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Letter From the Editor

I know that this year's Semi-Finalists are all biting their nails, putting on those lucky socks and pleading with the gods of Hollywood as we're now just days away from announcing the Finalists in the 2019 PAGE Awards competition. On September 15th a fortunate few will receive the thrilling news that the spotlight is now on them and their exceptional writing. But no matter what, congrats to all our Semi-Finalists! Whether your name is on the next list or not, you've made an impression on the industry and proven the worth of your work.

To all writers I recommend having a look at our [Script Services](#) offerings. Would you like input from the same PAGE Awards Judges who decide which entries advance? Find out what industry readers look for and just how to make your script a stronger contender! Their analysis can be invaluable to writers of every experience level.

In this issue of the **LOGLINE** eZine, 2005 PAGE Grand Prize winner Larry Postel returns to update us on the exciting developments in his career and offer actionable advice. PAGE Judge David Rothley details the anatomy of a compelling scene and script consultant Ray Morton explains why gimmicky techniques generally backfire in screenwriting. "Dr. Format" Dave Trottier walks us through the nuances of O.S., O.C., and V.O. Then career coach Lee Jessup addresses the thorny issue of age as it pertains to a screenwriter's prospects. Finally, we give you three "hot leads" from producers seeking new material, courtesy of our friends at InkTip!

Happy reading,

Latest News From the PAGE Awards

- ◆ It's a PAGE face-off at the 2019 Emmy Awards, as 2008 PAGE Award winner Bill Dubuque, creator and producer of the Netflix series **Ozark**, goes up against 2015 PAGE Award winner Steven Canals, creator and producer of the FX series **Pose**, for the Outstanding Drama Series Award. The Emmy Awards ceremony will air live on Fox on Sunday, September 22 at 5 p.m. PT. You can bet we'll all be watching here at PAGE HQ – and, of course, we're hoping it's a tie!
- ◆ 2005 Silver Prize winner Janet Lin has been hired as co-executive producer on Netflix's new period drama **Bridgerton**. Previously, Janet was co-executive producer of the Fox comedy **The Orville** and the NBC drama **The Night Shift**, and she created and produced the CBS drama **Forever**. Janet came up through the ranks on the Fox series **Bones**, where she worked from 2007–2012 as a writer, story editor and, ultimately, producer. She is represented by ICM.
- ◆ 2009 Gold Prize winner Rob Sudduth has been hired as executive producer on the new Netflix series **Slutty Teenage Bounty Hunters**. Rob has worked steadily since winning his PAGE Award, earning writing and producing credits on such shows as **The Real O'Neals** (ABC), **Telenovela** (NBC), **The New Normal** (NBC), and **The Crazy Ones** (CBS). He is repped by MetaMorphic Entertainment and UTA.
- ◆ Currently a supervising producer on the ABC drama **Grand Hotel**, 2006 Silver Prize winner Davah Avena wrote the July 15 episode "You've Got Blackmail." Previously, Davah was a writer and producer on **Kevin (Probably) Saves the World** (ABC), **Daytime Divas** (VH1), **Devious Maids** (Lifetime), **East Los High** (Hulu), and **Medium** (NBC). She is repped by Sheree Guitar Entertainment and UTA.
- ◆ Since placing as a finalist in the 2018 PAGE Awards competition, Glenise Mullins has been signed by Management 360, landed representation at Paradigm Talent Agency, and has now been staffed on the new Amazon series **The Lord of the Rings**. Glenise tells us, "You guys were a great jump start to my career, and I greatly appreciate it!"

2019 Finalists Announced: September 15

How Conquering Cancer Made Me a Better Writer: One Year Later

by Larry Postel

It was a year ago that my article [How Conquering Cancer Made Me a Better Writer](#) was published here in **LOGLINE**. For those of you who remember, I didn't have a produced feature at that time. Though I had two screenplays under option and serious interest in another, I didn't know if any of those films would ever be produced. Well, I'm very happy to report that all three are currently in various stages of production. In fact, ***Flip Turn*** and ***High Holiday*** have already wrapped and the third, ***The Main Event***, is now in pre-production.

So, how did I manage to get three screenplays into production in just a few months? I've had other options and interest in other scripts many times before, all to no avail. So what made the difference this time? Was it because I was "in the right place at the right time"? Or because "good things come in threes"? Or perhaps because "when it rains, it pours"? Maybe all of the above. Who knows? All I know for sure is that I put in a lot of hard work over a period of many years.

Here are some of the things I did along the way that I'd encourage you to do, as well:

Be relentless.

I would encourage all aspiring screenwriters to be relentless in marketing your work, because you just never know when your script is going to fit a producer's needs. I've seen lots of threads on various screenwriting sites where writers ask whether or not they should query producers during the holiday season or during summer months when many people in the industry are on vacation. Based on my experience, it doesn't matter what time of year or day of the week you query. If it seems like it may be a fit for a producer's needs, he or she will request the script. Most producers rarely "shut down," just like us freelance writers. Granted, studios and companies may close for certain holidays/seasons, but you can't worry about that. Just keep on querying and let the dice roll, because you never know when the time is right!

Nurture relationships.

Another thing I'd recommend based on my own experience: When you find a producer who likes a script of yours but says her slate is full, or the timing isn't right for whatever reason, stay in touch with that producer. Email her every three months or so with a simple reminder that your script is still available and you'd love to work with her. Also, remind her about the key selling points of your screenplay, especially in terms of its commercial viability.

For example, my script ***High Holiday*** is a multi-generational weed-themed comedy. So I would occasionally email the producer who was interested in the project with articles I found about the increasing legalization of weed and the rising use of weed among all age groups, including baby boomers. I know for a fact that these gentle (and very polite) reminders kept me and my script in that producer's mind, until the day when he finally said, "Yes, we're going to do it." Over the past few months, we've become good friends and I hope to work with him again in the future. But the seeds of our relationship were planted three years before he gave my script the greenlight.

I should add that it doesn't matter where you live. I don't live in L.A., and the producer of ***High Holiday*** doesn't either. So don't let people tell you that you have

to live in L.A. to be a screenwriter. You can make the right connections no matter where you are in the world.

Embrace DIY marketing.

"Do it yourself" – or DIY – is a popular term today when it comes to many tasks (home improvement, car repair, etc.), and it also applies to marketing yourself as a screenwriter. All three of these screenplays were submitted and sold without an agent or manager. I cold-queried two of the producers and met the third through a personal connection. However, my entertainment attorney did get involved once the producers put offers on the table. As I mentioned in my previous article, you must have an entertainment attorney involved in any deals you sign. That's the one person you absolutely cannot do without.

So, just like those who tell you not to query during the holidays or summer months, don't listen to anyone who says you must have an agent or manager to sell a screenplay. Instead, focus your efforts on connecting with producers – especially indie producers, who are more accessible to writers like us.

Now, get this: Even after my success with these three screenplays and being admitted to the WGA, I still can't get any reps to even respond to me. But no worries! I'll just keep doing what I've been doing on my own and take the DIY approach.

Write films that are easy to produce.

Something else that helped me get these three projects off the ground is that I wrote them with limited locations and low budgets in mind. After all, commercial appeal and profit are right at the top of the list of what producers seek in a screenplay. In fact, I like to say that producers are similar to the sharks on ***Shark Tank*** – they're looking for commercially viable products that can be made on a reasonable budget, in order to make money instead of lose it.

If you're a master of big-budget scripts (e.g., Marvel-type movies), those projects are likely not going to get you in the door with most producers. But if you really use your imagination and think outside the box, I believe you can write lower-budget projects with limited locations in just about any genre. Then, once you make your mark, hopefully you will have the chance to get that big-budget flick of yours produced.

It has been a dream come true to finally see my scripts getting produced, and I hope all of you get to see your dreams (and screenplays) become a reality too. Just remember that this is a very competitive business. It will test you along the way. But no matter how long it takes, and no matter how many obstacles and hardships you face along the way, never give up. Let those experiences make you stronger, more empathetic and more determined than ever. I hope my own journey inspires you and shows you that it can be done!



Larry Postel won the 2005 PAGE Grand Prize for his Family Film ***X-Mas Files*** and sold that screenplay as a direct result of winning the competition. Three of his original specs are being produced this year: the indie drama ***Flip Turn***, starring Sheree Wilson and Evan Brinkman; the indie comedy ***High Holiday***, starring Cloris Leachman, Tom Arnold and Jennifer Tilly; and the family comedy ***The Main Event***, which is being co-produced by WWE Studios and Netflix.

Attention-Grabbing Scenes That Will Help Your Script Sell

by David Rothley

All of us want our screenplays and television pilots to "pop" and grab the attention of producers – the people who pay for our effortful work – and also win over the directors and actors who will bring our visual stories to life. And one of the most effective ways to make your script "attention-grabbing" is to sprinkle it with compelling scenes that will not only catch the eye, but hold the attention of your audience and generate anticipation over a sustained period of time.

Collectively, scenes are complex bits of action that tell your story. They should contain conflict and tension while giving us a strong visual style. Scenes should reflect some advancement or transformation of your characters; they need to depict someone moving toward a goal. It is the action within your scenes – the conflict – that holds your story together.

Though there are a number of different kinds of scenes that can make your project "pop" with motion and energy, I'm going to focus on four that I feel are either not used in most scripts that I read, or not executed as well as they need to be.

Scenes of Action

Action sequences find their way into a lot of scripts, but they often get so bogged down in unnecessary details that we lose the reason why there's action going on in the first place. When you're writing action scenes, it's critical to present the reader (and ultimately the audience) with a crystal-clear picture of what your character wants to accomplish. Immediately establish the problem for your character to solve. What are the obstacles and where are they coming from? The audience has to understand if the character's obstacles are internal, external or both. And if they come from an antagonist, what is that character's goal?

Within the action scene, you need to steadily increase the difficulties for your character. It should become harder and harder for her to get what she wants. This can be done, in part, by alternating hope and fear in the scene. She gets close to getting what she wants, only to be pulled farther away and put in even more danger.

Amidst the chaos of action scenes, we need to easily visualize what is supposed to happen. Let us see what your protagonist sees and what he wants. If he is successful, are there consequences to consider? In the best stories, once a character achieves one goal, he must then confront a larger problem as a result.

In *Back to the Future*, written by Robert Zemeckis & Bob Gale, Doc Brown (Christopher Lloyd) must connect an electrical line from a light pole to a clock tower about one hundred feet away moments before lightning strikes. If he fails, our protagonist won't make it back to his life in 1985. Just as Doc Brown succeeds in one part of his goal, another part comes undone. And once he's figured that problem out, another problem arises. It's a great scene of action and building tension.

Scenes of Prep by Contrast

In a "Prep by Contrast" scenario, a character is oblivious to a dramatic event that is about to occur and/or the audience has no idea what is about to happen. The characters are preparing for another event and then something big and unanticipated happens that heightens the dramatic moment. Scenes of Prep by Contrast give events more meaning.

For example, in Charlie Kaufman's *Adaptation*, John Laroche (Chris Cooper) gets into a car with his wife, his mother and uncle. He backs casually out of the driveway, and as the vehicle pulls onto the street, it is suddenly struck by another car. The tragic consequences of this unexpected event capsize his life.

Scenes of Aftermath

Scenes of Aftermath allow the audience to connect with the character(s) after they have been involved in a big event where there is some sort of transformative experience. There usually isn't much dialogue in these scenes, and as the writer your main responsibility is to present the forces working on the character. Scenes of Aftermath can also become Scenes of Preparation, where a changed character prepares to take action under his or her new circumstances.

Think about Callie Khouri's *Thelma & Louise*. After Louise (Susan Sarandon) and Thelma (Gina Davis) complete a harrowing escape from a dozen or so police cars, the two drive along a dirt road, share a cigarette, and absorb the enormity of the trouble they're in and what has led them to this point in their lives.

Scenes of Dialogue

While screenplays should, on the whole, be less about dialogue and more about visual imagery, most of our characters do speak to each other. It's what people do, and dialogue is a great way to give the audience a stronger sense of your characters' backstories, personalities, quirks and goals. We discover the natural world of our characters through their interactions.

Dialogue is a tool, a form of action, and a way that someone accomplishes something. Remember that while your characters speak to achieve an objective, people rarely say what they mean. Only under great pressure do they reveal what's truly at issue.

In the best screenplays, dialogue is used to create tension within scenes. One of my favorite dialogue scenes comes at the end of Tony Gilroy's *Michael Clayton*, as the title character (George Clooney) and his rival Karen Crowder (Tilda Swinton) are both trying to get something they want. Clayton wants Crowder to admit culpability in murder. Crowder wants to appease Clayton so he won't leak a memorandum that would destroy the company she represents. Take a look at the scene. It's wonderful stuff!

In summary, think carefully about each kind of scene in your script and work out each scene so it will offer as much dramatic action as possible. Jam-packing your script with diverse, powerful and visual scenes is a surefire way to grab the attention of those who can get your script out of development and into production.



David Rothley earned an MFA in screenwriting from USC and an MFA in creative writing from the University of North Carolina. He has evaluated scripts for Imagine Entertainment, UTA, Paradigm, and CAA. David ran the story department at Relativity Media from 2011 to 2014 and since that time has worked as an in-house staff writer for film, TV and digital media at the VFX studio Digital Domain. He currently writes for a series that airs on the History Channel.

Faux Sunsets and Screenwriting Gimmicks

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.

Back when I was in film school and movies were still shot on film, one of my fellow students made a film that contained a shot of a brilliant sunset. He created the sunset by using an orange "grad filter" that tinted the location's blue sky an appropriate shade of amber. From a distance, the image was serviceable enough, but if you looked closely, the amber filter colored not only the sky, but also any portion of the set and the heads of any characters that happened to extend above the shot's equator. Upon seeing it, our teacher – a professional cinematographer – made the following comment. "Very pretty. Now go and shoot a real sunset." His point was that the student had used a cheap gimmick as a shortcut to create an unsatisfying facsimile of something that could have been quite effective had he put in the work and created the real thing instead.

Like my long-ago classmate, young writers often employ gimmicks in their work. Out of either lack of knowledge, experience, or confidence they take a shortcut that produces an unsatisfying result. Here are some of those gimmicks:

Using structural tricks to create narrative energy

The energy in a dramatic narrative is created by the steady build from inciting incident in the story's first act through the development of complexities and twists in the second act to the story's climax and resolution in the third act. Energy is also created by the momentum generated as the story points start coming faster and faster. If a dramatic narrative is constructed on a solid premise, the build and momentum will develop naturally. However, some writers find themselves stuck with stories that lack dramatic build and momentum. To compensate for these deficiencies, they will often resort to playing games with their script's structure – leaping back and forth in time via flashbacks, intercutting between parallel or unrelated plotlines, and so on. The hope is that the energy generated by all this jumping around will compensate for the lack of energy generated by the drama itself. It almost never does, because all the franticness in the world may make a dull story confusing and hard to follow, but it can never make it interesting.

Using excessive backstory to explain character

In a properly constructed dramatic narrative, a character should be developed and explored through the behavior and dialogue he/she exhibits in the course of the story. This sounds simple, but can be notoriously difficult to pull off, because the demands of the plot don't always leave enough room or offer the opportunities to present all the necessary facets of a character; thus, some inexperienced scribes resort to developing their characters outside the main storyline, often in extensive backstories presented either as prologues or sporadically interspersed flashbacks.

Telling, not showing

Movies are a primarily visual medium, which is why one of the cardinal rules of screenwriting is "show, don't tell." In other words, as much as possible, tell your story through behavior, images, and action rather than through dialogue. Despite this dictum, many aspiring screenwriters have their characters tell one another about the events of the story rather than enact them, or they use expository voice-over that explains what's happening and what it all means instead of showing the actual events. The results often come across as filmed stage plays rather than authentic cinematic experiences.

Imitating Goldman and Black

Two screenwriters who have had a significant influence on the industry are the late, great William Goldman and the great, still-with-us Shane Black. Goldman and Black have each employed, in their own unique styles, a novel approach to writing description. Their scripts have a clever, casual, chatty style full of self-aware humor, knowing asides to the reader, and a first-person, you-are-there approach to describing action that emphasizes the emotional effect they want scenes to have.

When this style is employed by people without the unique skill of these two writers (which is most of us), the results are usually spectacularly ineffective and off-putting. It can either pull readers out of the story or come across as snotty and full of unearned attitude. Even writers who can pull off this sort of clever description often run into trouble because they don't put the same creativity into crafting their characters and stories. The real secret to Goldman and Black's success is not their winking descriptive style, but that they present meticulously worked-out stories populated with fully fleshed-out characters and fresh, exciting action.

Like my classmate's grad filter, screenwriting gimmicks may seem like a good idea, but if you want to tell an effective story the only way to do it is to actually tell an effective story. Focus on that and the result will be a much better sunset.

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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.

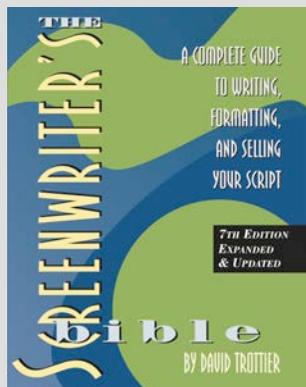
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: www.keepwriting.com.

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Getting O.C.D. about O.S., O.C., and V.O.

by Dave Trottier

READER'S QUESTION:

Could you please clearly explain O.S. and V.O.? I hear different things from different people, and sometimes I see O.C. in older scripts. I'm starting to get obsessed about this.

DAVE'S ANSWER:

I have received several questions in the last couple of days asking me to explain O.S. and V.O., so let's relax and get into it.

O.S. means "off screen" – the character is physically there at the scene location, but is not in the camera view; in the produced movie, we would hear her voice but not see her, even though she is in the master (or primary) scene location.

Suppose the scene takes place at SAL'S HOUSE and Sal is cooking in the KITCHEN while JOE watches TV in the LIVING ROOM. If the camera is on Sal in the KITCHEN, anything Joe says would be marked as O.S. because he is present at the master or primary location (SAL'S HOUSE), but is not in the camera view.

O.C. means "off camera" – it is an archaic term that means the same thing as O.S. Don't worry about O.C. and don't use it.

V.O. means "voice over" – a voice originates from outside the scene location. Here are common situations where you would use this notation:

- A voice originates from outside the scene location through a phone, walkie-talkie, radio or some other device.
- A character in the scene recalls a speech he heard earlier in the screenplay, such as his mother reminding him to wear a coat. The speech is the mother's, but she is not physically there at the scene location. Her speech originates from another location and thus should be marked V.O.
- A character begins to explain what happened a year ago. You cut to a FLASHBACK, but we still hear the character's voice from PRESENT DAY explaining what happened. The voice originates from outside the FLASHBACK location and thus is marked V.O.
- We hear a disembodied voice: "Luke, reach out with your feelings" (Obi-wan in *Star Wars*). Whisperings from another world are also marked V.O.
- We hear the character's own thoughts at the moment; that is, the audience sees him and hears his voice, but his lips aren't moving. Thus, the speech originates from another location (probably a recording studio or looping studio). Incidentally, I don't recommend this application; it usually comes off as obvious exposition except in rare instances in broad comedies.
- A character narrates the story. The voice does not originate from any of the scene locations and so it is marked V.O. If you use the term NARRATOR in the character cue (that is, the character name in the dialogue block), then V.O. is assumed and you don't have to use the term.

O.S. and V.O. exceptions

Suppose there is a TV in the scene, and its screen is in full view (within the camera shot). Technically, the person on the TV screen is at the scene location, since the TV is at the scene location. Thus, the character that we see speaking on TV is like any other character in the room. Since we see him speaking, his speech is considered normal dialogue without any special notation.

However, if the TV is at the scene location but is turned away from the camera and we don't see the speaking character on the screen, her speech should be marked O.S. because she is technically there but not in view. (The same goes for a Skype conversation on the computer or a FaceTime conversation on a smart phone.)

The same goes for holograms, as in *Star Wars*: "Help me Obi-wan. You're my only hope." Princess Leia's words would have no special notation since her image is there in the room (at the scene location) and we see her speaking.

Did I miss anything? If you believe I did, email me: dave@keepwriting.com.

NOTE: The above topic and hundreds of others are discussed in the new 7th edition of *The Screenwriter's Bible*, now available for purchase at www.amazon.com and www.keepwriting.com.

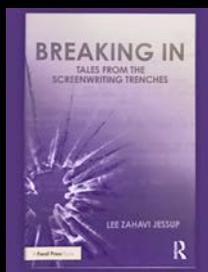


Author of the best-selling books [Getting It Write](#) and [Breaking In: Tales From the Screenwriting Trenches](#), Lee Jessup is a career coach for professional and emerging screenwriters. Her clients include writers who have sold pilots, pitches and specs; staffed television writers; participants in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



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"But... What About My Age?"

by Lee Jessup

Writers of every age have asked me, "But...what about my age?" "Am I too old to staff?" "Is my age going to be a problem with agents and managers?" "Am I getting started too late?" They are all speaking to one simple, overriding fear: Despite their talent, hard work, willingness to step out of their comfort zone, fight for their chosen profession, and learn and challenge themselves at every turn, they worry that it won't be enough to matter.

While you do need to be realistic about your odds and understand the hurdles that can get in your way, let me tell you about one of my writers. A mother who came to screenwriting as her second career, she arrived to the industry well into her forties. Now, about 10 years later, she is a sought-after content creator who has sold TV pilots, completed feature assignments for major studios, and collected a number of produced credits. Yes, she is an older woman, but don't talk to her about age. Not because she is not aware that it could be a factor, but because she just doesn't care. I've known this woman for years, and I can tell you in no uncertain terms: Age is just not a conversation she is willing to have. Her writing, her work ethic, her great meeting skills, and her contributions to every room have earned her a nickname among her writer friends. They call her "Badass."

So, yes, you **can** break in as a writer, even if you're no longer a baby. But age can also be a challenge. Today I want to focus on industry truisms I've come to know and think are important enough to share.

"Staffing on a TV show is a young person's game."

If you're past the midpoint of your life your first break in the industry is probably not going to be getting staffed in a writer's room, unless you bring relevant work expertise (such as legal or medical experience) to the table, or unless you're best friends with the showrunner. Of course, if you make a splash on the feature side or sell a pilot, all of that can change. And many writers are still staffed for the first time in their 30s and 40s.

"Life experience can be an important differentiator."

I work with a number of successful writers who came to the industry as a second career. Certain work experience can definitely help your writing career: things like law, government, police, and medical expertise. And just having life experience — the very act of living, traveling and having adventures in your life — should ultimately feed into your writing and make you a more desirable scribe. After all, life experience is what informs your point of view, the themes you weave into your work, and the emotional experience of your characters. Your experiences can be huge assets when being considered for a writer's room position or writing assignment.

"No one knows how old you are when they read your screenplay."

If ever the age of the writer does not matter, it's when he or she writes a great feature. With features, all the business is on the page; there is no question about what comes next, whether its creator would be game to slog it out in a writers' room year after year, or whether the material has been created by someone with enough in-the-room experience to guide the kind of series that can last. Therefore, if you've written a truly superb script — one that can win big screenwriting competitions and really stand out — no one should care about your age when considering whether or not to pick it up.

All of which is to say: Features tend to be kinder to older writers than TV.

"Reps will consider your age when deciding whether to sign you."

While most reps will consider the writing itself first and foremost, they will also give thought to the career ahead. Unless a rep feels that she can take your project out as is and find it a home within the industry, the rep would have to assess the current quality of your writing and its long-term viability in the professional space, combined with how long it will take to build you the sort of career that can be to everyone's creative and financial benefit. If a rep doesn't feel that she could get a good five, 10, or even 15 years of creative and financial viability out of you, and she doesn't think that she can sell your existing material, then she may be hesitant to sign you.

Regardless of your age, if you want to write, write. You don't need my permission or anyone else's. Sure, write with some realistic expectation of what paths may or may not be available for you to travel, but don't let anything quell your passion.



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We are looking for contemporary faith-based scripts. We are open to drama, horror, or action in faith-based scripts, but no sports-related stories please.

Budget won't exceed \$1M. 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: **7x5en6exhv**

Company B: Seeking High-Concept, Darkly Supernatural Horror Scripts

We're looking for high-concept horror that includes darkly supernatural elements. Please submit only contained screenplays that have minimal locations and don't require large casts, crowd scenes or underwater scenes. We have several openings on our slate for great scripts that fit the above criteria.

Budget won't exceed \$200K. 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: **c9mmh6zr29**

Company C: Seeking Character-Driven Crime Scripts

We're looking for character-driven crime scripts and are open to both mystery and thriller elements, i.e., crime scripts in the vein of *Gone Baby Gone* and *Chinatown*. Please don't submit material about the FBI, mafia, drug lords, a returning war hero, or a heist. (This is for an indie audience and we'd prefer more unfamiliar, intimate stories.) Please mention if your script has won any awards or if you've had previous work produced.

Budget is TBD. WGA & non-WGA writers okay.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
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