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## Letter from the Editor

The PAGE Awards always takes pride in the accomplishment of our prize winners, but this has been a remarkably exciting year for our "alumni." 2005 PAGE Award winner Adam Balsam has a film that's about to hit the theaters (see below) and five more PAGE Award winners currently have movies in post production that are slated for release in the next few months! The influx of talent shows no sign of abating, either – we're hearing rave reviews from PAGE Judges about the quality of entries in the 2014 competition. With the [Final Entry Deadline](#) of May 15 fast approaching, now is the time to send off that script and see if you'll be our next success story.

In this late-spring edition of the *LOGLINE* eZine, 2013 PAGE Bronze Prize winner Michael McCoy offers the secret to a successful screen adaptation of your novel. PAGE Judge Scott Levine introduces "the three Cs," crucial elements of storytelling. Genre guru John Truby tells us why *The Avengers* is an exemplary model of the ever-popular "All-Star" story form. Dr. Format himself, Dave Trottier, answers questions about the craft. Industry insider Marvin V. Acuna comes down from the mountaintop with the 10 Screenwriting Sales Commandments. Lastly, we share with you the latest "hot leads" from InkTip!

Happy reading,



## Latest News from the PAGE Awards

- ◇ The animated musical *Legends of Oz: Dorothy's Return*, adapted from the R.S. Baum novel by 2005 PAGE Silver Prize winner Adam Balsam, opens in theaters May 9. The movie features an all-star cast of voices including Lea Michele, Patrick Stewart, Hugh Dancy, Dan Aykroyd, Kelsey Grammer and Bernadette Peters.
- ◇ 2007 Silver Prize winner Ginia Desmond is now in post on her indie feature *Lucky U Ranch*, which she wrote and produced. Filmed on location in Tucson, Arizona, *Lucky U Ranch* is the full-length version of Ginia's PAGE Award-winning short film *Growing Pains*.
- ◇ 2012 Bronze Prize winner Lyse Beck has been hired by Sheringham Studios in the U.K. as head writer, co-creator and showrunner of a new science fiction series that is now in development. Lyse is represented by John Ferraro of Valleywood Entertainment.
- ◇ The film rights to the sci-fi novel *Unremembered*, authored by 2008 PAGE Award winner Jessica Brody and published by Farrar, Straus & Giroux, have been acquired by Reliance Entertainment and Kintop Pictures. Deepak Nayar (*Paranoia*, *Bend It Like Beckham*) and Tabrez Noorani (*Life of Pi*, *Slumdog Millionaire*) are attached to produce. Jessica is represented by Paradigm.
- ◇ The 2012 PAGE Gold Prize-winning drama *Knowing Jack*, by Robert Rue, has been optioned by Peck Entertainment and producer Mitchell Peck (*Crooked Arrows*, *Priest*). Robert tells us: "I'm truly excited that this script has been found by Peck Entertainment, and I really can't thank the PAGE Awards enough for all the support I've received these past couple of years. You've played a huge role in validating me as a writer and in launching my career. There are lots of contests out there, but when you win a PAGE Award, it feels like you become part of the family."

**2014 PAGE Awards Final Entry Deadline: May 15<sup>th</sup>**

## The Art of Adaptation

by Michael McCoy

Thinking about turning your book into a movie? Well worth doing, but from personal experience I can tell you this: It's about as easy as condensing a multi-course meal into a single serving.

Michael McCoy won the 2013 PAGE Bronze Prize in the Historical Film category for his biopic *Under the Rising Sun*. He was subsequently signed by literary manager Stephanie Rogers and the film is now in the process of being packaged by producer Dan Paulson. Michael lives in Santa Rosa, California, with his wife Angela.

When I decided to write a feature-film adaptation of my nonfiction historical book *Through My Mother's Eyes*, I quickly learned that this would involve a different style of writing than I was accustomed to.

Having never written a script before, I first needed to learn how to write for film, so I took a

screenwriting class at the local community college. That class helped me learn the basics, but still I struggled with how to take this story from my book and create a screenplay from it that would work as a feature film.

My book is about the true-life story of my mother and her family's struggle to survive captivity in a Japanese internment camp in the Philippines during WWII. The story is compelling, but in order for it to work in Hollywood, it had to be written differently.

The first thing I learned was that I had to give up my attachment to trying to write the screenplay exactly like the book. The events and people that I wrote of in my book were only needed in the script if they served a purpose in the central story. If they didn't move the story forward, they needed to be omitted.

**Bottom line – when we write adaptations, our primary focus has to be to the movie, not the material it is based on.**

I know this might be difficult for many writers who are adapting novels that they're passionate about – I certainly know it was for me – but it's a basic fact of life for any screenwriter hoping to get their screenplay adaptation sold in Hollywood.

The most important thing I learned about adapting an existing story for film is to remember to abide by the strict rules of **character**, **desire**, and **conflict**. This is an absolute **must** to evoke emotion in the audience.

Our characters must be heroes with whom the audience can sympathize with, heroes who are pursuing a distinct goal with a clearly defined end point. They must face overwhelming obstacles created by other characters and/or forces of nature.

I changed my title to *Under the Rising Sun* for the screenplay. If you read both the book and the script, you'll notice a common historical background and a few of the same names, but that is where the similarity

ends. In the book, I focus on my mother's family and everyone they knew at the prison camp. I write about their day-to-day life and relationships with other internees and the Japanese guards. In the screenplay, however, only the family, General Douglas MacArthur, and a handful of others (internees and Japanese soldiers) play active roles. Everything and everyone else was either implied or omitted.

Cut, cut, cut. This was my mantra when writing the screenplay. It wasn't easy – especially removing characters who were a big part of the book. My first draft read like a documentary but, with each rewrite, the script slowly became more focused, powerful, and cinematic. Now it reads like a feature film.

The difference between the book and the screenplay can probably be best defined in how the principals' stories are told. The book is my mother's story and details the chronological events experienced by her family. It spans from her earliest memories of growing up in China and the Philippines to the bombing of Pearl Harbor and the beginning of the war, then from their lives inside the Santo Tomas Internment Camp in Manila to their liberation in 1945. It concludes with the reconstruction of their lives back in the United States.

The screenplay puts my grandmother in the main role. The story is now about a woman who, when faced with the reality that she and her family may not survive their captivity, turns into an incredible pillar of strength and resolve (something she wasn't at the beginning of the story) to help her family survive.

Real life in the prison camp had its share of obstacles and hardships for all of the internees, but in my script I needed to focus on one main antagonist and this was the commandant of the camp. His desire for revenge and his personal interest in the protagonist were paramount to this story and comprised some of the most emotional and dramatic scenes in the script.

To make his role effective, I had to show him not only as the evil man he was, but also as a husband and father. His life was divided by his allegiance to the Imperial Japanese Army and his humanity. He has his own inner conflicts. By the end of the story, we see that he is just as much a prisoner in his camp as the people he has imprisoned.

In summary, I would advise any screenwriter who wants to write an adaptation of a true story to watch some of the most successful Hollywood movies that are based on true events, including recent films like *Captain Phillips*, *The Wolf of Wall Street* and *American Hustle*. You'll notice a common element: all of the characters have goals that come from clearly defined motivations. We know what these characters need and we also know what is preventing them from getting it.

Character, desire and conflict. These three words should be posted in a prominent place at every screenwriter's desk. I know they are at mine.

## The Ingredients of a Great Story

by Scott Levine

Want to hear a cool story?

I lost my pencil.

Originally from New York, Scott Levine began working in Hollywood for writers and directors of television and film. There, he learned to develop stories for the screen. Soon he was asked to direct a screenwriting workshop at Walt Disney and began developing original material for studios including Disney, National Lampoon and CBS. Scott currently serves as a freelance story consultant and writes and co-produces original content for both film and television.

Compelling, right?

Yeah, no, not very.

What if I told you that this particular pencil was a Number 2 pencil that I needed to use in a final exam at graduate school, and that I was already arriving for this exam five minutes late?

Okay, that's kinda interesting.

And what if I added that this happened at 6:45 a.m., no stores on campus were open, and 10% of the exam was based on being responsible enough to bring a Number 2 pencil?

That's a little better.

What if I had an offer to start my dream job right after graduation, provided that I ace this test, and my longtime nemesis since childhood (who stole my girlfriend) is also taking the exam and competing for the same job?

And what if I shared the final detail that, as I frantically searched high and low for my pencil, a buddy texted me that he witnessed my nemesis sneaking into my room and walking out with a pencil earlier that morning?

Ah, now the bigger picture is coming into focus. The story is taking shape. And by now, hopefully you're rooting for me to find that pencil.

We all tell stories. Around the water cooler, at the dinner table and in texts, tweets, Facebook and emails. Some of our stories are short and shallow. Others are hilarious. Still others are compelling and meaningful. All of these stories, great and small, told in any medium, are important because they reflect our lives back to one another and allow us to become closer through shared experiences.

But when it comes to sharing a story in a screenplay, what elements are absolutely required for that story to be sound and engaging?

We've all met individuals whose voices we feel should be immortalized in a screenplay, and we've all dreamed up characters whose spirit, journey or life circumstances might be of interest to a universal audience. But what happens when those characters finally reach the page? Do they maintain the same power and mystique?

Even if the characters and dialogue in a script read as fresh and exciting, what the characters are doing on each page must make us want to turn that page and find out what happens next. If they aren't involved in some kind of believable, compelling story, even the most interesting of voices can become stale or grating.

In order for us to feel for your protagonist, he or she needs

to be fully engaged in a world that offers three "C's": **challenge, conflict, and consequence.**

First, what is your protagonist charged or challenged with doing? Does he or she need to save a kingdom from an evil overlord? Win a boxing match? Survive through the night?

Second, what or whom is keeping your hero from pursuing and ultimately completing his or her mission? How does your hero circumnavigate these obstacles in a way that shows us all how we might solve our own dilemmas?

Third, what happens if your protagonist's mission is not completed? What are the dramatic stakes? What will be lost if your hero does not come through?

Memorable characters and dialogue help to make a good story great, but if a protagonist lacks motivation, conflicting points of view, and consequences for not fulfilling an important mission, the audience will not feel compelled to follow along for two hours.

Case in point — *Gravity*, starring Sandra Bullock. The protagonist is a scientist already uncomfortable in space who, after an accident, is forced to figure out how to get home. The premise is exciting, the visuals are gripping, and Bullock's dialogue is heartfelt and desperate.

But what would happen if this character never returned home? We do want her to survive, because we've come to know her. But, aside from our human inclination to want someone in jeopardy to survive, is there a reason it's vital that she returns home safely? I can't think of one. While the movie looked great, sounded great, and broke ground in visual effects, I'm not convinced it was a good story.

Let's look at the three C's.

The **challenge**, while serviceable, is obvious — she needs to survive in a scary, hostile environment. The **conflict** — to survive each unimaginable hurdle as it presents itself — is exciting but unoriginal. The **consequence** of her decisions and actions is that she will die if she can't get back to Earth. She pushes herself to live through each excruciating challenge, but her survival is really only important to herself. If her child was waiting for her at home, we would more enthusiastically root for her survival and the reunion of her family. But one character trying to save his or her own life just isn't as compelling.

Challenge, conflict and consequence all need to be present in order to give great characters a story that is worthy of them and turn terrific dialogue into movie gospel.

Oh, here's how my pencil story ended...

I sprinted to the lecture hall, approached my nemesis mid-exam and snatched the pencil from his hand. He stood up, smirking, and asked, "Who told you?" before grabbing it back. Just as I was about to lunge for my pencil, a hand grabbed my arm. I turned around to see the most beautiful girl in the world holding out a Number 2 pencil. "Here, I have an extra," she said with a sweet smile. And we've been talking ever since.

But that's a whole other story.

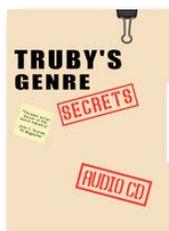
### Writing the Action Film: *The Avengers*

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 "Action Course" Audio CD



The ACTION COURSE shows you exactly how to write the most highly choreographed of all movie genres, including such classic hits as *Die Hard*, *Lethal Weapon*, and *The Terminator*. The seminar covers every aspect of this audience favorite, from the various action heroes to all the beats of the major action story forms. It's John Truby's detailed blueprint for success!

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*The Avengers* is why Disney bought Marvel – it's all about the character bank. If you own appealing, recognizable and repeatable characters, you rule the storytelling world. But the characters in your bank can't just be distinctive and memorable. They have to be characters who can go on many adventures, which is why they almost always come from the Myth and Action genres and are heroes, superheroes and gods. Marvel has made a number of hugely popular films focusing on a single superhero, but *The Avengers* takes this genre to a whole new level with a Dream Team of All-Stars.

The All-Star story is as old as myth itself. The Greek gods on Mt. Olympus and the Norse gods in Asgard are each communities of the best in their field. In more recent story forms like the caper film (*Ocean's Eleven*) and the suicide mission story (*The Dirty Dozen*), the pleasure comes from watching a bunch of highly talented individuals come together as a team to accomplish an impossible goal. Few writers get an assignment like *The Avengers*, but you can create your own All-Star story and start a wildly successful character bank of your own. Unfortunately, it's not as easy as writer-director Joss Whedon makes it appear.

Just because these are superheroes or gods doesn't mean you don't have to establish a strong weakness-need for them at the beginning of the story. One of the strengths of the Marvel characters has always been that they run counter to the old conventional wisdom that superheroes are all good. In a great story, regardless of genre, the plot always plays out the character's internal flaw. Marvel characters have loads of flaws. For example, the Hulk has a problem with rage, Thor is arrogant, and Iron Man's Tony Stark is a narcissist.

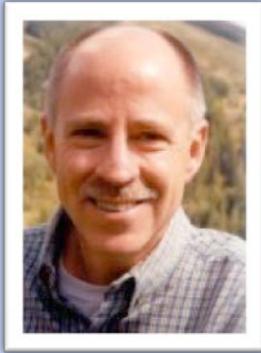
All well and good. But with all-star stories you face an additional challenge in this area. You have to establish the weakness-need for a lot of major characters, and you have to do so in a relatively short period of time, without delaying the plot. This challenge is what hurt the *Watchmen* film. It took so long to establish the ghost and weakness-need of each of the major characters that the story died before it ever got going.

Whedon's smart solution to this character challenge is to use two story techniques at once. The first technique, which he brought from his experience as a television writer, is to generate the primary conflict among the heroes. In the middle of the film, the heroes have gathered but are not yet a team. They imprison the main opponent, Loki, in their huge mothership, but it's a trap – Loki plans to defeat the Avengers by getting them to fight amongst themselves. Conflict among the heroes is more dramatic because we care more about our heroes than some super-villain. In TV you always want to generate most of your conflict among the leads, not between them and an outside opponent new to that episode.

Our heroes attack each other's ghost and weakness, ultimately destroying their own ship in the process. So we get a plot beat – attack by the opponent – along with a quick character sketch of each hero's flaw. It's all interesting to the audience because it's expressed through conflict, not as boring exposition. The dissension also sets up the basic character change in the story, which is from troubled individuals to a perfect team. That moment of character change, when the heroes form a ring to fight as one against the alien forces, is the sweetest emotional moment of the film.

You have to come up with an equally strong opposition to match your team of All-Stars. The tendency is to create a team of All-Star opponents, the Nightmare Team. But now you face story chaos, because you have to service so many heroes and opponents. Again Whedon's solution is instructive. The Dream Team element meant he wouldn't try to come up with a single opponent like the Joker, who would attack the heroes morally, questioning the very concept of the savior, or superhero. But he also didn't go for the single opponent who would try to match the heroes' physical abilities. Other than his apparent imperviousness to pain, Loki has no special superpower. Instead, he is the master schemer, a god whose distinguishing quality is his brain. He is potentially stronger than all the All-Stars combined because he can outsmart them. He can use his knowledge of the special weakness of each superhero to defeat the entire team.

*The Avengers* is an action-myth story, so we do need a big physical battle. Whedon brings in alien forces that not only have super powers but attack by the thousands. Loki and the aliens form a nice combination of brains and brawn that can seriously challenge the Dream Team. Ultimately, this film shows us why the All-Star story is one of the most popular in storytelling history.



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)

## 5 Subtleties that Stump Screenwriters

by Dave Trottier

### ACRONYMS, ABBREVIATIONS AND NUMBERS

#### READER'S QUESTION:

Would you please tell me if it is professional/acceptable to use acronyms when writing a spec script? For example, may I use MCC for Mobile Command Center? And can I abbreviate words? For example, "hwy" for "highway?" What about numbers?

#### DAVE'S ANSWER:

Acronyms are perfectly okay. Just make sure the reader knows what they stand for. The main thing is to be absolutely clear, so that the reader does not get confused. You don't want a reader wondering what MCC stands for.

In dialogue, if you want the actor to say the individual letters, separate them with periods or hyphens, as follows: M.C.C. or M-C-C. No special punctuation is needed for acronyms that are stated as words; for examples, ASAP, MADD, or UNICEF.

In the words of William Safire, "Don't abbrev." Do not abbreviate regular words like highway. It comes across as sloppy writing. In dialogue particularly, you must write out the words as they will be spoken.

Numbers should be written out as words in dialogue speeches. The exception is dates. For example, "Columbus sailed in 1492."

### SPECIAL WORDS AND ITALICS

#### READER'S QUESTION:

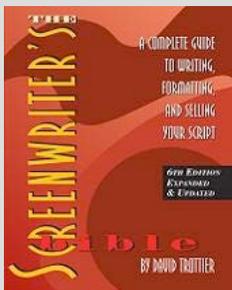
If there are words in the action or dialogue segments that are unusual, such as the name of an extraterrestrial civilization called the *Barkuda*, or the Latin term for African lion, *panthera leo*, is it okay to italicize the words to a reader, so the reader will know that the words are special and not typos? If so, would one italicize every occurrence of the word(s), or just the first?

#### DAVE'S ANSWER:

You can italicize foreign words (like *panthera leo*) if you wish. But as a general rule, when you want to emphasize a word, phrase of dialogue or sentence of narrative description, the way to do it is to underscore the word, phrase, or sentence. However, you should do this only rarely.

If you wish to emphasize an important sound in narrative description, use ALL CAPS. Although it is no longer necessary to place sounds in ALL CAPS, you may emphasize important sounds if you wish.

### **Dave Trottier's** **"The Screenwriter's Bible"** Fully updated sixth edition



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## Learn the 10 Commandments of Sales

by Marvin V. Acuna



Marvin V. Acuna is an accomplished film and television producer. He recently produced 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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### THE BUSINESS OF SHOW INSTITUTE

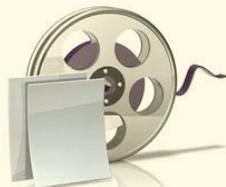
If you are an ambitious writer and would like a rare opportunity to get some ongoing mentoring from Marvin, as well as advice from some of the most successful writers, agents, managers, producers and executives in Hollywood, click here:

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Have you seen the movie *Glengarry Glen Ross*? It's definitely one of my three favorite "sales" movies of all time. And while his approach is extreme, [Alec Baldwin's speech about sales](#) is a classic.

Now obviously, pitching Hollywood professionals your script is somewhat different than selling real estate. But in the end, sales is sales, and I find that screenwriters tend to be **too** lacking in the knowledge and application of salesmanship in their careers. So here are my "10 Screenwriting Sales Commandments" to get you up to speed (these are not in order of importance).

**Thou shalt smile and be passionate** – Sales is a transference of energy. So if you are passionate and totally sold on your material, then your passion will be contagious. But if your pitch is a snoozer, then don't expect Hollywood professionals to embrace your material. And remember to smile so they know you're not an axe murderer.

**Thou shalt do thy research** – If you're not finding out as much information as you can about the Hollywood professionals that you will be speaking with, then you're making a big mistake. Discover their likes and dislikes, then connect on the likes and avoid the dislikes.

**Thou shalt tell stories** – As the saying goes, "facts tell, but stories sell." Sure, you're there to pitch your material, but telling them the story of how you discovered your big idea is far more effective than reciting mundane facts about page 57 of your script.

**Thou shalt sell both thy screenplay AND thyself** – This point is really important and often overlooked. Despite what you may think, you're never just selling your screenplay. Even if Hollywood professionals pass on that particular script, if they like you and your writing, then they'll want to work with you in the future. Which is why...

**Thou shalt focus on building a relationship more than "closing"** – With the research that you've already done (Commandment #2), your objective should be to build trust, rapport and a connection. Hollywood's not a big town. If you make a positive impression with your material and personality, then you never know what opportunities could present themselves as a result.

**Thou shalt listen as much as thou speaketh** – No one likes a blabbermouth. And a screenwriter who talks too much shows a lack of social intelligence. Sales is a give and take interaction, so talking too much violates that social contract. Make your points, but shut up and listen too.

**Thou shalt practice, practice, and then practice some more** – If you don't have your pitch **nailed**, then you're just wasting everyone's time. Plus, it's a big indication that you don't take your screenwriting career seriously. Professionals prepare, wannabes "wing it."

**Thou shalt position thyself as a train already in motion** – Subtly let the Hollywood professionals know that there is interest from their competitors (if there really is). Don't be afraid to share that there is momentum and interest behind your project, and they can be the fortunate ones to jump on it, or miss out on a huge opportunity. The key word is "subtly."

**Thou shalt follow a basic sales formula** – A movie pitch is simply a sales pitch. So it would help to understand what the classic sales formulas are. "Problem, Agitate, Solution" is one. "AIDA: Attention, Interest, Desire, Action" is another. But when in doubt remember the KISS principle: "Keep It Simple, Screenwriter!"

**Thou shalt not take things personally** – As you're following Commandment #6 by listening to feedback, remember not to get defensive! Hollywood professionals need to know that they can put you in a room with their bosses, other Hollywood professionals, financiers, etc... and not have you getting upset about potentially re-working your script. Be cool, slick.

So there you have it. The 10 Screenwriting Sales Commandments to keep in mind before pitching a Hollywood professional.



## 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

## Soumah Productions

[code: mwu77abx4p]

We are looking for completed feature-length female-driven thrillers – “woman in peril/woman in jeopardy” stories with a female protagonist, age 35 or older. A supporting female character age 20 or younger (perhaps a teenage daughter) would be great. Preference is given to stories that deal with current social issues and/or feel “ripped from the headlines” (something that made news in the past few years). Should have action/thriller elements but nothing expensive. No horror, please.

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

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!

## Payam Films

[code: aytu6kxy1y]

We are looking for completed feature-length present-day scripts set in five locations or less. We are open to submissions in any genre as long as the story takes place in five or fewer locations and is contemporary.

Budget between \$1M and \$1.5M. WGA or non-WGA okay.

Our credits include *Manhattan Undying*, which we shot from a script we discovered on InkTip.

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!

## Jenny Lynn Productions

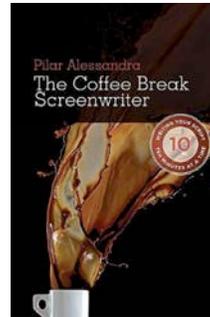
[code: x4xbf7d39d]

We are looking for completed feature-length comedy scripts with female leads between the ages of 17 and 24. We're open to any type of comedy, but we prefer material that is relatively contained (five or fewer locations) and that will not require a lot of FX, crowd scenes, etc.

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

Our credits include *The Honour* and *Beautifully Cruel*, both of which were shot from scripts we found on InkTip.

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!



### THE COFFEE BREAK SCREENWRITER

Yes, you can write a screenplay without quitting your job or leaving your family. Packed with more than 60 writing tools, this step-by-step screenwriting handbook keeps it focused and keeps it simple.

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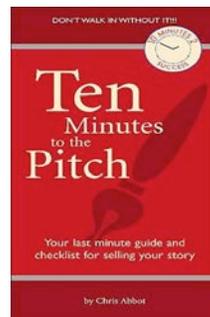


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