LOGLINE

The Screenwriter's eZine

September / October 2014
Volume 7: Number 5

Published by:

The PAGE International Screenwriting Awards
7510 Sunset Blvd. #610
Hollywood, CA 90046
www.pageawards.com

In this issue:

Latest News from the PAGE Awards 1

The Writer's Perspective
What? Produce a Movie? Me?
Ginia Desmond 2

The Judge's P.O.V.
Is Your Movie a "Gotta See"?
Mike Kuciak 3

What's Your Genre?
Writing a Mythic Story: *Guardians of the Galaxy*
John Truby 4

Spec Writing Tips
Camera Directions, CAPS and "Margin Calls"
Dave Trottier 5

Industry Insider
The Power of Setting Goals
Marvin V. Acuna 6

Sell Your Script
Hot Leads from InkTip 7

Recommended Resources 8

Letter from the Editor

Exciting times here at the PAGE Awards as our 2014 Finalists will be announced on September 15! The PAGE "bump" has put many a writer on the radar with representatives, and has resulted in quite a few careers taking a big step forward. We have no doubt that will prove to be the case once again this year.

Whether you're in the running for prizes or not, it's always smart to hone your craft and pick up some tricks of the trade. That's what the ***Insiders' Guide to Screenwriting*** is all about. Ten of our PAGE Judges each tackle a category assessed in the contest (Concept, Structure, etc.) to give you an in-depth look at the essentials of writing for Hollywood. If you haven't already got a copy of this terrific eBook, you can purchase it on our website: click here.

Where did the summer go? In this autumn edition of the ***LOGLINE*** eZine, 2007 PAGE Silver Prize winner Ginia Desmond shares lessons learned from producing her own feature film. PAGE Judge Mike Kuciak clarifies the ephemeral concept of "commercial" with an assist from the audience point of view. Our resident genre expert John Truby lauds the underrated script behind Marvel's latest smash. Dr. Format Dave Trottier is back with more Q&As. Industry insider Marvin V. Acuna stresses the importance of goal-setting. To tie a bow on the issue, we have three leads on what producers are looking for, courtesy of InkTip.com!

Happy reading,

Latest News from the PAGE Awards

◊ ***The Judge***, written by 2008 PAGE Gold Prize winner Bill Dubuque, premiered at the Toronto International Film Festival on September 4th and will open in theaters October 10th. Directed by David Dobkin, the movie stars Robert Downey Jr., Vera Farmiga and Robert Duvall. Bill is represented by PAGE Judge Eric Williams at Zero Gravity Management and Trevor Astbury at CAA.

◊ 2013 PAGE Grand Prize winner Brooke Eikmeier has been tapped to write the digital comic ***The Flash: Season Zero***, which sets up the premiere of the new CW series. Recently hired onto the show's writing staff, Brooke will co-write the comic with Katherine Walczak. Brooke is represented by WME and Circle of Confusion.

◊ 2009 Gold Prize winner Suki Kaiser has been hired by Relativity to do a rewrite on a romantic comedy. Suki is represented by Brian Young at Art Form Entertainment.

◊ The new family film spec ***A Zillion Zaboodles***, by 2009 Bronze Prize winner Phyllis Heltay, has been picked up by Magic Elevator Films and producer Berenika Bailey (***Infected***, ***Mobster Kids***). Berenika discovered the script through our terrific co-sponsor InkTip.com.

◊ 2006 PAGE Award winner Christian Parkes has just signed with lit agent Adrian Garcia at Resolution. Shortly after his PAGE win, Christian was signed by PAGE Judge Jeff Belkin at Zero Gravity Management and he currently has two features in development. His Silver Prize-winning script ***The God Bringer*** (now titled ***Point of Violence***) is being produced by Millennium Films and Dobre Films, with Oskar Thor Axelsson attached to direct. Sentinel Pictures and Permut Presentations are producing his new script, ***Blood Drive***.

2014 PAGE Awards Finalists Announced: September 15th

© PAGE International Screenwriting Awards

What? Produce a Movie? Me?

by Ginia Desmond

Like many screenwriters, I never gave a moment's thought to producing a feature film. I hoped one day I'd get lucky, Hollywood would come calling and I'd be on my way. I figured if I was lucky enough to get my script optioned, realistically I'd be out of the picture once contracts were signed.

Ginia Desmond won the 2007 PAGE Silver Prize for her short film script *Growing Pains*, which she expanded into the feature *Lucky U Ranch*. She produced and filmed the movie in Sahuarita, Arizona. Ginia's next feature, *Bad Timing*, is now in pre-production with producer Michael A. Candela and director Heather Hale.

Well, it didn't work out that way.

On Valentine's Day, 2013, a director I respect very much emailed me about my PAGE Award-winning short film script ***Growing Pains***. He wrote "I can't stop thinking about it. If you ever have it produced, I'd love to direct it." I gave it serious thought for about 15 minutes, then wrote back, "Okay, **I'll** produce it!"

It is now summer 2014 and the feature-length version of the film, now titled ***Lucky U Ranch***, is in post-production. The process of producing this film has changed everything when it comes to how I look at writing and how I watch movies. Now the concerns that run through my mind include: "In my script, I have these three javelinas in a yard (a wild pig, sort of). Will we be able to find a javelina wrangler? Will the story suffer if I ditch the javelinas? No! But I really want those javelinas. Hmmm." Or, "That rattlesnake has a big role at the end… But can we train a rattler? Are there more practical alternatives? It looks great on paper, but…"

Big studio films have money and can always find a way. Indie films need to be creative but practical.

When you produce your own film, you have more control over what kind of movie is being made. This is no small thing! I know several screenwriters who have had their scripts produced by someone else and were horrified when they saw the finished films. Me? Every day I was in conversation with the director, the production designer and the editor. Here are just a few of the lessons I learned in the process…

Lucky U Ranch is set in 1953. I soon realized that everything about 1953 is expensive and can be difficult to reproduce in 2013, from finding cars and trailers (my movie takes place in a trailer court) to refitting a restaurant. It's cheaper to produce a contemporary story, but that wasn't our story. Of course, luck plays a role. Happily, my assistant director found a 1948 Royal Manor Spartan trailer on Craigslist at a price that was within our budget. The interior was in mint condition!

Another eye-opener for me: Hearing my words coming out of actual mouths. Does the dialogue move the story forward, or am I just being clever? Actors bring their own personas to the characters, so if you're planning to shoot a movie, make sure you have a table read before you begin filming and pay close attention. This is your chance to make any final adjustments before you hit the set. Plus, your table read will likely be the only time your entire cast gets together before the wrap party. It's a great meet-and-greet experience!

Here was a hard lesson: When you go into production, you have to be prepared for elements of your story to be dramatically altered and scenes to be dropped (even a few of your favorite moments). This is all due to financial constraints, actor schedules, uncooperative animals, inclement weather, and a whole host of issues that probably never even occurred to you before they arose on set.

The good news is that sometimes the changes you're forced to make work out even better than your initial concept! For example, in ***Lucky U Ranch*** a conversation between two kids was originally set in an abandoned rowboat near an old cemetery. But it ended up being an aerial view over a picnic table, with a small white dog atop the table and the kids lying on benches across from one another. It's an amusing, effective scene, a visual knockout, and it came out of necessity — we had to change locations because we couldn't get permission to use the cemetery.

Then there's the issue of time. However long your estimate, double it. Or to be on the safe side, triple it. No matter how hard and how long you struggle to write a script, it's many times more complex and difficult to make the movie. We all know that, but until you actually make a movie you can't **truly** know it.

You can write about locations all you want, but sending a team to scout them takes weeks or months. And getting permission to use a location is yet another issue. "Junior stands on a railroad track, ready to end it all" is easy to write — it takes two seconds to type those words. After weeks of looking and many phone calls to Union Pacific, we ended up in Superior, AZ, several hours away from the principal locations, but shooting on an unused track at no charge. Nothing's impossible, but patience is key.

One of the most important things I learned in this process hit me on my first day on set. To make a movie and bring a story to life, a whole lot of people have to come together with all their equipment, talent, energy and passion. It's a humbling realization. It's more than collaboration; it's a symbiotic relationship. And it's deeply gratifying.

On that first day, we were shooting in a local art house. I parked in the lot and as I walked by the big Penske truck hired to haul equipment, a man I didn't know who was unloading the truck came over to thank me for giving him this opportunity. He knew exactly who I was. This was **my** opening moment — realizing I had created something that gave people work. And they in turn created a movie I'm very proud of. In many ways, we formed a family, with all those ups and downs. Dare I say it, we raised a child together.

Sitting at a computer typing FADE IN is a solitary experience. Producing a movie is anything but solitary. I highly recommend it!

But geez, for my next venture I really do want that rattler and the three javelinas.

Is Your Movie a "Gotta See"?

by Mike Kuciak

As you make your way through the industry you may hear some people refer to a script as a "programmer." It's an older term, and there are some variations; others use the term "catalog movie" or "low concept."

Mike Kuciak is a producer and writer whose credits include *Freezer*, *The Shower*, *Blood Shy*, *Hittin' the Bricks* and the forth-coming *First-Person Shooter*. He's currently pulling together a slate of horror films. Mike has been a Judge for the PAGE Awards since 2009.

The loose definition of these terms is a script that hits all of its craft expectations and fulfills the general needs of its genre, but doesn't offer a fresh take on the genre or doesn't pop at a concept level.

Meaning: it's fine, it's okay, it's competent, but there is no **"gotta see."**

If all buyers need is competent execution, they can throw a rock in any given coffee shop in L.A. and hit three writers who can achieve that. Competency is the baseline, not a selling point. It's like saying ***Jaws*** is a great movie because it was shot in focus.

Keep in mind that never before in human history has the general audience had entertainment choices that were so numerous or easily accessible: movies, TV, video games, sports, e-books, comic books, stage, and so on. To break through the white noise, a film has to have something that acts as a hook to get people into the theater.

The buyers are intensely aware of this, so they (and the agents and managers who sell to them) are looking for projects with a **gotta see** element.

Here's an example. Say our Writer (with a capital "W") watches ***Chinatown*** and thinks, "Ah-ha. This won an Oscar for Best Screenplay. I want to win an Oscar, so I will write a script just like ***Chinatown***."

So our Writer cracks out a script about a detective who solves a case. The characters are cast-able, the dialogue pops, structure is in place, the storytelling clicks, we fulfill the needs of the genre (a mystery that feels smart and twisty, some tense thriller beats, etc.), all that good stuff. It checks all the boxes.

But at the end of the day, our Writer is still left with a script about a detective who solves a case. If the audience wants to watch a detective solve a case, there are tons of TV series that can provide that. They don't have to go to a theater and drop thirteen bucks.

The brutal truth is that a project that simply ticks off the shopworn clichés of a genre is the exact opposite of gotta see. It has zero gotta see — **none**.

On top of that, there is no clear next step in terms of developing a programmer. If a script has shaggy execution but is driven by a high concept idea, then a producer or exec can give the writer notes and develop the material.

With a programmer, though, the only real next step is to do a page-one rewrite in which we re-approach the material with a take that gives us some gotta see.

So… how do we do this?

Using our Writer's script as an example — a spec about a Los Angeles detective who solves a case — let's look at ***Who Framed Roger Rabbit?*** It checks off all of the clichés of the genre, but the story takes place in a world where humans and cartoons uneasily co-exist. Now we have a high concept that gives us a gotta see spin on old material.

Or take a look at ***Blade Runner***. Once again, a story about a Los Angeles detective who solves a case, but now the movie is set in a future world in which humans and "replicants" (human-like androids) uneasily co-exist. Another high concept take on the same basic idea.

It goes without saying that both films are competent. Character? Check. Dialogue? Check. Storytelling? Check. But now they have that strong foundation **plus** a gotta see element we can put on a poster.

There is a fallacy that tends to float around screenwriting circles, which is the idea that all you need to do is follow the rules, plug in what needs plugging, "write a good story," and you're all set.

This is a load of malarkey. There are no by-the-numbers paintings hanging in the Louvre.

The industry reacts to the **special.** Reps and execs get wound up when they run across something that feels like a "find," whether it's a concept, talent, or preferably both. A screenplay is half business plan and half work of art. To have the best chance at getting traction in the market, it should please both masters.

On the business plan side, the script should plug into a clear paradigm, pay off its genre, and hit all of its craft needs. This gives the project comparables, so buyers can see where it fits in the ecosystem of the market.

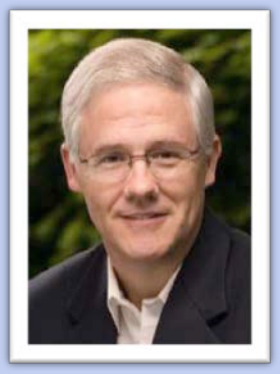
But if competency is all it offers, then there is nothing to help the script stand out among the many, **many** other screenplays floating around Hollywood. It's not art, it's not special, it's just product that came off the assembly line. Bottom line, if it feels like just anybody could have cranked the script out, then the buyers **don't need you**.

Craft can be developed, but ideas have to be caught in the wild. Then, when you get that awesome, high concept idea that will deliver the gotta see, you have your craft and talent ready to rush in and handle it like a pit crew.

Next time you're deciding what movie to watch, pay attention to your own thought process. When you're standing in the theater lobby, looking at all the posters, deciding between all of the movies you could see… Which one gets your ticket? And most importantly: Why?

What made that movie a gotta see to the extent that you didn't wait for it to come out on DVD/streaming? What made that movie a gotta see above all the other films playing in the same multiplex?

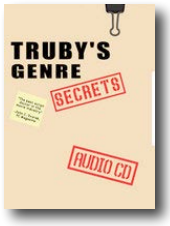
Now, what will make **your** script a gotta see for the people in the world who will hopefully one day be standing in a theater lobby looking at **your** film's poster?



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

MYTH
Audio Class



Myth is the foundation of more blockbusters than any other genre by far. ***Truby's MYTH Audio Class*** is the most comprehensive class on myth you will find anywhere. It explains the huge success of films as different as ***The Dark Knight*** and ***Star Wars***. It tells you the key story beats of the genre, along with techniques for updating the great myths of the past, then lays out a detailed blueprint for the 10 major myth forms that will likely define worldwide storytelling in the future.

Click here to learn all about it...

Now available at The Writers Store.

Writing a Mythic Story: *Guardians of the Galaxy*

by John Truby

Guardians of the Galaxy is so much fun it's easy to misunderstand and underestimate the exceptional storytelling craft that went into it. A writer at the ***L.A. Times*** claimed that ***Guardians*** is part of a new trend he calls post-plot cinema, whereby any sense of coherent plot goes out the window, and "spectacle on the one hand… and quippy reference on the other, crowd out traditional storytelling." This supposed trend is based on, count it, one film, ***Guardians***, or maybe two if you throw in ***The Lego Movie***. ***Guardians*** is post-plot because the reporter found the plot difficult to follow. He says you can't break the story down the way you can Christopher Nolan's ***Batman*** films, which include ***The Dark Knight***, the most plot dense of any superhero film, and ***The Dark Knight Rises***, which has such a complicated plot the whole film eventually collapses under its own weight.

Guardians is also post-plot, apparently, because it doesn't need a spoiler alert, "such as some of the best narrative efforts of earlier chapters of this modern era — ***The Sixth Sense***, ***The Usual Suspects***." Notice the writer uses as his examples the most famous (if not the only) two films of the last thirty years to execute the "reversal reveal," whereby the final revelation flips everything the audience knows about the characters and plot that came before. This kind of reveal is one of the most advanced and difficult of all plot techniques. If the lack of this technique in ***Guardians*** makes it post-plot, then almost every other film coming out of Hollywood in the last thirty years is post-plot as well.

I could go on, but that's not my point. ***Guardians*** is a terrific script with much to teach us, but we won't learn the true reasons for its success if we're waylaid by such misunderstanding of plot and story. As always in popular storytelling, the keys to what works in ***Guardians*** are found in how the writers, of both the original comics and the screenplay, played with genres. The foundation genre for ***Guardians***, as with almost all summer blockbusters, is Myth (for how to write this massive form, come to the New Myth Class in Los Angeles, December 13). This is an origin story of a team of superheroes.

Origin stories are extremely popular with audiences, but they are notoriously difficult to do well. The writer must define the backstory for a number of major characters, then bring them all together before setting off for the goal. If you take too long to set up the characters, thus delaying the desire line of the story, you lose the audience. The need to set up the origin story quickly is the first reason why the plot of ***Guardians*** is often hard to follow. It's not that the film has no plot, or it's incoherent. The writers are trying to handle a tremendous amount of exposition on the run.

The origin story of a superhero team is a sub-genre of the modern Myth form. But it's quite broad, with few landmarks on which to determine the story path. So the writers bring in a sub-genre of the Action form known as the Suicide Mission story. In this genre, a number of disparate individuals are brought together and trained as a team of soldiers, and they are sent on a mission that is so dangerous that no one is likely to come back alive.

The great value to the Suicide Mission story is that the plot beats are very precise. So it's great for combining with a broad genre like Myth, and especially helpful when you're doing an origin story where you have to get out massive exposition really fast. The tight Suicide Mission structure is also the key to the third major genre the writers use here, Comedy. Both Myth and Action tend to be grandiose. Often the goal is to save the world, as indeed it is in ***Guardians***. So these forms provide a perfect set up for non-stop comedy, where the pretense of the characters and their goal is undercut and made real.

To say that ***Guardians*** is a Comedy is not precise enough to be useful to writers. Comedy has nine major sub-genres, one of which is Parody. Parody is the comedy of story forms. In effect, you make fun of story conventions, like the Horror beats in ***Young Frankenstein***. Now Parody is very hard to do beyond a single scene, because you are two steps removed from reality: you are telling a story of a story form that contains a main character. Which means there is almost no emotional reality for that character. Even worse, every time you make fun of the story form, you are stopping forward narrative drive.

Once again, the Suicide Mission genre is the real key to the success of this script. With its tight story beats and the clear endpoint of its desire line, the Suicide Mission genre provides a super strong narrative line on which to hang the Parody beats. If the characters want to take a pause for some meta-story fun, the audience doesn't mind, and in fact relishes the moment, because they know the general endpoint of the ride.

Camera Directions, CAPS and "Margin Calls"

by Dave Trottier

CALLING THE SHOTS

READER'S QUESTION:

I find it difficult to write without including camera shots. In the following two examples, a camera shot is needed, but which is more acceptable?

```
EXT. HOUSE - DAY

CLOSE SHOT

Mark opens the door.
```

Or would this be better:

```
EXT. HOUSE - DAY

CLOSE ON Mark as he opens the door.
```

DAVE'S ANSWER:

I do not see a compelling reason for either camera direction. The following description is more acceptable and more readable, plus it implies a CLOSE UP of Mark and the door by mentioning them and nothing else.

```
EXT. HOUSE - DAY

Mark opens the door.
```

Relax, and keep writing!

A CAPITAL QUESTION

READER'S QUESTION:

I see CAPS used in a variety of ways in different scripts. Is there a rule I can depend on?

DAVE'S ANSWER:

Yes. Use CAPS for character first appearances; that is, the first time a character appears in the narrative description, his or her name should be CAPPED in that first instance. You may use CAPS for sounds, but that's optional. And in the rare instance where you have a technical direction, you may place that in CAPS. That's it. Don't CAP props, objects, places, and things in narrative description.

MARGIN CALL

READER'S QUESTION:

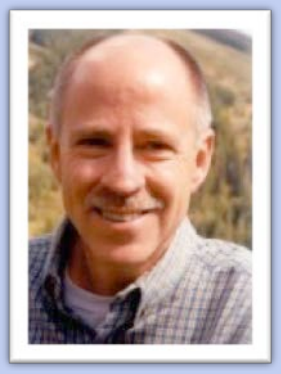
As I understand it, the right margin of a script should be at one half-inch, but I have seen the right margin of some scripts at anywhere from half an inch to 1.5 inches. What is correct?

DAVE'S ANSWER:

They all are. The right margin is normally at one half-inch to one inch. However, if your screenplay is a bit short and you need to add pages for length, you might consider creating more white space on each of the pages. That's one reason a script might have a right margin of more than an inch. It's your call.

However, the following always applies: The left margin should be 1.5 inches, the right margin should be no shorter than one-half inch, and the right margin should be ragged.

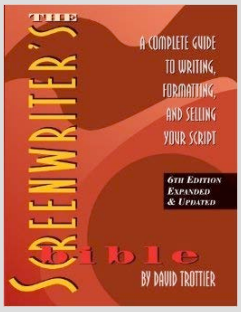
If you use Movie Magic Screenwriter or Final Draft, use their default margins and tabs. That way, you can worry about more important things…like writing the script. ☺



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"
Fully updated sixth edition



- **A screenwriting primer for both aspiring and professional scribes**
- **Offers a comprehensive overview of all facets of screenwriting**
- **Includes worksheets, samples and more**
- **An essential text for any screenwriter's library**

Click here for all the details!

Now available at The Writers Store.

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.

To get Hollywood's "Most Valuable e-Newsletter" for FREE, sign up for The Screenwriter's Success Newsletter. Just click below!!

www.TheBusinessofShowInstitute.com

THE BUSINESS OF SHOW INSTITUTE

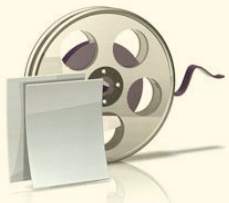
If you are an ambitious writer and would like a rare opportunity to get some ongoing mentoring from Marvin, as well as advice from some of the most successful writers, agents, managers, producers and executives in Hollywood, click here:

www.ScreenwritingSuccessNow.com

Stop wondering what the top screenwriters are doing to be so successful and let them tell you what they're doing. Plus, let real Hollywood decision-makers educate you on what they desire from your material!

Your writing breakthrough awaits you...

www.ScreenwritingSuccessNow.com



The Power of Setting Goals

by Marvin V. Acuna

I know you've got big goals as a screenwriter. And it's my intention to help you achieve your goals as quickly as possible! So let me tell you a brief story that reveals a powerful tool for screenwriting success…

This one is from David Bach, author of ***Smart Women Finish Rich***.

Achieving Your Goals Isn't Something That Just Happens

In a study done at Harvard University more than 40 years ago, researchers polled the graduating class of 1953 to find out how many students actually had clearly written specific goals and a plan for achieving them.

This being a class of highly intelligent people at one of the world's most renowned universities, you'd expect the answer to be most of them, right?

Not even close.

In fact, only 3 percent of the class had taken the time to write down their goals.

Now here comes the really interesting part.

Some 20 years later, researchers polled this same group of graduates to see how they had fared in life.

It turned out that the 3 percent who had written down their goals had accumulated more wealth than the other 97 percent of their class combined!

Researchers reported that these people also seemed healthier and happier than their classmates.

I was in college when I first heard about this study, and I wondered if achieving your goals could really be that easy.

"Put in writing what you want and focus on it daily?"

Well, it may not be easy, but over the years I definitely have seen it work.

Goal-setting is usually a task reserved for January 1st, but what Bach is talking about is more than just getting clear on your goals and writing them down.

That's just the first part of the equation!

The second part is **holding that image in your brain and focusing on it daily.**

Why is this important?

Because screenwriting success is a marathon, not a sprint, and there will be good days and there will be bad days.

When you aren't clear about what you're trying to accomplish (and why) then you're acting like every other wannabe screenwriter in Hollywood.

Wannabes rely on hope and only have a vague notion of what their goals are.

Smart screenwriters know you can't hit an invisible target and write down exactly what they want to accomplish — and by when.

So if you haven't written a brief outline of what you want to accomplish as a screenwriter, go ahead and take some time to do that now.

Once you're done, take a little time every day to review that outline.

Remember, clarity is power.

I promise you that this simple exercise will help you gain more clarity and help you reach your screenwriting goals faster than you ever thought possible!

CAREER OPPORTUNITIES

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**

Living Stone

[code: j3jyxdjn5p]

We are looking for completed, feature-length youth films (for ages 6 to 12) —family-friendly, feel-good projects that parents and kids might watch together (in the vein of a Disney film). We need material that can be shot in Belgium, the Netherlands or the surrounding regions, so please do not submit anything that is specific to a location like New York City. And please note, we are only looking for live-action material, no animation.

Budget will not exceed $2-3M. WGA or non-WGA okay.

Our credits include ***A Christmoose Story***, among others.

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

Thunderbolt Entertainment

[code: vyt4ddvk2a]

We are looking for completed, feature-length, high-concept thriller scripts with highly original concepts and compelling characters. By high-concept, we mean material where you're able to pitch the hook for your story in one sentence or less.

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

Our credits include ***Stitch***, starring Edward Furlong and Shawna Waldron (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. Thanks!

Nasser Entertainment Group

[code: jmdn77tu53]

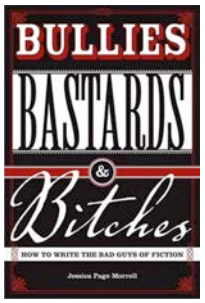
We are looking for completed, feature-length faith-based scripts — material in the vein of ***Fireproof***.

Budget will not exceed $2M. WGA or non-WGA okay.

Our credits include ***What Would Jesus Do*** and ***Final Girl***, among other films.

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

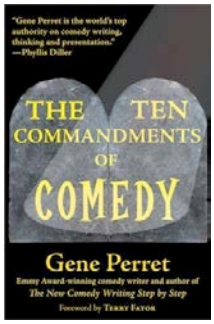
Writers Store®



BULLIES, BASTARDS AND BITCHES

This book shows you how to create nuanced, three-dimensional villains. Through detailed instruction and examples from contemporary bestsellers and classic page-turners, it illuminates a bad guy's many purposes in a successful story. Morrell also explores the rise in popularity of anti-heroes, how anti-heroes possess some of the same qualities of villains but with the soul of a hero, and how these complicated characters reflect contemporary society. (Special section on female villains.)

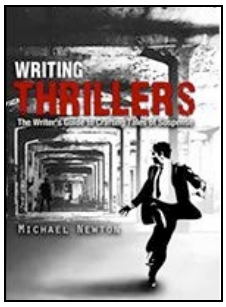
Learn more...



THE TEN COMMANDMENTS OF COMEDY

Outlining the unbreakable rules that every gag must follow in order to be funny, this book liberates readers and allows them to immediately begin writing better and funnier comedy material. By following these commandments, readers will better understand how to write jokes that connect with audiences and discover why unsuccessful material isn't working and how it can be fixed. From the First Commandment ("Thou Shalt Surprise") to the Tenth ("Thou Shalt Be Clever"), this work stands as a fast guide to the essentials of humor.

Learn more...



WRITING THRILLERS

This invaluable guide shows you how to develop compelling plots and intriguing characters that grab readers from page one and won't let them go. Craft heroes and villains that are both believable and original, grounding them in situations that push them to their limits.

- Helps you authenticate your thriller with believable details
- Teaches how to write about the inner workings of secret government, global conspiracies, ruthless cults and more
- Gives insight on how to keep readers on the edge of their seats

Learn more...

These titles and more available now at the Writers Store!

RECOMMENDED RESOURCES

TV Writers Vault™
Bringing Your Show Ideas To Broadcast

Pitch Your Television Show Concepts and Scripts Today

Used by more than 300 top production companies and television networks

Interviews with TV executives

Success stories

www.TVWritersVault.com

ProtectRite®

Instantly establish the date and time of creation for all your files, including film and television screenplays

REGISTER NOW!

We accept registrants worldwide!

Final Draft, Inc.
is proud to *sponsor*
the PAGE International Screenwriting Awards

The Industry Standard for Scriptwriting

© 2012 Final Draft, Inc.
www.finaldraft.com (800) 231-4055

Final Draft®