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In this issue:

- 1 [Latest News From the PAGE Awards](#)
- 2 [The Writer's Perspective](#)
"Write What You Know"
Is Just the Beginning
Kevin Bachar
- 3 [The Judge's P.O.V.](#)
Want Your Script to Be
a PAGE-Turner? Flip It!
Steve La Rue
- 4 [Script Notes](#)
Where Are Your Big
Movie Moments?
Ray Morton
- 5 [Spec Writing Tips](#)
Your Golden Key
to Success
Dave Trottier
- 6 [Industry Insider](#)
Selling Your TV Pilot:
3 Hard Lessons
Lee Jessup
- 7 [Sell Your Script](#)
Hot Leads
From InkTip
- 8 [Recommended Resources](#)



Letter From the Editor

Happy New Year! And so begins another exciting season of the PAGE Awards competition. Every year brings writers like you a fresh chance to make industry contacts, gain representation, and maybe even sell your script. And you don't even have to win a prize to reap these benefits. Each year, many of our Finalists and Semi-Finalists are contacted by Judges who are interested in their work. So bet on yourself and submit that script! This year's Early Entry Discount Deadline is January 15.

Here at PAGE H.Q., we hope that reading the **LOGLINE** e-Zine will help you make your screenplay a winner. Each issue is loaded with the latest insights from contest winners, professional readers and respected experts in the field. Whether you've been writing a long time or are just getting your feet wet, there's info here that will expand your understanding of what screenwriting success requires.

2019's first issue kicks off with 2018 Grand Prize winner Kevin Bachar extolling the virtues of thorough research when writing about a world outside your own. PAGE Judge Steve La Rue offers novel ways to break from convention and delight industry readers. Script consultant Ray Morton urges us to bring back the big movie moment. Formatter extraordinaire Dave Trottier advises ambitious writers to create an action plan and update it weekly. Noted career coach Lee Jessup prepares us for the perils of the pilot-selling process. The e-Zine's winter edition concludes with InkTip's contribution for screen scribes: three "hot leads" from production companies.

Happy reading,

Latest News From the PAGE Awards

- ◆ The FX series **Pose**, co-created and co-executive produced by 2015 PAGE Bronze Prize winner Steven Canals, has been nominated for two Golden Globes, including Best TV Drama series, and the show has also been nominated for a Writers Guild Award for Best Writing in a New Series. The 76th annual Golden Globe Awards ceremony will air live this Sunday, Jan. 6 at 8 p.m. ET/5 p.m. PT on NBC. The Writers Guild Awards will be announced on February 17. Steven is represented by CAA and by PAGE Judge Jarrod Murray at Epicenter.
- ◆ 2013 Grand Prize winner Brooke Roberts is now a co-executive producer on the CBS series **NCIS: New Orleans**. After her PAGE win, Brooke was hired as a writer and producer on the FX series **The Flash**, where she worked for three seasons before joining the staff of **NCIS: New Orleans**. She recently wrote her third episode of the show, which aired on November 13. Brooke is represented by ICM.
- ◆ 2008 Gold Prize winner VJ Boyd has landed a premium script order to adapt Jeffery Deaver's 1997 novel **The Bone Collector** for NBC. VJ currently serves as a consulting producer on the CBS drama **S.W.A.T.** and wrote the episode "The Tiffany Experience," which aired on November 15. Previously, he worked as a writer and producer on the FX series **Justified** and NBC's **The Player**. VJ is represented by WME and Grandview.
- ◆ The new action/thriller **Honest Thief**, co-written by 2010 Bronze Prize winner Steve Allrich, is now filming in Boston. Directed and co-written by Mark Williams, the movie stars Liam Neeson, Kate Walsh, and Robert Patrick. Steve's previous credits include **The Timber**, starring James Ransone and Mark Caven; **The Canyon**, starring Eion Bailey and Yvonne Strahovski; and his PAGE Award-winning thriller **Bad Karma**, starring Ray Liotta and Dominic Purcell. Steve is represented by Zero Gravity.

2019 Early Entry Deadline: Tuesday, January 15

“Write What You Know” Is Just the Beginning

by Kevin Bachar

“Write what you know.” We’re always told this. It’s one of the mantras drilled into our heads from the moment we start writing. For my screenplay *Tundra Kill*, which won the Grand Prize in the 2018 PAGE Awards competition, I decided to do just that: write what I know. *Tundra Kill* is a fast-moving action/thriller about revenge and redemption, and the lead character in the story travels from the steamy surrounds of southern Florida all the way up to the frozen landscape of Alaska. Lucky for me, my job had taken me to both places on numerous occasions.

When I’m not at my keyboard pounding out screenplays I’m a documentary film director, producer and cinematographer. If you’ve watched The Discovery Channel, National Geographic, or PBS over the years, there’s a good chance you’ve seen my work. Yep, I’m the guy in the water filming sharks or tracking down lions as they hunt across the savannah. I specialize in natural-history filmmaking, but I also work on historical and action-oriented documentaries as well, and my experiences in Alaska covering the Iditarod Sled Dog Race helped me fill *Tundra Kill* with visceral, authentic moments, making it a real “you-are-there” type read.

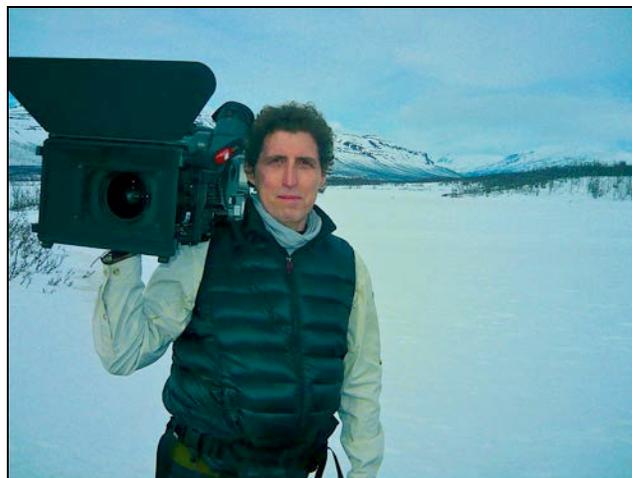
The Iditarod is a 1200-mile route that scrambles out of Alaska’s largest city, Anchorage, up to the edge of the Arctic Circle in Nome. The trip took me through skyscraper mountains and tiny Inuit villages. So when I sat down to write *Tundra Kill*, I knew what it felt like to be flayed by winds that froze the air to an ungodly 65 degrees below zero. You weren’t just cold in that type of weather, you were brutalized. Whether describing the shimmer of the Arctic Lights or the sound a Beaver de Havilland plane makes when it sputters out of the clouds, my time in Alaska shaped the words I used to describe each detail.

I’ve also been fortunate to spend time filming with the U.S. military and law enforcement. Since another element in *Tundra Kill* was the Navy SEAL and state trooper backgrounds of two main characters, their words and actions also came from a place that was truthful. I did my best to step away from movie clichés and base my characters’ actions and dialogue on the real military men and women I’ve met, reflecting how they spoke and acted.

I’ve been beyond fortunate to have traveled the world and been a fly on the wall in some pretty amazing situations, but I also have huge voids in my knowledge and experience, where I find I’m grasping at straws trying to write a scene. Whenever I’m up against one of those voids, I’ve found another way to make the story feel authentic and credible: dig in and do the research.

I’m sure there are writers out there who can just “wing it” and conjure up the words that spirit us to wherever or whatever they’re describing. Unfortunately for me, I lack that gene, so I know I need to put in the effort. For example, in one script I had a scene in a hospital operating room — a tense, life-saving procedure that I wanted to jump off the page with realism. But in all my travels and shoots I had not spent any time in a real operating theater. Sure, I had watched my share of *ER* and *Grey’s Anatomy*, but I didn’t really know what it’s like when a surgeon has your life in her hands. What does the OR smell like? Is there really all that pithy chit-chat that is a staple of every surgery scene on TV and

in the movies? Does a surgeon ever fold under the pressure? You can’t get this kind of information from a perfunctory scan of Wikipedia.



My first plan of action was to hit the books. I got my hands on *Open Heart*, a book by a noted heart surgeon that detailed his experiences, which gave me insights that proved invaluable. I devoured the ABC docu-series *Hopkins 24/7*, which put me right in the room with surgeons. I also found a number of BBC documentaries on the topic. A call to a local hospital led to a very insightful talk with a doctor that furthered my understanding of what life-or-death surgery is like. It took some time and effort, but I can’t imagine the scene being as good without all the research that went into it.

I know all this sounds like hard work, and it is. But the thing is, if your writing is shaped only by what you’ve seen in movies, then there’s a good chance your script is going to feel forced. And as up-and-coming writers, if we want our work to be taken seriously we need to break out of the “hobbyist” mentality and put in the time to make our scripts stand out from the thousands of others that are being shuffled across industry executives’ desks. Doing the research to get those descriptions right and that lingo accurate is what gives our scripts a leg up.

I’ve found this holds true for all types and genres of scripts, from detective stories and romantic comedies to “sword and sorcery” epics. Most people love to share their expertise and, depending on the type of story you’re writing, talking to a police officer, wedding planner, or professor of Medieval Studies could add that touch of realism that lifts your script above the pack.

So I’m thinking that maybe the mantra “write what you know” should come with an addendum: “write what you know — and what you’ve researched.”



Kevin Bachar won the 2018 PAGE Grand Prize for his script *Tundra Kill*, which has since been optioned by PAGE Judge Mitchell Peck. Kevin also recently won Final Draft’s Big Break screenplay contest and Script Pipeline’s First Look. His script *The Relative* is currently in pre-production and will be produced by Triangle Pictures and Three Point Capital, with John Poliquin attached to direct.

Want Your Script to Be a PAGE-Turner? Flip It!

by Steve La Rue

Disclaimer: This column is about flipping ideas, not pancakes. However, once you've finished reading it, the actual consumption of pancakes is encouraged!

A few months ago, I judged a screenplay competition for the third year in a row. (Okay, it was the PAGE Awards.) Certain trends have emerged...

The winning scripts were always page-turners (if you'll pardon the pun), professionally written, with promising premises, entertaining characters, inspired settings, and breezy dialogue, all of which resulted in a winning screenplay. Meanwhile, the scripts that sat in the middle or the bottom of the heap suffered from an array of common problems.

So, how do you turn your script into a page-turner?

You learn how to flip it! Let's take a look at a few of the most common screenwriting mistakes (which, for the sake of this article, we'll call "Pancakes") that will turn off your reader, and then figure out how to flip them.

Pancake #1: Tired Clichés

Is your script riddled with tedious clichés? Stuff we've seen a million times? Let me give you one example: It's now 2019. If your main character is a woman working in a man's world, you no longer need to give her a man's name in order for her to compete. Andrea does not need to be called Andi. Danielle need not be reduced to Dani. Charlotte does not need to be Charli.

In 2019 Dana Scully of *The X-Files* no longer needs to be referred to as "Scully." Back in the 1990s she most certainly did, because that terrific female character had to overcome a lot of male prejudice in order to prove time and time again that she was, in fact, an excellent doctor AND an extraordinary FBI agent. But these days masculinizing heroines is tired. Scully is an iconic character in TV history and has been (unsuccessfully) copied ad nauseam. My eyes tend to glaze over if I am pitched a brilliant but tortured female FBI agent with a past. We've seen it. We've read it. Now, flip it!

Give me an unapologetic Mildred, Frances, or Paula. Don't call them Dredd, Frank, or Paul to make them seem more tough, tired, or jaded, okay? Instead, have your cool character stick up for herself: "No, Lieutenant, I prefer to be called Mildred, thanks very much. Now, where's the murder victim you asked me to examine?"

You see what I did there? I flipped that pancake. Now, as a reader, I already like this heroine because she has refused to be masculinized. She has embraced her terrific, naturally feminine name and forced other characters to do so as well.

Pancake #2: Stereotypical Characters

One of the quickest ways to turn off your reader is to populate your script with a bunch of stereotypical characters. One of my personal pet peeves? The cranky veteran Irish cop. Please, scribes, I beg of thee, avoid this character at all costs! The screenwriting world is flooded with cynical cops, detectives, private investigators, etc. If you really must offer up another one of them, you need to find ways to make your character as surprising and delightful as possible.

For example, if Mildred has to track down Sgt. O'Connor to get the next clue, don't have her go to the sad Irish bar down the block to find him. Instead, let her find him somewhere unexpected – perhaps getting a pedicure at

the nail salon next door to the bar, or at a Color Me Mine store where he is painting a beautiful bowl! A fun exchange can now ensue, while also extracting useful intel. See how I flipped that familiar scenario? O'Connor isn't slumped over a bar, red-faced from his third pint at 11 a.m. on a Tuesday. He's doing something entirely unexpected of "the veteran Irish cop" that also reveals something interesting about the character (a complete lack of crankiness). Mildred will be surprised and so will your reader.



Pancake #3: The Disease

Okay, if you absolutely must create a character who's a cancer patient, make sure you avoid the most typical clichés: she is in denial, or he is trying to hide his illness to continue being a brilliant but tortured FBI agent with a past. If you must give your character a disease, have it be a topic of robust and inspired discussion, or the subject of a warped sense of humor.

Maybe your heroine hides her diagnosis and thinks she has everyone fooled while she conducts her murder investigation, but once she leaves the room your supporting cast immediately comments on how weird, funny or sad it is that Mildred thinks they don't know her cancer is back. That makes the supporting cast smart and likeable, and now Mildred is sympathetic too.

Pancake #4: Typos

When I read a script that has a bunch of typos, I am immediately taken out of the story. It is both unprofessional and uninspiring, and reflects poorly upon you as a writer. Who wants to recommend a script with typos? "Hey, ya gotta read this fantastic script! Just ignore the poor grammar."

So how do you flip this? Proofread scripts for other writers. Become a master at catching typos by spotting them in other people's scripts, and ask them to return the favor for you. Typos happen. However, there is no excuse not to catch them before submitting your script for consideration to an agent, producer, or actor.

Remember, industry professionals are looking for scripts that are professionally written, amusing, entertaining, and bold. They're looking for page-turners!



Steve La Rue is Managing Editor of [Surfing Hollywood](#), where he uses his POV as a surfer combined with an expensive journalism degree to analyze trends in film and TV. Check it out for all the latest news on projects in the development pipeline. Steve has also developed a few super-hit television shows in his day, including *The X-Files*, *Buffy the Vampire Slayer*, *Battlestar Galactica* and *King of the Hill*.

Where Are Your Big Movie Moments?

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 and follow him on Twitter @RayMorton1.

As I do every year, I spent the summer reading for a major screenwriting contest. In addition to the chance of discovering a great new script or writer, one of the reasons I enjoy doing this is it gives me a chance to see what's going on out there in the screenwriting zeitgeist. And something that I have been noticing less and less of in many specs are **great movie moments**.

When we think about our favorite movies, the first thing that comes to mind are the great bits and pieces.

The memorable lines of dialogue: "Here's looking at you, kid;" "I'll make him an offer he can't refuse;" "You're gonna need a bigger boat."

The powerful imagery: Scarlett O'Hara defiantly facing the dawn; Luke Skywalker staring at twin setting suns; King Kong standing atop the Empire State Building.

The unforgettable bits of business: Michael Corleone closing the door in Kay's face in *The Godfather*; Richard Gere snapping the jewelry box shut on Julia Roberts in *Pretty Woman*; Matt Hooper crushing a beer can in *Jaws*.

The great scenes: the shower scene in *Psycho*; Tom Cruise confronting Jack Nicholson in *A Few Good Men*; Andrew Lincoln using cue cards to declare his love for Keira Knightley in *Love, Actually*.

The great set pieces: the car chase in *The French Connection*; Hannibal Lector's escape in *The Silence of the Lambs*; the Deltas' wrecking of the parade in *National Lampoon's Animal House*.

Of course, these memorable bits are the end product of many contributors: actors, directors, cinematographers, editors, etc. But all of them began with a screenplay.

It's these bits that I'm missing. Many of the specs that I read these days are solidly conceived and competently executed. There's nothing particularly wrong with them, but there's nothing particularly right with them either. They're flat; they lack the big, attention-grabbing moments that elevate a decent-enough script into a must-read, must-buy, must-make, must-see motion picture.

This isn't particularly surprising, since most screenwriting these days is in a very minor key. The big blockbusters aside, movies are now usually watched outside theaters – in homes, cars, hotel rooms and airplanes – on computer screens, tablets and cell phones. These are all wonderful devices, but they are all smaller-than-life and I think the material has adapted accordingly. Most modern comedies and dramas – both studio and indie – tend to be about small-scale subject matter: family and relationship struggles, finding oneself, struggling with illness and addictions, and so on. Such material lends itself better to smaller screens. It's also a reality that studios and financiers are reluctant to spend money on any picture that doesn't have blockbuster potential, so budgets are now tighter as well. As a result, the overall scope of movies has shrunk and screenwriters have adapted their material and their ambitions accordingly.

The problem is that movies were never meant to be smaller than life; they're supposed to be larger than life. For most of the medium's history, all movies – not just blockbusters – were shown on giant screens. And I think the large size of the screens inspired the filmmakers to go big – not just with action and scope, but also with subject matter and emotions and intensity.

Bringing this all around, writers need to go big to create the kind of memorable bits contained in our favorite films. By big, I don't mean broad or loud or cartoonish. I mean give it all you've got. If you're writing a drama, make sure the emotions are powerful and palpable. If you want us to cry, then really make us cry. If you want us to be outraged, then really piss us off. If you're writing a comedy, make it as funny as possible. If you're writing a thriller, make sure the suspense is intense and unrelenting. If you're writing a horror film, don't rely on cheap jump-scars; instead, devise terrifying concepts and then exploit them for all they are worth. If you're writing an action picture, don't just include a lot of nonstop car chases and shootouts and fistfights (every action spec does that); instead, come up with action set-pieces that are clever and ingenious. When you're creating characters, craft people who are colorful, complex, and unique. Give them things to do that are specific and offbeat. When you're writing their dialogue, don't settle for the functional delivery of information and exposition. Instead, devise speeches that are full of character, insight, humor, and a touch of poetry.

In other words, don't be afraid to go big – as big as the screens of yore. For that is the only way to create work that is truly memorable.



Your Golden Key to Success

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.

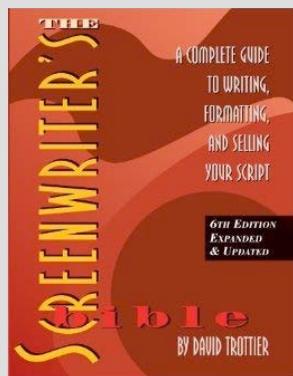
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: www.keepwriting.com.

For \$20 off your script evaluation, email Dave at: dave@keepwriting.com.

Dave Trottier's

"The Screenwriter's Bible"

Fully updated sixth edition



- A screenwriting primer for both aspiring and professional scribes
- Offers a comprehensive overview of all facets of screenwriting
- Includes worksheets, samples and more

[Click here](#) for all the details!

READER'S QUESTION:

How do I get off to a good start in the new year?

DAVE'S ANSWER:

I'm going to make it easy for you with a simple but powerful tool...

Once every week, create a **Weekly Action Plan** of **specific** steps or actions you will take toward achieving your overall goals. Thus, your first step is to make a few goals for the coming year. Make them specific, perhaps one for each screenwriting endeavor: 1) writing, 2) learning, and 3) selling.

READER'S FOLLOW-UP QUESTION:

But how do I keep myself going and motivated?

DAVE'S ANSWER:

My wife was at the gym last January and her exercise class was jammed, as it usually is that month because virtually everyone there has made a New Year's resolution to exercise, lose weight, or firm up. A seasoned exercise queen stood up and shouted, "Those of you who are going to quit by March, please leave now. You know who you are."

I laughed when I heard the story, but it begs the question, "How are you going to keep from quitting in March?"

With a Weekly Action Plan, that's how.

Like you, I am a writer. Let's say I want to write a screenplay this year. That's the goal. I can identify milestones on the way to the goal: for example, research, outline, rough draft, and so on.

On each Sunday (or another day of the week), I will sit down and decide what I will do **this week** to achieve that action goal. I may commit to a certain amount of time that I will devote during the week in my pursuit of this goal. It could be Tuesday and Thursday nights from 6 to 10 p.m., or 15 total hours of writing during the week.

Would you like to have a handy one-page Weekly Action Plan worksheet?

For readers of **LOGLINE** only, I will email you a Weekly Action Plan worksheet **free**. Just email me your request at dave@keepwriting.com. You can make as many copies of the worksheet as you like. Or, if you prefer, visit page 336 in your copy of the sixth edition of [The Screenwriter's Bible](#), or check its index.

The power comes in making specific commitments and then doing your best during the week to achieve your weekly action goals. Do this every week! If you don't keep your commitment precisely, don't fret or give up. Focus on your progress, not on perfection. Reward yourself for your accomplishments.

What will you accomplish in this new year? Use your Weekly Action Plan. Keep writing, keep learning, and keep selling in 2019!

ANOTHER RELATED QUESTION:

Everyone says that writing is a waste of time. Convince me otherwise.

DAVE'S ANSWER:

You need to do the convincing. Motivation comes from within. But here are some thoughts...

A college study divided students keeping journals from those who didn't. The study showed that students who kept journals had 50% fewer colds. Why would that be? Because the act of writing released the emotions that would otherwise weaken their immune systems. Writing is the best therapy I've never paid for. It's a useful activity even if nothing is sold.

What? But you're afraid you'll never be Aaron Sorkin? That's true, but of course, Aaron Sorkin will never be you. You have your own place in the writing universe, but you won't reach your potential and develop your skills through inactivity. Forge ahead, and keep writing!

Selling Your TV Pilot: 3 Hard Lessons

by Lee Jessup

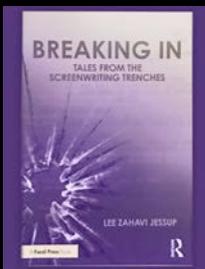


Author of the best-selling book [Getting It Write](#), as well as the newly released [Breaking In: Tales From the Screenwriting Trenches](#), Lee Jessup is a career coach for professional and emerging screenwriters. Her clients include writers who have sold pilots, pitches and specs; staffed television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

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:

- Selling a feature film or pilot
- Getting repped or staffed
- Landing writing assignments
- Contests and fellowships

[Click here to learn more!](#)

Lately I've been meeting more and more un-established writers who tell me that they're writing their own TV series on spec. It is absolutely true that TV is booming. We currently have more than 500 original scripted programs on the air. So obviously there is a lot of buying and selling going on. However, on average, it takes 5,000 pitches to produce 500 viable scripts; 500 viable scripts to produce 50 viable pilots; 50 viable pilots to produce 25 new shows, and of those 25 shows, two go on to have a successful run. Most, if not all, of those pilots will come from seasoned professionals. For first-time writers without a ton of experience, the reality can be tough.

1. It's possible, but not probable, to sell a pilot from the outside.

When I interviewed him for my book [Breaking In: Tales From The Screenwriting Trenches](#), manager Zadoc Angell of Echo Lake Entertainment said this: *"It kills me when writers are just so focused on: 'how can I write a pilot that can sell?' The likelihood of that happening is so low. And here's why it's low: in the feature world, the writer is not king. They don't care if you live in L.A. or Montana if the script is amazing... They can have traditional Hollywood screenwriters do the rewrites for them, throw on a big director who's going to make it his vision, go cast it, shoot it, and the writer is totally out of the process. In TV, if you buy a pilot from a writer, you're buying that writer's vision, not just for one episode, but hopefully for 100 episodes... They're looking to invest in writers they believe in and who they can see executing a long-term vision week to week."*

2. You will be working with a showrunner and a writers' room.

If you've never worked in a writers' room or never wrote/directed/produced a successful feature film, in all likelihood, another person will be hired as your showrunner. It's non-negotiable.

In his famous and widely shared "Answers to Questions I've Been Asked," Mickey Fisher wrote about how Amblin built the team for **Extant**:

"The next step was finding a showrunner. For anyone who doesn't know what that is, they're the person (or persons) in charge of running the day-to-day creative operations of a show. Like piloting a 747 or performing brain surgery, it's not an entry-level job. For someone like me who had never even worked as a P.A., clearly I was not going to be handed the keys to tens of millions of dollars of shareholder money. I knew I was going to be partnered with someone who would be in charge, so I decided two things right away:

1) I was going to be as open and collaborative as possible. Whoever it was, they were going to eat, sleep and breathe this show, so it had to be as much theirs as it was mine. And 2) I would treat this experience as primarily a learning experience, soaking up as much as I could..." (You can read Mickey Fisher's complete article [here](#).)

In addition, for most shows, writers' rooms will be assembled with the showrunner overseeing the vision, and writers taking on specific episodes. Some rooms are all co-writes; every episode is written by a lower-level writer paired with an upper- or mid-level writer. Others "room write" with every writer contributing to every episode. Some assemble the team only for the breaking of the season, after which episodes are assigned to writers. Others "room-break" episodes together, after which each writer is sent off to do her job. It's done in many different ways. But for the most part there is almost always some sort of a room. And when there isn't, it's because the showrunner made the case – and won – for doing it with one or two other writers, if not entirely on his/her own.

3. Even as the show's creator, you could find yourself sidelined.

Once a seasoned showrunner is brought on to your show, that person is the captain of the ship. In a perfect world, they would be open to and interested in your vision. But if they don't agree with it? They are going to steer the ship along the course they envision as most meaningful and successful. And if you push back, protest, complain, argue or demonstrate, they can opt to tell you to stay home for the remainder of your contract.

This article is not written to discourage you from writing pilots. I work with a number of writers who don't have in-the-room experience who are being encouraged by their reps to write original pilots – the same reps who will go and fight the good fight for the material once it's ready for market. But selling your pilot is one thing. Show-running your show is a whole other mountain, and it's that understanding that I aim to foster by writing this.



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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 before submitting.

Company A: Seeking Female-Driven Action

We are looking for completed, female-driven action/drama scripts in the vein of *A Simple Favor*. Stories should have a strong, action-packed inciting incident that propels the first act, leading to more dramatic, character-based elements.

Budget TBD. WGA and non-WGA writers may submit.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/Paste this code: **4f7mj3qshe**

Company B: Seeking Character-Driven Dramas

We are looking for completed, feature-length, contemporary and character-driven drama scripts with unusual plots. In other words, we need material that is not in the vein of anything you've seen before.

Budget TBD. WGA and non-WGA writers may submit.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/Paste this code: **vcvx6cpk6p**

Company C: Seeking Single-Location Horror

We are looking for completed, feature-length horror scripts with stories taking place in a single location and requiring only three actors.

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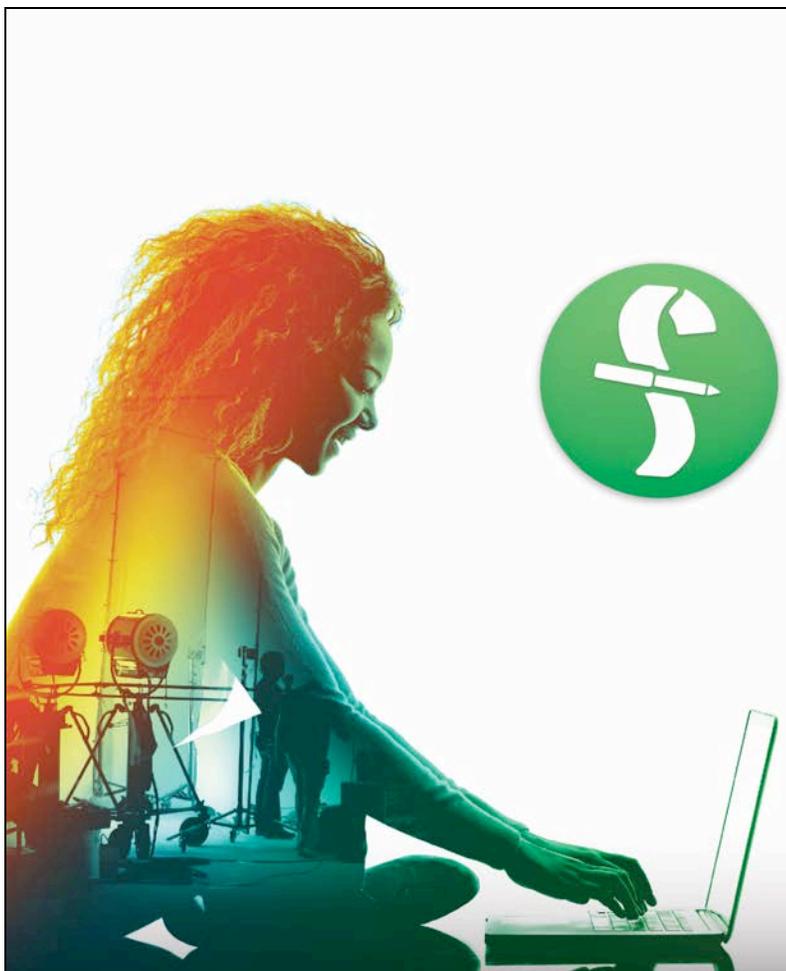
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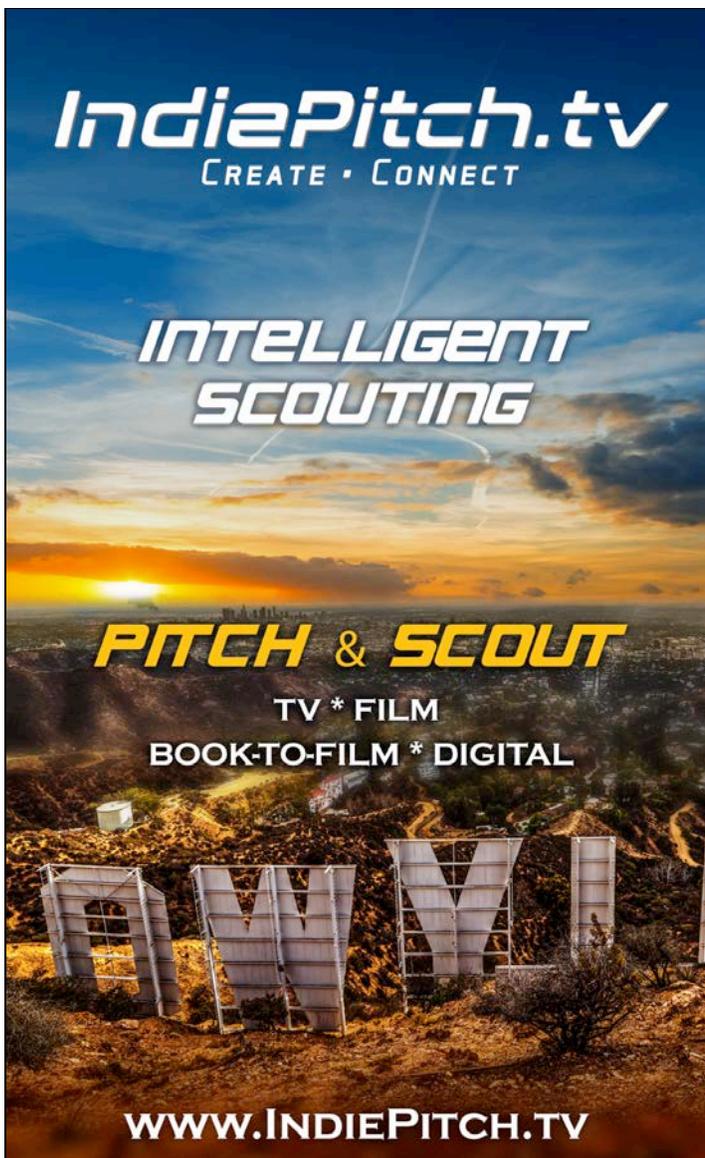
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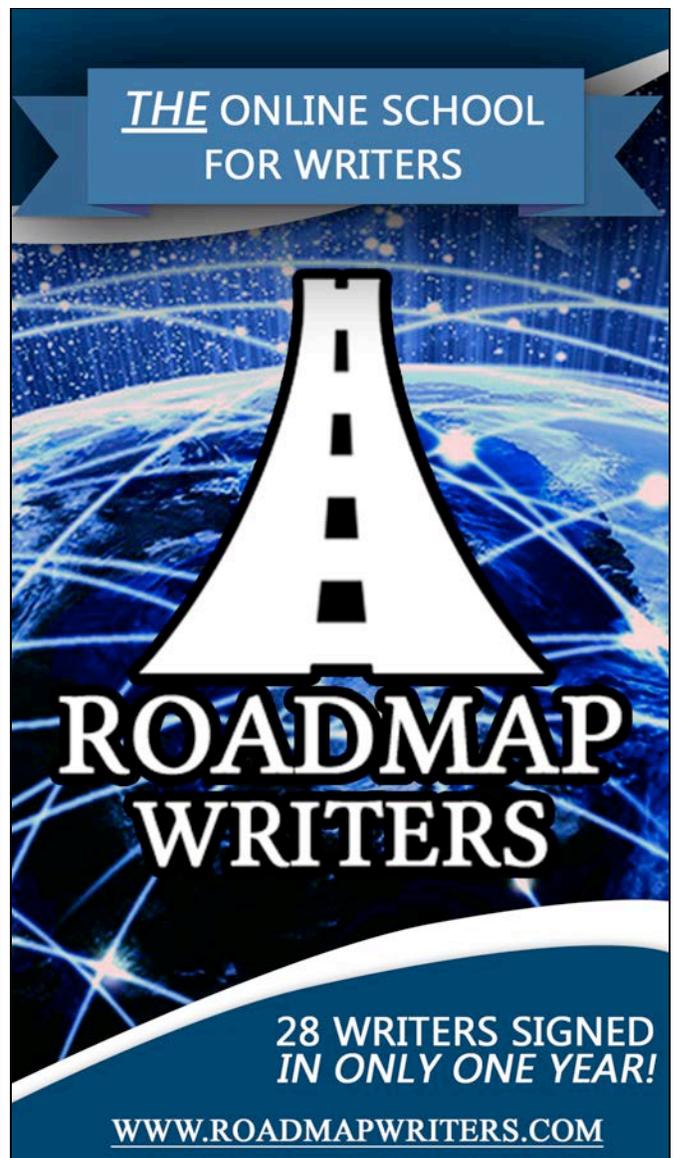
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