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## In this issue:

1 [Latest News From the PAGE Awards](#)

2 [The Writer's Perspective](#)  
The Curious Nature  
of Writing  
Jasper Chen

3 [The Judge's P.O.V.](#)  
What Every Word  
Costs You  
Sheri Sussman

4 [Script Notes](#)  
Seven Things  
Screenwriters  
Need to Know  
Ray Morton

5 [Spec Writing Tips](#)  
An Emphasis on Italics  
Dave Trottier

6 [Industry Insider](#)  
Three Ways to  
Improve Your Craft  
Lee Jessup

7 [Sell Your Script](#)  
Hot Leads  
From InkTip

8 [Recommended Resources](#)



## Letter From the Editor

Happy New Year! The 2022 PAGE Awards competition is now underway. What an exciting time of year! Here at PAGE HQ we love to see brave writers put their scripts to the test, and hope that many more careers will be launched this season. Check out the Latest News (below) for a sampling of what previous PAGE winners are up to these days.

And to get the best price on your entry, be sure to submit your script by our [Early Entry Deadline](#) on Monday, January 10, to receive \$10 off the Regular Entry rates!

The **LOGLINE** eZine is a great way to get pro tips on screenwriting and read first-hand accounts from working scribes. In this issue, PAGE Award winner Jasper Chen considers contradictions of the screenwriter's life, and PAGE Judge Sheri Sussman urges us to make every word count. Script analyst Ray Morton offers seven truths every writer should know. Dr. Format Dave Trottier illustrates the proper use of italics, and career coach Lee Jessup provides a roadmap for improving your craft. Finally, our good friends at InkTip hand over a trio of "hot leads" from content-hungry prodcos.

Happy reading,

## Latest News From the PAGE Awards

- ◆ The original drama series **Monarch**, created, written, and executive produced by 2013 PAGE Bronze Prize winner Melissa London Hilfers, will premiere on Fox on January 30. Starring Susan Sarandon, Trace Adkins, and Anna Friel, the series tracks the story of the Roman family, a country music dynasty whose very foundation of success is based on a lie. Melissa has also been hired by Sony Pictures to write the remake of the 1985 thriller **Jagged Edge**, her action script **Eye in the Sky** is being produced by Millennium Films, and her drama **Unfit** is being produced by John Cheng for Amazon Studios. Melissa is represented by Alan Gasmer and UTA.
- ◆ The 2011 Gold Prize-winning comedy **Darby Harper Wants You to Know**, by Wenonah Wilms, is being produced by Footprint Features for 20th Century Studios. The movie is being directed by Silas Howard, with Storm Reid in the title role. Additionally, Wenonah's horror script **Preserved** is being produced by Battlecry Productions, with Molly Worre attached to direct. Wenonah is represented by UTA.
- ◆ The 2017 Gold Prize-winning thriller **The American** (aka **The Dead Farang**), by Brian Askew, is being produced by PAGE Judge Nate Adams and March On Productions, with George Gallo attached to direct. The film will be distributed by Wonderfilm Media.
- ◆ 2019 Silver Prize winner Mitali Jahagirdar is now working as a staff writer on the Disney+ anthology series **Just Beyond**, based on the graphic novels by R.L. Stine. The first season of the show premiered on October 13, and Mitali wrote the third episode, "Which Witch?" She is represented by 3 Arts and The Gersh Agency.
- ◆ Great news coming in from our 2021 winners... Gold Prize winner Alexandra Serio has been signed by Bellevue Entertainment and Verve. Gold Prize winner Jasper Chen has signed with Management 360. Gold Prize winner Brent Delaney has been signed by Woolf+Lapin. Silver Prize winner Cairo Smith has signed with MAKE GOOD Content. In addition, Bernhard Reidhammer's Silver Prize-winning short film **Tree O'Mine** is being produced by Mad Wife Productions. Eileen Shields' Silver Prize-winning thriller **Released** was picked up by Premiere Entertainment Group. And Nardeep Khurmi's Silver Prize-winning drama **Land of Gold**, which was also awarded an ATT Production Grant, is being produced by Team Access for Warner Bros.

**Early Entry Submission Deadline: January 10**

## The Curious Nature of Writing

by Jasper Chen

I entered 2021 questioning if I could truly make it as a writer, and if it was worth my continued pursuit. By the end of 2021 I had won two major screenwriting contests, signed with Management 360, and landed my first paid writing gig. The shift happened quickly, within just a few months, but getting there was a long journey.

I started dreaming of becoming a screenwriter in high school. Growing up in a small town in Taiwan, I had no real experience or training in the arts, so I started teaching myself, adapting novels and comics I liked into screenplays just to get a handle on the format. In 2017 I submitted the first short film I wrote to PAGE, thinking it was the best short ever written. It never even made the Quarter-Finals. That was the first of several reminders that the ocean of screenwriters trying to make it is vast, and that the only chance I had was, well... to keep writing.

With every contest submission, my confidence dwindled. I never made it past the Semi-Finals in any of them. I told myself that maybe my scripts weren't "competition-friendly" enough. When it comes down to it, winning a contest really just means getting a few people in a row to really like your script, but because this business is so subjective, that is much, much easier said than done.

To make matters worse, I was one of those writers who wanted to get repped more than anything else. While I knew it wasn't the big deal it is often made out to be, it was a big deal for me. It would mean that I had worked hard enough to get my writing to the point where it was sellable. It would be validation! Over the years I cold-queried countless managers, but no one was biting. So the only thing I could do was, well... keep writing.

With every new script, I hoped to see at least some semblance of progression, just to know I was actually improving. The problem is that "improvement" in the screenwriting world is somewhat hard to define. Is it faster writing? More interesting characters? More skilled word choices? Better idea generation?

For me, I learned it was all about finding comfort amid the discomfort. There was no sudden switch or overnight revelation. Gradually, over time, with every script, every day of writing, my instincts were honed and my "voice" grew louder and clearer. It became easier to realize what I wanted to say with each script. It instilled a sense of comfort.

Cool. That's great. But I was still unrepped. I was still winless. And I was still far from the career I wanted.

I forced myself not to think about all of that. I've never been a guns-blazingly confident person, and I'm still not. Confidence waxes and wanes, but I got to a point where, whether a script performed well or not, there was something quietly reassuring about the process of writing. I would keep my head down, move on to the next idea, soldier on... I had to learn to validate myself. While the pressure of breaking into such a competitive industry, up against so many other writers, had always seemed so immense and insuperable, the real battle I had to win was one with myself.

Over time I learned to thrive under pressure. I learned to be comfortable not being comfortable. That, to me, is the curious, paradoxical nature of writing.

I also grew bolder in my choices of subject. Though I had previously written only coming-of-age dramas, in 2020 I started dabbling in sci-fi, thrillers, horror, and comedy, trying my hand at stories that I felt unfamiliar – dare I say uncomfortable – with and becoming accustomed to them in the process. One of those experiments, a rom-com called *Heart Strings*, was the script that snatched wins in both the PAGE Awards and Austin Film Festival last October. And suddenly I was in the enviable position of having multiple managers want to sign me, and multiple producers wanting to meet and talk shop.

Not many writers have the luxury of choosing between several great managers. What I have taken away from the experience is that it's 100% like dating. You want to end up with the manager you think you can have a stable, long-lasting relationship with. I spoke to managers who prized original ideas and voices above all else, managers who had amazing reputations, and managers who emphasized creative collaboration. It was a difficult choice, but at the end of the day I went with the manager I felt I would be the most comfortable **and** uncomfortable with. The person who would be able to help me best be myself, but also challenge me to grow as a writer.

In other words, it was more of the same.

Though I'm in a much better position today than I was a year ago, I don't want to pretend that I have all the answers, that I've figured it out, or that I've even actually "broken in" to the industry. For all of you out there who may be feeling the way I felt a year ago, all I can say is there is no magic formula, no specific path. There's only the time you put in. For me, every step of the way, I kept writing what I wanted to write, figuring out my voice, and becoming more comfortable in the whole process.

You can't get bogged down by the amount of competition out there. Dwelling on the "numbers game" isn't healthy. It's all about finding your passion and peace of mind in writing. Writing, after all, is personal and emotional. And as tempting as it is to define your skills and abilities based on specific results and accomplishments, it's really about **you** and how you grow as a writer. At the end of the day, you're just yourself, up against a blank document, challenged to fill the pages, finding a way to be comfortable with the discomfort of it all.



Jasper Chen won the 2021 PAGE Gold Prize in Comedy for his rom-com *Heart Strings* and subsequently signed with Adam Simpson-Marshall at Management 360. He was also recently hired to write a web series for a Triple-A video game that's coming out in 2022. Having grown up in both the U.S. and Taiwan, Jasper aims to tell universal stories and bridge cultures through a variety of different genres and mediums.

## What Every Word Costs You

by Sheri Sussman

Years ago a writer told me, "When you write a screenplay, imagine every word costs you \$1,000."

Sounds ridiculous, but it's a great thought to have when writing – especially now that the standard script length of 110 to 120 pages has been reduced. Now averaging about 90 minutes, movies are not as long as they used to be. Since every page of a script represents about one minute of screen time, the new standard length is 90 to 100 pages. So, now more than ever, every word counts.

The craft of writing a screenplay is very different from writing a novel. By definition, a script is a blueprint for a film, so you are writing only what can be seen and heard on the screen. And in the best screenplays, if you hear it, you do not see it, and if you see it, then you do not hear it. This reduces redundancy.

### IN YOUR DESCRIPTION

In many scripts I read that were written by beginning screenwriters, the writer uses passive language. Adopt the "every word counts" mentality and you will be compelled to find the one **best** word, which will lead to using **active** words. You cannot show this on the screen: "starts to, begins to," etc. Instead of "He starts to run," just write "He runs." When you use only active, present-tense verbs in the description, it brings your characters to life, enhances the pace and energy of your story, and elevates your script to another level.

It's also best to avoid using too many adjectives in your description. For example, you cannot show "He feels sad" on the screen. Instead, indicate the specific action an actor will take to show that he is sad (e.g., "A tear trickles down his face"). A bit obvious, I know, but a good writer will come up with a unique, interesting action that the actor can use to show how he feels. This stretches you to find the golden, original moments in your story.

### IN YOUR DIALOGUE

The credo "every word counts" is never more important than in dialogue. Each and every one of your characters needs a vernacular and rhythm to their dialogue that is distinctly their own. The specific words characters use reveals everything about them. Does your character say "Cool," or does he say "Gnarly"? People of different backgrounds, ages and beliefs have different vocabularies. In every region and culture in the world, people use certain words that differentiate them from other regions and cultures. When your characters speak with an appropriate dialect and each has his or her own unique voice, it shows that you have fleshed out your characters and know them well. They are no longer two-dimensional or "unoriginal."

Also, unless it is part of your character's personality to be verbose, terse dialogue is usually better. This gives the necessary breathing room for actors to express themselves with subtext and action instead of direct, "on the nose" dialogue. Conflict is often expressed when what a character says contradicts what she does. Those are the great moments that we all strive to write.

### IN YOUR REWRITES

Here's where the "every word counts" concept comes into play most of all. "Writing is rewriting" is an old saying that great writers live by – and for good reason.

This is arguably the most important step in the process. Your first draft is all about getting the basic story down on paper. It's in the process of rewriting that you can hone and refine your dialogue and description, making sure that each word you choose is the very best choice for that particular moment in your story.

It usually takes multiple rewrites to achieve this goal. Whenever you think you have a scene finished, go back and rewrite it anyway. As you continue to refine and tighten your script, if your gut tells you, "this is so much better than the last draft," then rewrite it again. When you read your latest revision and your honest reaction is "This is not as good as the last pass," then return to your last draft. You will know when a scene is truly finished when you sense that the absolute perfect word is used in every bit of dialogue and description. It's a sweet spot that screenwriters instinctively recognize when they hit it.

Remember, some words and phrases have multiple meanings, so as you rewrite, make sure the images and ideas you're trying to convey are clear and unambiguous. For example, when you mention "an old flier," is it obvious from the context of the scene that you're referring to a faded handbill, or could someone think you're talking about an elderly pilot? When you describe how your protagonist "stashes her wedding dress in the trunk," will your readers know she's stuffing her dress into an antique chest, or could they misunderstand and think she's putting it in a car trunk instead? When an ambiguous word or phrase brings the wrong image to mind, it causes confusion, stops the flow of your story and often forces the reader to go back and re-read parts of your script to make sense of what's happening. Never a good thing.

To make sure your script is as clear and concise as it can be, have trusted friends and professionals read your latest draft and give feedback. A read-through with actors is also invaluable. As you listen to people read your screenplay aloud, you will hear how every word is interpreted or misinterpreted, and it will be obvious if what's on the page translates as you intended.

It's critical to be meticulous with your writing. Make sure every scene, every character, every line and yes, every word is absolutely necessary. If it is not, cut it. After all, the words on the page are the only tool you have as a writer to express your specific vision, guide audiences through the world of your story and bring your characters to life.

So, make every word count.



Sheri Sussman was a writer on the critically acclaimed indie drama *MacArthur Park*, directed by Billy Wirth. She has been a writer-for-hire, script consultant and filmmaker whose credits include award-winning feature films, documentaries, and shorts. Also the founder of Spiral Gate Productions, Sherri is fortunate to have worked with a vast array of respected veterans and upcoming talent in the entertainment industry.

## Seven Things Screenwriters Need to Know

by Ray Morton



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

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

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

I was chatting with a fellow reader the other day and we were discussing the essential things we felt it was important for all screenwriters to understand – the knowledge that screen scribes need to succeed at their craft and at their profession. Here's the result of our brainstorming:

### 1. Know the Basics of Dramatic Writing

Screenwriting is a form of dramatic writing, so in order to craft scripts successfully, you must understand the basic elements of drama – protagonist, antagonist, central conflict, rising action, overcoming obstacles, plot turns, reversals, climax, and resolution – and how they are utilized to tell a dramatic tale. You don't have to slavishly employ these elements in a rigid, unbendable formula, but you do need to accept that these are the ingredients that make writing dramatic (as opposed to prose or poetry) and that if you omit them, then your writing may be many things, but it will not be drama and therefore it will not work as a screenplay.

### 2. Know the Basics of Cinematic Storytelling

Though both are forms of dramatic writing, there are key differences between screenplays and stage plays. The prime storytelling element in a play is dialogue; in a movie it is dramatic action. Stage plays are usually divided into a small number of relatively long scenes, whereas screenplays are usually divided into a large number of relatively short scenes. In addition, for some reason, many aspiring writers insist on making up their own unique formatting and terminology. Screenplay formatting and terminology are standardized across the industry, so it behooves you to learn and employ them both correctly so that your scripts can be easily read and understood by the people you hope will buy, develop, and make them.

### 3. Know Your Genre

Most movies fall into one genre or another (rom-com, thriller, horror, action, biopic, sports, buddy movie, topical drama, etc.). Every genre comes with elements and formulas that must be addressed, either by employing them as expected or by twisting or subverting them in some clever or original fashion. You need to know what these formulas and elements are so that you can fulfill expectations and not disappoint your audience, including potential buyers.

### 4. Know Movies

Aspiring painters spend thousands of hours in museums studying the works of the great masters in order to improve their own skills, but it always amazes me how many aspiring screenwriters don't watch movies. If you want to write movies, you need to know how they tell stories, what they do well, and what they can't do. You can only learn this from watching movies – good movies, bad movies, classics, junk, genre films, art-house fare, and everything in between. The cinema is over 100 years old – that's more than a century of stories to learn from. You'll never become a good screenwriter if you don't take advantage of what they offer.

### 5. Know About Something Other Than Movies

That said, it's important to keep abreast of current events, politics, social and cultural trends, etc., and have a life – a rich, full existence complete with friends, families, romance, and hobbies and interests outside of the entertainment business that allow you to become involved and engaged with the big, wide world. These things are vital if you're going to have something to write about.

### 6. Know How to Research

I'm absolutely fine with screenwriters taking creative license to make a setting or a situation more exciting, dramatic, or interesting – that's pretty much what writers are supposed to do. But in order to take license, one must first have a solid understanding of the subject that one is exaggerating, or else the elaboration won't ring true. Too many new writers try to bluff their way through and the results are at best fantasy and at worst phony, inauthentic, and just plain "off." It's imperative to know the topic you are writing about because that is the only way you'll be able to embroider upon it effectively.

### 7. Know How to Persevere

It's not easy to make it as a screenwriter, and to do so you have to train yourself to hang in there: to keep doing everything you can to always get better and better, to roll with the punches, to let go of disappointment, to not give into bitterness, to keep your energy up and your enthusiasm high, and to always keep your eyes on the prize, which is, of course, to see your work produced on the silver screen.

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## An Emphasis on Italics

by Dave Trottier



Dave Trottier has sold screenplays and developed projects for companies such as The Walt Disney Company, Jim Henson Pictures, York Entertainment, On the Bus Productions, Hill Fields and New Century Pictures.

As a script consultant, he has helped dozens of clients sell their work and win awards. [The Screenwriter's Bible](#), Dave's primer for both aspiring and professional scribes, is perhaps the most comprehensive industry guide on the market.

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

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

### READER'S QUESTION:

You used to say to not use italics in a spec script, but I'm starting to see italics now, so what is the current convention?

### DAVE'S ANSWER:

You're right. The first edition of *The Screenwriter's Bible* was released in 1994, and that was the consensus then – no italics. Since the Courier 12-point font mimicked the typewriter's Pica font, and since there was no font for italics on typewriters, italics were indicated by underscoring.

These days, if you want to emphasize a word or phrase of dialogue or action, I still recommend that you underscore that word or phrase. Do it sparingly. Underscoring is more easily recognized than *italics*; in other words, it pops out more and is more likely to catch the reader's eye.

But when can you use italics?

You can use italics for two purposes. First, although it is not necessary, you may italicize foreign words. For example (from *O Brother, Where Art Thou?*):

WHARVEY GAL  
Mama says he's *bona fide*.

However, if your character speaks in a foreign language and you are indicating subtitles, do **not** italicize the dialogue. For example:

JOSE  
(in Spanish; subtitled)  
It's a pleasure to meet you.

Besides occasional foreign words, you also have the option of italicizing special words that would be new to the reader (such as this example from *Back to the Future*).

DOC BROWN  
This is what makes time travel possible -- the *flux capacitor*.

Second, you can use italics for dialogue that is not the spoken word. I'll provide three examples:

Lyrics that are sung (such as those from the song "Because" by the Beatles) are not spoken words; they are sung words. Thus, handle them as follows:

JOHN  
(sings)  
*Because the world is round, it turns me on.*

A text conversation on smart phones would be handled as follows.

INTERCUT TEXTED CONVERSATION – LULU/JOJO

LULU (TEXT)  
*ICYMI I ❤️ U.*

JOJO (TEXT)  
*Ditto, Babe*

Use italics when two characters converse using sign language. We covered this at length in the November 2020 issue. As a quick reminder, the following is a conversation using American Sign Language with no one speaking vocally:

RUTH (SIGNS)  
*Do you understand me?*

BOBBY (SIGNS)  
*Yes, I can. And your hands are lovely.*

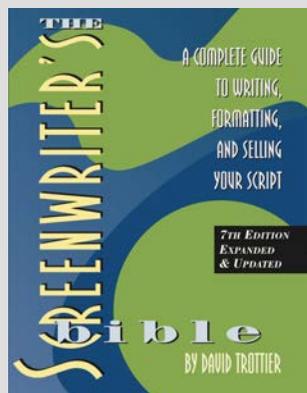
Be judicious in using italics; they are hard on the eyes. Besides, the more you use them, the less the reader takes note of them. The same applies to the underscoring mentioned above.

I hope you have enjoyed this tour of the new, wonderful world of italics. Good luck and keep writing!

*Dave Trottier's*

### "The Screenwriter's Bible"

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## Three Ways to Improve Your Craft

by Lee Jessup

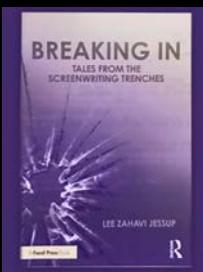


Author of the best-selling books [Getting It Write](#) and [Breaking In: Tales From the Screenwriting Trenches](#), Lee Jessup is a career coach for professional and emerging screenwriters. Her clients include writers who have sold pilots, pitches and specs; staffed television writers; participants in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

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



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

This book includes:

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

Learn all about:

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

[Click here to learn more!](#)

Last year, I had the great privilege of moderating a live Q&A with renowned literary manager John Zaozirny. In the simplest terms, John broke down the three things any screenwriter should do to consistently and effectively develop and improve their craft:

Write. Read. Watch.

You're already doing all three consistently and methodically? Stop right here, you don't need to read any further. But if you're not... or you're not quite sure what I mean by consistently (or methodically, for that matter) read on.

### Write

It's been said many times that the secret to writing is writing. This is a craft, and to master it, you must engage in it. That doesn't only mean writing; it means getting notes, rewriting, and then getting notes again. It means doing pre-work before jumping into pages, and planning your writing thoughtfully and comprehensively. In order for your craft to improve you have to challenge the work, stress-test it and iterate on it until it is not only the best version of the story that you want to tell, but also lands well with most readers, be they other writers, executives, consultants, competitions, or coverage services. Of course, not everyone is going to love your work – expecting everyone to respond to it is unrealistic – but in order for the work to be deemed "ready" for market you want to have critical eyes sign off on it.

**Coaching Recommendation:** In general, I encourage my clients to write a minimum of 10+ hours a week. Now, if the writer is juggling a job, a family, and other commitments, 10+ hours a week may not be possible, but the closer you can get to that threshold, the better. To clarify, writing hours may include anything that is writing-related, from research to pre-work to outlining. It's important to create a clear writing routine and carve out those hours, as time rarely just presents itself. Create a writing routine you can sustain over time.

### Read

To me, not reading features or TV pilots is akin to wanting to be a pop singer but not listening to the radio. Emerging writers are trying to surface in a dynamic, evolving industry. Therefore, it's important to understand the tastes and trends of that industry, not in order to chase them, but in order to understand where among them the writers' own work would fit in.

Often, we hear reps and executives talk about voice. But we also know that voice is one of those things that's impossible to define, although you absolutely know it when you see it. Reading scripts allows writers to start understanding voice analytically. Reading informs writers of what's already being explored in the particular genre space they are writing in. This information is important not only to their own writing, but may also come up in meetings, as executives, reps, and producers often refer to other screenplays circulating in the industry. It is always in the writer's benefit to appear professional and knowledgeable.

Reading scripts is also a great way to learn how other writers handle character development, story engines, theme, and plot devices. This can be very instructive to the development of your own voice and craft.

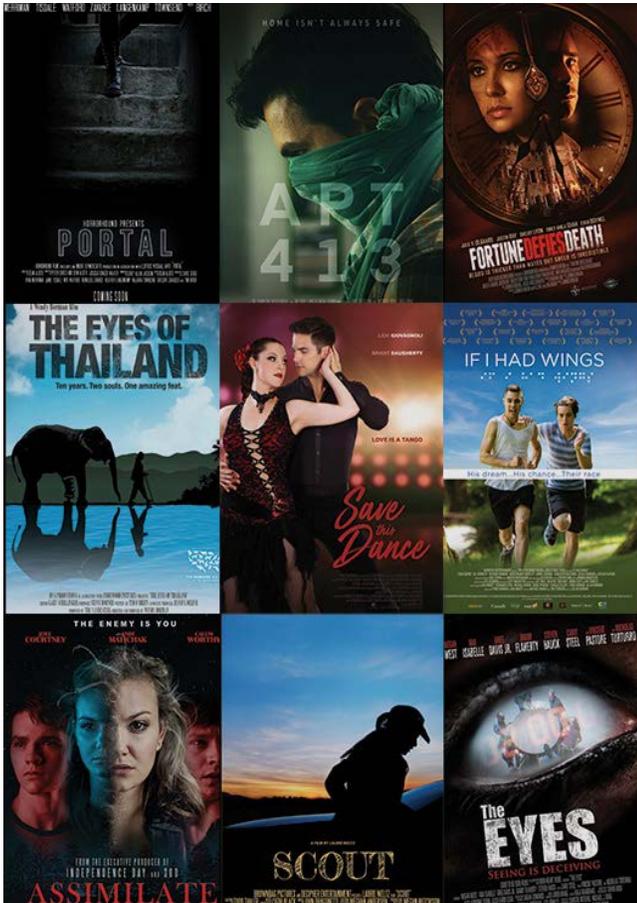
**Coaching Recommendation:** In a perfect world, I encourage my writers to read at least four feature scripts or pilots a month, or at least one a week.

### Watch

If reading is obvious, watching is doubly so, and for many writers it's an easy item to check off the To-Do list. However, it's not just how much you watch, but what you watch. It's important to watch material that falls within your format (film/TV) and genre. For example, if you write one-hour crime dramas it's important to be well versed in the one-hour crime dramas of the past five years, as well as features in that genre. As you gain traction in the industry you will be discussing them with reps, execs, producers, and other writers, both to steer your material and to establish common ground.

**Coaching Recommendation:** I recommend that my writers watch 5 to 10 hours of content a week that falls in their genre or is genre-adjacent.

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2. Log in here: [www.inktip.com/leads/](http://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](mailto:jerrold@inktip.com) before submitting.

### Company A: Seeking Features and Pilots with a 15- to 21-Year-Old Male Lead

We are looking for features or TV pilot scripts that feature a male lead (or co-lead) between the ages of 15-21. Please only submit scripts that are already written to fit these requirements. All genres except faith-based, musicals, or animation will be accepted. Please include brief synopsis. All writers submitting must be willing to fill out InkTip's release form, so please only submit if you are willing to send the release upon request.

Budget TBD. WGA and non-WGA writers are welcome.

To find out about this company and submit a query:

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- 2) Copy/paste this code: **cec3zqqad9**

### Company B: Seeking Psychological Horror or Supernatural Thriller Scripts

We are looking for psychological horror or supernatural thriller scripts with a contained number of locations and minimal cast. We are only looking for contest winners or scripts that have received excellent script coverage in the past, so when submitting please include which contests your scripts have placed in or who you have received coverage from. Only submit if you meet the above requirements.

Ultra-low budget. Non-WGA writers only at this time.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: **k2f49erc67**

### Company C: Seeking Single-Location Dramas

We are looking for dramas that can be shot in either the desert, mountains, or any other wide-open single location. Ideally scripts have a small cast, and we are focused on character-driven stories as opposed to plot-driven (think *127 Hours*). Only submit if you meet the above requirements, please.

Budget TBD. WGA and non-WGA writers are welcome.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: **6nedd9yb5a**

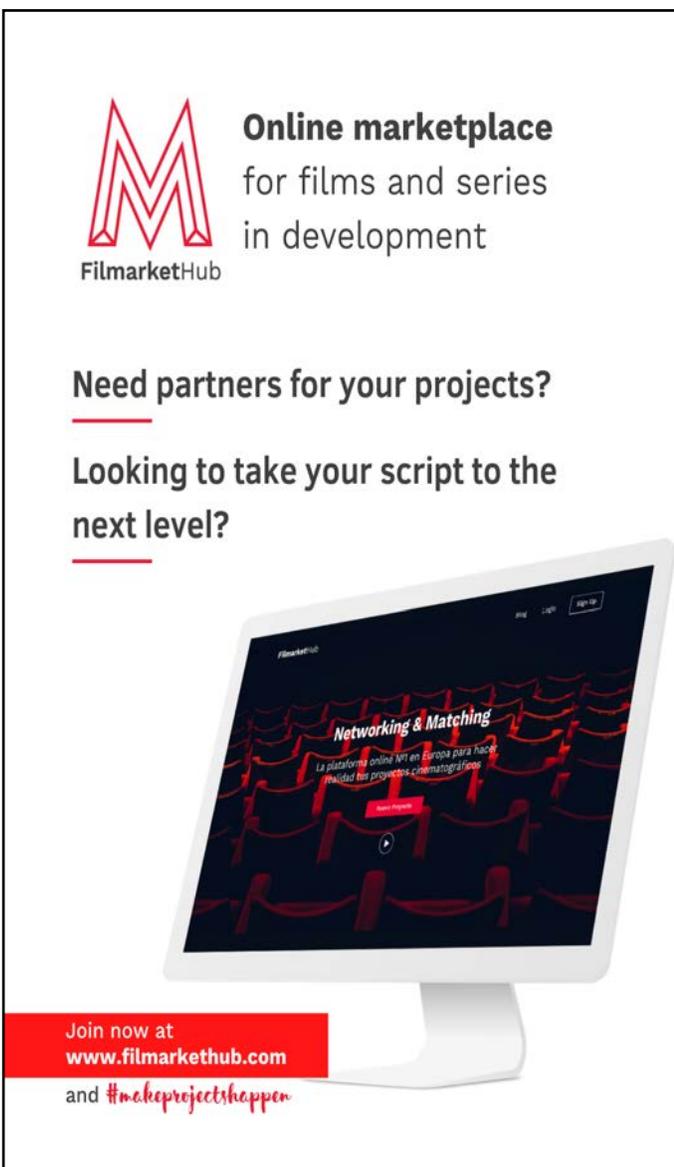
## RECOMMENDED RESOURCES



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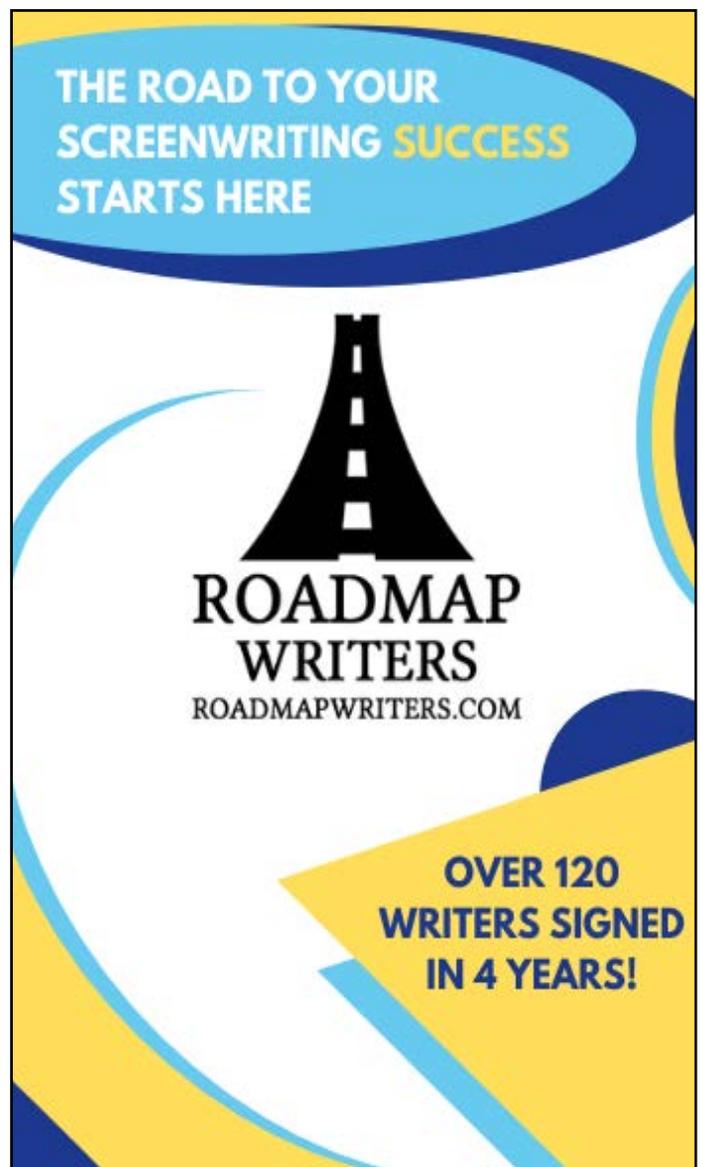
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