

## Published by:

The PAGE International  
Screenwriting Awards  
7190 W. Sunset Blvd. #610  
Hollywood, CA 90046  
[www.pageawards.com](http://www.pageawards.com)

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## Letter From the Editor

Congratulations to all the 2018 PAGE Awards winners! We're incredibly excited for them to reap the benefits of this career-launching honor over the years ahead. Many thrilling stories begin with a PAGE Award win, and we can't wait to watch more of them unfold. If you want to compete in 2019, we open for entries December 1. And before you enter next year's contest, you may want to consider taking advantage of our Judges' [Script Services](#) to help develop and refine your script.

Whether this is your first, fifth or tenth year of reading the **LOGLINE** eZine, you will find nuggets of gold within these pages. Our mission is to pass along the experiences, insights, and educated opinions of influential industry professionals, from screenwriters to script readers, producers, and career coaches. We like to think there's something for everyone...

In this holiday edition, we begin with 2010 Gold Prize winner John Scott III sharing the hard-earned lessons of his post-contest experience. PAGE Judge Mike Kuciak details the critical characteristics of franchise-worthy specs. Script consultant Ray Morton explores the concept of "build," and how it's essential to screen stories. "Dr. Format" himself, Dave Trottier, clears up confusion about scene headers, and career coach Lee Jessup gives us a rundown on representative compensation. Lastly, we send off 2018 with three "hot leads" our friends at InkTip have recently received from content-hungry production companies.

Happy reading,

## Latest News From the PAGE Awards

◆ Great news coming in from our 2018 PAGE Award winners! Kevin Bachar's Grand Prize-winning script **Tundra Kill** and Quentin Ellis' Bronze Prize-winning script **Tilt** have been optioned by PAGE Judge Mitchell Peck. Mike Bencivenga's Silver Prize-winning feature **Billy & Ray** has been optioned by Robert Greenhut, Joshua Rollins' Silver Prize-winning TV Drama Pilot **Bad Ass** has been optioned by Maven Pictures, and Gold Prize winner Michael Kujak has been signed by PAGE Judge John Zaozirny of Bellevue Productions. And there are many more deals in the works! Stay tuned...

◆ Universal 1440 Entertainment has just released the latest installment of the **Scorpion King** franchise, **Scorpion King: Book of Souls**, written by 2012 PAGE Bronze Prize winners David Alton Hedges and Frank DeJohn. The film stars Zach McGowan in the title role and Pearl Thusi as Princess Amina, a mysterious woman with a magical and tragic secret. David and Frank are represented by UTA.

◆ The new family film **Foxter & Max**, by 2013 Bronze Prize winner Scott Parisien, has just been released by Pronto Film in the Ukraine. **Foxter & Max** is the story of a preteen who discovers that the graffiti dog he painted has come to life in the form of an ultra-intelligent super-dog. Scott has also been hired by Pronto Film to write their next feature, and he recently wrapped an assignment for the producer of the '80s trilogy and animated series **The Beastmaster**.

◆ The female-driven sports drama **Offsides**, by 2013 Silver Prize winner Rebekah Reaves, has been optioned by Gary Hershberger of Deer Mountain Productions, who discovered the script through our terrific co-sponsor InkTip. Rebekah's PAGE Award-winning comedy **The Morning After** is currently in pre-production and will be produced by Douglas Miller and London Pacific Finance.

◆ 2012 PAGE Gold Prize winner Graham Norris is now a writer/producer on the new NBC medical drama **New Amsterdam**. After taking home the Gold Prize, Graham signed with PAGE Judge Joe Riley at Zero Gravity Management and UTA, and for the past three seasons he has been a staff writer and co-producer on The CW's **iZombie**.

## Failing Up

by John Scott III

In 2010, the second script I ever wrote, *Maggie*, won the Gold Prize in the Thriller/Horror category of the PAGE Awards. That win was the fuel that launched me into the industry – with, as it turns out, dizzying speed. Dream became reality far too quickly. Eight years later, I'm finally steadying out on a comfortable trajectory, but in the intervening years, there were dozens of near-misses that nearly destroyed my chances of having a career as a writer.

Shortly after the PAGE win, I found management and agency representation. In a matter of a year, they put me together with at least 50 execs. I discussed the possibility of dozens of projects, each of which I threw myself into. Then one day I found myself sitting across from the president of production of Warner Bros, who offered me a blind script deal. At the time I had no idea how big this opportunity was. But I did as instructed; I went away and found a book series I wanted to adapt. WB saw the potential and gave me the thumbs up to begin work. And as I sat down with my exec and we discussed how to adapt the first book – a 1,000-page epic with dozens of characters and themes – into a story that was not only entertaining, but also somehow coherent, I realized that I had no idea what I was doing.

It's common for a writer to feel incapable or out of their element. Hell, it's a running gag at this point. But I'll lay my cards on the table: I had no formal training in screenwriting and I hadn't read a single book on the craft. At best, I was a cinephile who got lucky. Needless to say, I was in over my head, but I was being paid (and handsomely, at that) to do what I loved. And so I wrote. I was contracted for a draft, a rewrite, and a polish, and in the end I delivered close to 10 completely different versions of the story. I volunteered my own time and effort because I didn't want to fail. But in the end, fail I did. My friends, my reps, everyone will say, "it just didn't work out." But when you know, you know.

Looking back on it, it's amazing to see how lucky I'd gotten. *Maggie* was an intimate film, and I'd taught myself just enough and pulled the rest from personal experiences. But with the WB project, I drowned in inexperience. So after strike one, I educated myself. I read every book I could find, not just on blockbusters but on the craft of storytelling itself. I watched hundreds of hours of documentaries, YouTube channels dedicated to the craft, and behind-the-scenes extras. I immersed myself in the art, and I prayed that I would get another chance. A year later, an opportunity presented itself.

In 2013, I was hired to adapt a director's short film into a feature for Lionsgate. This brought a fresh set of problems. I'd only worked with one director before (on *Maggie*) and that script was already written by then. For this, I was taking something that was personal to the director and trying to expound on it. It was a challenge. Working remotely via Skype, we found we had different views of the story. And though we finally managed to converge on an interesting approach, it wasn't interesting enough. Lionsgate moved on. Strike two.

A few months later, given my affinity for science fiction and my day job on a NASA project, I somehow managed to convince Kurtzman-Orci to let me adapt a classic time travel novel into a film. Here I was with another Hollywood behemoth (this time a powerhouse

writing team), embarking on a new adventure. I felt I now had the tools and the skills to succeed. And yet... strike three. Draft after draft, I couldn't find a story that worked. Retrospectively, I realize it was my nagging insistence that everything make sense, and time travel doesn't easily lend itself to making sense. It's not that the story was incoherent, but it was a tent-pole time travel action movie, so I didn't have time to explore the nuances of detail and character with which I'd become so fascinated. I turned in a decent script, but decent doesn't fund production. Three strikes and you're out.

In 2015, *Maggie* was finally released in about 70 theaters nationwide. I remember buying a ticket and being thrilled that it was sold out, only to discover that this auditorium had 12 seats. Some of the theaters didn't even have posters for the movie. And while I'm proud of the film, I know it wasn't perfect. It received middling reviews and was not a success at the box office. This, combined with my three big project failures, stalled my writing career. Almost for good. I took about six months off to reevaluate my life and my career. Though it had been my dream to make movies, I wasn't sure if I had what it takes. I was so close to giving up – I really was. But when I stopped writing, I felt an emptiness inside. I realized it was a yearning to create. It sounds so cliché, I know, but it's true.

So I decided to try one more time. I took everything I'd learned and wrote a story about failure. It was an intimate time travel story about a man who can't stop making the wrong decision over and over. I didn't write it for anyone else; I just sat on my couch and wrote what I felt, what I was passionate about. And to my surprise, people enjoyed it. In fact, the script made it into the hands of a producer who believes so much in my vision for the film that he wants me to direct it. We're currently casting.

Failure and I have been reunited over and over again. But the failures of my past have prepared me for new ones. And they've helped me understand the industry and my own creative processes and desires. Recently, I've met with some success. Two of my scripts are slated to be produced in 2019 and I'm currently on the writing staff of a new HBO show. But it's the failures that have shaped me.

I sat down to write this article as a thesis of passion because, believe me, I carry a huge amount of passion for this craft. But I guess it turned into a big warning. I've failed. More than you will, probably. Sure, you will fail. It's inevitable. But the only way any of us are going to make it in this merciless industry is to try hard to "fail up."



John Scott III won the PAGE Gold Prize in 2010 for his horror script *Maggie*, which was released in 2015 starring Arnold Schwarzenegger and Abigail Breslin. John has written for Warner Bros., Lionsgate, CBS and FOX TV. He's currently writing on a new HBO series and is slated to direct films based on his original scripts *Valid* and *Parable X*. In addition, John's adaptation of the Stephen King novel *Throttle* is in the works with producer Emile Gladstone.

## The Right Way to Launch a Franchise With Your Spec

by Mike Kuciak

"Franchise potential." Boy, those are the magic words, aren't they?

We've gotten to a place where almost every film that sees a theatrical release represents a roll of some pretty big dice, and it's the franchise potential that makes the gamble... well, not "safe," but at least not quite so terrifying. This is because sequels are a lot easier to market to the audience. They know what they're getting. Fans of the first movie will (hopefully) show up for more. A solid franchise can give everyone as close to a full-time job as feature film work typically allows, and it's nice to have that layer of revenue coming in.

The buyers in the current market frequently prefer projects adapted from a pre-sold underlying property. If they put their chips on a spec, then it's likely because the spec is a) driven by a pitchable high-concept; b) rocks that sweet franchise potential; and c) is probably written pretty well. (Obviously, we're not talking about prestige projects, which are meant to win awards and by nature are one-offs).

A lot of screenwriters know this, which in general is a good thing. However, the result is a lot of spec scripts that are trying so hard to prove franchise potential that they undercut their own efforts. When a script announces on the title page that it's part one of a series, 99.9% of the time it's a red flag. The writer thinks the best way to establish a franchise is to "leave 'em wanting more" by not delivering a full, completed narrative the first time around. The logic is, you'll need to see the sequel to get the whole story, and thus a franchise is born. Right?

Nope.

That's just an incomplete script. That's a three-wheeled car, a burger without a bun, a house without windows, a video game that's unplayable without DLC. It's the thought that leaving the audience unsatisfied will make them happy enough to come back for more.

Nope.

Look at franchises in different genres that were established without underlying properties: ***Star Wars***, ***The Matrix***, ***A Nightmare on Elm Street***, ***The Hangover***, and ***Before Sunrise***. In each case, we get a fulfilled A-story that resolves at the end. They don't lure us back with cliffhangers; that's the prerogative of the second film in a trilogy, a story continued after the franchise has already been established.

Instead, they lure us back by entertaining the audience in a full and complete manner the first time around. On top of that, they establish characters we love so much we want to see them again, a story that has space to develop, and a world with an intriguing mythology we'd like to explore further.

Simply put: "The movie is so great, I want to see more of that movie. Give me more movie. Here is money."

The same concept applies to spec TV pilots, and here the misstep is even more common. This is most likely because a continued story is pre-loaded into the form; unlike a feature film, there is zero expectation that a pilot is intended to stand alone as a self-contained narrative. The promise of more is woven into the *raison d'être* of a TV series. But a lot – a lot – of spec pilots omit so much story we're left to wonder why anyone

would come back for a second episode, much less a weekend of binge-watching a five-season arc.

If anything, TV is an even more immediate form. With a feature, the idea is that once you buy that ticket, you're in, you're sold, your butt is in the seat. But TV operates under the constant threat of a channel-switch. It's the reason episodes begin with a teaser: Look! It's funny/compelling/harrowing/interesting! Stick around!

A friend (and former client from my management days) transitioned her writing from feature to TV several years ago, with great results; she's now working on huge, A-list shows. She's an incredible talent, so her success comes as little surprise. I once had a conversation with her about the difference between writing a feature spec and writing a spec episode for TV. Her central thesis was there **is** no difference; an episode should be written like "a short movie" (in her words), giving the audience a clear beginning, middle, and end, building toward a satisfying narrative resolution.

The perfect example is the pilot for ***Breaking Bad***. We open on a huge teaser – Walter White standing in the middle of the desert with a gun in his hand, wearing nothing but his tightsy-whiteys, and listening as police sirens approach. Damn. How can you **not** want to see how he got there and what happens next?

But here's the thing: You read/watch the rest of the episode, and it takes us all the way from the beginning of his journey to meeting Jesse, to getting embroiled in the criminal underworld, establishing the basics of his operation, and cooking his first batch of meth, along the way defending his life and defeating an antagonist.

By way of contrast, imagine a version of the ***Breaking Bad*** pilot in which we meet Walter White and see him kinda-sorta think about cooking meth and kinda-sorta talk to Jesse about it and kinda-sorta think that he'll eventually get around to it a couple of episodes down the road. Now, would you stick around for those extra episodes, just on the off chance that the show decides to eventually get around to actually fulfilling what it told you it's about? Or would you check out halfway through the boring first episode? And would that episode even make it to production in order to exist in the first place?

To conclude: trying to establish a film franchise or TV series by intentionally under-delivering in the first movie/episode is a great way to make sure your project never happens. To maximize the chances of your film or series getting produced, the first installment must offer more, not less. It should be overflowing with ideas, so much so that we want more movies/episodes to follow.

Tell a story, the whole story, the first time around.



Mike Kuciak is the former senior vice president of a management-production company. He left to start his own company and, after helping several clients get their movies made, shuttered it to focus on writing, filmmaking, and producing a slate of film and TV projects under his Blast Furnace Media banner. The longtime PAGE Awards judge recently directed his first feature film, *Death Metal*, which is in post-production.



## 8 Ways to Boost Your Story's Build

by Ray Morton



Ray Morton is a writer and script consultant. He was a senior writer for *Script* and is currently the author of *Scriptmag.com*'s *Meet the Reader* column.

Ray's recent books [A Quick Guide to Screenwriting](#) and [A Quick Guide to Television Writing](#) are available in stores and online. He analyzes scripts for producers and individual writers, and he is available for private consultation.

You may contact Ray at [ray@raymorton.com](mailto:ray@raymorton.com) and follow him on Twitter @RayMorton1.

A story's opening scenes set the tone and create the story's world. The inciting incident sets the plot in motion. But one of the most important and least-talked-about elements of dramatic storytelling is the **build**. The metaphorical image that always comes to mind when I think of build is a snowball rolling down a hill toward a stone wall. The first act is when the snow falls on the ground; the inciting incident is when someone gathers the snow and packs it into a ball; the End-of-Act I Plot Twist is when they send the snowball rolling down the hill; the build is when the snowball gains speed as it barrels down the slope, growing larger and larger as it picks up more and more snow until becoming the size of a boulder; and the climax is when our massive snowball finally smashes against the wall.

For a dramatic narrative to be successful, you must do all you can to facilitate the build. Here are eight suggestions for doing so:

- 1. Develop a very strong first act.** The purpose of a first act is to let the audience know that this will be a comedy, drama, action film, horror movie, or a musical; establish the story's setting; introduce its main characters; and present its inciting incident. If all of these elements are clearly established, then everything is in place for the story to build smoothly and continuously without the narrative needing to stop and explain who's who, where we are and so on, interrupting the momentum.
- 2. Present a clear inciting incident and End-of-Act-I Plot Twist.** Writers often make the mistake of making these important elements too low-key or obscure, or sometimes include multiple incitements and twists when there should only be one of each. For the story to build properly, it must have a crystal-clear starting point (the inciting incident) and head in one specific direction, which a clear and dynamic End-of-Act-I Plot Twist will give it.
- 3. Provide the protagonist with a clear goal and a plan for accomplishing it.** In the aftermath of the twist, the protagonist should develop a clear **goal** that she/he then sets out to achieve. The pursuit of this goal is the engine that drives the plot forward and thus allows it to build, like the snowball. The protagonist should also develop a **plan** for reaching that goal that is clearly laid out at the beginning of Act II. This will clarify the story's direction and thus facilitate the build.
- 4. Get all exposition out of the way by the halfway mark.** First acts are, by definition, nothing but exposition because that is the section of the script in which the main story elements — premise, setting, characters, etc. — are established. Additional exposition is required at the beginning of the second act, as I just explained, but once this has been done no more exposition should be introduced.
- 5. Confront the protagonist with a series of obstacles to overcome.** Each must be larger and harder to overcome than the one before. These ever-increasing challenges are the very definition of build. Along the way the protagonist must come into conflict with the story's antagonist, and that conflict should take the form of attack-counterattack, attack-counterattack, and so on. To increase the build, each new round of attacks must be bigger and more intense than the one before.
- 6. The cause and effect from one scene to the next must be clear and understandable.** A must lead clearly to B, B must lead clearly to C, C must lead clearly to D, and so on. This will allow the narrative to proceed smoothly, picking up speed and steadily building without the audience having to pull themselves out of the movie to figure out what's happening now and how we got here from there. Clear and understandable cause and effect is especially vital in stories that have a complex narrative structure. The more complex the narrative, the clearer the progression needs to be for the story to build efficiently.
- 7. Only employ non-linear storytelling techniques (time-shifting plotlines, flashbacks, cutaways, etc.) if they are absolutely vital to the tale you are telling and organic to its core concept.** Dramatic narratives are inherently linear, so any non-linear device will automatically slow down the narrative momentum and interrupt the build. Therefore, you should never use them arbitrarily or simply as a stylistic affectation.
- 8. Only scenes that directly advance the narrative should be included in the screenplay.** This will allow the plot to build smoothly and steadily without the stops and starts that extraneous scenes inevitably interject. Any scene that does not clearly propel the story forward should be cut. On a larger level, only include subplots that directly support and advance the main plotline.

Observing these principles will help you craft a plot that builds from inciting incident to explosive climax. And remember – if you build it, they will come (sorry)!



## Those Doggone Slugs

by Dave Trottier



Dave Trottier has sold screenplays and developed projects for companies such as 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.

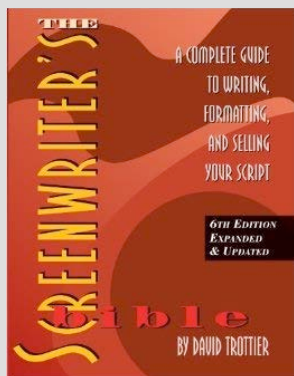
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: [www.keepwriting.com](http://www.keepwriting.com).

For \$20 off your script evaluation, email Dave at: [dave@keepwriting.com](mailto:dave@keepwriting.com).

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### READER'S QUESTION:

When I have two locations in a slug, I like to go from the smallest location to the largest, but I noticed you go from largest to smallest. Here's me:

INT. THE KITCHEN - JONES HOME - DAY

And here's Dr. Format:

INT. JONES RESIDENCE - KITCHEN - DAY

Does it matter?

### DAVE'S ANSWER:

To understand why Dr. Format does what he does, let's first understand slug lines. (The actual term is scene headings. "Slug line" is a popular nickname.) In the Dr. Format example above, the larger location is the master location (or primary location). Any location that is part of the master location is a secondary location. (Since it is secondary, you name it second.) Once you establish the scene's master location, then you can indicate secondary locations within it:

INT. JONES RESIDENCE - KITCHEN - DAY

The interior of the Jones residence is our master (or primary) location. The kitchen is part of the interior of the residence, so it is a secondary location. Some screenwriters stack these locations as follows:

INT. JONES RESIDENCE - DAY

KITCHEN

Thus, we have a master (primary) scene heading followed by a secondary scene heading. Some writers use the terms "mini-slug" or "sub-heading" for secondary scene headings. By implication, a secondary scene heading is CONTINUOUS, in that it continues from the previous location without any jump in time, so the term CONTINUOUS does not need to be used after a secondary scene heading.

Secondary scene headings can be handy in making particular locations pop out. Here's an example:

INT. JONES RESIDENCE - KITCHEN - DAY

Sue fills a cup with water and marches up the

STAIRS

and into the

BEDROOM

where she throws the water in her sleeping husband's face.

SUE

(sweetly)

Breakfast is ready.

Of course, that scene could have been written as follows:

INT. JONES RESIDENCE - DAY

At the kitchen sink, Sue fills a cup with water and marches up the stairs and into the bedroom.

She throws the water in her sleeping husband's face.

SUE

(sweetly)

Breakfast is ready.

Both methods are correct. You don't necessarily have to use secondary scene headings in a script, but they sure help in long action scenes. In a shooting script, there would not likely be any secondary scene headings. Every scene heading would begin with an EXT. or an INT. Of course, you are writing a spec script, and I wish you the best in that prospect. Keep writing!

## How Much Should Representation Cost You?

by Lee Jessup

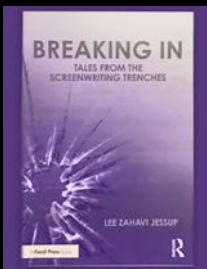


Author of the best-selling book [Getting It Write](#), as well as the newly released [Breaking In: Tales From the Screenwriting Trenches](#), Lee Jessup is a career coach for professional and emerging screenwriters. Her clients include writers who have sold pilots, pitches and specs; staffed television writers; participants in TV writing programs or feature labs; and, of course, writers who are just starting out.

In her role as coach, Lee serves as an industry guidance counselor, adviser, drill sergeant, cheerleader, confidant and strategic partner. Previously, Lee had her own script picked up, worked in development and ran ScriptShark.com for more than 6 years.

To learn more about Lee's services, visit [leejessup.com](http://leejessup.com).

### Lee Jessup's Breaking In: Tales From the Screenwriting Trenches



A boots-on-the-ground exploration of what it takes to become a working writer in the industry today.

This book includes:

- "Breaking In" stories from 16 working writers
- Insight from 20+ agents, managers and executives
- Guidance from sought-after consultant Lee Jessup

Learn all about:

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Getting an agent or manager is often a critical step in a writer's career. Being represented by a good, industry-known agent or manager instantly grants the writer credibility, and provides potential exposure for their work in the professional space.

### But once you get an agent or a manager, how much are you supposed to pay them?

You, the client, pay your representation (agent, manager, lawyer), by commission, i.e. once your feature screenplay or television pilot has sold, or once you've gotten a writing assignment or a TV writers room position. When you book work, your agent and manager will expect to collect 10% each, while your lawyer will expect 5%. Sounds simple, right? Yes, but... there are nuances. A few things to remember here:

Agents and managers should not collect fees off work you booked prior to working with them. If you got your deal before they were your agent or manager of record, they should not receive commission unless they become involved in the negotiating of your contract.

Traditionally, agents and managers do not commission fees paid as part of acceptance to a feature or TV writing program, such as the ABC/Disney or Universal programs, but this is not set in stone.

In any particular agency or management company, you may get multiple reps on your team. Example: In an agency, you might have both a TV rep and a feature rep if you work in both formats, or else a junior and senior rep in a particular space. This does not mean that you pay 10% to each of them; you pay 10% collectively to the agency or management company.

There is one scenario in which I am comfortable with a manager collecting more than 10%, and up to 15%: **if** the manager is extremely reputable, and **if**, when the time comes, the writer refuses an agent and instead asks the manager (who is not supposed to negotiate for the writer in the first place) to oversee the lawyer's contract negotiation. Then, and only then, can I stomach the manager collecting 15%.

You are expected to pay commission even if you obtained work through your own industry relationships. The idea here is that you are a team and everyone benefits when you get work, no matter where that work comes from. You are never to pay an agent or a manager out of pocket. Request for money up-front for administrative fees, printing fees, presentation fees or any other fees should be a huge red flag. There are absolutely no exceptions to this. Reputable industry agents and managers will never ask you for money up front, or for additional funds.

Should your manager seek to become a producer on your TV show or movie, she will collect producing fees. In order to do so, the manager must waive her 10% commission on the project, which means you will not be paying her commission on a project she is attached to produce. The idea here is that reps are not supposed to get paid twice for one project. Should an agency staff you on a show for which it collects a packaging fee, then the agency will not get a commission from you for that job, as the agency is already collecting a 3% commission for the life of the show.

Should you have an agency of record at the time your contract is drawn for any particular job, your agency will collect your pay and distribute commission to your manager and lawyer before issuing your pay. The taxes that you pay on money earned as a screenwriter will be collected **before** your reps' commissions are deducted. On the flip side, commission is paid to the agent, manager and/or lawyer off the whole, pre-tax sum (or your gross rather than your net).

Agents, managers, and lawyers are entitled to collect commission for the life of the contract as negotiated while they were representing you. So, if you sign a three-year TV contract and decide to fire your manager at the end of its first year, the manager will still collect commission for the life of that contract.

That about covers it!





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are Looking  
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## InkTip Submit Your Scripts to Producers

### HOW TO SUBMIT YOUR SCRIPTS:

1. Go to <https://www.InkTip.com/leads>
2. Enter your email address.
3. Copy/paste the corresponding code. You'll then be able to submit your work directly to InkTip's producers.
4. **IMPORTANT:** Please submit your work only if it fits these companies' needs. If you aren't sure your script meets their criteria, please check with [jerrol@inktip.com](mailto:jerrol@inktip.com) before submitting.

#### Company A: Seeking Female-Driven Thrillers

We are looking for high-concept, female-driven thrillers with unique, non-derivative story concepts. We are particularly interested in material where the female lead is either evil or an antihero (in the vein of *Monster*, *Hard Candy* or *Body Heat*). Material should be contemporary and relatively contained. When pitching, please briefly explain how your lead is independent and extraordinary.

Budget won't exceed \$1M. WGA and non-WGA okay.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/Paste this code: `txaufzwsj`

#### Company B: Seeking High-Concept Horror

We are looking for high-concept horror. If you're pitching such a script that has ranked highly in a contest or festival, or has received good coverage, please mention this below the logline.

Budget won't exceed \$500K. WGA/non-WGA okay.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/Paste this code: `d3ecnaz9n6`

#### Company C: Seeking Culture-Clash Scripts

We are looking for comedies about our differences as human beings and cultures and how, in the end, we can benefit from it. As such, we are especially interested in stories with diverse characters (race, religion, sexuality, etc.).

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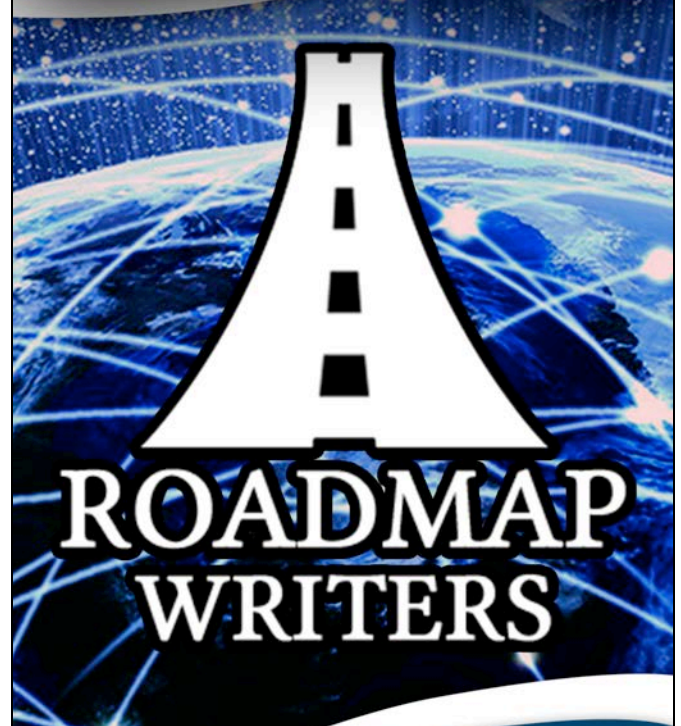
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