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Letter From the Editor

The 2021 PAGE Awards field is set, and now the excitement builds as each round of the competition brings fortunate screenwriters one step closer to their goal of obtaining good representation and ultimately seeing their series and movies made. On **Thursday, July 15** we'll announce our Quarter-Finalists, a select group of writers who have already achieved something to be proud of. To entrants who don't find their names on the list, we can tell you that many successful scribes needed more than one shot at it to crack the Quarter-Finals!

And now to the business at hand, which is of course the **LOGLINE** eZine. Welcome to all our new readers! This bimonthly guide to screenwriting features an abundance of industry insight from professional readers, represented writers, and expert advisors. Whether it's how-to advice, analysis of shifting trends, shared experiences, or pure inspiration, in each issue you're sure to find something useful as you strive to better understand the biz and make each draft of your script even better than the last.

Our summer edition begins with 2016 PAGE Silver Prize winner Sarah Hohman sharing four lessons learned in her budding screenwriting career. PAGE Judge Collin Chang explains the easily overlooked advantages that supporting characters offer. Script analyst Ray Morton shares the wisdom of Hollywood legends on opposite sides of the camera. Format guru Dave Trottier helps us handle subtitles and text messages in our scripts. Career coach Lee Jessup takes a deeper look at "write what you know" as advice. To wrap up we offer not one, not two, but three leads from production companies seeking specific material, courtesy of our good friends at InkTip.

Happy reading,

Latest News From the PAGE Awards

◆ The action-comedy **Jolt**, by 2014 PAGE Gold Prize winner Scott Wascha, will debut on Amazon Prime Video on July 23. Produced by Millennium Media and directed by Tanya Wexler, the movie stars Kate Beckinsale in the role of a badass bouncer with occasionally murderous anger management issues. Rounding out the key cast are Stanley Tucci, Bobby Cannavale, Jai Courtney, Laverne Cox, and Susan Sarandon. Scott is represented by Energy Entertainment and UTA.

◆ The action/thriller **The Ice Road**, based on an original concept by 2005 Gold Prize winner Keith Ray Putman, premiered on Netflix on June 25. Keith executive produced the movie, which was filmed on location in Manitoba, Canada. Written and directed by Jonathan Hensleigh, **The Ice Road** features Liam Neeson and Laurence Fishburne in the starring roles. Keith is represented by Avenue 220 and Culture Creative.

◆ The TV movies **Trouble in Suburbia**, by 2017 Gold Prize winner Huelah Lander, and **A Christmas Stray**, by 2012 Grand Prize winner Tobin Addington, are now in post-production. Both films are being produced by Neshama Entertainment and distributed by MarVista, and both will be airing later this year.

◆ Lots of great news coming in from our TV writers... The superhero series **Jupiter's Legacy**, executive produced by 2006 Silver Prize winner Sang Kyu Kim, hit the top of the charts when it premiered on Netflix in May. 2013 PAGE Grand Prize winner Brooke Roberts has just been hired as co-executive producer on the new CBS series **FBI: International**. 2012 Gold Prize winner Graham Norris has been promoted to co-executive producer on the NBC series **New Amsterdam**. 2017 Gold Prize winner Miley Tunnecliffe was brought in to write the May 27 episode of the animated series **100% Wolf**. And on June 6 the groundbreaking FX series **Pose**, created and written by 2015 Bronze Prize winner Steven Canals, closed out its three-year run to rave reviews.

2021 QuarterFinalists Announced Thursday, July 15

My Writing Journey: Four Things I've Learned

by Sarah Hohman

I am still at the beginning of my writing career in a lot of ways. I have several projects in various stages of production, but I'm still waiting for "That Moment" – that moment we're all waiting for, when I'll see my name on the screen and hear my words being spoken by actors. I'm closer to that moment than I was five years ago, or even a year ago, but I still have some way to go. Through this journey, I've learned a lot about the writing process, and every day I learn a little more. These are some of the most important lessons I've learned thus far:

Know What Drives You

I got my first paid writing job by pitching a romantic comedy to a television production company. I had never been to a pitch meeting before, so I really didn't know what to expect. I learned quickly that a pitch meeting is more about showing them who you are as a person than selling them an idea. Of course you want to go in with several scripts you're working on and several ideas for new projects, but I found that what you really need to know is why you're a writer in the first place. What drives you? What kind of stories do you like to tell, and why? What's your favorite movie in that genre?

It's very important to think about these questions ahead of time, and to have honest answers ready. Most of the time producers are looking to get to know you to see if you're someone they want to work with. That's every bit as important as your talent. Your talent might get your foot in the door, but being easy to work with will keep it there. I didn't go into my first meeting thinking about those things, but it would have helped me a lot if I had.

When I got to the end of that first pitch meeting I just assumed I'd get a generic "we'll call you" and then I'd never hear anything more from them. But, amazingly, after listening to me sputter and ramble for twenty minutes, somehow the producers still wanted to work with me. Every step along the way of the development process I kept waiting for them to call me and tell me there'd been some mistake, that they didn't actually like my writing, that they were going with someone else. Somehow, luckily, that didn't happen.

Think Like a Student

Another lesson I've learned along the way is that you have to be willing to listen to others' ideas, to be open to suggestions and notes, and be willing to learn more than you try to teach. I've tried to enter every professional situation thinking of myself as a student. That doesn't mean that I don't know anything or have nothing to contribute, but developing a script is a collaborative process and you have to be willing to take things in unexpected directions, so I want to listen to people who have more experience and knowledge than I do.

I know there is the stereotype of "Hollywood producers" who churn out dreck and don't care about art, just the bottom line. I'm sure those people are out there, but I can tell you that I haven't met them. Every producer I've worked with has been focused on honing the story, getting the characters right, and making the best movie possible. Are there sometimes limitations due to their intended audience, rating, budget, etc.? Of course. Those things have to be taken into account, but I've never once been told to sacrifice story or character for

the sake of those limitations. You just find ways to work around them without losing the heart. That's just part of the reality of filmmaking.

Of course, not every suggestion they have for your script will work out. In fact, you may write a whole draft that just doesn't work. But that's all part of the process. Writing is rewriting. And rewriting. And rewriting. I've been lucky enough to work with incredibly smart people who know what makes a story or a character work, and who have always given notes that push the script forward.

Be Patient

I've also learned that a big part of writing, particularly at this stage of my career, is waiting. Nothing happens fast. Productions get delayed, budgets fall through, casting changes, a worldwide pandemic shuts down the entire industry for a year... anything can happen. You have to be willing to play the long game and not expect overnight success. If you're in it for the long haul, you can eventually get somewhere. If you want to sell your script tomorrow and see it on the screen next Friday, you're in for a world of disappointment. I wrote the first draft of that romantic comedy a few years ago now, and I'm still waiting for it to go into production. That's just how it works sometimes.

Value Each Step Along the Way

The last big lesson I've learned during my journey thus far is that you need to take time to savor the small victories, the small accomplishments – but also hold them loosely. Until something is made, it's not made. You have to go into every project as if it could be the one, but always keep in mind that it could also **not** be the one. You have to be mentally okay with either outcome, or you'll drive yourself batty.

I'm sure I'll have a moment where I'll suddenly feel like I'm legally allowed to call myself a professional writer, but I don't know what or when that moment will be. So far, it's been a series of smaller moments that I savor: The first time I walked into a production office for a meeting. The first contract I signed. My first attachment deal. The first time I submitted a draft. My first notes meeting. The first time I cashed a check I received for writing.

I think if you focus too much on the end result, you'll feel like you're never getting anywhere, so you have to focus on the steps along the way. Just remember, each step is valuable and meaningful in and of itself.



Sarah Hohman's script *Ever After* won the 2016 PAGE Silver Prize for comedy. That script has since been optioned and has a director attached, and the lead roles are currently being cast. Additionally, Sarah has also been hired to pen two TV romantic comedies for Larry Levinson Productions that are waiting to go into production. Most recently, her family-drama script *The Gap* was optioned by Ayoub Qanir of Transient Films, and Sarah is currently working on rewrites.

Are You Making the Most of Your Supporting Cast?

by Collin Chang

"Funny how?"

Chances are, if you're a film buff you've heard that classic line before. In fact, I would go so far as to say that it is **the** classic line from what I believe to be Martin Scorsese's best film. The movie in question is **Goodfellas** and the character speaking here is Tommy, Joe Pesci's iconic, undersized Italian gangster. Tommy is easily the most memorable character in the film.

Here's how the scene plays out:

A crew of gangsters are in their favorite hangout. Tommy is regaling the boys with story after story and he's got everybody rolling. This guy's a laugh-a-minute. So Ray Liotta's Henry Hill, one of his mobster buddies, says to him, off-handedly, "You're a funny guy." And that's all it takes. Tommy, insulted, retorts, "What do you mean I'm funny? Funny how? Am I a clown? Am I here to amuse you? What the f*ck is so funny about me? Tell me!"

Several tense moments follow, after which, with trepidation, Henry calls his bluff: "Get the f*ck outta here, Tommy..." And everybody bursts out laughing. It turns out that Tommy was, in **Goodfellas'** parlance, just "breaking his balls."

What most don't realize is that because Tommy's character was so well written, things could have gone either way. Had Henry not responded the way he did, defusing the situation, who knows what Tommy would have done?

Supporting characters are governed by completely different rules than protagonists.

- They can push the envelope.
- They can carry the theme of the movie.
- They can die.

Anybody an **Avengers** fan? Who's your favorite Avenger? I'm betting not very many of you answered "Thor!" Tell the truth. I'll bet most of you thought of Iron Man, Captain America, or maybe even Black Widow. But it's probably not Thor. Truth be told, in the first movie Thor is just a bit... boring. True, he's got those golden locks and those huge guns for arms. Still. He's kind of an overgrown boy scout with a penchant for speaking Shakespearean, isn't he?

But you know who isn't boring? **Loki**. Why is that? Because Loki is everything Thor isn't. Let me rephrase that. Loki is everything Thor cannot possibly be. He's brash. He's selfish. He's vain. He's vindictive. As the Beatles once sang, "Isn't he a bit like you and me?"

And that's another thing about a supporting character. Have you ever noticed that a lot of supporting characters tend to be just like us? This makes them more relatable than many protagonists.

In three of his last four movies, Quentin Tarantino did something simply amazing. Something I doubt will ever be done again. In each of these three movies Tarantino wrote a character that won awards for Best Supporting Actor. The actors were Christoph Waltz, for both **Inglourious Basterds** and **Django Unchained**, and Brad Pitt for **Once Upon a Time... In Hollywood**. It's worth examining exactly what it was that Tarantino did that helped the actors earn this distinction.

Basterds is famous for its edge-of-your-seat opening where Waltz's Colonel Landa visits, and intimidates,

a peaceful French farmer into confessing he's sheltering Jews beneath his floorboards. When Landa discovers this he has his armed escorts fire hundreds of rounds through the floor, killing nearly everyone. It's a horrific moment that, if carried out by a lead character, might have spelled doom for the movie. However, a supporting character has no such restrictions. A script can be that edgy with a supporting character. In my opinion, Waltz won the Best Supporting Actor trophy here because his character pushed the envelope.

In **Django Unchained**, Waltz returns to working with Tarantino, this time as a German dentist turned bounty hunter named King Schultz. Bet you won't find many dentists who've made that kind of career change. The distinction that Waltz's supporting character has this time around is that the theme of the film is relayed through Schultz.

One night, as Schultz and the story's lead, Django (played magnificently by Jamie Foxx), warm themselves by a fire, Schultz regales him with the German folktale of Broomhilda and her rescue by the hero Sigfried from a mountaintop. With sudden clarity, Schultz realizes who he's riding with. Django is a modern-day Sigfried, on a quest to save his Broomhilda. He even says to Django, "Now I understand your quest." So does the audience.

And, finally, in **Once Upon a Time... In Hollywood**, Brad Pitt plays Cliff Booth, stuntman and body double to Leonardo DiCaprio's fading star, Rick Dalton. I'll admit, this was a tough one. What was the function of Pitt's character in relation to DiCaprio? Then, it hit me.

The best way to convey the fact that one-time matinee idol Rick Dalton was slowly becoming a has-been – not an easy task when you've got Leonardo DiCaprio playing the role – is to make his best buddy, and stunt double, better. Handsomer. Braver. Cooler. This is how Tarantino gets us to buy into DiCaprio's character slowly waning into the category of fading star. Tarantino made his supporting character a handsome, noble knight who wouldn't hesitate for a heartbeat to come to the rescue of a damsel in distress. And it worked.

Supporting characters lend us a window into the psyche of the lead. Are you looking for a way to convey the inner journey of your main character? Look no further than his sidekick. If you want to convey to your audience that your lead character is merciful, create a supporting character who is ruthless. If you want to show that your lead is smart, give her a lovable sidekick who isn't that bright. If you want to build the depth of your lead, give her a shallow best friend.

It's not rocket science. Actually, it's chemistry.



Originally from Honolulu, Collin Chang moved to Los Angeles in 2006 and sold his first feature pitch to Atlas Entertainment, a thriller called *Meet Jane Doe*. He's since had one feature produced, sold another, and worked on dozens of rewrites and polishes. In 2014 he became the creator, executive producer, and head writer on the HBO Asia original series *Halfworlds*. In 2019 Collin was hired to pen a family drama. He has been a PAGE Awards Judge since 2008.

Great Writing Advice from Great Talents

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.

A while back, the wonderful, award-winning actress Laura Linney was a guest on Marc Maron's *WTF Podcast* and talked about the process of rehearsing a play. She said that when rehearsals begin, everyone in the company is happy, enthusiastic and convinced the production is going to be great. But then there comes a point – usually about three weeks into the six-week process – where that enthusiasm vanishes. The text, which was once deemed so wonderful, now seems lousy. The performers and creative team all feel they are doing a terrible job. Everyone is convinced the production is going to flop. Linney was describing all of this from the actor's perspective, but as I listened I thought that what she was saying was more than relevant to screenwriters as well.

You come up with an idea for a movie that you think is great. Full of energy and enthusiasm, you get to work crafting your cards/beat sheet/outline/treatment, banging out your rough draft, and then revising, revising, revising. The process begins with the highest of hopes, but inevitably there comes a point where that hope starts to dim – where that idea you once thought so was great now doesn't seem great at all (and perhaps even seems terrible); where the story doesn't work and you can't figure out how to get it to work, no matter how hard you try; and where you feel like you have lost all of your talent and ability (or even become convinced you never actually had any to begin with).

I don't think there's any screenwriter out there – even those who have had long, successful careers – who doesn't reach this point at least once with every script. And many writers get stuck there. They get frustrated and give up, either by trashing the script and starting another or by giving up writing altogether. If you're ever tempted to do that, listen to Laura Linney. She talks about the importance of not letting this down moment stop her – how she just keeps rehearsing until everything finally comes together. And this is what I encourage all writers to do – when you hit that discouraging patch, press on. If you keep writing and rewriting, eventually the script will come together.

The question, of course, is how do you press on when you've lost faith in your ideas and in your abilities?

First, remember that thoughts are not facts. Just because you think you don't know what you're doing, or that you've lost your talent, or that you've never had any to begin with, doesn't mean any of these things are true. If such thoughts occur to you, jot them down in writing to get them out of your head. Put them aside and then make a realistic assessment of yourself. Have you been able to tell a good idea from a bad one in the past? Have you produced competent work before? Has your previous work gotten a good response? If the answers to any of these questions are yes, then there's no reason to think anything has suddenly changed now. To confirm your assessment, give your work to a trusted confidante you know will tell you the truth – if they tell you it's good, then believe that it's good. If the negative thoughts are still coming, recognize them for what they are – your anxiety hijacking your perfectionism and taking it for a self-destructive joyride.

Next I can offer a technique I use myself, one that was inspired by another great creative – Steven Spielberg. Spielberg has said that one of his most important jobs as a director is to remember each morning why he wanted to make the movie, and what his initial vision for it was – things that can easily get lost in the grind and the minutia of the filmmaking process.

Inspired by these notions, I make it a practice at the start of every writing project to write a note to myself explaining what I originally found so exciting about the idea, and why I wanted to turn it into a screenplay. I also write down my vision for the project – the tone I want it to have, what I feel the key moments and dramatic highlights of the piece are, what I think is entertaining about it, and what feeling I want people to have when they finish reading the script/watching the movie. I keep this note on my desk and whenever I find myself becoming discouraged, I take it out and read it over. This reminds me why I wanted to write the script in the first place. Usually, that's enough to get me over the hump and keep me going until natural creative momentum takes over.

To build a successful career as a screenwriter, you need to have several vital attributes: talent, a proficient level of craft, and persistence. It is more than likely that you will need to write quite a few scripts before you sell one or land an assignment. This means you have to keep at it and you have to finish what you start. Self-doubt is the enemy of persistence. It is inevitable you will be struck by it at least once during every project, so you need to find a way to push past it and carry on. If you do, there's a chance you'll end up with a script that Laura Linney might want to star in. Or that Steven Spielberg might want to direct.





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.

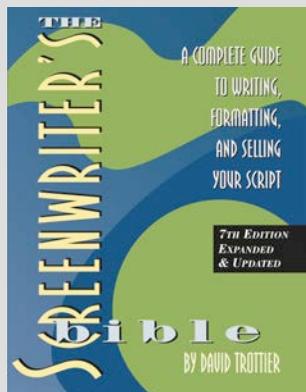
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: www.keepwriting.com.

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

Dave Trottier's

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- A screenwriting primer for both aspiring and professional scribes
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Decoding Subtitles and Chyrons

by Dave Trottier

READER'S QUESTION:

I want my character to speak in French without translation or subtitles, so that the other character is confused by it. Do I write it out in a foreign language?

DAVE'S ANSWER:

If you want both the character who is listening and the audience to be confused, write the dialogue out in French:

PIERRE
Comprenez-vous, idiot?

Whether the listening character understands French or not, if you want the reader of the script (not the movie-going audience) to understand, do this:

PIERRE
(in French)
Do you understand, you idiot?

If you want both the movie-going audience and the reader to understand even if the listening character may not, do this:

PIERRE
(in French; subtitled)
Do you understand, you idiot?

If an entire scene is spoken in French with English subtitles, rather than indicating subtitles for each individual speech include a note at the beginning of the scene, as follows:

NOTE: The dialogue in this scene is spoken in French with English subtitles.

And then write the dialogue out in English.

READER'S QUESTION:

I am writing a children's movie where the dog barks, but the meaning of his barking appears in subtitles on the screen. How do I format that?

DAVE'S ANSWER:

Use the same style as above. In this case, let's assume the dog's name is Fluffy.

FLUFFY
(barks; subtitled)
Let's play fetch in the park.

A word of caution: if a dog barks and there are no subtitles, the barking is a sound and not dialogue, so it should be written as narrative description (action). That goes for human sounds as well. Here is an example:

Fluffy BARKS and SNARLS at Joe. Joe gives Fluffy a kick and Fluffy bites his leg. Joe SCREAMS.

I placed the sounds in ALL CAPS, although in a spec script this is optional these days. Some writers only do it with important sounds. It's all up to you.

READER'S QUESTION:

I want text messages to pop up on the movie screen. How do I format that?

DAVE'S ANSWER:

I suggest you use chyrons (pronounced KY-rans). Chyrons are a little different than subtitles and SUPERS (superimpositions). Chyrons appear as conversation balloons or bubbles alongside a character, with the words inside the balloon, much as we see in comic books. Here is how to use chyrons in your situation.

INT. HIGH SCHOOL CLASS - DAY
Rayanna takes a test with the rest of her class. Silence prevails.
She hears a musical jingle play and grabs her phone. Everyone looks her way.
CHYRON of text: "Darren: We're waiting 4 U."

Chyrons can have other uses. In *Jumanji: Welcome to the Jungle*, once our characters enter the game and become Jumanji characters, their strengths and weaknesses appear above them. Those are chyrons. On TV, the sports scores or stock quotes that appear at the bottom of the screen are chyrons.

Whether you use subtitles or chyrons, keep writing!

How to “Write What You Know”

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.

Any writer who’s been around for any length of time, taken writing classes, or listened to industry advice has heard it said: “Write what you know.” But what does that mean? Is it a request for the literal as in, “write the life you’ve lived, on which you are an authority,” or does it ask for something different, something broader and more amorphous? Let’s break it down...

These days the industry consistently seeks to connect the story to the storyteller, so “write what you know” has never been more relevant. Reps and producers are looking not only for a great concept, but also for the writer who is uniquely and best positioned to write it, regardless of industry credits or accolades. Whether it’s an agent or manager meeting with the writer for potential representation, or a pitch or project going out into the professional space, today the emphasis on the writer’s personal way into the story or the material seems to be more important than ever.

However, it’s important to note that while life experience is incredibly important for any writer – as is candor, personal exploration, vulnerability, and an emotional rawness brought to paper – rarely does this make for a movie or TV show on its own. While it’s important to bring those experiences to the work, weaving them into characters, themes, and subtext, it’s also critical to avoid mistaking them for everything that a script should be about. Every experience you’ve had, every theme you care about, every person you’ve been fascinated by, should be mined, but it’s that real-life-to-movie, one-to-one-conversion we want to try and steer clear of.

Writing what you know doesn’t – and often **shouldn’t** – mean adopting a more cinematic retelling of your own life story or experiences. Most life stories are not suitable for the big or small screens. In fact, one of the pushbacks I hear more often on the “write what you know” directive is that most writers’ lives (and most people’s lives) are not that cinematic in the first place, so.... what are they supposed to write about?

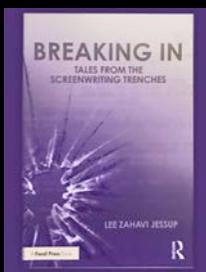
In my experience, what the “write what you know” directive means is to write the characters, worlds, experiences, or themes that you can directly connect with. Some writers live perfectly ordinary lives but draw from a deep well of emotion, allowing them to meaningfully connect with their characters; others bring their life experiences into the themes and organizing principles that inform their scripts. Sure, there are writers who are able to put on paper unusual worlds that they have had experience with and on which they are an authority, such as the world of ambulance chasers, or paparazzi, or kink. But few people, not to mention writers, have lived the sort of life that would make them the ideal writer for shows like ***Killing Eve***, ***The Queen’s Gambit*** or ***Flight Attendant***. Much of the same can be said about features (e.g., anything ranging from Marvel movies to ***Voyagers*** or ***Dune***). And the same applies to such celebrated specs such as ***Headhunter***, about a high-functioning cannibal, or ***Bring Me Back***, a love story that takes place entirely inside a simulation.

Writers do find their way into those stories by “writing what they know,” which speaks more to their take on events, themes, and people in their own lives than it does their actual experiences. In other words, characters, themes, worlds, and journeys can be as big and fantastical as a writer can imagine them, as long as their unique access point to it all stems from a personal connection – one that may be significantly less exciting than their creation but is equally meaningful and accessible to the writer.

Don’t get me wrong: I’ve definitely had writers go through life experiences that did lend themselves to a cinematic story (usually with some augmentation), in which case scripts based on life events did make headway for the writer. But while there is no question that what is meaningful for the writer may be meaningful to a broader audience, there **is** a question about what is “worthy” of a cinematic or episodic treatment, and whether a particular experience would indeed make for a powerful TV show or movie.

Therefore, “write what you know” is not a literal directive; instead, it’s a guideline to take those things that are deeply meaningful to you, whose fabric is intertwined with your fabric, and thread them into your work in order to give your stories a palpable, irrefutable substance. Take what you know and weave it into feature- or TV-worthy concepts to give your work that unmistakable authenticity that causes agents, managers, producers, and executives to sit up and listen, instantly paying attention to the script’s creator.

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.

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- Insight from 20+ agents, managers and executives
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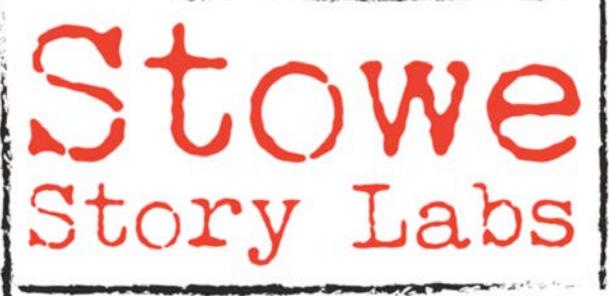
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4. **IMPORTANT:** Please submit your work only if it fits these companies' needs. If you aren't sure your script meets their criteria, please check with jerrold@inktip.com before submitting.

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- 2) Copy/paste this code: **z7v3yx366q**

Company B: Seeking Crime/Heist Scripts

We are looking for feature scripts involving heists or similar crimes.

Budget under \$5M. 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: **zzektj1rzj**

Company C: Seeking Half-Hour Animated Kids/YA Scripts

We are looking for animated half-hour pilot scripts designed for children and/or young-adult audiences. We are very interested in writers outside of the United States, so when submitting, please tell us what country you reside in.

Budget TBD. WGA and non-WGA writers okay.

To find out about this company and submit a query:

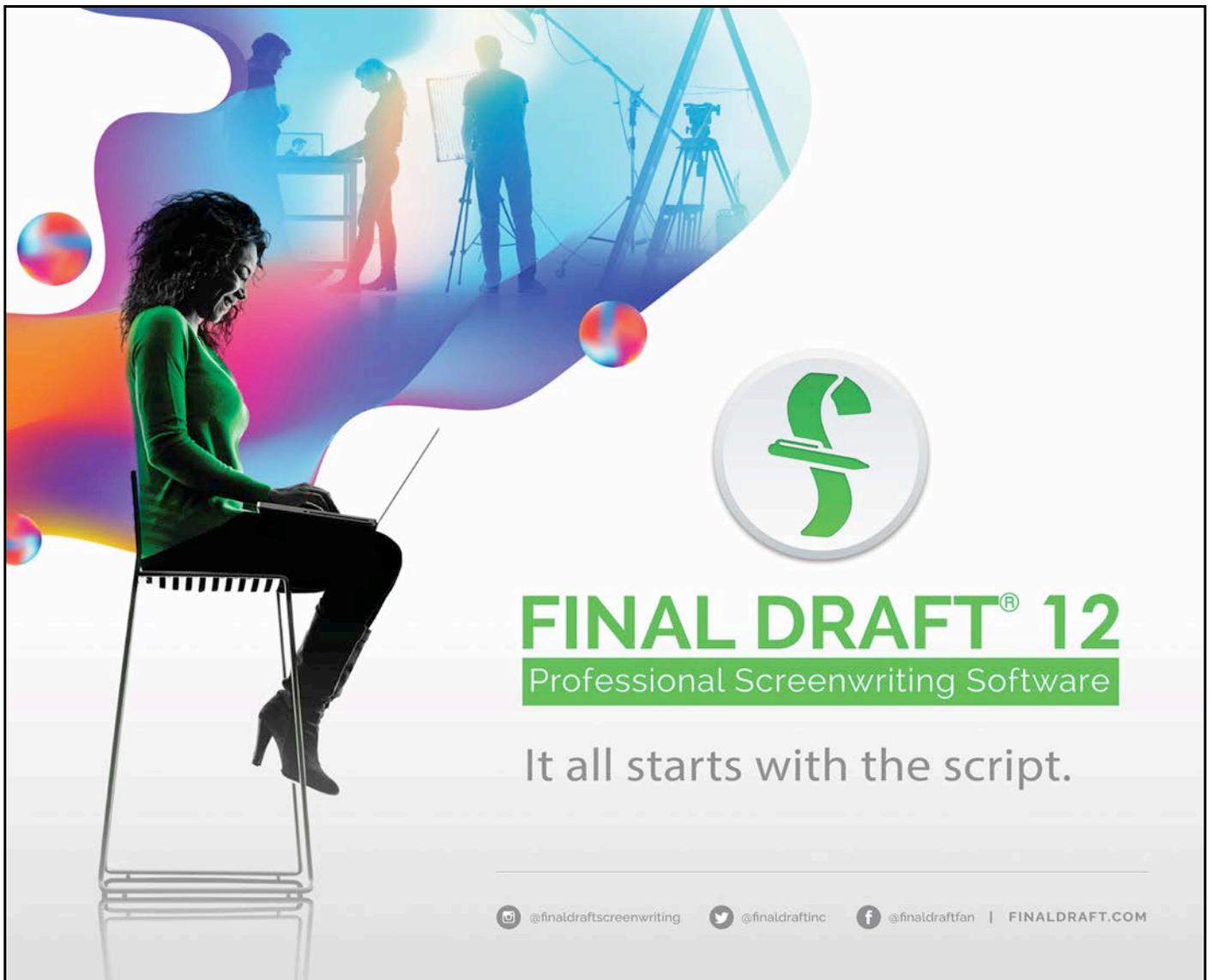
- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: **yrhajeajth**

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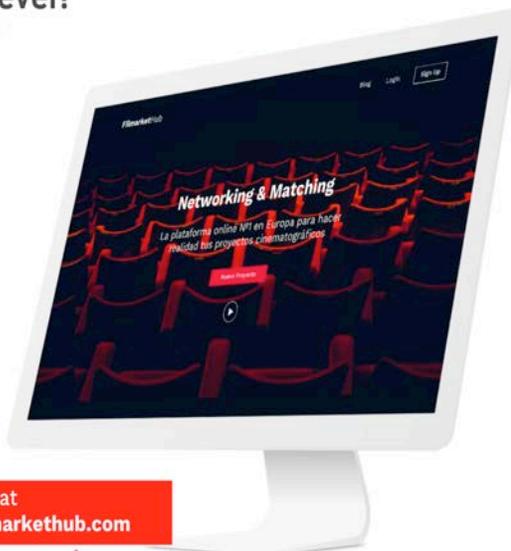


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