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Letter From the Editor

Welcome to all our new readers! This year's PAGE Awards competition is now closed for entries, and we've begun the season of excitement, pride, and fervent finger-crossing as writers around the world wait with bated breath for the July 15 announcement of our 2018 Quarter-Finalists. Will you be one of them? Whether this is your first or fifteenth contest run, we wish you the very best of luck!

That brings me to this issue of our **LOGLINE** eZine. While even the most gifted of writers needs a little bit of luck to shed their anonymity and become a known quantity in Hollywood, the Roman philosopher Seneca tells us that luck is what happens when preparation meets opportunity. Prepare yourself for your opportunity with the publication that offers both industry know-how and the experience of working writers, all to help you approach the entertainment industry like a pro.

This summertime issue gets underway with 2005 Grand Prize winner Larry Postel discussing his encounter with cancer and its impact on his writing. PAGE Judge Ryan Slayton explains the benefit of outlining – specifically, three-act principles – to every stage of the writing process. Script consultant Ray Morton lists five seemingly lucrative movie ideas we should steer clear of. Our in-house expert on matters of format, Dave Trottier, lays to rest two major misconceptions. Career coach Lee Jessup updates us on best practices for querying industry pros. And finally, our friends at InkTip offer a trio of "hot leads" straight from production companies!

Happy reading,

Latest News From the PAGE Awards

◆ 2015 PAGE Award Winner Steven Canals was featured on *Variety's* "2018 TV Writers to Watch," the annual list of 10 emerging TV writers selected by a team of *Variety* editors, critics and reporters. The honor comes on the heels of the June 3 premiere of Steven's original series **Pose** (FX), which he co-created with Ryan Murphy and Brad Falchuck. Steven was previously a staff writer on the Freeform series **Dead of Summer**, where he worked for two seasons. He is represented by CAA and by PAGE Judge Jarrod Murray at Epicenter.

◆ The second season of the hit Netflix series **Ozark**, created by 2008 PAGE Gold Prize winner Bill Dubuque and producer/director Mark Williams, will be released on August 31. Bill is also working on a sequel to his critically acclaimed feature **The Accountant**, as well as the new superhero movie **Nightwing**, both for Warner Bros. He is represented by CAA and by PAGE Judge Eric Williams at Zero Gravity.

◆ 2011 Silver Prize winner Joe Webb was recently hired as executive story editor on the ABC series **Quantico**, and he wrote the episode "Deep Cover," which aired on June 29. Previously a Story Editor on Fox's **Sleepy Hollow**, Joe is represented by WME and Brett Etre Management.

◆ Justin Chadwick (**The Other Boleyn Girl**, **Mandela**) has signed on to direct the 2014 PAGE Award-winning thriller **The Dead House**, by Shannon Pestock. After winning the contest, Shannon's script was optioned by PAGE Judge Nate Adams, who will be producing the film along with Daniel Wagner and Jay Taylor.

◆ Scott Eastwood and Morgan Freeman have signed on to star in the new feature **The Manuscript**, by 2010 Gold Prize winners Louis Rosenberg and Joe Rosenbaum. Nick Cassavetes (**The Notebook**, **The Other Woman**) will direct the cat-and-mouse style thriller. Louis and Joe are represented by Paradigm Talent Agency and Zero Gravity Management.

PAGE Awards Quarter-Finalists Announced July 15, 2018

How Conquering Cancer Made Me a Better Screenwriter

by Larry Postel

I'm a 61-year-old aspiring screenwriter and cancer survivor, now five years in remission from stage three Non-Hodgkin lymphoma (NHL). One would think my age alone might make me give up on my dream of getting my films produced. However, I'm more dedicated than ever and my writing is now stronger than ever – in large part due to my cancer (and my age).

Over the course of my screenwriting career, which began over 40 years ago (hard to believe!), I've had a few sales, many options, and a handful of short films produced. I've also been a finalist and winner in several screenwriting contests, including winning the Grand Prize in the PAGE International Screenwriting Awards competition. But in terms of a produced feature, no luck – as of yet. I've seen my screenplays optioned, sold and even reach various stages of preproduction, but one thing or another has always come up. Actually, that one thing is generally the same thing: financing.

For example, I sold a script (the same one that won the PAGE Awards competition) to an animation studio in India. They told me they had all the financing they needed to produce the film, but I learned after the deal was signed that they didn't actually have the funds. In fact, their real plan was to attend the AFM with my script in hand and try to partner up with Disney or Pixar. Of course, that never happened, and unfortunately I had negotiated the deal myself and failed to include a reversion-of-rights clause. Lesson learned: always use an entertainment attorney to negotiate any deal.

Another example: I once sold a dollar option to a producer who claimed he was on the cusp of closing a \$140-million financing deal and promised that my film would be at the top of his slate. Of course, that never happened. I never even got the dollar. Lesson learned: if it sounds too good to be true, it is.

A couple of years later, another producer expressed interest in purchasing a screenplay of mine. At this point I was a bit wiser. I told the producer to send an offer for my attorney to review. The offer never came. Apparently the producer was scared off, because I never heard back from him. Lesson reinforced: always use an entertainment attorney. It's the best way of vetting producers and protecting your interests.

Those are just a few examples. There have been many more. Yes, it's been frustrating, but it has also provided me with validation that my writing is strong enough to grab the attention of producers (albeit some flakey ones), and that I will eventually reach that next step – but only if I dig in, work harder, and never give up.

Back to the issues of my age and cancer...

I believe that life experiences – especially **painful** life experiences – create more understanding and empathy. For me, that includes dealing with a serious health issue, being a caregiver to others, and coping with the death of loved ones, including family, friends and pets. I've worked hard to translate that pain and grief into greater emotional depth in my characters and stories.

I can't stress enough how important **empathy** is in screenwriting (and in life). When I first started writing, I read a lot of "how to" books on the subject. Most said that the best screenplays have protagonists who are "sympathetic." However, after all my experiences, I now have to disagree with that, because empathy is so much more powerful and universal than sympathy.

Before my own cancer, I would certainly feel sympathy when I heard about someone being diagnosed with a serious illness, but it was a more distant feeling. I didn't truly connect emotionally. Now the feeling is so much deeper, often driving me to tears when I hear of someone else's illness or misfortune. In the same way, I believe a film's protagonist should elicit emotions like that in the viewer, and that requires multidimensional characters with universal flaws and feelings. By no means am I saying that you must have experienced the same exact conflict or issue as your character in order to create empathy, but I do believe that if you dig deep enough you can **project** how one would feel and act under those circumstances.

Let's put it this way: Have you ever watched a movie when something happens to a character on screen and the emotion is so deep and relatable that you feel yourself nodding, if not outwardly, then on the inside? That's how empathy works – and if you can achieve that in your writing, you've come a long way.

I should mention that this includes both drama and comedy, because they are so closely intertwined. In fact, what helped me to a great degree while going through my six months of chemo was keeping a strong sense of humor, even laughing at myself during that period. For example, immediately after each of my chemo sessions, I would pee bright orange due to one of the drugs that was part of my infusion. As a graduate of the University of Texas in Austin, I did what any proud "Texas-Ex" would do: I gave the toilet a "Hook 'Em Horns" and sang "The Eyes of Texas." Sounds crazy, but it was fun at the time.

I never realized it when I was a young writer, but screenwriting is like a metaphor for life, with its constant rollercoaster of emotions and ups and downs. What I've learned is that being resilient and bouncing back – while also reaching out to others with kindness and compassion – is what it's all about.

If I never have a produced feature, I'll certainly be disappointed. On the other hand, I know I've always given it my best shot. And truly, the things I've learned and the empathy I've gained over the course of my life are more important than having a produced film. I now volunteer to support others going through lymphoma, and there's no greater feeling than seeing someone I've helped enter remission.

I would never recommend cancer as a way to improve your writing (it's kind of a hassle, although it does have some perks, like not having to shave). However, I would recommend learning from the painful experiences you're inevitably going to encounter in your life and infuse that emotion into your writing. The empathy you'll gain will make you a better writer – and person.



Larry Postel won the 2005 PAGE Grand Prize for his family comedy *X-Mas Files*. His short film *Unleashed Love*, co-written and directed by Steven Ritt, was produced in 2016 and won awards at several film festivals including the L.A. Film Festival and HIMPFF. Larry's short film *The Lift*, inspired by his own journey with lymphoma, is currently in preproduction. The short will be directed by Darva Campbell.

Three-Act Structure: An Outline for Your Outline

by Ryan Stayton

I moved to L.A. to become a screenwriter, and for a long time there was one thing that rubbed me the wrong way: how much hype there was about following the three-act structure. I didn't want to become a writer just to sell out to someone's archaic take on how to write a movie. The point is to be original, isn't it? Then I got a screenwriting class assignment that flipped my script. We were told to outline two movies showing how they fit the three-act structure, and I was certain I could debunk the directive by choosing two movies that I believed strayed from the beaten path: **Adaptation** and **Rushmore**. I failed. They did not.

Once I gained an appreciation for three-act structure and warmed up to how valuable it is, holy moly did my writing improve dramatically. It's now my go-to from the split second the kernel of an idea forms. Plenty of screenwriting books cover it in great detail (the one I swear by is Viki King's [How to Write a Movie in 21 Days](#)), and from that I created my own one-page breakdown that I constantly reference throughout the process, outlining what the entire movie should look like. The document delineates what happens on pages 1, 3, 3-10, 10-30, the Act One break, 30-45, 45, 45-60, 60/midpoint, 60-75, 75-90, the Act Two break, and the 90+ sprint to the finish.

This guideline has also proven very valuable in my work in development, because it reflects what a house of cards a screenplay is. Every step along the way is interconnected — a complex game of connect-the-dots where if one thing is off it causes a ripple effect that compromises the entire script. Think of your script as a series of setups and payoffs driven by cause and effect, and you can see how any one of those elements can't exist without the others.

Let's breeze through the key structural points of the first 10 pages to show how using three-act structure can both simplify and strengthen your writing process. Here's what we hope to accomplish in that all-too-brief opening stretch of screen time:

- Grab the audience's attention
- Set up the "who, what & where" (what's the story about, and whose story is it?)
- What does the protagonist want, both internally and externally (goals), and what's stopping him from achieving this (what is the hero's obstacle)?
- Does the audience like the protagonist, and do we care if she gets what she wants?
- Establish place, time and mood, revealing the story's size and scope
- Give information, introduce characters, show hero's attitude to the surroundings, ask audience to accept this attitude
- Show what the film is about and what it will explore thematically
- Are we wondering what happens next?

It's a lot of work in a little space, but proves useful in all phases of writing, pitching, and development. In the brainstorming and writing phase, it's as simple as running through those questions and checking off each as you answer and implement them, which can generate ideas you wouldn't otherwise come up with. Staring at a

blank page can be a daunting task, so this process is especially helpful when you've got writer's block because it nudges you toward what the endgame should be. At the revision stage — whether it's your own rewrite or working from studio notes — you can use these questions to reverse engineer solutions wherever the story isn't working. And in the development stage, familiarity with the three-act structure tends to drive the notes process by pinpointing areas lacking substance and drama, something even the best professional writers can have recurring issues with.

Don't confuse three-act structure for a plot how-to, because it's intended to go much deeper than that. The best movies tend to be driven more by character than plot, so you want to consider how these story points help evolve the protagonist's arc. For example, though our hero doesn't appear able to reach her goal on page 60, that doesn't necessarily mean the bad guys have captured her. More likely it means her tragic flaw is still holding her back from fulfilling her destiny.

Another problem is hitting the extreme highs and lows warranted for maximum dramatic effect at each turn. It's not as simple as accounting for every element; there's a difficult juggling act involved in balancing plot and character and keeping everything in sync so the net result is emotionally satisfying. For example, at the first act break, our protagonist should encounter his biggest hurdle to date, so we expect to see things ramp up at that point, but writers frequently struggle to infuse enough dramatic gravitas into this moment.

This all brings us back to our original question: how can you box yourself into such a rigidly defined structure without selling out your voice? Writing a brilliant feature is complicated, and the three-act structure is only one corner in the foundation of a script's house of cards. Your voice, concept and unique characters are integral to it rising above the slush pile.

What's more, embracing a strong three-act structure does not mean settling for predictable and easy story points. In fact, as you break the story I would encourage you to consider what the most clichéd scene would be at every point, and then go out of your way to write something completely different.

Get Out is one of the most striking movies released in recent years, and guess what act structure it follows? You see where I'm going, but you probably didn't see where **Get Out** was going, and that's the beauty of working in this crazy industry. Just when you think you've seen everything, someone crashes the party and makes you rethink all the rules you've ever learned.



Ryan Stayton earned an MFA in creative writing from American University. He has worked in film and TV development since 2013, serving as a creative executive for both the Sean Daniel Company and Valiant Entertainment, where he helped to develop material such as a pilot that sold to SyFy, TV projects set up at Sony, Netflix and Universal, and scripts for Valiant's five-picture deal at Sony.



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.

Why You Should Avoid These Five Movie Ideas

by Ray Morton

For the most part, I think writers should write any kind of script they want, about any subject matter they want. I've seen many types of scripts in many genres about many subjects get bought, get made and find success.

That said, there are several types of scripts I think aspiring spec screenwriters should not bother attempting because they will never be bought and will most likely never even be read, thus rendering them useless even as writing samples. They are:

1. Scripts Featuring Original Superheroes

The superhero film is the hottest genre going today. Every studio wants to be in the superhero business and therefore many writers want to be as well. This is why spec writers are toiling away all over the world to create their own original caped crusaders in hopes that one of the superhero-obsessed studios will buy their scripts and turn them into blockbusters. All of these folks are wasting their time.

Modern studios are completely risk-averse. Owned by giant corporations and run by MBAs obsessed with quarterly earnings reports and maximum ROIs, today's dream factories are interested in sure things. The closest one can get to a sure thing is to only make movies based on pre-existing properties that have already proven themselves popular with paying audiences, the theory being that audiences who love a property in its original form will happily pay to experience it on the big screen. This is why most studio movies are sequels and remakes or based on best-selling books, popular games, toy lines, etc. Comic-book characters are perfect for this environment – the best known have been around for decades and have dedicated fan bases who can be counted on to turn up at the box office. It's for this same reason that no studio is interested in a screenplay featuring an original superhero dreamed up by the writer. An original character has no fan base and won't automatically rake in the big bucks.

2. Scripts for Original Franchises

Everyone wants to write the next *Star Wars* or *The Lord of the Rings*. But studios love franchises for the same reason they love superheroes – they're based on successful properties. They're not looking for original material in multiple parts, not ever. If you want to create a franchise, put your energy into writing one good, solid screenplay that has a shot at being a hit. If it is a hit, then you can think about further installments. But before that point, forget it.

3. Scripts for Sequels

A lot of naïve writers think that if they write a great sequel to a hit film and can get the script to the producer and/or studio, the powers-that-be will be so thrilled they'll buy it. This will never happen. First of all, if the producer or studio thinks the movie has franchise potential, they will often get a sequel script underway before the original is even released. And if they wait, the project will always be developed in-house by either the original writer or an experienced successor. Either way, no one is interested in reading a spec sequel by someone they've never heard of. In fact, they'll go out of their way not to read it, in order to protect themselves from litigation should the eventual sequel bear any resemblance to the spec.

4. Scripts Based on Material You Don't Own

Recognizing the industry's current interest in pre-existing material, some spec writers opt to adapt existing properties. The only legal way to do this is to first acquire – to either buy or option — the screen rights to the material. This expense discourages some spec scribes, but others go ahead and adapt the material anyway, laboring under the delusion that if a producer or studio likes the script, they will spend the money to acquire the underlying rights. They won't. It's too much of a hassle and contains too much potential legal jeopardy.

5. Scripts for Animated Films

Animated movies produced by the major studios and animation companies (Pixar, Disney, Dreamworks, etc.) are all generated in-house. The story ideas are conceived and developed by a creative team consisting of producers, directors, designers, storyboard and pre-viz artists. After a lengthy development process, screenplays are eventually crafted by an in-house or handpicked, experienced writer. Animation companies won't buy specs and they won't read them for the same reasons that sequel producers won't, so there's no point in writing one.

For my money, it's best to put your time, effort, blood, sweat and tears into a script that has at least a fighting chance to become a movie.





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.

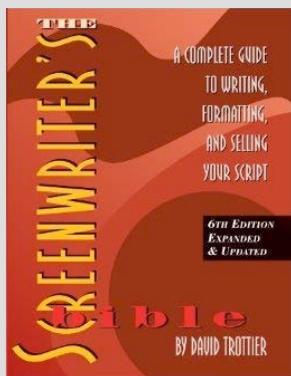
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: www.keepwriting.com.

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

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Two Formatting Myths Debunked

by Dave Trottier

READER'S QUESTION:

How important is formatting and the way the script looks? I hear some writers say that they don't even think about formatting and others that say you have to cross every T or the script will be tossed. What are your thoughts?

DAVE'S ANSWER:

In working with screenwriters for nearly three decades, I've been asked three questions over and over. This is one of them. (I'll address the other two in subsequent columns.)

After a tweet that touted my book, [Two Screenplays](#), someone tweeted back, "DT sold perfectly formatted scripts that never made a movie, SKing [Stephen King] never cared about formatting and sold stories that made 22 movies."

Actually, three of my scripts were produced; four, if you count one that I didn't receive a screen credit for. But that's not the issue.

The person's point is that formatting may not be that important. If it's not that important, then how important is it? There are two competing myths out there at opposite ends of the spectrum. I will address both here.

Formatting Myth #1

"Formatting is not important."

Formatting your script is like dressing it appropriately for a job interview. Naturally, your qualifications (the story) are more important, but a good first impression can open the reader's mind to your wonderful story.

Second, it makes sense to "speak" in the language that readers, producers, and agents most easily understand and expect, and that language is proper screenplay format. If a magazine editor asks you to write your article idea as a poem, would you hand it to her formatted as an essay?

Some established writers will say that their formatting is not that great, or that they don't worry about it. That works for them because they're pros and have already proven they can write.

"Yes, Mr. Stephen King, I'd love to read your script" [no matter what the format].

In addition, proven writers are usually paid in advance to write (as in a development deal). Formatting is not an issue at this point. They are writing for the shoot, not to sell.

There's still another reason to format your script properly. Using screenplay format will help you better present your story as a possible movie. Just as applying principles of meter and rhyme can help a poem, applying principles of formatting can help a screenplay.

Formatting Myth #2

"Formatting is so important, it has to be perfect."

Many developing screenwriters understand the importance of appearance, and so they work overtime making the formatting perfect. As Dr. Format, it's good for my business that screenwriters believe formatting has to be perfect. But take it from me, it doesn't.

First of all, it's hard to find two people in this business who agree exactly on every point of formatting. While you hear different things from different people, virtually everyone responds positively to a script that meets generally accepted formatting guidelines.

No one throws out a script because there is not a colon after FADE IN, but when poor formatting becomes a distraction, then you may have a problem. Write a script that is clear and readable, but don't get too concerned about your formatting.

Reality Check

Formatting is important to the writing and reading of a script written on spec, particularly by a writer who isn't established yet, but it does not have to be perfect. Just do your best work and keep writing.

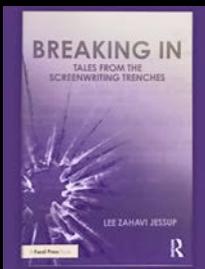


Author of the best-selling book [Getting It Write](#), as well as the newly released [Breaking In: Tales From the Screenwriting Trenches](#), Lee Jessup is a career coach for professional and emerging screenwriters. Her clients include writers who have sold pilots, pitches and specs; staffed television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

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To Query or Not to Query?

by Lee Jessup

For years the path for many writers trying to find an agent, manager, or producer for their screenplay was the trusty old query letter. But as the competitive spec market waned into the new millennium, so did the query letter. For managers and producers seeking new clients, query letters are now probably lowest on the totem pole, and their associated scripts will likely be the lowest priority for a read. Screenplays submitted through a referral, contest winners, and scripts written by existing clients will always land on the top of the reading pile.

When I interviewed lit manager Kailey Marsh for my book [Breaking In](#), she told me: "For every 10 queries I get, I request maybe one." Epicenter's Jarrod Murray added, "Chances for me to respond to a query letter are pretty low. I don't want to dissuade people from doing it because it does work for some, but during the day I'm dealing with these other 30+ people who need my attention. I just have to prioritize..."

This doesn't mean that you should never write a query. This is a relationship business, so referrals – by far! – go the longest way. But if you don't have a ton of industry relationships in place, a query – as well as online pitching – might be the only path available.

Your best bet is to craft a super-smart, targeted message and email it to a manager or producer. Managers, unlike their agent counterparts, are very much in the business of finding diamonds in the rough, and their interest may be sparked by a brilliant query that offers a unique logline unlike anything they've read before and that also speaks to their sensibilities. Independent producers may also be open to queries, as they are often looking for a certain specific type of script. (And if a manager or a producer does ask to read your script, don't be surprised if they ask you to sign a Release Agreement, which has become par for the course.)

A note of caution: Managers, traditionally, don't like to take out material that has previously been exposed in the professional space. Which means that if you query 50 production companies and somehow manage to get read requests from 20 of them, the screenplay will be logged, likely with a "pass," at each of those shops, making it difficult (if not impossible) for a manager to re-approach those companies successfully. Because of this you should always query managers first, and then turn to producers after your representation options have been exhausted.

Notice that in an earlier paragraph I wrote that you should query producers and managers. From years of experience I can tell you that today it is near impossible to get an agent through a query letter. First of all, they are not reading them. Secondly, most agents are not in the business of talent discovery. Don't believe me? Check out my previous blog post: [How to Get a Screenwriting Agent](#).

Now, it's not just about which profession to query, but also about who in that profession to approach. If you query the likes of super-managers Alan Gasmer or Aaron Kaplan, you are much less likely to get any interest, as they are in all likelihood getting more material through referrals than they can handle. In order to get meaningful returns from your efforts, you want to query up-and-coming managers who understand that, at their particular career stage, they will need to take more chances on less-known writers who could become star clients one day. Therefore, seek out managers who are single operators, managers who are reading for the big screenwriting contests, and/or those who are campaigning to get their clients' screenplays on The Black List, The Hit List and The Blood List.

To make a query stand out, always lead with a headline: Why should the rep want to read you? Have you won any contests? Have a unique life story that seamlessly ties into the work? That information should be front and center. If you've researched the manager and have specific reasons for reaching out to her, those should go in next. Write a killer logline (1-2 sentences) that is unique, focused, concise. State your genre and format (film or TV) clearly. Don't ask for notes on your script. Don't include multiple loglines for multiple projects. And send your query during the workweek only.

Queries might not be glamorous and may not have the sort of impact that referrals have, but if you don't have other options for exposing your work, make the best of what you have. Put in the time. Do the research. If you do enough of it, methodically and diligently, you are likely to garner interest.



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HOW TO SUBMIT YOUR SCRIPTS:

1. Go to <https://www.InkTip.com/leads>
2. Enter your email address.
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 jerrol@inktip.com before submitting.

Company A: Seeking High-Concept Horror

We're looking for polished, high-concept, relatively contained horror/thriller scripts in the vein of *Get Out*, *Don't Breathe*, *10 Cloverfield Lane*, *A Quiet Place*, *Upgrade*, etc. We are not open to material with attachments. Please only submit if you're willing and able to take notes and revise the script.

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: xsvh327n18

Company B: Seeking Female-Driven Pilots

We're looking for hour-long, female-driven crime/thriller TV pilots in the vein of *Scandal* and *How to Get Away with Murder*. As such, the protagonist must be female, with a plot that involves intrigue (political or otherwise).

Budget won't exceed \$1M. WGA and non-WGA okay.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/Paste this code: 98nqxms001

Company C: Seeking Coming-of-Age Scripts

We're looking for coming-of-age scripts about boys who learn to grow up from a strong male role model (i.e., material in the vein of *Dead Poets Society*). As such, we are interested in stories of substance, strong character, and redemption, particularly those dealing with men and men's issues. At this time we're not looking for faith-based or LGBTQ material.

Budget TBD. Both WGA and non-WGA writers okay.

To find out about this company and submit a query:

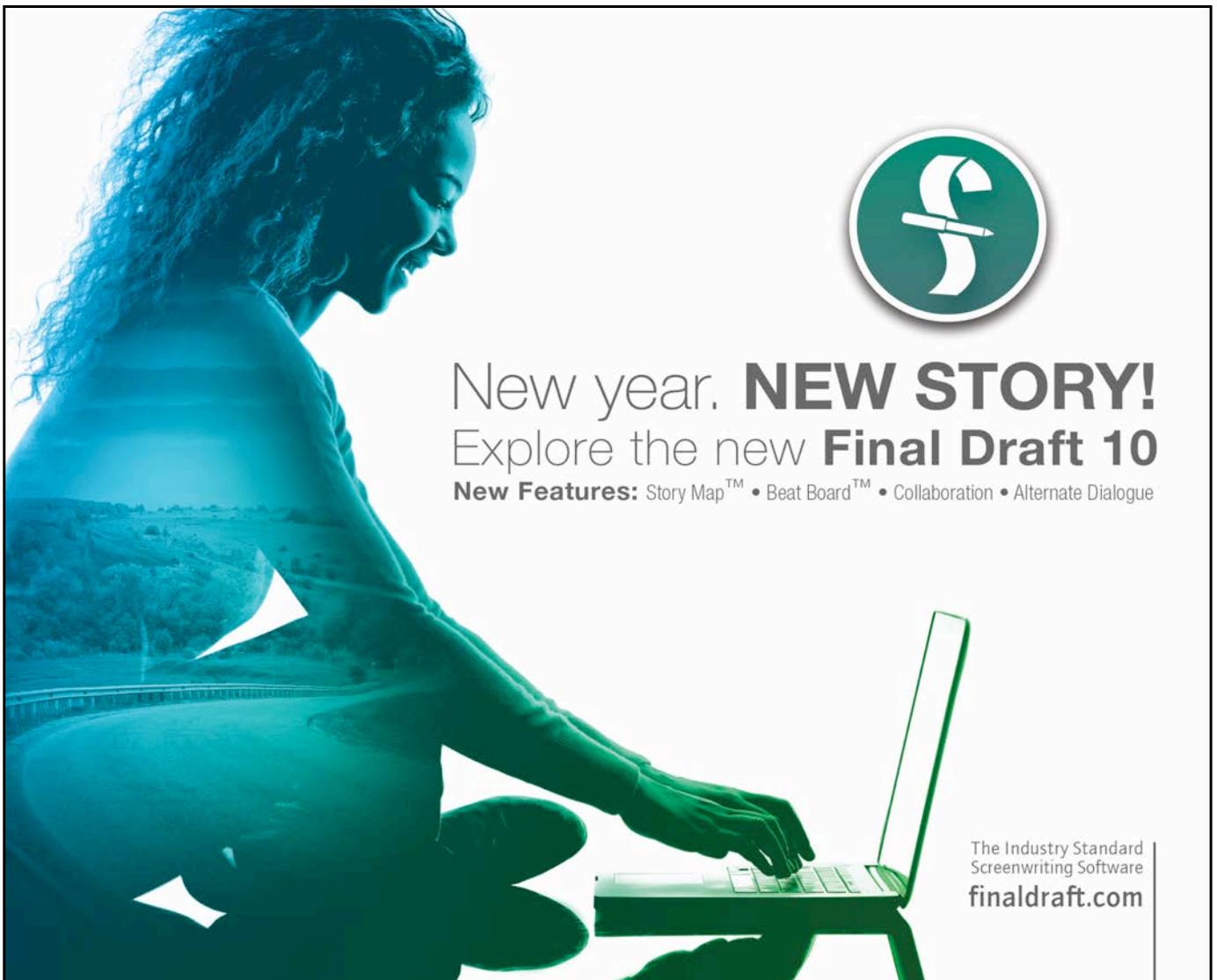
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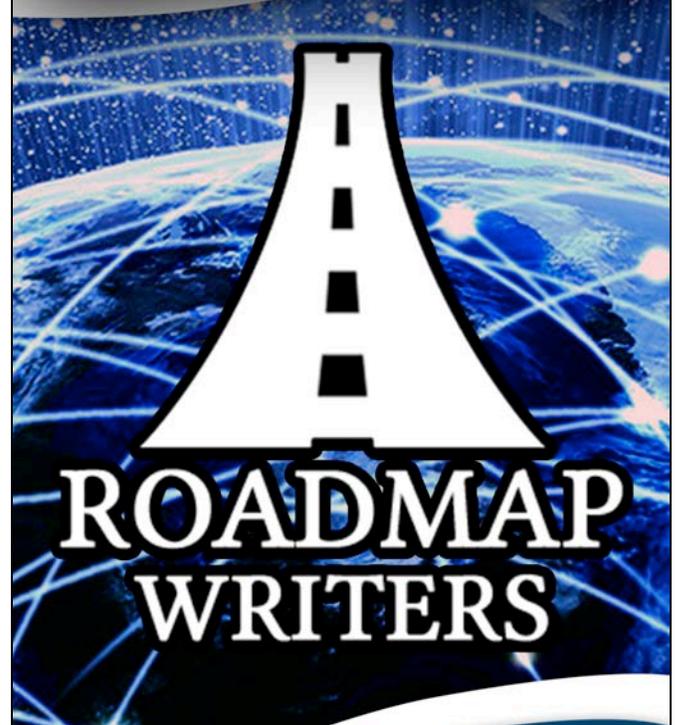
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