



Chromatic Press Inc.

Thank you for your interest in writing an audio drama script for Chromatic Press! We know that a lot of people aren't that familiar with the format, so I wanted to lay out some details on what we're looking for.

We will accept audio script pitches until **March 24rd, 11:59PM EST**. Please email all pitches to submissions@chromaticpress.com.

Pitch requirements:

To apply as a scriptwriter, please provide:

- a 10- to 20-page script excerpt in the format outlined below.
- a detailed outline of your story, broken up into approximate chapters of 20-30 pages each, 3-8 chapters in total. You may also include a bare-bones outline of future plans, if your story lends itself to a sequel. Please keep your outline under 5 pages.
- your resumé, including links to any novels, scripts, comics, or stories (in print or online) that you've written, including fanworks.

Script format:

We aren't picky about format, especially during the submission process. As long as you make sure that 1.) every line of dialogue is marked with the speaker's name, 2.) there's a space left between each line, and 3.) directions are visibly different from dialogue, you'll be fine. A basic script should look something like this:

[Scene: Office building, late at night. The building is silent.]

Jen: [frustrated sigh] I don't know why you let him get to you like that!

Bilal: [defeated] I know, I know I shouldn't, but he's just so...[whispered - panicked]
Wait, did you hear something?

Jen: Stop being so paranoid! I'm sure no one knows we're--

[A door creaks open in the distance. Muffled sound of footsteps approaching]

Bilal: [whispered - upset] Shit, shit, shit! I don't know why I let you convince me this would work! I'm leaving *right now!*

Script details:

If we choose to produce your audio drama, you'll be expected to write approximately one chapter per month (between 20 and 30 pages in the format shown above) until the story is complete.

Note: We understand that "audio drama" is a medium most writers don't have experience working in, but we're very willing to work with/help creators who are writing in this format for the first time. If you have any questions, please don't hesitate to ask:

submissions@chromaticpress.com

Also, the writer chosen for the audio script will have the option of getting involved in the larger process, including casting and directing, depending on her or his interest level and location. Most recording will take place in Toronto, Ontario.

Types of stories:

Not every story makes a good audio drama. Like every other storytelling medium, audio has strengths and weaknesses that make some plots better fits than others. In addition, there are certain types of stories that we specifically want (or don't want) for our lineup. Below are some guidelines to keep in mind when you're writing:

Chromatic Press mission: This is recap for those of you who received the earlier Submission Guidelines, but we are, first and foremost, looking for strong, entertaining stories. We're a predominantly Female Gaze publication, looking for works that will appeal mainly to girls and women aged 15-30 who already have an interest in geek media--manga, webcomics, fanfiction, video games. We're primarily interested in works in the romance, fantasy, urban fantasy, and science fiction genres, although we're flexible if you have an interesting proposal in another genre.

We're also dedicated to promoting works with diverse casts of characters, and being a platform for stories that aren't heard often enough in mainstream media. We want characters of different races, religions, and cultures; gay and straight love stories; complex and sympathetic portrayals of people with disabilities or mental illnesses. And we definitely want compelling, complicated female characters who don't fall into the same old boring stereotypes.

Limited cast: The more characters in your story, the more actors we need to find and hire. Bringing in occasional bit parts is no big deal, but if you can keep the main cast of your story under six people or so, there's a much better chance that we'll be able to produce it.

Low-powered: Anything visual is hard to get across in an audio drama -- you're restricted to what can be implied with dialogue, sound effects, and occasionally inner monologue. Because of this, a heated argument will have more impact on the listener than a fistfight, and a quick, dirty scuffle will come across better than a massive, distanced magic battle. Use action scenes sparingly and carefully.

Intense and interesting relationships at the heart of your story: Audio dramas are almost entirely told through conversation, so make sure your characters have a lot to talk about -- in a lot of different ways. And remember that one of the best parts of the audio medium is that you can use tone of voice and non-verbal communication -- crying, screaming, laughing, sarcasm, meaningful pauses. Think about your characters' emotional states while you're writing, and feel free to direct how lines should be said in the text of your script. We're looking for a lot of emotional intensity and complication -- give our actors something to work with.

Try to avoid common settings and premises: We're seeing a lot of pitches that use the same basic setups, and although it's possible to tell some great stories using those premises, we're getting overloaded with them and we're unlikely to publish much else that falls into these categories. Unless you're positive that your story does something completely original with the premise, you should avoid:

-Anything primarily set in a high school. Our magazine is aimed at people ages 15 to 30, and we really want writers to think about all the other social settings that older teens and 20-somethings deal with. We want stories that appeal to adults as well as teenagers, and that's difficult to do when your characters are stuck in high school, dealing with the same problems that so many other high school stories have covered before.

-Portal stories (like "girl in another world"). Stories where an ordinary girl (or boy, or group) gets sucked into another world have been done to death, and although the fantasy worlds can be creative and interesting, it's really difficult to get past the sameness of the first few chapters.

-Very complex fantasy/sci fi settings. We want to focus much more on characters than setting, so try to keep exposition explaining your fantasy world to a minimum. If you can't explain it quickly through natural-sounding dialogue, it's probably too complicated for an audio drama.

Some types of pitches we'd like to see (we are happy to look at pitches that don't fit into any of these suggestions, but you can use these ideas to give you an idea of what we're looking for):

-Romance! We've seen surprisingly little romance so far in pitches, and although there are obviously other ways to make relationships complicated, romance is by far the easiest. I'd especially love to see romances that mix up the genders and sexualities --

instead of keeping straight and gay love stories separate, feature characters of all sexualities, and see how difficult you can make their love lives.

-Stories based around a workplace. This could be anything from a fast food restaurant to an aquarium to a military submarine -- jobs are a great way to bring different people together and force them to (try to) get along.

-People with complicated personal problems that aren't (necessarily) supernatural. Family problems, health problems, addictions, unrequited love.

-Drama and/or comedy. Don't be afraid to go a little melodramatic or over-the-top; it's much easier to scale back and add some subtlety later on than to try to add in emotion later. We want stories that are interesting, involving, and fun to listen to, and that bring people back for the next chapter.

I look forward to reading your pitches! Thanks again!

Rebecca Scoble
Chromatic Press
Head Editor: Audio