

## FILM COMPETITION

### BIG, MAGNETIC STORIES. LITTLE PRETENSE.

At Austin Film Festival, we pride ourselves on building a unique and powerful hub for filmmakers. By submitting your work to AFF, you're entering into a welcoming and dynamic community where new visions and untapped talent can flourish. Beyond production value, budget, and stars, we value the power of a well-told story. We can't wait for you to tell us yours.

Here are just a few bonus features for AFF accepted filmmakers:

Filmmaker roundtables offer an exclusive chance for those with films in the Festival to network with industry insiders you can't access anywhere else.

Winners receive an El Bronzo trophy and a stash of cash. Money's always nice but just imagine holding a beefy, 5-lb. bronze typewriter statuette next to today's best filmmakers like Roger Corman, Tony Gilroy, and Larry Wilmore.

### FILM CATEGORIES

- NARRATIVE FEATURE
- DOCUMENTARY FEATURE
- NARRATIVE SHORT
- DOCUMENTARY SHORT
- NARRATIVE STUDENT SHORT
- DARK MATTERS FEATURE
- ANIMATED SHORT
- COMEDY VANGUARD FEATURE



"ONE OF THE GREAT THRILLS I'VE HAD AS A FILMMAKER IS TO SEE THE TITLE OF MY MOVIE LIT UP ON THE PARAMOUNT THEATRE MARQUEE. THE AUSTIN FILM FESTIVAL HAS BEEN A PART OF MY LIFE SINCE MY SHORT FILM PLAYED BACK IN 2000. IT'S A FESTIVAL OF STORYTELLERS IN A CITY THAT THRIVES ON CREATIVITY. I CAN'T HELP BUT THINK ABOUT AFF WHEN I MAKE MY MOVIES AND ASK MYSELF — BUT HOW WILL THEY RESPOND IN AUSTIN?"

Jason Reitman, writer/director *The Front Runner* with Mike Judge, Closing Night 2018 (Photo credit: Jack Plunkett)



Adrian Grenier, Robin Garvick, Jason Noto, and Zane Holtz, Opening Night 2018 screening of *Beyond the Night* (Photo credit: Jack Plunkett)

"PARTICIPATING IN THE 25TH ANNIVERSARY OF AUSTIN FILM FESTIVAL WAS AN ABSOLUTE DELIGHT. AS AN INDEPENDENT FILM PRODUCER IT IS SO NICE TO HAVE FOUND A FESTIVAL THAT TRULY CELEBRATES FILM — FROM THE WRITER'S MIND TO THE WORDS ON A PAGE TO THE STORY COMING TO LIFE ON A SCREEN IN THE AMAZING CITY OF AUSTIN, TEXAS."

— Robin Garvick, producer 2018 *Dark Matters* Feature *Beyond the Night*

### LOGLINE: ASPIRING FILMMAKER FINDS DISTRIBUTION AT AFF AND MEETS FUTURE COLLABORATORS

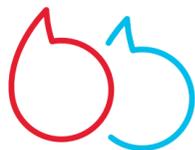
Your success is our success. We love helping the next crop of brilliant stories find distribution just like *Lost & Found*, *Beyond the Night*, *Antiquities*, *The Iron Orchard*, and *Texas Cotton* did in 2018. Plus, there are countless writers and filmmakers like Maggie Carey, Cary Fukunaga, Jeff Nichols, Ray McKinnon, Jason Reitman, and Chase Palmer continuing to make great work that got their start in Austin. So, don't just let your best ideas sit there...submit your darling to AFF!



Director Julie Getz & subject Jesus Trejo at the 2018 screening of *Hiscox Insurance Audience Award Winner Care to Laugh* (Photo credit: Eric Scott)

### YOUNG FILMMAKERS WELCOME!

You're never too young to learn from the industry's best. We feature the top work from filmmakers ages 13 – 18 from around the world. Best of all? It's FREE to enter. AFF is a great place to start your path in film. Submit today! Learn more at [www.austinfilmfestival.com/yfp/competition](http://www.austinfilmfestival.com/yfp/competition)



## SCRIPT COMPETITIONS



### THE STRUGGLE IS REAL

There you are day after day, obsessing over your toughest scene while declining social offers from friends and family. Sacrificing whatever it takes to unleash that story bursting from within. Some days a firehose of ideas flood the page. The next day it's crickets. We get it. We understand your push to the finish line. In fact, we've built our entire festival to embrace writers just like you.

### RED CARPET TREATMENT WITH EVERY ENTRY

We have over 25 years of experience ensuring the ones taking home the Bronze Typewriter Award aren't the only writers feeling like winners. Once you submit an entry, you're a part of the AFF family and that means we're your steadfast ally in helping you find success.

All entrants receive FREE Reader Comments. As an added bonus, Second Rounders and above (roughly the top 20%) receive further comments from 2-3 readers.

Second Rounders and above have the opportunity to participate in exclusive panels at AFF with topics on finding representation, demystifying the development process, and improving your first ten script pages. And then there's the incredibly popular Roundtable Sessions where advancing writers meet face-to-face with agents, managers, writers, and other industry professionals.

All entrants receive registration discounts for the conference while those who advance in the competition are afforded great discounts the higher they place.

But wait, there's more! We offer interactive opportunities like our Industry Lunches. In 2018, Second Rounders wined and dined with Adam Kolbrenner from Lit Entertainment Group and writers like Nicole Perlman and Stephany Folsom. We also have our Script Reading Workshops where selected scripts from the competition are read aloud and discussed in an intimate setting during the conference.

Wait, there's more? Yes! Semifinalist/Finalist loglines and contact information will be included in the annual Producers Book distributed to all AFF panelists, plus 700+ agents, managers, producers, and other industry professionals.

### CAPRI RESIDENCY FELLOWSHIP

The Capri Fellowship Residency hopes to provide a place where writers can find their voice and tell the stories they want to tell. The winner of the Drama Feature Screenplay Award will be provided the opportunity to stay at the Capri Residency in Marfa, Texas for 2-3 weeks — stay must be scheduled from November 2019 - December 2020. Scheduled stay to be determined by the winner(s) based on Capri Residency availability.



"AUSTIN IS NOT JUST A COMPETITION OR FEST. IT FEELS LIKE A COMMUNITY WHERE WE ALL SHARE THE LIVED EXPERIENCE OF HOW MUCH WORK, DEDICATION, AND EFFORT FILMMAKING AND SCREENWRITING TAKES."

— Sarah Polhaus, AFF Winner 2016 & 2018 (Photo credit: Gary Miller)

### OUR ESTEEMED JUDGES

You've got a killer story. Snappy dialogue. Memorable characters. Now all you need is for the right jaws to drop. AFF judges include professional writers and representatives from major studios and production companies seeking the deep talent they know AFF attracts. Last year's semifinalist judges included representatives from Circle of Confusion, Paradigm Agency, Lit Entertainment Group, Nickelodeon, Kaplan/Perrone Entertainment, Energy Entertainment, APA, United Talent Agency, Creative Artists Agency, William Morris Entertainment, Sony Pictures Animation, and many more. Finalist judges consist of only established writers and in 2018, included Wendy Calhoun, Peter Craig, Christina Hodson, Ali LeRoi, Nicole Perlman, Scott Rosenberg, and Brian Yorkey among others.

### NOT READY TO SUBMIT? TRY OUR COVERAGE PROGRAM!

AFF's Coverage Program provides a detailed constructive evaluation of your script for \$105 (feature script) or \$85 (teleplays & shorts). That's a small fee for a potential life-changing return on your investment. The final entry deadline is May 15, so, with a turnaround time of 60 days or less, this script coverage will still give you enough time for feedback before entering. Submit your coverage request at [www.austinfilmfestival.com/submit/coverage-program](http://www.austinfilmfestival.com/submit/coverage-program)

### THE HUMANITAS ORIGINALS AWARD

We are looking for well-written scripts with compelling stories and developed characters that explore and showcase HUMANITAS values.

A signature HUMANITAS new voices story must:

- Challenge us to use our freedom to grow and develop.
- Confront us with our individual responsibility.
- Examine the consequences of our choices.

## FICTION PODCAST SCRIPT COMPETITION



We're thrilled to bring back our Fiction Podcast Script Competition for its third year! The podcast industry is bursting with possibilities for all storytellers – while screenwriters line up waiting for the Hollywood gates to open, fiction podcasting provides an alternative door for writers everywhere – and the door is wide open! And you don't even have to start from scratch. If you have a play, teleplay, or screenplay, you're already almost there! Take the time to tweak it for this explosive new medium, and it could quickly become your new calling card. Plus, as one of the few competitions of its kind, your entry has limitless new opportunities with the best in this industry both judging and in attendance. Last year's judges included representatives from Stitcher, Panoply, Authentic, and Studio 360 as well as the creators behind the hit podcasts *The Bright Sessions* and *Tumanbay*.

"WHEN OUR SCRIPT MADE IT TO THE FINALIST CATEGORY AT AUSTIN FILM FESTIVAL, SO MANY DOORS OPENED FOR US. MORE PEOPLE WANTED TO READ THE SCRIPT, WE ATTACHED A DIRECTOR, WHICH LED TO REPRESENTATION, A PRODUCER, AND THEN A SALE TO NEW LINE. BUT IT ALL STARTED AT AFF AND THEIR EARLY RECOGNITION AND SUPPORT OF OUR FIRST SCREENPLAY."

— Cilyn Busby & Nanci Katz, 2017 Comedy Feature Screenplay Finalists for *Rebecca and Quinn Get Scared*



Sean Collins-Smith, winner of The Josephson Entertainment Screenwriting Fellowship with Barry Josephson at the 2018 Awards Luncheon (Photo credit: Jack Plunkett)

### JOSEPHSON ENTERTAINMENT SCREENWRITING FELLOWSHIP

We are thrilled to announce that the Josephson Entertainment Screenwriting Fellowship will continue this year and will provide a one-on-one mentorship for the writers of two scripts – one feature script and one teleplay pilot – selected from the Final Round of the 2019 Screenplay Competition. The selected fellows will be announced and presented by Barry Josephson at the Awards Luncheon on October 26, 2019. Each fellow will be flown to LA to be mentored by Barry and take meetings with various executives from Josephson Entertainment to take their writing to the next level.

## SCRIPTED DIGITAL SERIES COMPETITION



As episodic content continues to grow and diversify, AFF is proud to continue its Scripted Digital Series Competition, a category that joins together the Film and Script Competitions. We're looking to discover and promote storytellers who can write within an episodic structure to move an audience and help shape a genre that's quickly evolving. Filmmakers can submit the first one to three episodes of their series, either script or fully produced – whichever best showcases their voice as a storyteller. Submissions must be less than 30 minutes or 30 pages in total. Semifinalists will be required to fill out a treatment about how the series will further develop. Past judges have included representatives from Above Average, New Form Digital, Rooster Teeth, Seven Bucks, and Stage 13 among others.



2018 Script Competition Winners (Photo credit: Mark Hardwick)

## PLAYWRITING COMPETITION



Our Playwriting Competition returns for an exciting third year as we give writers across all mediums well-earned exposure. Unlike other playwriting competitions, AFF offers playwrights broader access to successful writers and professionals in related writing fields. Last year's judges included established playwrights and screenwriters like Peter Mattei, Diana Son, and Brian Yorkey as well as representatives from Samuel French, Stage Rights, and Circle of Confusion among others.

For those mastering the art and craft of stage drama, this competition offers a major step forward. Plays advancing to the Final Round will have readings during the conference. Further, advancing playwrights will have access to exclusive panels, workshops, roundtables, and unique networking opportunities with professionals in theatre, film, and television.

# COMPETITION DEADLINES

## FEATURE SCREENPLAY

**Early** March 29 **Price** \$45  
**Regular** April 19 **Price** \$60  
**Late** May 15 **Price** \$70

## SHORT SCREENPLAY & TELEPLAY

**Early** March 29 **Price** \$35  
**Regular** April 19 **Price** \$50  
**Late** May 15 **Price** \$60

## FILM COMPETITION

**Early** March 29 **Price** \$50  
**Regular** May 24 **Price** \$60  
**Late** June 28 **Price** \$75  
**Extended** July 5 **Price** \$85

## SCRIPTED DIGITAL SERIES

**Early** March 29 **Price** \$35  
**Regular** April 19 **Price** \$40  
**Late** May 15 **Price** \$45

## FICTION PODCAST SCRIPT

**Early** April 19 **Price** \$15  
**Regular** May 15 **Price** \$25  
**Late** July 5 **Price** \$35

## PLAYWRITING COMPETITION

**Early** April 19 **Price** \$15  
**Late** May 15 **Price** \$25

## YOUNG FILMMAKERS COMPETITION

September 1, **FREE**

# COMPETITION RULES

### GENERAL RULES - ALL COMPETITIONS

- Once an entry payment has been processed we cannot provide a refund. If a payment is disputed, the account holder may be subject to any fees.
- All submissions must be accompanied by the appropriate submission fee PER ENTRY and if submitting by mail, a completed entry form including authors' original signatures. Please do not send a photocopy of your signature. Make checks or money orders payable to "Austin Film Festival."
- Only US money orders will be accepted.
- Submissions must be the original work of the applicant(s). Neither the Festival nor its jurists investigates or attests to the authenticity of an applicant's statement of authorship or rights.
- If a submission involves two or more writers as applicants, the monetary prize and any reimbursements will be divided equally among them and only one Typewriter Award will be provided.
- Awards are based on overall merit of the entries. Judges reserve the right not to grant an award.
- AFF reserves the right in its sole discretion to reject or disqualify any ineligible entries, without a refund.
- Selected Scripts, Films, and Plays and Winners:
  - AFF has no obligation (other than as stated in these rules or on our website) to disclose any of the following information: i) identities of readers, screeners, or judges; ii) notes, feedback, or information relating to the submitted material; and/or iii) details regarding the submission review or selection process.
  - Except as explicitly stated, no representations or guarantees are made regarding the feedback or comments provided, or the quality thereof. The opinions of the readers, screeners, or judges are their own and do not reflect the opinions of AFF. AFF explicitly disclaims any liability or responsibility for any comments, notes, or opinions expressed about a submission, whether by AFF or by its readers, judges, and sponsors.
  - Winners will be announced on October 26, 2019. The judges' decision is final.
  - Winners receiving cash prizes are solely responsible for payment of all applicable local, state, and federal taxes.

### SCREENPLAY, TELEPLAY, AND FICTION PODCAST COMPETITIONS

- All Feature screenplays/teleplays/shorts/fiction podcasts (collectively, "Scripts") submitted must be in English.
- The Screenplay, Teleplay, and Fiction Podcast Competitions are only open to writers who do not currently earn a living writing for film or television. TV staff writers are still eligible to submit.
- Scripts must not have been optioned or sold prior to October 26, 2019. Applicants must notify Austin Film Festival ("AFF" or the "Festival") of any changes in status following submission.
- Scripts that have reached the Semifinalist level or above in previous years within any of the Austin Film Festival Competitions are not eligible for resubmission.

- The Teleplay Competition welcomes spec scripts for any currently airing network or cable program AND original pilot scripts. In order for spec scripts to be eligible for consideration, the program must not be canceled prior to the start of the current television season (September 2018). Specs for new programs must have a series premiere date no later than May 2019. Any ineligible spec script will be disqualified and no refund will be provided.
- No show bibles, treatments, or reality show formats will be accepted for the Teleplay Competition.
- Applicants may submit more than one Script in any chosen category. Each entry requires an application, payment, and script (excluding the Enderby Entertainment Award, Horror Award, and Sci-Fi Award, in which only one script is necessary – applies to Screenplay Competition only).
- Returns and Acknowledgments:
  - Scripts will not be returned under any circumstances.
  - Please include a self-addressed, stamped postcard for each submission if you wish acknowledgement of the receipt of your screenplay/teleplay (mailed-in entries only).
  - Online submissions will receive a confirmation email.
  - Notification letters will be sent by postal mail by mid-September. Semifinalists will be contacted by phone around this time.

### FILM COMPETITION

- All films must be in English or have English subtitles at the time submitted.
- Films must be submitted as an online streaming video via a participating submission platform (FilmFreeway), a password-protected streaming URL, or on DVD with NTSC or PAL formatting (please test before sending).
- In the event of a password change or link change after submitting, you must email the Festival at programming@austinfilmfestival.com immediately with that change so we may update your record. If the Festival is not notified of the change and the link is found to be inactive or the password to be incorrect, the submission may be deemed ineligible, without a refund.
- AFF screens films as digital files during the Festival and does NOT screen films on Blu-Ray, HD-CAM, or DCP. If you are unable or unwilling to provide us your film as a digital file for exhibition, DO NOT SUBMIT your film.
- Films must have been completed after April 1, 2018. Films must be available for screening during the Austin Film Festival, October 24-31, 2019.
- Films that have been submitted to AFF in previous years are eligible to be resubmitted, provided they are eligible according to all of AFF's current rules.
- Films with US distribution (obtained prior to being selected for AFF screening) or films produced, financed or initiated by a major film studio or television network are ineligible for competition, but may be considered for a special screening. Selection for screening will be determined no later than one month prior to the festival. Films that have screened on US network or cable television or distributed to theaters prior to the festival dates are also ineligible for competition.
- Short Films that have played in Austin in a theatrical setting to a public audience prior to October 24, 2019 are not eligible to compete at Austin Film Festival. This includes Shorts Night or other festivals. The ONLY exception is that a short may play as part of a class screening for an accredited university's film program. We prefer that shorts be Texas premieres.
- Short Films that are publicly available online prior to the Festival may be considered for exhibition during the Festival, but will be ineligible for Jury Awards. We prefer shorts not be publicly available online.
- Feature films must be at least a Texas premiere. AFF will not screen features in competition that have played at other Texas festivals or screened publicly in a theater in Texas (including a one night only screening in a rented space) prior to October 24, 2019. We prefer World, North American, and US premieres and all things being equal, will often opt to program the film that has not yet had a release over one that has played at several festivals.
- Private invite-only screenings (for instance for cast and crew or donors) do not affect a film's eligibility.
- AFF reserves the right in its sole discretion to reject or disqualify any ineligible entries, without a refund.
- Films that are selected to screen at the Festival may not necessarily be selected to be "in competition" for awards purposes. Notifications regarding potential selection for competition status possibly may occur subsequent to notifications of acceptance for exhibition.

### SCRIPTED DIGITAL SERIES COMPETITION

- The Scripted Digital Series Competition is only open to writers who do not currently earn a living writing for film or television. TV staff writers are still eligible to submit.
- Applicants can submit 1-3 episodes, either written or produced, totaling no more than 30 pages or 30 minutes.
- Only new series will be considered. Submissions must be the first one to three consecutive episodes of the series' first season.
- All series must be in English or, if applicable, have English subtitles at the time submitted.
- Applicants may submit both filmed episodes and scripted episodes of their series, but each will require a separate application and payment.
- Entrants that advance to the Semifinalist level will be asked to provide a treatment of their vision for the series and how subsequent episodes will unfold.

### PLAYWRITING COMPETITION

- The Playwriting Competition is only open to writers who do not currently earn a living writing for film or television. TV staff writers are still eligible to submit.
- All plays submitted must be in English.
- The play must not have been optioned, sold, had a professional production, or be scheduled to have a professional production prior to October 26, 2019. A "professional production" is defined as a staged production where the playwrights involved were or will be compensated for their intellectual property or work. Applicants must notify Austin Film Festival ("AFF" or the "Festival") of any changes in status following submission.
- Applicants may submit more than one play.
- Full-length plays, original or adapted, will be accepted. One-act plays, musicals, and screenplays will not be considered.
- Preferred page length is around 60 – 90 pages. Plays will not be disqualified if the page length does not fit these parameters as long as it could reasonably be performed within 90 minutes on stage.

### BE SURE THAT A CHARACTER BREAKDOWN PRECEDES THE SCRIPT. PLEASE INCLUDE AGE AND GENDER OF EACH CHARACTER. THE NOT AWARD-WINNING ONE-PAGE

### ORIGINALITY AND PERMISSIONS; INDEMNITY – ALL COMPETITIONS

- Films/Scripts/Plays must be the original work of the applicants. If a film is based upon another person's life or upon a book or other underlying work, applicant(s) must secure any necessary rights to make such adaptations. However, it is not necessary to submit the adaptation rights agreements to the Festival. Neither the Festival nor its jurists investigates or attests to the authenticity of an applicant's statement of authorship or rights secured. By entering the competition, you are acknowledging that you have secured all necessary rights.
- Applicants are solely responsible for obtaining all necessary rights and permissions for third-party materials included in the film, including but not limited to music, trademarks, logos, copyrights, and other intellectual property rights. AFF expressly disclaims all liability or responsibility for any violations of the foregoing.
- BY SUBMITTING THE MATERIAL, THE APPLICANT HEREBY AGREES TO INDEMNIFY, HOLD HARMLESS, AND DEFEND THE FESTIVAL, ITS EMPLOYEES, DIRECTORS, REPRESENTATIVES, AND AFFILIATES FROM ANY LIABILITY, CLAIMS, AND DAMAGES IN CONNECTION WITH THE SUBMISSION AND FROM ANY FEES AND EXPENSES, INCLUDING BUT NOT LIMITED TO REASONABLE ATTORNEYS' FEES, THAT ANY OF THEM MAY INCUR IN CONNECTION THEREWITH.

### FOR FORMATTING RULES AND CATEGORY SPECIFICATIONS, PLEASE VISIT

[www.austinfilmfestival.com/submit](http://www.austinfilmfestival.com/submit) or call 1-800-310-FEST



THIS PROJECT IS SUPPORTED IN PART BY THE CULTURAL ARTS DIVISION OF THE CITY OF AUSTIN ECONOMIC DEVELOPMENT DEPARTMENT AND THE TEXAS COMMISSION ON THE ARTS.



FOLLOW US @AUSTINFILMFEST LIKE US /AUSTINFILMFEST



Early March 29 | **Regular** April 19 | **Late** May 15  
**SCRIPTED DIGITAL SERIES DEADLINES**  
**SCREENPLAY, TELEPLAY, &**

Early April 19 | **Late** May 15  
**PLAYWRITING DEADLINES**

Early April 19 | **Regular** May 15 | **Late** July 5  
**FICTION PODCAST DEADLINES**

Early March 29 | **Regular** May 24 | **Late** June 28 | **Extended** July 5  
**FILM DEADLINES**

OCTOBER 24 - 31, 2019  
**FESTIVAL & CONFERENCE**  
**AUSTIN FILM FESTIVAL**  
**26TH ANNUAL**

AUSTIN FILM FESTIVAL  
 1801 Salina Street  
 Austin, Texas 78702  
 1-800-310-FEST  
 PERMIT NO. 1986  
 AUSTIN, TEXAS  
 US POSTAGE PAID  
 NON PROFIT ORG

# THE 26TH ANNUAL AUSTIN FILM FESTIVAL & WRITERS CONFERENCE

OCTOBER 24 - 31, 2019

## HOWDY, FELLOW STORYTELLERS

We like to think of ourselves as the friendliest competition you'll ever enter. Set aside green rooms and velvet ropes because our spotlight focuses on the true craft of writing and filmmaking. It's your chance to interact with bighearted, kindred spirits in storytelling. That's why for 26 years, we've invited the most generous, gifted, and successful mentors to judge and inspire fresh new voices like yours.

So, whatcha got? An independent gem? A bingeable series? A new franchise in the making? No matter where you are in the process, we know the epic task ahead. But once you submit your entry, an incredible new journey begins. From our readers' comments on every submission to personalized workshops, AFF is the festival that keeps propelling you forward. Even after you've entered. It's truly our mission to ensure your most brilliant story gets seen by the industry's best.



"MY TRIP TO THE ACADEMY AWARD STAGE BEGAN IN AUSTIN. AFF WAS THE FIRST FESTIVAL ANYWHERE TO RECOGNIZE HEAVEN IS A TRAFFIC JAM ON THE 405. WHILE I'M PROUD OF THE FILM'S EXECUTION, I WAS MOST PROUD TO BE HONORED BY A FESTIVAL THAT CELEBRATES STORIES."

– Frank Stiefel, director of the Academy Award-Winning Short Subject Documentary *Heaven is a Traffic Jam on the 405*, qualified by AFF in 2016 (Photo credit: Gary Miller)

All speakers and events are based on permitting schedules and are subject to change and/or cancellation without notice. Panelists are being added on an ongoing basis; visit [www.austinfilmfestival.com](http://www.austinfilmfestival.com) for the full list and daily updates.



## PREVIOUS PANELISTS INCLUDED

### ROGER CORMAN

2018 Extraordinary Contribution to Film Award Recipient

### TONY GILROY

2018 Distinguished Screenwriter Award Recipient

### SCOTT BECK & BRYAN WOODS

Writer/Producers – *A Quiet Place*; writer/directors *Haunt*, *Nightlight*

### WENDY CALHOUN

Writer/Producer – Warner Bros TV, *Station 19*, *Empire*, *Nashville*, *Justified*

### NICOLE HOLOFCENER

Writer/Director – *Land of Steady Habits*, *Enough Said*, *Please Give*, *Friends with Money*, *Lovely and Amazing*, *Walking and Talking*

### CHRISTOPHER MARKUS & STEPHEN MCFEELY

Writers – *Avengers 4*, *Avengers: Infinity War*, the *Captain America* trilogy, the *Narnia* films, *Pain & Gain*, *You Kill Me*, *The Life and Death of Peter Sellers*

### NICOLE PERLMAN

Writer – *Guardians of the Galaxy*, *Captain Marvel* (2019), *Detective Pikachu* (2019)

### LARRY WILMORE

2018 Outstanding Television Writer Award Recipient

### AND MANY MORE...

Stay tuned for 2019 Panelist Announcements



Awardees Tony Gilroy, Roger Corman, and Larry Wilmore at the 2018 Awards Luncheon