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Letter From the Editor

Attention, screenwriters: Our Summer Script Services Sale ends on Labor Day – this Monday, September 7 – so time is running out to get your \$20 discount on feedback from the industry readers who judge the contest every year. Our Judges provide some of the most in-depth and insightful notes out there, so don't miss out! Just visit the [Script Services](#) page on our website and use the discount code SUMMER20.

Speaking of the contest, the 2020 PAGE Awards Finalists will be announced in just two weeks: on Tuesday, September 15. Is your script still in the running? If so, we wish you good fortune! If not, we're here to help you up your game...

Each issue of the **LOGLINE** eZine is loaded with the advice and experience of screenwriters and industry professionals who want you to find success in this business. Our autumn edition begins with PAGE Award Finalist Alan Horsnail sharing his experience with a greenlit script gone to the shelf due to COVID. PAGE Judge Victoria Lucas breaks down the critical differences between feedback, notes, and coverage. Script analyst Ray Morton explains why "write what you know" can lead writers astray. "Dr. Format" himself, Dave Trottier, helps us handle the oh-so-timely Zoom call in our scripts. Career coach Lee Jessup gives writers criteria to consider when taking on a partner. As always, we conclude with a three-pack of "hot leads" from producers in search of specific material, courtesy of our good friends at InkTip.

Happy reading,

Latest News From the PAGE Awards

- ◆ The action/crime drama ***Honest Thief***, by 2010 PAGE Bronze Prize winner Steve Allrich, is slated to premiere in theaters on October 9. Produced by Argonaut Entertainment, the movie was directed and co-written by Mark Williams and stars Liam Neeson, Kate Walsh, and Jai Courtney. Steve's previous film credits include his PAGE Award-winning thriller ***Bad Karma***, produced in 2012 with star Ray Liotta, and the 2015 action flick ***The Timber***, starring James Ransone.
- ◆ The 2014 PAGE Award-winning thriller ***The Longest Night***, by Samuel Bartlett, begins filming later this month in Biloxi, Mississippi. The movie will be directed by George Gallo and stars Ruby Rose, Morgan Freeman, and Patrick Muldoon. PAGE Judge Nate Adams discovered the script (formerly titled ***Damage Control***) during the contest-judging process and is producing. Samuel is also in post-production on the Lucky Films thriller ***Intersection***, which he wrote and directed.
- ◆ The drama ***Birthmother's Betrayal***, by 2017 Gold Prize winner Huelah Lander, was released this summer on Lifetime TV. The movie is currently streaming on both Lifetime and Amazon Prime. In addition, Huelah's PAGE Award-winning short film script ***H.Appiness*** was filmed last year in Canada and released on January 1.
- ◆ This just in from two of our 2019 PAGE Award winners: Writer/director Farahd Wallizada has completed production on his 2019 Bronze Prize-winning drama ***Outside***, produced by Nimbus Vision, and writer/director Nir Shelter has completed production on his 2019 Gold Prize-winning short ***Perspectives*** (formerly titled ***Home***). Nir recently signed with Elevate Entertainment, and his feature script ***Call Out*** is now in development with producer Kristen Hodges.
- ◆ Last but certainly not least, ***Ozark***, the hit Netflix series created by 2008 Gold Prize winner Bill Dubuque, is nominated for 18 Emmy Awards, including Best TV Drama. This year's ceremony airs September 20 on ABC – and you know who we'll be rooting for!

2020 Finalists Announced: September 15

Production, Interrupted

by Alan Horsnail

On March 4th, I boarded a flight to Puerto Rico for the start of production on my 2019 PAGE Awards Finalist script, ***Midnight in the Switchgrass***. I struggled to wrap my head around the concept that a movie I wrote was going into production. All my life, filmmaking has been my only dream, but it seemed such an unattainable aspiration that I was embarrassed to talk about it with friends and family. Nonetheless, here I was on the flight of my dreams. Nothing could go wrong now! I remember clicking on CNN and the headline read: "TWENTY-SIX CASES OF COVID-19 REPORTED IN THE UNITED STATES." "That's not so bad," I thought. "I'm sure it will just blow over."

Spoiler alert! It did not blow over.

My first introduction to industry rejection was a series of unceremonious passes from various film schools, including UCLA's Professional Program in Screenwriting. It devastated me. I took a sales job with a software company. As the years passed, I was grateful to have a successful career in the corporate world, but still fantasized about the power of storytelling and filmmaking every single day. Things in my life had gone stagnant. I felt myself permanently settling into someone else's version of happiness. I had allowed my only dream to evaporate without a fight.

And then, right on cue, an amazing woman walked into my life and changed everything. She told me, "Don't allow fear to masquerade as practicality" and relentlessly pushed me back towards screenwriting. So I bought a screenwriting book as thick as an encyclopedia and started writing terrible scripts at night, with a newborn baby keeping me company. That was almost 10 years ago.

Over time, as I pursued my dream, I found that interviews and podcasts with industry executives, creatives, and representatives provided me an introduction to the business, and networking was a tremendous source of industry guidance and advice. It's incredible how many folks in the industry are willing to lend a helping hand to emerging writers. Some of the best advice I received was, "*The industry is dependent on passionate, inventive creatives. Don't be afraid to introduce yourself.*"

Then things really changed when I found an amazing screenwriting coach. She stripped away all my horrible writing habits and helped me understand how to develop my own style. It was a painful process, but I gained a little confidence and started to get some positive feedback. Personally, I don't think writers are the best at giving notes to other writers. Just my opinion. But professional coaching and script development can really help give a project a fighting chance. Each producer has a specific checklist when evaluating a project, so a coach/advisor with industry development experience can spot the same issues a producer might potentially bump on when reading a script. Throwing spaghetti against the wall is a bad strategy. People will remember not to read you again. Trust me, I know from experience.

Two days before filming of ***Midnight in the Switchgrass*** began, I was blessed to have the opportunity to lead a table read with much of the film's unbelievable cast. I was so nervous that everyone was going to finally hear the script out loud and say, "Wait! This sucks! Everybody go home!" Luckily, that didn't

happen. And hearing incredible actors such as Megan Fox, Emile Hirsch, and Lukas Haas perform the dialogue I wrote was overwhelming. It's something I hope every screenwriter gets to experience – all that hard work finally coming to life. It's worth the hundreds of rejections and that awful, sinking feeling when you bomb out of a contest. It's worth all the heartache.

Heartache and rejection seem to be the common threads that bind screenwriters together. We might not always be the best at wholeheartedly celebrating another writer's success, which at times feels like a stinging reminder of our own fledgling disappointments, but the magical thing about the screenwriting community is that we always help each other back up off the ground after getting knocked down. The constant pain of hearing "pass" or "maybe next year" is part of the gig, and developing a routine to manage it is essential to longevity as a creative being. I always allow myself a period of time to mourn rejection. I give myself the space to be disappointed for a while, then put it in the rearview mirror and move forward.

The first day of filming, the director chose to shoot a dialogue-heavy scene where Emile and Megan's characters discuss the scope of their situation. As I watched from video village, I was a wreck. I just kept thinking, "*Is this really going to happen?*" And then Emile absolutely nailed a monologue that was so vital to the story, and I knew at that moment I could die happy.

Another highlight was watching the crew execute a big crane shot that runs almost two minutes long. I had envisioned the shot as a continuous take when I wrote the script, but never discussed it with the director until he had already decided to go in that direction. It was amazing to see that vision come to life.

Then the news came... Production was being interrupted. COVID-19 was building momentum around the world and it was time to take shelter with loved ones. My heart sank. It was surreal to watch the wheels of this huge production machine grind to a halt, and to feel this sudden cloud of uncertainty hover over the entire project.

As I sat on the plane flying home, I felt a mixture of disappointment and gratitude. I was sad that the production was postponed, of course, but so grateful for the amazing people in my life who had never allowed me to give up on my dream.

Barring any new disasters that 2020 might bring us, ***Midnight in the Switchgrass*** is scheduled to go back into production later this month. Here's hoping!



After a successful, decade-long career with the software giant Oracle, Alan Horsnail pivoted away from the corporate world to pursue his lifelong passion for storytelling. His thriller script *Midnight in the Switchgrass*, which was a Finalist in the 2019 PAGE Awards competition, is being produced by Emmett/Furla/Oasis Films, and Alan is now in development on the feature *Beneath Charcoal Creek*, the second installment of his slated crime-thriller trilogy.

Feedback and Script Notes and Coverage... Oh My!

by Victoria Lucas

Feedback. Script notes. Coverage. These terms may seem interchangeable to many screenwriters, but each has a specific form and purpose.

Imagine you've written a feature film script that you're planning to send to three different destinations: a screenplay competition, a screenplay consultant, and a production company. Now imagine the **same** reader happens to get the script at each destination. Will her analysis be the same? No, because each place requires the reader to study your script from a different perspective and with a different goal in mind.

While you may have received comments from family and friends, and perhaps notes from a teacher or your writers group, for many screenwriters their first experience with professional analysis of their script is getting feedback from a screenplay competition. Quite a few contests offer written feedback to writers, usually for an additional fee. Generally this feedback is pretty minimal, consisting of a couple of paragraphs from the competition judge about their overall impressions of the script. However, a few contests, including PAGE, provide more extensive feedback with specific notes and comments designed to help you understand how well your script is working, identify your script's strengths and weaknesses, and target specific areas that need further development. When reading for a screenplay contest the judge will assess your script as it is **today** – not as it **could be** with a little more work or a full rewrite – and then score it appropriately. Only the highest-scoring scripts will move forward in the contest. Getting feedback helps you understand why the judge gave your script those scores and what you could do to take your screenplay to the next level.

What if you want a professional assessment of your script **before** submitting it to a screenplay competition or sending it out to agents, managers, and producers? There are many independent script consultants who will provide detailed story notes. These notes are generally similar to the In-Depth Analysis offered through PAGE Script Services; however, the extent of the interaction with each consultant and their cost can vary widely. Some consultants will simply write notes on your script and send them off to you, while others will work more closely with you, often with one or more follow-up phone calls (or Zoom calls) to go over their notes, answer questions, and brainstorm possible solutions to any issues you're having. Working with a good script consultant can help elevate your screenplay to the next level, increasing your chances of an award or even a sale. However, there are a lot of consultants out there, some much better than others, so it's important to get recommendations (personal, if possible) before you spend your hard-earned money.

Submitting your script to producers is a whole different ball of wax. A producer's first concern is whether the script is a good fit for their company, no matter who submits it or how many awards it may have won. That's where coverage comes in. Producers simply do not have time to read and analyze the hundreds of scripts submitted to them every year, so instead they assign submissions to a reader, who may be a junior development executive, an office assistant, or even an intern. The reader "covers" your script: writing three to four pages that includes a logline (the "hook" of the story in one or two sentences), a synopsis, comments, and their final assessment ("Recommend," "Consider,"

or "Pass"). This coverage is usually less about the artistic merit of your script than about its commercial potential, while also evaluating whether it has the right elements for that particular production company. Then, once the producer reads the coverage, she can make an informed decision as to whether or not she needs to read the script herself.

Though you can read your contest feedback and any script notes you've ordered, you generally cannot see a production company's coverage on your script. There is a big difference between coverage written for the producer and feedback or story notes written for the writer. Coverage is not intended to be helpful to the writer except in the sense that positive coverage may convince higher-ups to read your script, and if the producer considers it worthy of further development, your script may be optioned.

Then, if and when it's optioned, your script will be assigned to a development executive for analysis and story notes. So, in a sense, you will have come full circle. However, the production company's story notes will go into even deeper detail than you received from feedback or from your consultant, giving you comprehensive (and hopefully constructive) guidance on how to shape and improve your script with an eye toward production. You will undoubtedly be asked to do at least one rewrite (and most likely more than one) based on these notes and other notes given by the producer, studio, director, and sometimes even the star. Naturally, many writers dislike this process (often referred to as "development hell") but, in my experience, it almost always improves a script. A good development exec will work to integrate your vision with the director's and producer's, while also preserving the integrity of the original script.

Many screenwriters consider industry readers to be the enemy: "the nasty gatekeepers determined to keep my script away from the real decision-makers." But it's actually the other way around! Every ambitious reader **wants** to be the one to find the next contest winner or discover the next great project for their boss. Readers who can find treasure in a pile of scripts are sometimes called "golden retrievers," and being able to spot good material is a surefire way to move up in the industry. So when they open your script file, readers are really hoping it will be a fantastic story.

It's important to remember that your first draft is just the starting point. Your script will pass through many hands on its journey to the screen. Knowing the difference between feedback, story notes, and coverage – and how each is used – may not make you a better writer, but it will definitely make you more prepared and more professional.



Victoria Lucas has almost 20 years of experience as a development and production executive at major studios and independent film companies. She began her career at Imagine Entertainment, later going on to develop feature films with companies such as Signature Entertainment, April Productions and Capella-Connexion Films. She currently works as an independent producer and screenplay consultant.



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.

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The Problem With “Write What You Know”

by Ray Morton

“Write what you know” is one of the most common pieces of advice given to aspiring writers, and it’s one I agree with – up to a point. When most new writers hear this advice they usually take it to mean they should write a story based on their own personal experiences, which they then proceed to do. This can be a good thing, as some of the best writing done in every form has been autobiographical or semi-autobiographical. However, it can also be a bad thing, or at least a problematic thing, for several reasons:

Real life isn’t like a movie. It may contain inciting incidents and end-of-Act-I plot turns, but real-life events rarely have a clear narrative through-line, end-of-Act-II reversal, beginning-of-Act-III rally, climactic confrontation, and a tidy resolution at the end. A strong dramatic narrative requires all of these things, and if a real-life experience does not, they need to be added so the story will work. This is a step many writers are hesitant to take, out of fear that adding drama will make the piece less true to what actually happened and therefore less authentic. It’s an understandable concern, but it’s important to keep in mind that if a script doesn’t work as drama it will not be compelling to audiences; thus it won’t matter how authentic it is because nobody will want to make the film or come to see it.

The way to deal with this is to add drama in a way that enhances and reflects the core truth of the original experience. This way, even if all the details of the event aren’t 100% true, the meaning of it – which is, presumably, the reason you wanted to write about the event in the first place – will be.

That meaning is the second concern. Writers choose to write about a personal experience because it has significance for them. For a script based on personal experience to work, it is vital that the author dramatize this significance in a way that effectively communicates it to the audience. Unfortunately, many writers – especially new ones – fail to do this. Often it is because the writer assumes that if they simply relay the events of the real-life experience, then others will have the same emotional response and draw the same intellectual and philosophical conclusions that the author did. Unfortunately, that is not usually the case.

If you want us to experience the event the way you did, you need to emphasize the elements that communicate that meaning, de-emphasize or eliminate the elements that don’t, and stress that meaning in every way possible through characterizations, action, dialogue, and imagery. In other words, you have to gin it up. But you have to do so in a way that is not too obvious or on the nose, lest the results be clumsy. To make personal experience accessible to a wide audience is one of the hardest tasks a writer faces, but that is, after all, why they pay us (or we hope they will pay us) the big bucks.

Real life isn’t necessarily entertaining, either. Real life unfolds at a slower pace than screen life does, and it isn’t usually punctuated with comedy and action at regular intervals. Also, our everyday speech isn’t usually as clever or pointed as screen dialogue is. Nor do we have as many big moments of bravery, victory, revelation, or romantic triumph as movie characters do. And you have to find a way to incorporate these things into your movie, because an audience always wants to be entertained. The best way to make a real-life story entertaining is to heighten the comedy, action, or dramatic elements of the actual events as much as possible so they feel organic. But if that doesn’t work, then feel free to embroider, exaggerate, or just plain make stuff up.

Sometimes, though, real-life experiences simply don’t lend themselves to dramatization. There just isn’t enough to them that can be heightened, enhanced, or augmented into a sufficiently dramatic, accessible, and entertaining narrative. If your real-life story isn’t sufficiently dramatic in and of itself, try taking the important bits and pieces of the true experiences and mixing them into an original story that allows you to incorporate all of the necessary elements of drama while still communicating the emotion and meaning of those real events.

As an example, writer/director Lawrence Kasdan took his observations and concerns about what he saw as a moral and ethical drift among his fellow baby boomers and wove them into the fabric of his brilliant neo-noir *Body Heat*. A straightforward examination of the loss of idealism and principle in the post-war generation would likely have resulted in a film that was more essay than drama, but Kasdan’s decision to explore his unease in the body of a sexually charged thriller allowed him to get his point across in an extremely entertaining fashion.

Ultimately, I recommend you follow the advice of a writer pal of mine: “Write what you know... except if what you know isn’t interesting. Then make something up.”

Zoom, Skype, and Online Meetings

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.

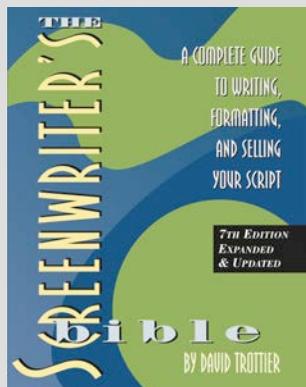
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: www.keepwriting.com.

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

Dave Trottier's

"The Screenwriter's Bible"

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READER'S QUESTION:

I want to show a Zoom conversation of two or more people onscreen in individual webcam boxes simultaneously while they converse back and forth. In this scene, Henry wants to find a book and so we cut to him in his room searching for the book and then come back to the Zoom platform.

DAVE'S ANSWER:

This is a timely question, since Zoom and similar platforms are used a lot in our current pandemic. The short answer is this: Zoom and Skype and other visual platforms are handled just like a TV set in the room. Since we see everyone who appears on the screen, they are "in the scene." That means you do not need to label their dialogue as "voice over" (V.O.).

However, if a character in the scene leaves her computer for a moment, but we can still hear people's voices coming from her computer, those speeches would be marked "off screen" (O.S.). The characters are there in the scene, but they are currently off screen (we can't see them). For example:

INT. PEGGY'S ROOM - DAY

Peggy keyboards and the meeting platform "Zoom" appears on her computer screen. She sees three faces in individual "boxes," including Henry's.

PEGGY
I'm in, guys. Just need a water.

Peggy steps over to a table. Henry jokes --

HENRY (O.S.)
Get one for me, too.

Peggy returns to her desk and holds up her water.

PEGGY
Ha, ha. Here, drink up.

Now, if you want to feature the computer screen so that it's the only thing we see (in other words, the computer screen becomes the movie screen), then write:

PEGGY'S COMPUTER SCREEN

Or, if you prefer:

ON PEGGY'S COMPUTER MONITOR

The meeting platform "Zoom" appears. Three faces in individual "boxes" appear.

And then when you want to break away from the screen, going back to Peggy's room so that the audience can see Peggy again, just write:

BACK TO PEGGY'S ROOM

Finally, to answer your specific question, let's have Henry retrieve a book.

INT. PEGGY'S ROOM - DAY

Peggy keyboards and the meeting platform "Zoom" appears on her computer screen. She sees three faces in individual "boxes," including Henry's.

PEGGY
I'm in, guys. Hey, Henry, go get your copy of The Screenwriter's Bible.

INT. HENRY'S LIVING ROOM - CONTINUOUS

Henry races to the bookshelf and grabs the book.

INT. PEGGY'S ROOM - CONTINUOUS

Peggy scoots her chair closer to her desk and computer.

PEGGY'S COMPUTER SCREEN

And now write out their conversation. You already know how to break away from the computer monitor if you want to. Finally, I used the term CONTINUOUS in the above scene to show that the scenes are continuous (one after the other with no jump in time); however, since that is already obvious, you could omit CONTINUOUS if you prefer. Just keep writing!

Contemplating a Writing Partnership?

by Lee Jessup

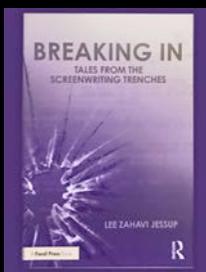


Author of the best-selling books [Getting It Write](#) and [Breaking In: Tales From the Screenwriting Trenches](#), Lee Jessup is a career coach for professional and emerging screenwriters. Her clients include writers who have sold pilots, pitches and specs; staffed television writers; participants in 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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I totally get why so many scribes consider a writing partnership. Especially in times like these, where solitude can become all the more pressing. The idea of carrying the writing load along with another talented writer, having someone else in it with you, a partner with whom to go into meetings, process rejection, and forge your path into the industry, is empowering. But the reality is that, despite everyone's best intentions, most writing partnerships do not survive. Therefore, it's important to put serious thought into any proposed writing partnership before you step into one.

A few months ago, one of my writers submitted to a manager an old screenplay he wrote with his writing partner. The manager responded to the work and, as often happens, asked to see another writing sample from the team. But they didn't have one. They only wrote one script together, and then developed individual projects separately. So my client told him that a second sample did not exist, though he would be happy to send the manager something he'd written on his own. The manager responded, *"You have to decide what you want to be. If you are going to write as a team, then everything you write should be as a team. If you're going to be a solo writer, then everything you write should bear only your name on it, at least when you are first starting out. It can be hard for reps when they're figuring out how to work with you if you're not one clear thing."*

In other words, what you write individually is not representative of your writing team. What you generate as a team is not representative of the individual writers. Therefore, samples written individually are not relevant for a rep who is repping the team, and if you fly solo your rep would not automatically take out a screenplay or pilot created by your writing team.

Remember, no one getting into a writing partnership knows for sure that it will last. You have to do some practical discovery on whether your mutual styles, sensibilities, and work habits work well enough together to keep going beyond the first script. I always suggest that writers consider these factors when beginning a partnership:

Agreement on content, standards, and general brand

Both writers have to agree on what makes for good storytelling. If two writers have vastly different ideas about what makes for good movies and TV shows, then it may be difficult to come to an agreement when developing material together; instead of writing harmoniously, the writers may find themselves pulling in different directions that fit their individual story sensibilities. Writing partners also have to agree on what genre and space they want to write in. If one wants to focus on half-hour comedy and the other wants to write political thrillers, clearly the writers will not be compatible. You may think this is obvious but... I've seen some things.

Complementary skillsets

In the best partnerships each writer brings a unique skillset to the table, which is complemented by their partner's skillset. Sure, there will be some overlap, but each should bring something uniquely theirs to the table. If one is great with structure, the other should be great with say, jokes, if they're writing in the comedy space. If one writer is fantastic with character development, it would help to partner with a writer who is great with plotting. The idea here is that, put together, the writers should be capable of producing better work than they would produce on their own.

Homogenous career trajectory

When considering a partnership, it's essential that both writers can be satisfied with the same career. Do both want to write film, TV, or both? If writing TV, do both partners want to staff? After all, with the names of two writers on the pilot-script writing sample submitted to a showrunner for consideration, a writer would never be hired without their writing partner in tow. And if the partners are targeting TV, then living in Los Angeles must be taken into consideration. On the feature side, are both writers keen to get writing assignments, or do they only want to develop scripts on spec?

Writing partnerships that work can last for years and years. So if you are thinking about taking on a partner, look for someone who sees eye to eye with you on story, brand, and sensibilities. Someone capable of enhancing the quality of your writing, as you will theirs.

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HOW TO SUBMIT YOUR SCRIPTS:

1. Create an account: www.inktip.com/writer_register.php
2. Log in here: www.inktip.com/leads/
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 jerrold@inktip.com before submitting.

Company A: Seeking Working-Class Dramas

We are looking for drama scripts based on the struggles of the working class. We want material that focuses on ordinary/working people or involves things like strikes or protests.

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/>
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Company B: Seeking Food-Themed Scripts

We are looking for food-themed scripts. We need material where food is the focal point of the story, i.e. scripts in the vein of *Chef*, *Burnt*, and *The Hundred-Foot Journey*.

Budget TBD. WGA and non-WGA writers okay.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: r15tpkv7sw

Company C: Seeking Low-Budget, Contained Action Scripts

We are looking for contained, low-budget action scripts. We need material with a male lead and strong supporting female character. Please only submit material with minimal locations.

Budget TBD. WGA and non-WGA writers okay.

To find out about this company and submit a query:

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the new

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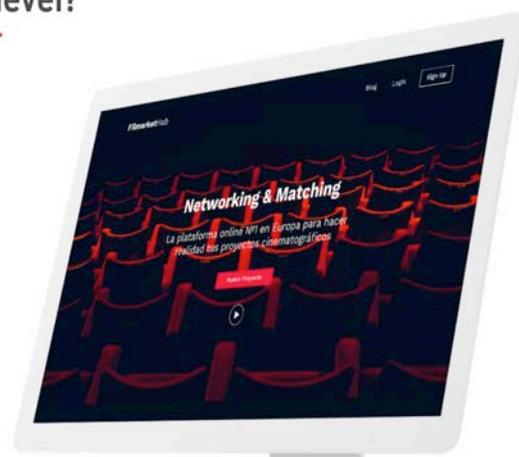


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FilmarketHub

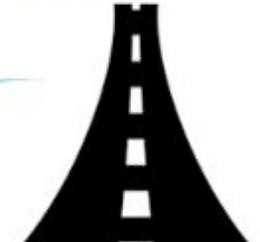
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