



FREQUENTLY ASKED QUESTIONS

FAQ:

Q: What all do I need when submitting a script?

A: *A one page pitch, summarizing the plot and how many issues your proposed series will be - a one to two-page summary of the main characters, describing their appearance and personality - and a script that looks as close to our sample script as possible.*

Q: How many pages should the script be?

A: *18. Most of our books are 18 pages of comic, 10 pages of ads, a "previously on page" for issues past the first, title page with credits, and the front/back covers.*

Q: Why this particularly format when submitting scripts?

A: *Most companies have their own format for scripts. We're no different. We want it a certain way to see if a writer can pay attention to rules. There are some beginning writers that are so anxious to submit, they skip the guidelines. By rewriting your script in our format, it forces you to re-read the story at least one more time before submitting. This helps ensure you turn in a more solid, thought out concept. If your script comes in, not fitting our guideline, it will not be read.*

Q: Does your editor have a background in editing?

A: *Yes. He has read over a thousand scripts, 500 of which he did recently while working for Top Cow Productions, Inc on their Talent Hunt Submissions. He's written novels, comics, and screenplays in the past, and though he is far from an expert, he's happy to share what he's learned with aspiring writers and point you in the best direction possible.*

Q: If I already have an artist attached, can we pitch the book as a team?

A: *Of course, but know that if we feel the artist isn't strong enough to carry the book visually, we will offer up suggestions for alternate artists. Since we're paying for the book to be made, we will have final decision on who helps you bring it to life.*

Q: On the chance my book isn't liked, can I re-write it and pitch it again later? Can I pitch another idea as well?

A: *Yes. We only ask that you pitch one story at a time. Even though we're a small company, we do get a fair share of pitches. In order for our editor to get to them all in a timely manner, while still doing his regular duties, we ask that you only pitch one story every 4 months. The time in between each pitch is there so you can put plenty of thought into an idea before sending us another.*

Q: If an artist and I already printed a book, but we're simply looking for a publisher, can we send a PDF or bring you copies at conventions? What deal can we make with that?

A: *We'd be happy to look at the product and decipher if it fits in with the type of stories we want to tell, and if we think it'll sell. Every deal is specific to those individuals, so that will be discussed at the proper time.*

Q: Do you provide letterers, colorists, artists if need be?

A: All of the above. If you're in need of finding someone, we will help to the best of our ability. We staff a full-time coloring team, and work with a very well-known letterer on most of our books. Finding the right artist can be difficult, but with the number of conventions we go to, and the amount of times a day we visit DeviantArt, it's a good bet we can help there as well.

Q: Do you have a standard page rate for your writers/artists?

A: It honestly depends. Most of our artists get the same offer on page rate, as do our writers. The only time it changes is if the artist can color their own work too. Then their rate goes up a bit. Rates will be discussed with the editor before a contract is sent to you. Just keep in mind we aren't even in the top ten of comic companies... yet, so our rates aren't high, but we certainly aim to take care of you while you work hard for us.

Q: Can I submit Mature rated material, or do you have a policy against that?

A: Though it's never our first choice to do a book that has a lot of swearing, or dismembered bodies in it, we aren't closed off to a clever approach to something in that realm. Basically if you have a good story that we think could make money, we want you to share it with us.

Q: Do you encourage collaboration, or is everyone a cog in a creative machine?

A: A bit of both actually. We always encourage collaboration, but there are times when an artist needs to keep their head down and draw, a writer needs to write, and an editor needs to make their lives miserable. It's all part of the process to make the things we love.



SAMPLE SCRIPT FOR SUBMISSIONS

All submissions should contain 3 files; PDF or Word Document.

1. One-Page Pitch - describing the general concept of the story and how many issues it will be.
2. One to Two-Page Character Bios - describing each of the main characters' appearance and personality traits.
3. The Script - 18 comic pages, in format provided on the next page. If it doesn't fit the format, it will not be read.

NOTES:

Try to remember that each issue 1 is your pilot episode to your television series, or your first act in your film. Make sure by the end of issue 1, we have a good idea who your characters are (while still leaving room for growth or surprises), what the conflict is and who it's between, and what's at stake if the hero fails/villain triumphs.

Reread your story until you're a little sick of it before submitting. Not sure about dialogue? Read it out loud with a friend, preferably one that's an aspiring actor. It doesn't have to be perfect, but make it the best it can be on your own before having an editor take a look.

Know it inside-out, but make sure that knowledge translates on the page. If the reader doesn't understand something that's obvious to you, find a clearer way to say it on the page. You want to hear questions of intrigue, not questions on the story's logic.

INSERT TITLE OF BOOK

ISSUE 1: PIZZA PARTY

Written by

INSERT NAME

Art by

INSERT IF YOU HAVE AN ARTIST ATTACHED ALREADY

PAGE 1 (all caps against this margin)

PANEL ONE: (all caps, number written out) - describe your panel in regular text, one tab over from left margin, keeping it lined up. JUSTIFY your text so that it's spread evenly out, going perfectly from tabbed margin to right margin. Be sure to not over explain what's in your panel. Don't say in 40 words what you can say in 20. Don't under explain either. "Close-up on Doogie's face" is not a panel description.

LEGEND: Tokyo. Two Years Ago... (if you are referencing a time or a specific place, precede it with the word LEGEND in all caps) Legends should go above DIALOGUE and CAPTION, unless dialogue continues from previous page.

DOOGIE: (tab once more to start dialogue) - all caps the character's name, but not what they say. Dialogue and Captions get copy and pasted by letterers, and if everything is in caps, spellcheck doesn't flag anything that our eyes may have missed.

CAPTION: Don't explain things twice. If a guy is in a hospital bed, try to avoid writing something like "I'm in pain." It's too on the nose, and something fairly clear from the image. You wouldn't show a girl kicking then have her caption say, "I kicked him in the nuts." We can get that from the image, so avoid captions that are redundant.

PANEL TWO: Make sure there's a natural flow to the panels. If the first panel is someone leaping out of an airplane with a parachute, the second panel shouldn't be them landing. Have a panel or two for the landing, allowing the artist to draw some great angles of a skydiving session.

PANEL THREE: It's okay not to have dialogue, captions, or legends in every single panel. Sometime silence is good for humor beats or action beats. You don't have to be Chris Claremont or Scott Snyder, who we guess get paid by the word given how chatty their characters seem to always be.

DOOGIE: Friendly Claremont and Snyder slam! ☺

PANEL FOUR: Try not to give direction to the artist. No camera angles if possible. The only time it might be good as a suggestion is if a person walks on a street, but we need to see a figure on a roof, because it's important for the story. Then you can suggest a low angle looking up, but remember that it's only a suggestion. The artist should be free to direct this movie of yours, so let them.

PAGE 2

FULL PAGE SPREAD: (a full page spread should pop up at least once each issue, if not twice) - make sure your full page spread is a great money shot. Make it dynamic. Make it big. Make it matter. Have it be a Dirty Dozen shot of all your main characters walking into battle or an Amazon slaying a dragon. Try to write something the artist would really love to draw. Granted, that should be your mindset on every page, but especially here. You want the reader to linger on this image for a while before turning the next page, so aim for that.

NOTE: (If you need to make a special note to the artist, do it like so, placing it between the panel/page description and the dialogue/caption/legend) - the dragon's wings are shredded, so it doesn't fly well. We'll explain this later in a flashback.

DOOGIE: This.

DOOGIE: Is.

DOOGIE: SPARTA!

SFX: SCREEEE! (dragon wailing)

PAGE 3

PANEL ONE: Write in active voice, meaning, eliminate the word 'is' wherever possible. This also eliminates most 'ing words.

He runs, she goes, they do, it eats. Not: He is running, She starts to go, They are doing, or it is eating.

PANEL TWO: Be aware of your panel count from page to page. This will help the overall flow of your story. It's a bit OCD, but don't have 4 pages in a row, each containing 5 panels.

DOOGIE: Don't do this- I'm saying exactly how I feel right now.

DOOGIE: Make exposition as interesting as possible. The character doesn't need to just come out and say something for the point to get across.

DOOGIE: Also, with comics being a visual medium, if you can show it rather than say it, then show it.

PANEL THREE: Make sure what's in your head is on the page. Be clear, concise. Leave no doubt as to what's going on, character motivations, etc. And remember, the fewer words while still getting the point across, the better.

PANEL FOUR: Remember, all artists are different. Some want things spelled out, some want an outline where they do most of the storytelling and the writer simply provides dialogue. Both ways can produce great comics, but for submissions, we ask that these notes are taken to heart and the sample is followed closely. Your editor can always reformat a script to the artist's liking.

NOTES by Siike Donnelly & Nathan McMahan.

The following 4 pages are from an actual script by Siike, edited by Nathan, called MONOMYTH, with art by Eric Ninaltowski. It releases summer 2014. Follow the notes above and observe the script below so that your submission fits the required format.



WONQWYTH

Written by

Siike Donnelly

Art by

Eric Ninaltowski

Colors by

PJ Catacutan

Letters by

Steve Wands

Edited by

Nathan McMahan & Omar Spahi

An OSSM Comics Production

PAGE 1

PANEL ONE: Close on a strange glyph etched in the silver armor covering a man's shin. A feathered appendage silhouetted in the deep background.

CAPTION: The elders speak of them as if they were real.

PANEL TWO: Silver gauntlets with the same glyph cover the man's forearms. Hidden in silhouette, he stands firm.

CAPTION: I've never seen one.

PANEL THREE: A silver plate covers his chest, his face in shadow. The silhouette fills the background. A sliver of light reveals a few feathers within the shape.

CAPTION: They're fables, stories the elders tell us to keep us on the path they deemed appropriate; a path their elders paved for them.

PANEL FOUR: A silver helmet slides over a grizzled face, covers each side of his head. Cold, warbourned eyes stare out from the slits. The silhouettes behind him focus in the light. Metallic wings emerge from his back.

CAPTION: It's all they know, all we know. We echo the actions of those before us.

CAPTION: If these creatures truly did exist, if angels were real...

PAGE 2

SPLASH PAGE: MICHAEL, the archangel in silver, the fiercest of heaven's army. Leader of the nine choirs. Dark hair sticks out from the bottom of his helmet. Muscles flex. Sweat and blood drip. Spit spews from his screaming mouth. He brings his sword down to kill the archangel before him.

LUCIFER, golden armored female with red hair. She blocks Michael's attack with her own sword, tears flowing. Blood drips from wounds covering her body.

CAPTION: ...they would have gotten bored with our repetition generations ago, and killed us all.

LEGEND: SEVEN GENERATIONS AGO...

LUCIFER: Michael, you have to stop this! Please!

MICHAEL: You don't understand! You've always blindly followed him! Listened to his every word! Loved him more than he loved you!

LUCIFER: That is his will, and my duty.

MICHAEL: If you only knew what he gave them. If you only understood what it feels like to choose. I found out how. Let me show you! Choose me over him!

PAGE 3

PANEL ONE: LUCIFER pushes Michael back. He lifts on unfurled wings. Clutches his sword tighter.

LUCIFER screams, arms spread, unleashing her rage.

LUCIFER: Never!

PANEL TWO: MICHAEL descends, sword out, aimed to kill. LUCIFER stands her ground as he closes.

PANEL THREE: MICHAEL stabs LUCIFER through the chest, the tip emerging from her back.

MICHAEL: I'm sorry.

LUCIFER (off panel): As am I, brother.

PANEL FOUR: The illusion of LUCIFER impaled in front of MICHAEL vanishes. The real LUCIFER appears behind her brother. In one motion, she cleanly severs Michael's wings. He screams out in agony.

MICHAEL: AGH!

PANEL FIVE: MICHAEL, on his knees, looks up at LUCIFER. She rests her blade at his throat, grabs the top of his helmet.

MICHAEL: You... (cough) and your deceptions. A shame... your tricks weren't used... (cough) to deceive his little apes.

LUCIFER: I won't let you hurt them, Michael. They are everything to him. As was this kingdom.

PAGE 4

PANEL ONE (large panel): Reveal Heaven, in ruins. LUCIFER stands over Michael who bleeds profusely. She removes his helmet, tosses it aside. It comes to a stop near a few dead angels. Feathers fall all around, most have been slain. Only a handful still battle. Morningstar and Michael struggle near a series of ruins. Clouds border the nearby edge.

LUCIFER: If this is what choice brings to our kind, then you can keep it to yourself. I will not join you.

PANEL TWO: MICHAEL glares up at her, rage across his face, eyes tearing up.

MICHAEL: Yes, you will.

PANEL THREE: MICHAEL tackles her. Their momentum takes them over the edge and down, through clouds.

PANEL FOUR: A wounded, dark-haired archangel, AZAZEL, in shattered, battle torn armor, straddles a fallen angel he has just run through. He looks where MICHAEL and LUCIFER are no longer.

AZAZEL: Michael?