ghostmaker* as well as the forthcoming *The Repositioning*.

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

## Crossroads Productions

[code: 05q1r0updv]

We are looking for completed dramatic feature scripts that are suitable for theatrical release. What this means is that we are looking for material with a very strong "hook" or a unique concept that will appeal to a broad audience.

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

Our credits include *Atlas Shrugged* and *Atlas Shrugged: Part 2* as well as *Actor? A Documentary*, among others.

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

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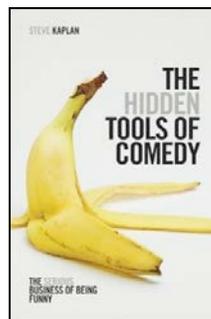


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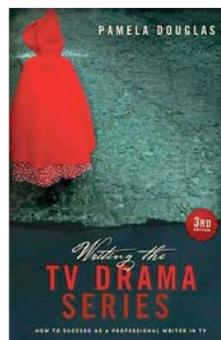
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