

Published by:

The PAGE International
Screenwriting Awards
7190 W. Sunset Blvd. #610
Hollywood, CA 90046
www.pageawards.com

In this issue:

- 1 [Latest News From the PAGE Awards](#)
- 2 [The Writer's Perspective](#)
Setbacks Only Stop You If You Let Them
Mary Krell-Oishi
- 3 [The Judge's P.O.V.](#)
Divide and Conquer
Sean Harris Oliver
- 4 [Script Notes](#)
Eight Points to Ponder Before You Write
Ray Morton
- 5 [Spec Writing Tips](#)
Music and Lyrics
Dave Trottier
- 6 [Industry Insider](#)
How Do Screenwriters Get Paid?
Lee Jessup
- 7 [Sell Your Script](#)
Hot Leads From InkTip
- 8 [Recommended Resources](#)



Letter From the Editor

Heads up, writers! The [Final Entry Deadline](#) for the 2022 PAGE Awards is May 16, so this is your last chance to enter the contest that has kicked off countless careers in screenwriting.

Want to learn more? Just take a peek at the latest success stories that former PAGE winners have shared with us in our Latest News section, below. Each issue of the **LOGLINE** eZine begins with this quick rundown of the recent accomplishments of writers just like you who broke out after winning a PAGE Award. It's a tradition we are very proud of!

The mission of the **LOGLINE** eZine is to help you master the nuances of screenwriting from both an artistic and business perspective. In this issue, PAGE Gold Prize winner Mary Krell-Oishi shares what she learned from a difficult experience with a producer, and PAGE Judge Sean Harris Oliver lays out a great game plan for implementing revision notes on your screenplay. Script analyst Ray Morton offers a checklist every writer should consider before embarking on that first draft. Our in-house formatting whiz, Dave Trottier, helps you handle music and lyrics in a script. Career coach Lee Jessup details the two primary ways that screenwriters get paid. And, as always, we conclude the issue with three "hot leads" from producers in search of specific material, courtesy of our good friends at InkTip.

Happy reading,

Latest News From the PAGE Awards

- ◆ One of the nation's top documentary writers and producers, 2015 PAGE Silver Prize winner Mark Monroe has over 100 documentary films to his credit. Mark wrote the recent releases ***Becoming Cousteau***, ***The Lost Leonardo***, ***The Dissident***, ***Icarus***, and ***Lucy and Desi***, as well as docs about the Beatles, the Bee Gees, and Pavarotti. He is currently working on films that explore the lives of TV host Ed Sullivan, Muppets creator Jim Henson, aerial daredevils The Blue Angels, and an African elephant named Tolstoy. Mark's films have been nominated for multiple WGA, BAFTA, and Emmy Awards, and his movie ***The Cove*** won a 2010 Academy Award for Best Feature Documentary. His PAGE Award-winning biopic ***Girl Named Sue***, which he co-wrote with Lisa Cole, is currently in development with producer Laura Bickford.
- ◆ The horror movie ***Stalkers***, co-written and directed by the 2006 Gold Prize-winning writing team Luke Sneyd and Paul Thompson, is currently filming in Canada. Produced by Mitchell Roberts, the movie stars Rick Hastings, Allisha Pelletier and Marlo Aquilina.
- ◆ Paul Moxham's 2011 Gold Prize-winning action film ***Snowbound*** (aka ***Blizzard***) is now in pre-production. Produced by Peggy Cafferty, the movie will be directed by Husein Alicajic, featuring Jefferson White and Gabriel Ebert in the starring roles.
- ◆ PAGE Award-winning TV writers are making an impact all around the world: 2015 Bronze Prize winner Vivian Lin has been hired as Supervising Producer of the new Amazon Prime series ***The Lake***, which is filming in Ontario, Canada; 2012 Silver Prize winner Belinda King is working as Co-Executive Producer on the Netflix series ***Wellmania***, which is filming in Sydney, Australia; and 2016 Silver Prize winner Mark Boutros wrote the March 11 episode of the BBC family series ***The Dumping Ground***, which is filmed in the U.K. Here in the U.S., 2020 Gold Prize winner Eileen Alvarez recently wrote several episodes of the HBO Max animated series ***Close Enough***; 2016 Bronze Prize winner Sara Rose Feinberg wrote the January 30 episode of the Starz! show ***Power Book II: Ghost***; 2006 Silver Prize winner Davah Avena is working as a writer and Co-Executive Producer on the Netflix series ***Firefly Lane***; and 2017 Bronze Prize winner Lucy Luna's original crime series ***Tales of a Scalpel*** is now in development at CBS Studios.

2022 Final Entry Deadline: Monday, May 16

Setbacks Only Stop You If You Let Them

by Mary Krell-Oishi

In 2016 I received a thrilling email from Jen at PAGE and learned that my screenplay, *The Art of Silence*, had won a Gold Prize in the contest. I was over the moon. I sashayed about, wearing my win like a shiny new cloak of non-invisibility. Producers and managers, eager to discuss producing the script, suddenly asked me to join them for lunch at places in Santa Monica, Los Angeles, and Beverly Hills that I'd never be able to afford on my own. "This is it," I thought. The naysayers who had cautioned me when I started screenwriting in 2010, who had told me I was too old to find success and I should not raise my hopes, would now eat their words. Hell, I'd write the words on edible paper for them! Next stop? The Oscars!

One producer was extremely excited about the screenplay and the story. His own family history was part of that era, World War II in France. Many in his family had been lost in the Holocaust and he was very interested in telling this story of the teenage Marcel Marceau and his time with the French Resistance.

It was an exciting moment in my life. I never thought, after decades of teaching high school theater, that I'd find this new career path, and I now saw a golden road before me. Unfortunately, when I first wrote the screenplay I had signed a handwritten paper of "partnership" without first seeking legal counsel. I had no reason, or so I thought, to doubt the person whom I was going to partner with. I felt a loyalty to that person that I thought was reciprocated. Sadly, I found that it was not. Chalk it up to my time teaching, and for being trusting and naïve.

Signing that paper locked me into a partnership that was not beneficial for me, and I was no longer the sole owner of my own work. Adding to that, my "partner" started sending the screenplay to anyone and everyone with no NDA, no confidentiality agreement. He just sent it. Since this person was well connected and had a long career in the film community, I thought he must know better than me.

Fast forward to 2019. A film based on the same story I had written was in production. It was a very different story, but the subject matter was the same. That film was released in 2020. For my script, that was that. The shiny cloak of confidence I had donned after learning of my PAGE Award turned quickly into the Harry Potter cloak of invisibility. No one had any interest in my other work, and those who had been so enthusiastic to meet with me before didn't bother to return my emails. When I talked to my "partner" the response was, "well, you have a great writing sample." Thanks, dude.

At the time, I was very sad about what happened. I felt that this was the best writing I had ever done. That I'd never write anything that good again. That I had lost it because of a decision I knew was not smart, even at the time. Now it appeared to me that I had hit my peak and my one chance had come and gone.

Fortunately, fate had other ideas.

In September of 2019, shortly after realizing my award-winning screenplay would never see the light of day, my entertainment attorney, Richard Morse, reached out. Rick had never lost faith in me, even in light of the fact that I had foolishly signed a legal document without

consulting him. He asked if I had any writing samples of historical war scenes. Well, yes, yes I did. I sent them along to Rick and he forwarded them to Francis Ho of Inspire Studios. They were looking for a writer for hire for a new project taking place in WWII Philippines. But Francis was rightly unsure of a writer without a deeper resume...or any real resume at all. Then he learned of the PAGE Gold Prize, and he was impressed enough by my sample pages to ask me to submit what would be the first five pages of his film. I did. He liked them and suddenly, I was the writer for an actual feature, getting actual money with a real contract! The movie, *Angel Warrior*, is scheduled for release in 2023.



From that experience, I have formed a great relationship with Francis Ho and Inspire Studios. This past January he brought me on to a brand-new project, *1521*, which is a love story set in the Philippines at the time of the Spanish incursion. That screenplay is currently in pre-production and will soon begin filming in the Philippines.

I'm not gonna lie, seeing the movie that came out with the same subject matter as mine, rendering my own script unfilmable, is still a bitter pill on which I choke. But the great thing was that it really did provide me with excellent sample pages for other producers.

The moral of my story? Even what looks like a negative can be turned into a positive.

For those of you who find yourselves holding a PAGE Award this year, let me share this: wonderful things are ahead of you if you are willing to take advantage of them. Push forward, be positive, and continue to write. Remember, "no" is just a word. It's not a decree. The only roadblocks you'll find are those you put up yourselves. And this award will help you get past the "no" to the "yes."

The PAGE Gold Prize bolstered my confidence, strengthened my resume, and deepened regard from filmmakers for my writing. Also, I always enjoy seeing the raised eyebrow of respect it brings when I casually drop the fact in pitch sessions. Which I do. Every time.



Mary Krell-Oishi began screenwriting in 2010 after many happy years of teaching high school theater. She won the 2016 PAGE Awards Gold Prize for her historical drama *The Art of Silence*. Three of her shorts have been filmed and currently she has several features scheduled for release in 2023. Mary lives with her wonderful husband Harris in Orange County, California.

Divide and Conquer

by Sean Harris Oliver

You're so excited! A few months ago, you submitted your brand-spanking-new script to someone – a screenplay competition, a literary manager, director, producer, your best friend with Hollywood connections, *whoever* – and they finally got back to you ... with pages of notes.

SCREEECH! That little race car of positive energy inside you slams to a halt. Steam is billowing from under the hood... oil is leaking on the concrete... They've given you a *lot* of notes, listing all kinds of issues ranging from script presentation to dialogue, plot, character goals and objectives... It all makes you wonder, "Did they like ANYTHING about my script?"

All right, it's time to take a deep breath.

What you need to understand is this: you will *always* get notes. That's part of your job as a screenwriter – listening to other people's opinions and feedback on the writing that you poured your blood, sweat, and tears into.

What do you do in the face of notes?

Do you run and hide?

Do you wallow in a pit of despair?

Negative. You pick yourself up, you rev up that little car engine again, and you start in on *rewrites*. Today I'd like to offer you a little technique that will help you to go about those rewrites – a simple technique that I like to call *Divide and Conquer*.

Personally, I find it overwhelming to try and solve all my script notes in one fell swoop; therefore, the first thing I like to do is to sit down and *divide* my notes up into two different categories. These categories are dictated by issues that I feel will either be addressed in 1) the action descriptions, or 2) the dialogue.

For instance, I find that notes related to structure, plot, pace, and writing style are often solved by my work in the descriptions, whereas notes on character and theme are more about what the characters are saying in their individual speeches.

Once you've divided up the notes, you can *conquer* them by picking *one element* to focus on (e.g. presentation, structure, plot) and work through the entire script slowly, one page at a time, addressing notes that pertain to that particular element. For example, you've been told you've got some plot problems in the second act, so you decide to address all of those plot notes before you solve any other issues.

Think about this process like doing renovations on your home. Maybe you've got a leaky roof that needs patching, and there's some bathroom plumbing that needs work, and you also want to figure out how to put all your house lights on dimmer switches. You need to work on one project at a time. You can't be up on the roof at the same time you're trying to install the downstairs toilet, right?

This is true for your script too. Divide your notes up into the roof issues, the plumbing issues, the electrical issues, and then complete *one project at a time*.

Don't get distracted. Don't bounce around trying to take care of notes related to theme when you're busy addressing issues that are related to your story's plot.

For me, I start at page 1 and work through the script slowly, focusing solely on one issue. When I get tired, I note the page that I'm stopping on, then come back the next day and pick up where I left off, systematically combing through the screenplay until I've arrived at the end. Then, and only then, do I choose a new project to start on, and I repeat the whole process again.

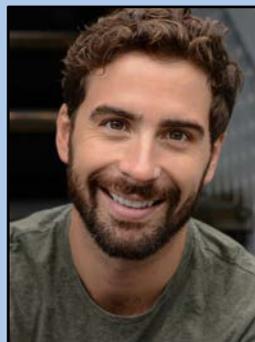
I do think that starting broad and working into specifics is the way to go. Which is why I address category 1 notes *before* category 2 notes. For me, notes related to plot and structure are going to be the ones you want to work on first. Once you have your story and plot in a good place, then you can move on to presentational issues and stylistic choices that are addressed in your action descriptions.

I generally save working on dialogue for last. It's not that dialogue isn't important, it's just that until your overall structure and plot are in place, it won't really matter what your characters say to each other. Plus, what they say may well change. This is particularly true if you start moving scenes around and altering the time lines of your story, because that kind of thing will obviously impact the content of your characters' speeches. So, don't even worry about dialogue until you've got all your action descriptions looking good and your scenes aligned in the proper sequence.

Look, here's the thing: every writer has a certain degree of anxiety about getting notes. It's easy to convince yourself that your first draft (or second draft or third draft) is perfect and that nothing needs to be changed, but that rarely (if ever) happens. So I really do invite you to think about yourself as a renovation contractor working on a house. *Divide* the tasks into manageable chunks and then *conquer* each project by focusing on one element at a time.

Ultimately, notes are just one part of a larger process aimed at helping you get your script into the best place it can be, and to that end, every script will go through multiple drafts. Rewriting is a fundamental part of the creative process. So next time you receive feedback on your new script, take a deep breath, and then utilize the divide and conquer method. It's a great system to help you improve your screenplay, and to ensure that you stay sane during the rewriting process.

I wish you all the best on your next draft!



Sean Harris Oliver is a screenwriter, internationally produced playwright and story analyst. Originally from Canada, in 2010 he founded and managed an independent production company in Vancouver, where he was responsible for programming, developing, and producing an array of scripted narratives for a diverse set of target audiences. Sean is currently based in L.A. and is represented by Elevate Entertainment.

Eight Points to Ponder Before You Write

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 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.

Alfred Hitchcock once said that 90% of the effectiveness of his films was determined in preproduction, based on the decisions he made in the scripting, storyboarding, design, and casting phases. The same is true of screenwriting – 90% of your script's effectiveness is determined by choices you make before you put pen to paper. To help you make the right decisions about the right issues, here are eight questions to ask yourself before you write.

1. What is the story you want to tell?

Many writers start writing their scripts with only a general idea of what they want to do ("I want to write about sharks!") and so tend to flounder when composing their narratives. Before you can craft a successful script, you first need to turn your general idea into a specific premise ("I want to write about sharks" becomes, "The lives and livelihoods of the residents of a summer beach resort are threatened when a giant great white shark makes the town's beaches its feeding ground.")

2. Who is the protagonist?

Every dramatic story must have a protagonist – a character with a goal that he/she pursues throughout the script and who undergoes some sort of significant change by the end of the narrative. The actions that the protagonist takes in pursuit of his/her goal are the engine that drives all of the main events of the tale, so if you don't have a clear protagonist, then you won't have a clear story either.

3. What is the ending?

All dramatic storytelling is ultimately about a moment of transformation, when everything about a particular set of characters is changed forever in some fundamental, significant way. That moment comes at the climax of the story and so every beat in the script prior to the climax must lead inexorably and inevitably to it. If you don't know what that climax is, then it will be impossible to focus the rest of the events in the piece and push them in the right direction as you write.

4. What is the theme of your story?

The theme is the point you are trying to make with your tale – the "moral," the "message," the idea that you want viewers to take away with them when they leave the theater. The theme gives purpose and direction to every scene, every character, and every line of dialogue in the piece.

5. What is your script's genre?

Just about every mainstream screen story belongs to a specific genre. It's very important that writers have a clear understanding of what genre their story belongs to, so that they don't do things like insert a dismemberment scene into a romantic comedy or a musical number into a drama about alcoholism (you may think these are imaginary examples, but, sadly, they are not). It's also important because every genre has specific conventions that need to be addressed in some way – either by employing them directly, by twisting or subverting them, or by purposely leaving them out – as the story is being crafted. Consciously or not, audiences anticipate these conventions and will be disappointed if they are ignored.

6. Do you have a good reason for any storytelling gimmicks you use?

If you are employing narration, flashbacks, voice-over, non-linear narrative, or other storytelling devices to tell your tale, you must have a valid narrative or thematic reason for doing so. Every element in a screen story – including stylistic devices – must have a sure, clear purpose. If you're just tossing the gimmicks in because they are trendy or "cool," then all you're doing is that thing your grandmother warned would cause you to go blind.

7. Why would someone want to see this movie?

Is the subject matter of your script and the approach you intend to take to telling it interesting, intriguing, appealing, unusual, novel, moving, or spectacular enough to motivate people to pay to see it? A script has to have some element that will make people eager to see it, and you must know what this element is before you start writing so that you can make the most of it as you develop the script.

8. Why do you want to tell this particular story?

Scripts written solely for mercenary reasons are almost always terrible. At worst they are obvious and crass, at best they are technically proficient but soulless. The real element that enlivens a script – any script, from a grindhouse horror movie to a personal indie – is passion. If you really care about what you are writing, then the readers (and potential buyers) will sense that. It may well be the element that makes the difference between a Pass, a Consider, or a Recommend.





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

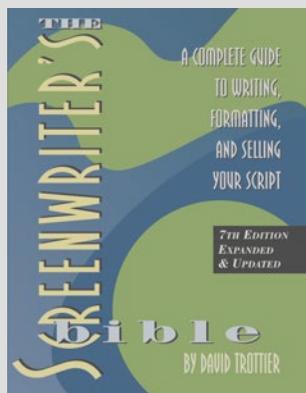
As a script consultant, he has helped dozens of clients sell their work and win awards. [The Screenwriter's Bible](#), Dave's primer for both aspiring and professional scribes, is perhaps the most comprehensive industry guide on the market.

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

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

Dave Trottier's "The Screenwriter's Bible"

Fully updated seventh edition



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

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

Music and Lyrics

by Dave Trottier

READER'S QUESTION:

In the spec I am writing, there's a scene in which a choir from the Temple of Jerusalem sings in Hebrew, and I mention it in the description. Is that enough, or is it imperative that I format the lyrics [as dialogue]? If so, how?

DAVE'S ANSWER:

You don't need to include the lyrics unless they are important to the scene or the story. If they *are* important, then keep in mind that lyrics should be written in italics. That's because they are not spoken words; they are sung words.

The lyrics in your example are in a non-English language (Hebrew), and I assume your script is aimed at an English-speaking audience. Thus, I suggest this approach:

Itzhak sings.

ITZHAK
(in Hebrew; subtitled)
The lyrics of the song.

If the song you want to use is not in the public domain, then you are creating a possible legal hurdle to selling your script because you are asking the film's eventual producer to purchase the rights to that song. That is one reason it is seldom in your best interests to name the title of a specific song in your screenplay. But songs that are in the public domain are not usually an issue.

The selection of musical tracks is not in the screenwriter's job description, but sometimes you can characterize a character by referring to the type of music they like (without naming specific song titles). For example, the following would be perfectly appropriate:

Jimbo jumps into his Vette and revs it up. A hip-hop tune plays on the radio.

READER'S QUESTION:

Are there any movies you recommend that feature writers as main characters?

DAVE'S ANSWER:

My personal favorite is *Stranger than Fiction*. But you might consider *Barton Fink*, *Shakespeare in Love*, *Midnight in Paris*, *Dead Poets Society*, *Dreams on Spec*, *Finding Neverland*, *Adaptation*, and *Romancing the Stone*. Other possibilities include *Mank*, *The Rewrite*, *The Man Who Invented Christmas*, *All the President's Men*, *The Shining*, and *So I Married an Axe Murderer*. And how can I forget *The Player* and *Sunset Boulevard*? There are many more, but that will get you started.

And now a word of caution. As a script consultant, I have read dozens of spec scripts where the protagonist is a writer. In fact, the spec will sometimes end with the script becoming the movie we just watched. These "writing" scripts have become somewhat cliché, mainly because there are so many of them. (I am referring to spec scripts by developing writers, not produced movies.) Writing is an internal effort, which doesn't translate well to the visual dominance of the silver screen, so the act of writing should probably not be the main action of your character.

READER'S QUESTION:

Hi, Dr. Format. A character in my feature spec purposely mispronounces the name of his car, a Ford Falcon, by saying "Falcoon." If I write Falcoon in his dialogue, readers think it's a typo. Should I instead handle this in his dialogue as "Falcoon [sic]," or what?

DAVE'S ANSWER:

Use a hyphen and an accent mark, and the reader will pick up on the intended mispronunciation. For example:

MANNY
Wanna ride in my Fal-coon'?

And keep writing!

How Do Screenwriters Get Paid?

by Lee Jessup

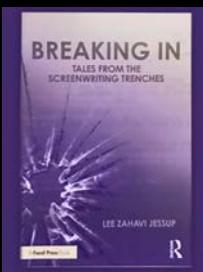


Author of the best-selling books [Getting It Write](#) and [Breaking In: Tales From the Screenwriting Trenches](#), Lee Jessup is a career coach for professional and emerging screenwriters. Her clients include writers who have sold pilots, pitches and specs; staffed television writers; participants in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



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!](#)

Traditionally, screenwriters get paid for either *writing services* or *products*. Not sure what I'm talking about? Let me explain:

Writing services include all writer-for-hire scenarios: rewrites, polishes, punch-ups (jokes, generally), writing on staff in a writers' room, writing a freelance episode of an existing TV show, or OWAs (Open Writing Assignments). With OWAs the writer is hired to develop a pilot or feature from a pitch or concept originated by and developed with producers.

Products refer to the writers' own original content – be it a screenplay, pilot, or even a pitch – that are purchased, developed and/or produced by a network, studio or production company.

While most writers I've spoken to over the years would love nothing more than to sell their screenplays, pilots, and pitches to producers, the reality is that, in today's industry, the majority of writers make their living writing pages (i.e., providing writing services) rather than selling their product. Don't get me wrong: spec sales still happen. Last year, my client Crosby Selander had his screenplay **Bring Me Back** sell in a seven-figure deal. But the reality is that a sale, for either a pilot or a screenplay, is usually the hardest thing to orchestrate. Therefore, it's up to the writer to include other barometers for success, including the hiring out of your writing services.

Let's break down some of the avenues available:

Open Writing Assignments

OWAs may include any of the following: development of producer-born concept into a full screenplay; adaptation of book, article, podcast, or blogpost to screenplay form; update of old movie into a market-relevant remake; page 1 rewrite of existing screenplay; partial rewrite of existing screenplay; punch-up of existing screenplay; polish of existing screenplay.

Compensation varies. If the writer is working with a WGA-signatory producer, production company, network or studio, then compensation is expected to be commensurate with WGA guidelines. If the writer is working with a producer or production entity that is not a WGA-signatory or a producer who lacks development funds and is therefore developing on spec himself, then compensation may vary from a few hundred dollars to well into the thousands or tens of thousands. Independent producers without development funds may even ask writers to develop on spec (i.e., without compensation unless the project goes forward and funding is secured later). The writer determines whether the concept and/or the pedigree and connections of producers will make it worthwhile to work for free.

Television Staffing

In the world of TV writing the writer is supposed to be upwardly mobile, working her way up at a regular clip. Positions in a writer's room are: Staff Writer, Story Editor, Executive Story Editor, Co-Producer, Producer, Consulting Producer, Supervising Producer, Co-Executive Producer, and Executive Producer.

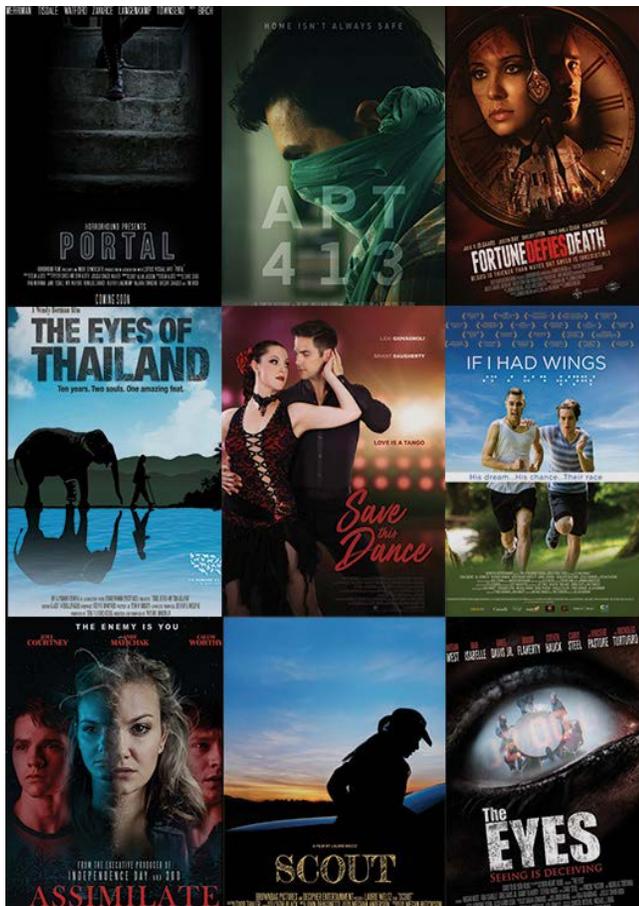
In the lower levels of the TV writing hierarchy, there is little room for negotiations on behalf of the writer. Specific compensation is outlined for the first three positions I listed above, as well as fees for episodes that bear the writer's name, which come into play at Story Editor. There is more room to negotiate at mid- and upper-levels, as the writer brings more experience to the table. Do note that Netflix, Apple and Amazon shows offer different pay rates as they are identified as digital companies, rather than networks, basic cable, or premium cable. Payment for writers on adult animation shows operate under IATSE's Animation Guild.

Other Opportunities

Other avenues to getting paid include writers' round tables (usually for brainstorming an upcoming feature or TV project without further writing commitment), writing treatments, and pitches on assignment. The range of pay will run the gamut based on your experience.

The industry and the various pay grades within it are intricate. It's important to temper one's expectations accordingly while seeking to build the sort of screenwriting career that can sustain you financially for years and decades.

CAREER OPPORTUNITIES



Hundreds of writers have sold their scripts on InkTip. Register & List Your Scripts

We help emerging screenwriters and filmmakers get work made and seen.



Stowe Story Labs

Learn more / apply now:
StoweStoryLabs.org

InkTip Submit Your Scripts to Producers

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 Contained Thrillers

We are looking for feature-length thriller scripts that are contained to 1-2 locations, with a minimal cast.

Budget TBD. 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: `j7xs9wm3nc`

Company B: Seeking Gritty Prison Scripts

We are looking for gritty feature-length scripts that take place entirely in a prison.

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: `nb9b6w5d94`

Company C: Seeking Grounded Dark-Comedy Scripts

We are looking for dark comedies that are grounded and contemporary. Scripts with quirky characters, as in *Grosse Pointe Blank*, *Wonder Boys* or *Fargo*, are what we are specifically interested in.

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: `y8pge6tfzy`

Subscribe to InkTip's Free Newsletter

[Get a Free Script Request Each Week](#)

Producers tell us what they need, and we pass that information on to you. Receive 1-2 leads per week, then submit queries directly to a producer's inbox using InkTip's exclusive codes. You'll also get the latest news regarding InkTip successes, exclusive articles, festival and contest information, special offers from partners, and much more.

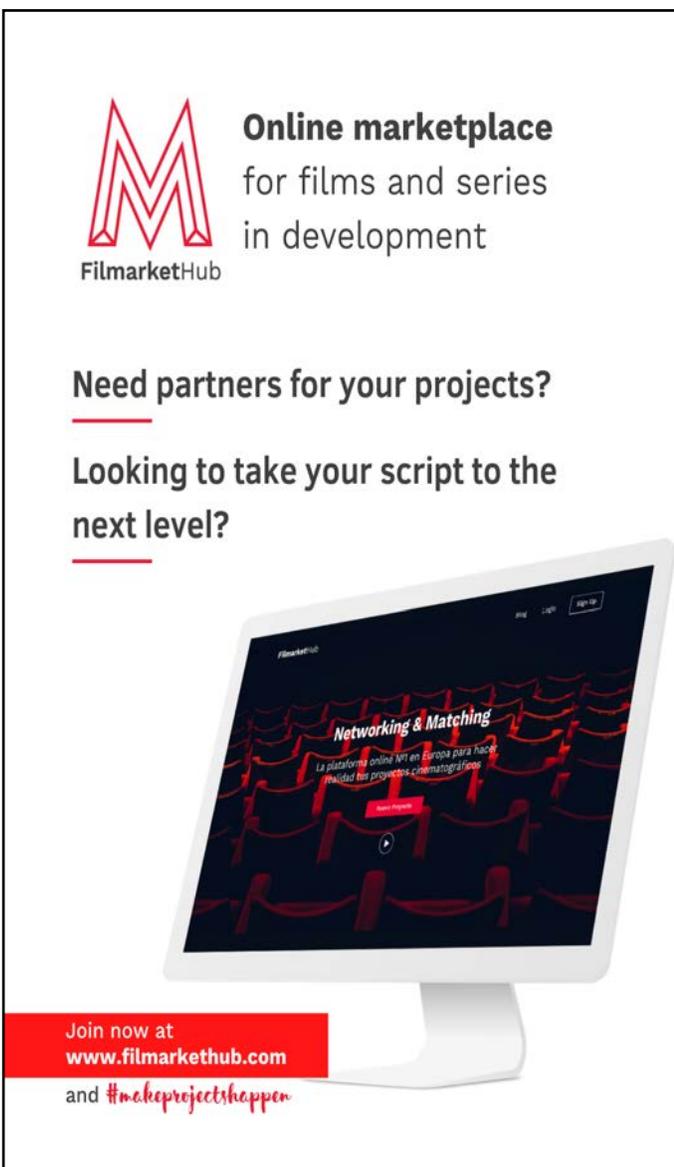
RECOMMENDED RESOURCES



FINAL DRAFT® 12
Professional Screenwriting Software

It all starts with the script.

@finaldraftscreenwriting @finaldraftinc @finaldraftfan | FINALDRAFT.COM



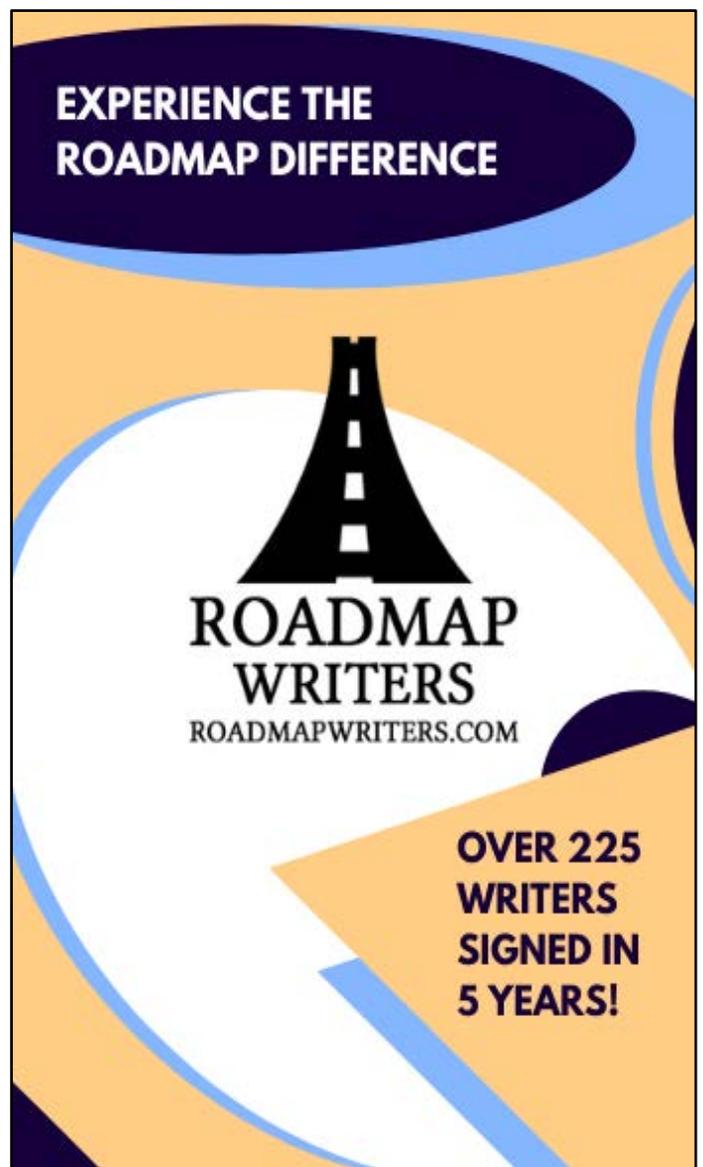
M
FilmarketHub

Online marketplace
for films and series
in development

Need partners for your projects?

Looking to take your script to the next level?

Join now at
www.filmarkethub.com
and [#makeprojectshappen](https://twitter.com/makeprojectshappen)



**EXPERIENCE THE
ROADMAP DIFFERENCE**

**ROADMAP
WRITERS**
ROADMAPWRITERS.COM

**OVER 225
WRITERS
SIGNED IN
5 YEARS!**