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T H E P L A Y E R S M A R K E T P L A C E



**Mark McNabb & How
InkTip Took Him to
the Next Level**

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**Produced Writers
Tell Us How They
Get It Done**

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Welcome to InkTip!

The InkTip Magazine is owned and distributed by InkTip.

In this magazine, we provide you with an extensive selection of loglines from all genres for scripts available now on InkTip.

Entertainment professionals from Hollywood and all over the world come to InkTip because it is a fast and easy way to find great scripts and talented writers.

In fact, your peers purchase, option, hire, or sign an average of 25 writers and scripts every month which they found on InkTip. About every ten days, another one of your colleagues goes into production on a movie where the writer or script was found on InkTip.

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The loglines listed in this publication are on the website with the full contact information of the writer, as well as the synopsis, and often the complete script.

You also can do specific genre searches to pinpoint the exact scripts or writers you need.

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Jerrold LeBaron, President

Industry Endorsements

InkTip offers an invaluable resource and networking tool for the producer who is not entirely entrenched in the LA-scene. InkTip cares, and they are relentless in the most positive of ways! Receiving a call from their offices is always a shot in the creative arm. It's comparable to IMDb as far as being that must-go-to site for all your producing needs.

—Mark McNabb, *Skylight Films*

InkTip is especially important to screenwriters, given how hard it is to get access to the industry. As resources get more and more squeezed, fewer and fewer producers can afford the time to explore the pool of talent available. InkTip provides a way around that problem, both for the screenwriter who can't get a foot in the door, and for the time-stressed producer trying to find a particular kind of script. Keep up the good work!

—Sarah Cooper, *Saint Agency*

Recent Successes

David Ara Discovers Craig Clyde

David Ara of Miracle Mile Entertainment met Craig Clyde through InkTip and hired him to write "Harley," a wartime period piece set in the English countryside. This English drama is David's second of three feature films in which the concepts and storylines have been developed by David, slated for production in the upcoming year. Craig has written and directed about twenty features already, always specializing in family-friendly content. This deal was shepherded by Barbara Bitela of the Silver/Bitela Agency, who also met and signed Craig Clyde through InkTip.

Nancy Criss Hires Kenneth Lemm

Nancy Criss with Nandar Entertainment discovered Kenneth Lemm through InkTip and hired him to write several episodes of her new family-friendly TV series "The Sparrows." The project stars Christopher Atkins in the lead role. Nancy's credits include "A Horse for Summer," starring Dean Cain, and "Finding Mr. Wright," both of which were also shot from scripts she found on InkTip. This is Kenneth's second success through InkTip.

Robbie Bryan Options "Secret Killers"

Robbie Bryan with Good To Be Seen Films found "The Secret Killers" on InkTip and optioned it from Robert T. Roe. Robert is a produced writer as well as a Nicholls Fellowship finalist. "Secret Killers" is set to be filmed by the end of this year, and this is Robert's first success through InkTip.

Greg Huges Options "Shattered Silence"

Greg Huges with Huges Pictures found "Shattered Silence" on InkTip and optioned it from Brian Young. Greg's credits include "3Play," and the upcoming "Silent Voice," with director Vondie Curtis-Hall ("Glitter") and Academy Award winner Marlee Matlin ("Children of a Lesser God") interested. Brian Young has had a number of successes through InkTip, including scripts discovered by Mark Morgan ("Twilight," "The Wedding Planner"), and Jaffe/Braunstein Films (Matt Damon's "The Informant").

Roderick Powell Options "Shaolin Wing Chun: The New Beginning"

Roderick Powell found "Shaolin Wing Chun: The New Beginning" through InkTip and optioned it from Erik Bernard. Roderick is an Atlanta-based producer whose credits include "Honeybee," the first feature film about a female kickboxer. This is Erik's first success through InkTip.

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3 InkTip Scripts Land Distribution Deal for Skylight Films

In 2011, Skylight Films' picture *Junior High Spy* (formerly titled *Ricky Lazio Jr., FBI*) graced the cover of the InkTip magazine. It is our pleasure to highlight two additional family movies from Skylight Films that have secured distribution: *Ghost Trap*, written by Barry Cowan and *Good Kid/Bad Kid*, written by Ann Kimbrough.

Barry Cowan, the same writer who penned *Junior High Spy* for Skylight Films, wrote *Ghost Trap*. Producer/director Mark McNabb discovered Barry on InkTip in 2007, and they have been working together every since. The concepts for the films were conceived of at Skylight Films, which focuses on family-friendly material. Mark's love of the films from his childhood is evident not only in his desire to make quality stories for the whole family but also in his inspirations. He stated that both *Junior High Spy* and *Ghost Trap* spun out of conversations about the fun of creating a junior *Ghostbusters* or a junior James Bond. By development time of *Ghost Trap*, Barry had already proven his worth as a writer. "Our interest in Barry was being able to create our full concepts, like with *Junior High Spy*, and have him entirely develop those concepts into shooting scripts. Barry has consistently worked with us on every aspect of a script and adapts to our overall needs," said Mark.

For Mark, it was about finding a writer who really wanted their script made and



Christopher Fazio, Ciara O'Hanlon, Mikayla Ottonello, and Dalton Mugridge as Vilhelm.

understood what it took to make that happen. This was the key to Barry Cowan's and Ann Kimbrough's success. "Following the release of *The Mystical Adventures of Billy Owens* and *Billy Owens and the Secret of the Runes*, through ArtistView Entertainment (LA), our focus became to produce tailor-made family-adventures for the marketplace," Mark explained. "As producers, an understanding of the distribution process and what a distributor's specific needs are, within each territory they licence to, is of paramount importance. When working with a writer, they need to be flexible with their ideas and their overall vision of the story, to be marketable to the overall demographic ... Both Barry and Ann always stayed true to the focus of the story, knowing we produce for a niche family-adventure marketplace. They also had a very keen understanding of our resources, and it always became about producing movies that could capitalize on these resources to bring high production value to each. Both Barry and Ann were always on hand to adapt ideas to our environment and to our producing needs."

Ghost Trap stars Ciara O'Hanlon, Christopher Fazio, and Mikayla Ottonello, who all also appeared in *The Mystical Adventures of Billy Owens* and *Billy Owens and the Secret of the Runes*, the former for



Phil Babcock as Professor Crow



Cynthia, Alex, and Dharma's first paranormal capture.

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Martial Arts Legend Olivier Gruner as Lee

Steven Dell as Royce with Phil Babcock as Andre Zeus



Geared up and ready for action.

which Barry did the voiceover script for and the latter being Barry's first screenplay with Skylight Films. It was directed by Mark McNabb and executive produced by David A. J. Brown, Mary Ann Brown, Robert Leone and Judith Leone. Currently, *Ghost Trap* and *Junior High Spy* have been released on DVD/VOD throughout the U.S., through various outlets, including Amazon, Chapters/Indigo, Barnes and Noble, Google Play, Blockbuster On Demand, and Redbox. Showcase Entertainment/Showcase for Kids is readying distribution for the international marketplace in 2014/2015. Skylight Films is also in negotiations for a Canadian DVD/TV release in 2014.

Showcase Entertainment/Showcase for Kids has pre-licensed the third film gracing this issue's cover, *Good Kid/Bad Kid*, for world distribution in 2015 (DVD/VOD/TV). Like *Ghost Trap*, *Good Kid/Bad Kid* was inspired by one of Mark's favorite films: *Die Hard*. Mark directed the film along with Kelly Rae Irwin. "[It] was our opportunity to create large action 'set-pieces,' involving not only multiple martial artists but a hot air balloon sequence as well," Mark said. "On hot air balloon day we were working with two balloons, courtesy of Cloud Chasers Balloon Rides, and one of the directors was feeling pretty sick. Thankfully, we had a second director, Kelly Rae Irwin, and her shots were steady and not swerving all over!"

Mark discovered screenwriter Ann Kimbrough at the 2012 InkTip Pitch & Networking Summit. He came all the way from Ontario, Canada and Ann from Las Vegas. Ann sat down at Mark's table

Mark's infamous hot air balloon ride.

to pitch, and it wasn't even the script she pitched that made her stand out to him. Instead, her passion for screenwriting rang true. Mark said, "I look at their writing and say good style. But I want to know a writer that will get into the trenches with me. InkTip put a writer [Ann] in front of me that would absolutely get into the trenches with me ... Since *Good Kid/Bad Kid*, Ann has flourished and got an associate producer credit on the film."

At the InkTip Pitch & Networking Summit Mark befriended some people at Dreamworks who happened to be seated at his table and got invited on the lot for a screening while in L.A. One connection lead to another, and soon Mark was talking to martial-arts legend Olivier Gruner. The foundation was set for *Good Kid/Bad Kid*. Not often can a movie be produced for under six figures and secure an actor like Olivier. Mark said he never could have networked on that level without InkTip. It was a Hollywood dream.

Good Kid/Bad Kid stars Christopher Fazio (*Junior High Spy*), David Huizinga, and Hannah Earle, each making their movie debut, with a cameo appearance by Olivier Gruner (*The Circuit, Nemesis*). It was executive produced by Rob Freeman and co-executive produced by David A.J. Brown, Mary Ann Brown, Robert Leone, and Judith Leone.



Producers Kelly Rae Irwin and Mark McNabb with Rob Freeman (Executive Producer), Shauna and David Jackson (Showcase Entertainment).

Although coming to L.A. for the InkTip Pitch & Networking Summit clearly had its advantages, Mark doesn't believe that as a producer or a writer you have to live in Hollywood to work in Hollywood. "Hollywood isn't a place; it's a state of mind" seems to be our motto," he said. "We've worked with ('Rowdy') Roddy Piper on three different productions, and at one of our screenings [in Ontario], he looked out at the capacity audience and said 'You have a little Hollywood happening right here and you made it yourselves.' Good, entertaining stories can get told from any small town or big city. It's all in your approach and maintaining that strong mindset and work ethic. There is always an audience for those stories.

"InkTip offers an invaluable resource and networking tool for the producer who is not entirely entrenched in the L.A.-scene. InkTip cares, and they are relentless in the most positive of ways! Receiving a call from their offices is always a shot in the creative arm. It's comparable to IMDb as far as being that must-go-to site for all your producing needs. Every form of writing, every level of budget, at any time, any where you are. We've been on the patio of the American Film Market, jumping onto InkTipPro to check out a synopsis before a quick-pitch, and we've been casually sitting in a living room looking at a writer's résumé before making that first call.... For the last five years, our best productions have begun and ended with InkTip's contributions."

With tenacious and creative executives like Mark McNabb helping the company, Skylight Films would have flourished in the industry with their family-friendly films regardless of their location in a small oil town in Ontario. However, InkTip helped the company reach their goals faster by providing an easy resource to find amazing writing talent.

"For Skylight Films, being able to truly entertain a global family audience has always been our goal," Mark said. "It took many years of networking, collaboration with skilled writers and talent – behind and in front of the camera, all combined with hard work, to accomplish this. We personally celebrate that achievement each and every time one of our movies airs on television!"

And now, with distribution deals in place for Skylight Film's latest three productions, we all will have the chance to enjoy their achievements with them.

By Chris Cookson

Q&A with Screenwriters Ann Kimbrough & Barry Cowan

Every script is different. Every slate is unique. One shoe doesn't fit all.

Fortunately for both writers and producers, InkTip offers a variety of ways to market your screenplay or find the right writer or script for your next project. Skylight Films discovered both Ann Kimbrough and Barry Cowan through different services offered by InkTip. Producer/director Mark McNabb met Ann face to face at our InkTip Pitch & Networking Summit when she sat down across from him at a table to pitch her scripts. Her conviction for the screenwriting craft was clear to Mark, who hired her to pen the family action *Good Kid/Bad Kid*.

Barry's work was discovered through our script listing service on InkTip in 2007 by Skylight Films. He's been working with the production company ever since, penning family-friendly films like *Junior High Spy* and *Ghost Trap*.

InkTip: Ann, you met Mark at an InkTip Pitch Summit. How did that meeting turn into *Good Kid/Bad Kid*?

Ann: I met Mark and his producing partner Kelly Rae Irwin at a Pitch Summit. They requested my screenplay, but I also had a chance to talk with them informally at the Summit's cocktail party. About a month later, Mark called me saying he loved my script and writing style, but he had an idea of the script he wanted to film and asked if he could pitch the idea to me. He did; I loved it and signed on to the project.

InkTip: And Barry, how did your partnership with Mark develop?

Barry: I wrote my first screenplay *Vivid Gray*, which won top honors on a couple of peer-review websites. It was that script which Mark McNabb downloaded from InkTip as a writing sample. The resulting first "writer for hire" project with Mark was the beginning of an amazing work relationship and of course has opened other doors for me as well.

InkTip: Networking is a huge hurdle for writers. What advice on networking do you have for other writers?

Ann: It's important to get to L.A., whether screenwriters do it virtually or in person. The more you can get out there and pitch, the more you are able to promote yourself as a writer that pitches high concepts. To get better at writing high concepts, I'm a believer in joining a screenwriter group for support and feedback.

Barry: I've enjoyed working closely with two producers up here in Canada, but of course the Canadian market is much smaller, so I do my best to maximize our smaller budgets while aiming for a story that will cross over to the U.S. market as well.

InkTip: How was it different writing a script for hire vs. your own spec?

Ann: Since Mark gave me freedom to shape the storyline, it felt like I was writing a spec. The parameters he gave me, regarding filming locations, were like pieces of a puzzle. They made the writing easier, as they helped shape the story's action. Mark's insights about the two main characters and the buddy-picture feel of their relationship also jumpstarted my writing. Knowing the main char-



Good Kid/Bad Kid Hot Air Balloon

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Christopher Fazio and David Huizinga as Marco and Preston.

acters made it easy to create the world they lived in to tell a story filled with action and intrigue. I found the whole process rewarding and enjoyed working with Mark!

Barry: Mark and I have a terrific working relationship, and it's an honor to have been accepted so wholeheartedly into his team. Mark will call me up with a basic idea or concept which we then kick around between us. He'll also give me a set of criteria, which can be anything from having the main roles written for particular actors, a cool set or location he has lined up, etc. to budgetary concerns which could be anything from the level of effects to the number of shooting days required for a particular part. From that, I'll come up with a storyline and write a solid treatment and anything else Mark may need.

InkTip: For *Good Kid/Bad Kid*, Mark said he was inspired by *Die Hard*. What direction did you decide to take with the script and characters?

Ann: Mark knew he wanted a story with a good cop/bad cop dynamic but with kids. I took the direction that these opposite personalities were BFFs because they respected each other. They also made a perfect team of brains and brawn. Mark also had a bunch of filming locations, and those worked as great parameters to my storytelling. He even called me at one point and said he had access to two hot air balloons, so he could be in one balloon and film the actors in the other one. I quickly wrote a fun scene for the main characters and the balloon. It became an amazing third act plot twist. Mark allowed me to take all these elements and

weave whatever story I could imagine. So, he gave me a lot of freedom.

InkTip: Do you prefer to write one style of genre over another?

Barry: I've had a few moments of trepidation before jumping into new genres, but once I was into the script and the plot lines were meshing and the characters were breathing on their own I've thoroughly enjoyed writing in a wide variety of genres including Action, Sci-Fi/Disaster, Comedy, Westerns, Fantasy/Adventure, Thrillers, and even a music-based Supernatural/Thriller.

Ann: I write action and thrillers and find that both genres share a lot of story beats. I can't say that I prefer one over the other, but I have noticed that both benefit from a little humor ... I like to write contained films when I write specs, so I'm a huge fan of all those scripts, like *Hard Candy*. A contained script has its own challenges and special needs, so when I see a contained movie, I try to find the script. I'm a huge fan of a script that has limited actors and limited locations, but manages to knock you out with suspense and tension. I strive for that in my scripts.

InkTip: Many scripts never leave the development shelves or get distribution. Your work is part of a distribution deal that Skylight has packaged. How do you feel knowing your work will be available for families to see?

Ann: I'm thrilled! When I enter any project, my first goal is for it to get produced. I'm 100% behind doing whatever I can, on my end, to make that happen. It impressed me early on, that Mark and his team felt

the same way. I'm excited for all of us to have *Good Kid/Bad Kid* released!

InkTip: What rituals do you have for writing a script?

Ann: I believe in outlining and creating a detailed beat sheet of all the scenes in the script. Then, it's just about coffee, chocolate and having fun!

InkTip: What advice can you give other writers who are trying to get their foot in the door?

Barry: Always remember that making movies is, above all else, still a business.

InkTip: What are you working on now?

Ann: I'm working on a contained thriller for Frozen Fish Productions, set to film in 2015. I've also optioned a short story and am turning it into a contained horror script that is scary fun to write! In addition, I turned one of my spec scripts into a romantic suspense book series. The first book is now on Amazon, titled *Scarlet Revenge* under my pen name Ann McGinnis. I'm working on book two and taking the concept a step further by creating a TV pilot around my main character: overconfident FBI analyst Caycee Scarlet who loses her job, juggles two love interests, and has a knack for finding serial killers.

InkTip: How has InkTip benefited your career?

Ann: Without InkTip, I wouldn't be a produced screenwriter. I'd like to think I'd have gotten there eventually, but InkTip certainly made it happen faster. I did try other avenues, but not all of them give writers direct access to buyers. InkTip, however, puts screenwriters into contact with working producers. My thanks for all InkTip does for screenwriters! You're the best!

Barry: I'll always be thankful to InkTip for bringing my work to the attention of Mark McNabb. Ever since Mark took the chance and gave me my first hire to write a voiceover script for *The Mystical Adventures of Billy Owens* and the script for the sequel, *Billy Owens and the Secret of the Runes*, it has opened the gates for a fun ride of more commissioned scripts over the years.

Please check out Ann Kimbrough's logline *Lesser2evils* on page 26.



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