

## Published by:

The PAGE International  
Screenwriting Awards  
7190 W. Sunset Blvd. #610  
Hollywood, CA 90046  
[www.pageawards.com](http://www.pageawards.com)

## In this issue:

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

2 [The Writer's  
Perspective](#)  
Reading Screenplays:  
the Ultimate  
Education  
*Scott Parisien*

3 [The Judge's P.O.V.](#)  
The Agony of  
"the Silent No"  
*Dwayne Alexander  
Smith*

4 [Script Notes](#)  
Indiana Jones and  
the Curse of Too  
Much Action  
*Ray Morton*

5 [Spec Writing Tips](#)  
Good Will to All  
*Dave Trottier*

6 [Industry Insider](#)  
The Do's and Don'ts  
of Taking Notes  
*Lee Jessup*

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

8 [Recommended  
Resources](#)



## Letter From the Editor

Are you ready to "spring" forward in your screenwriting career? (Sorry, couldn't help myself.) As temperatures begin to creep up and days grow longer, the 2019 PAGE Awards also gathers steam... The next key date on the calendar is Friday, March 15, our Late Entry Deadline. Don't miss this chance to give your screenplay the attention it deserves. Enter the writing contest that has launched countless careers today, before entry fees increase to the Last Minute rate.

Another long-running PAGE initiative is the **LOGLINE** e-Zine. If you're not familiar with it, this bi-monthly publication exists to keep screen scribes informed about the latest tips and trends, courtesy of contest winners, script readers, and industry authorities. We're doing our best to make breaking in a little bit easier for you!

In this issue, 2013 PAGE Award winner Scott Parisien stresses the importance of studying other people's screenplays if you want to become a professional screenwriter. PAGE Judge Dwayne Smith sheds light on a little-known but surprisingly pervasive Hollywood phenomenon. Noted script consultant Ray Morton discusses the sorry state of action movies in 2019 and what we should do differently. Our favorite formatter, Dave Trottier, explains how antagonists don't need to tie anyone to railroad tracks to play an essential role in dramatic narratives. Career coach extraordinaire Lee Jessup offers guidelines on how to gracefully and effectively take notes from a script consultant. Wrapping things up are a trio of "hot leads" from production companies, courtesy of our friends at InkTip.

Happy reading,

## Latest News From the PAGE Awards

◆ The romantic comedy ***Solo!***, written and produced by 2008 PAGE Award winner Jonathan Hall, won Best Feature Film at the 2019 London International Filmmaker Festival on Feb. 24. The movie also scored Best First Feature at the 2019 Canada Independent Film Festival and Best Comedy Feature at the 2018 Madrid International Film Festival. ***Solo!*** is now available on Amazon and iTunes.

◆ The psychological thriller ***Sever***, by 2018 Bronze Prize winner Horace Wilson, premiered at the Mayan Theater in Denver, Colorado, on January 12. Horace wrote and produced the film, which has been picked up by FandangoNOW.

◆ The family film ***The Main Event***, by 2005 Grand Prize winner Larry Postel, has been slated for production by WWE Studios for Netflix. WWE superstars John Cena, The Miz and Bray Wyatt are expected to make cameo appearances in the film. Larry also has two other projects in the works with WWE Studios, and his feature ***Flip Turn*** recently wrapped production in Texas.

◆ The 2017 PAGE Gold Prize-winning TV Drama ***The Golden Cage***, by Swedish writer Oskar Nordmark, has been picked up by Darryl Taja's Epidemic Pictures and Roadside Attractions for series development. Oskar will serve as co-executive producer on the series, along with Darryl Taja (***The Perfect Guy***) and Adam Rodin (***Extant***). Oskar is repped by Epidemic Management.

◆ 2005 Silver Prize winner Janet Lin has been promoted to the position of executive producer on the Seth McFarlane sci-fi comedy series ***The Orville*** on FOX. After winning her PAGE Award, Janet was staffed on the FOX series ***Bones*** for six seasons, where she became a producer in 2011. She was subsequently hired as a producer on the ABC drama ***The Night Shift***, and she co-created and produced ABC's ***Forever***, which aired from 2014 to 2015. Janet is represented by The Gersh Agency.

**2019 Late Entry Deadline: Friday, March 15**

## Reading Screenplays: the Ultimate Education

by Scott Parisien

In 2013 I was one of the winners of the PAGE Awards, for my thriller script *Incision*. I'll never forget that day as I opened the website and kept hitting refresh, and then watched my name revealed as a winner. The day the press release came out was one of the most exciting days of my life. Some people say that placing in or winning most contests does nothing for you. Well, I think that all depends on the contest, and on what you do to harness the power of that accolade.

I made the decision to mention my win in all the queries and conversations I had with people in the business from then on, and I subsequently optioned and sold that script. But my world didn't change in an instant. I still had to do the work. I had to keep writing. After all, in this business, you are only as good as your last script. But the relationships I built from that win are what really got me working, and I have worked continuously since that day.

That sale helped to build a relationship with the attached director, and we have worked together on specs ever since. Word of my win reached others who had read my work previously, and they asked to see the winning script and whatever other new projects I had. This led to me being hired for two writing assignments, and those projects opened doors to new relationships with people those producers knew and respected. Those new relationships then helped create new jobs, and the work kept coming.

Of course, just because you option a script or get hired to write something, that doesn't mean it will become an actual movie. Those are few and far between. But all these years I have been putting in the time, doing the work, and nurturing the relationships that have kept me working as a writer. Now my first produced feature will come out this year, with two more scripts also going into production.

At the same time, along with my writing, I have also been working as a script consultant. I have been doing this for about 10 years with a few different companies, and I have been in my current analyst job and mentor position with Script Reader Pro for several years now. It is by far the best outfit I have worked with.

I have always been a big proponent of reading as many screenplays as I could get my hands on. Professional. Amateur. Produced. Unproduced. It doesn't matter. I believe that if you want to become a screenwriter who knows how to write pages that make a movie come to life, you should be reading as many scripts as possible, studying them and breaking them down in order to understand what works and, more importantly, what doesn't.

I read and write notes on dozens of scripts a month. You would be surprised by how many of them don't even look like a screenplay, which I believe is because a lot of new writers don't study actual screenplays. It's like some people think they can just sit down and write a movie. And it shows.

Don't get me wrong, I am not a big stickler for the "rules"; if a story comes to life in a visual way on the page, that is usually all that matters. But would you perform heart surgery without first going to medical school? Would you go into a music studio and record a song without learning how songs are written?

Would you try out for professional basketball without studying how the best of the best play? Probably not. In my experience, screenwriting requires just as much of a commitment.

I believe that my writing is now at the level it is because of the abundance of screenplays I've read. I am impressed by other writers almost daily. With almost every single screenplay I read, I learn something new and find new tools to put in my own toolbox.

A few years ago I read a script written with such cinematic style that it made me see a Viking world come to life in ways I had never imagined before. No script I'd read had ever made me envision it as a movie like this one did. It taught me to never forget that I am writing for the big screen when I write a screenplay, and that my cinematic style must be doing everything possible to make my initial audience, my reader, feel as though they are right there with the characters.

Six years ago I read another script I'll never forget. It made me feel things I had been through and had witnessed other people go through. The writer taught me that I don't just need to make a reader see something, but also **feel** it.

Those were two of the only four scripts I have given a "Recommend" rating to in the last seven years. Great writing stands out. It affects you. And it makes you want to work harder on your writing. If it doesn't, then you're missing the point.

My advice to all writers out there, whether new or advanced, is to read screenplays. And don't just read them. Write notes on them. Even if you never send those notes to the writer, you'll find this is a valuable experience. Break things down. Start by speaking about the things that worked well, the things that drew you in and engaged you, what the writer did well and what impressed you. Focus on those things first so the writer knows what's working. Then talk about what may have missed the mark, what didn't work like the writer may have hoped, what held back the characters, dialogue or story from achieving their full potential.

When you write notes like this, write them for yourself too. Write them in a way that you learn something after you've completed them. This is how I approach writing notes, and from the reactions of writers I've worked with, it is helpful in ways that many notes are not.

My motto when it comes to writing is to **suck the juice out of every moment**, whether it comes to reading, networking, mentoring, or the actual writing process. Put that on a sticky note next to your screen, then put it into action. You'll be surprised where it can take you.



Scott Parisien won a PAGE Bronze Prize in 2013 for his thriller script *Incision*. Since that time, he has sold two spec scripts and has been hired for half a dozen assignments with various producers. His first produced feature, *Foxter & Max*, will be released later this year. Scott is also a veteran script consultant with the screenplay coverage company [ScriptReaderPro.com](http://ScriptReaderPro.com), and he can be contacted through their site.

## The Agony of “the Silent No”

by Dwayne Alexander Smith

I've encountered many things during my years working in Hollywood, but there's one phenomenon that I find to be the most peculiar and agonizing of all: the Silent No.

Back in 2002, when I had been living in L.A. for about a year, my agent connected me with two sharp young men who had created a very cool comic book. The superhero was unique, and I was excited by the possibility of adapting their book into a big-budget blockbuster. We shopped it around and there was a huge agency that loved it. They wanted to package it with stars and a hot director – the works. All we had to do was come back and pitch it to the man who could make the final decision. A week later that's exactly what happened. I gave the performance of my life, and when I finished my pitch a few execs even applauded. The decision-maker had a big smile on his face. I was in heaven. The last thing he said before I left the room was, “That sounds amazing. Give us a little while to talk about it. We'll be in touch soon.” So I went back to my life and waited for my agent to call me with good news.

Three days passed and there was no word. Hmmm. But another thing you learn about this business is that nothing moves fast. So I resisted the temptation to check in and buried my mind in my new spec. More days went by and my anxiety began to grow. I played the pitch meeting over and over in my head. I began to question everything. Finally, I broke down and gave my agent a call. Turns out he was as perplexed as I was. He said that he had put in a few calls and the only response he'd received was that they were still thinking about it. Then my agent's usually cheerful voice suddenly grew somber as he said, “I gotta be honest with you, man, this sounds like a Silent No.”

I had no idea what he was talking about. “A what?” He then explained to me that, once in a while, you just never get a definitive answer. “It's weird, I know,” he said. “But sometimes it just happens.” And his hunch was right. Weeks turned into months and we got no answer. I was blown away by this. A deal that big meant the world to me. A quick pass would have stung, but, hey, I'm a screenwriter. My skin is 120 pages thick. I could've picked myself up, brushed myself off, and climbed right back into my Aeron chair. But to have my hope slowly stretched thinner and thinner until it finally snapped was nothing less than mental torture.

Nevertheless, I got on with other career pursuits and eventually landed another assignment. My writing career was off and running.

DISSOLVE TO: February 2010. It's eight years later, and I'm not on the A-list, but I'm making a decent living as a screenwriter. By then I had pretty much forgotten about the Silent No until a chance meeting with a producer in a hotel lounge. Now, just to set the stage, this guy is very well respected and enormously successful – if I revealed his name, you would most likely recognize it. I did some work with him in the past and we remained very friendly. When I bumped into him in the lounge, I noticed that he looked pretty bummed out. I asked what was wrong and he told me that he had submitted a project to financiers he had a very positive history with, and after months and months they still hadn't given him a definitive answer. They just kept telling him that they were thinking about it.

How could this happen? I mean, this guy isn't some lowly newbie screenwriter! What the hell was going on?

The producer told me that he'd received the Silent No a few times in his career, and he couldn't explain it either. In fact, he repeated almost verbatim what my agent said to me: “Sometimes it just happens.”

Now my curiosity was sparked. I started making calls to my screenwriter friends, some hugely successful, others not as much. Every last one of them had Silent No stories. And as they replayed each incident the irritation and bafflement in their voices was palpable. They all felt as if they had been treated with blatant disrespect. That's what's so puzzling about this phenomenon. The person who refuses to answer definitively has to realize that eventually their silence will piss off the writer waiting for a response. And these decision-makers pass on projects every single day. They say “no” far more often than they say “yes.” So why, in these particular instances, are they unable to just say “no”?

If you're waiting for an explanation, I'm sorry to disappoint you but I don't have the answer. Though some of the people I called offered up these theories:

**Embarrassment:** The studio exec gave the writer assurances that he can no longer deliver on and is afraid to admit it and lose face.

**Delusional Faith:** The studio exec truly believes that she can push the project through, but the right set of circumstances just never seems to arise.

**Fear:** The studio exec is worried that if he tells the writer no, the writer will never work with him again.

**The Infinite Loop:** At first the delay is genuine. The exec is trying to make up her mind or get an answer from higher ups. Before she knows it, weeks or months have gone by. By this time hotter projects have crossed her desk and her interest has petered out, but she can't just say that – not after so many months of making the writer wait. The fact that it took her so long to answer has now become the reason she can't answer. After a while the agent's calls become less frequent, and it becomes easier and easier to just not respond. The silence feeds on itself in a confounding infinite loop.

The Infinite Loop theory belongs to me. I like it because it incorporates the other three theories and seems to actually make sense in some twisted way. But like I said, no one really knows the reason behind the Silent No. Sometimes it just happens.

As I worked on this piece, I began to wonder if Hollywood titans like Steven Spielberg or James Cameron ever get the Silent No treatment. I attempted to get an answer from both men, but their offices told me that they were too busy making mountains of money to bother with my nonsense.

Hey, at least I got an answer.



Dwayne Alexander Smith has worked as a professional screenwriter for Warner Bros., Lionsgate, Intermedia, Gold Circle and After Dark Films. He has represented the management firm Circle of Confusion at numerous screenwriting conferences and pitchfests, listening to hundreds of pitches and reading countless screenplays in search of new writing talent. Dwayne is also a NAACP Image Award winner for his first novel, *Forty Acres*. He's been a Judge for the PAGE Awards since 2009.

## Indiana Jones and the Curse of Too Much Action

by Ray Morton



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

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

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

Action has been a cinematic staple since the medium began. It's a natural fit – action is movement, and movies move – so it makes sense that the two have always gone together like peanut butter and jelly. In the early days, though, there was no such thing as an action movie.

Instead, there were movies that had action in them, with some genres (thrillers, Westerns, war movies) featuring more kinetic sequences than others (romances, costume dramas). During the studio and post-studio eras, movies featuring a large helping of action were known as adventure films or (later) action-adventure films. However, when compared to modern action movies, most contained relatively little action – one major set piece per act, with a big action-filled finale at the climax.

The modern action movie had its genesis in Alfred Hitchcock's 1959 *North by Northwest* and the James Bond movies of the 1960s and 1970s. However, it was 1981's *Raiders of the Lost Ark* that brought the genre into full-blown existence. The film paid tribute to the movie serials of the 1930s, '40s, and '50s. Usually an adventure or fantasy tale, a serial was a story told in short episodes, with one episode released to theaters each week, usually as part of a Saturday kiddie-matinee. Each was filled with thrills and excitement and featured a big central action set-piece that often ended in a cliffhanger. To recreate the feel of watching a serial, *Raiders* was designed to have a set-piece every 10 minutes or so. The action was big, broad, and not scrupulously realistic (and thus in complete accordance with the comic-book-style action featured in most serials).

*Raiders of the Lost Ark* was a huge hit and its influence was immediate. Filmmakers began incorporating more and more action sequences, to the point where action became the prime ingredient in many movies. This trend was accelerated by the advent of CGI. In the digital effects realm, nothing is impossible and the laws of physics don't apply. This allowed movie action to become even bigger, more elaborate, and even more fantastic.

This trend has continued and amplified over the past four decades until we've reached a bit of a crisis point. Instead of being excited by the last year's biggest blockbusters, I felt pummeled, fatigued, and profoundly disinterested. Although there have been very good action films made since *Raiders* (e.g., *Die Hard*, *The Fugitive*, *Mad Max: Fury Road*, *The Avengers*, and the last two *Mission: Impossible* films), most action movies are now dull and unengaging. Similarly, most of the action scripts I've read in recent years are tedious, with compelling stories replaced by an endless list of weaponry, stunts, explosions, and punching.

Action set pieces are intended to create high points – exciting spikes in the narrative line. But if every scene is a high point, then the movie actually has no high points and the narrative always stays on the same level. Plus, if a movie is wall-to-wall action, it probably doesn't have much of a story, because there isn't room for one. Wall-to-wall action doesn't leave room for character development either. It's hard to care about undeveloped characters, and if we don't care about the people involved in the action, we won't care about the action itself.

With all of that in mind, here are some things for screenwriters to keep in mind when penning action:

**Don't forget the story.** Your plot should be packed with drama, incident, suspense, and surprises. The set-pieces should be used to advance the plot; the story should never be just an excuse to justify the set-pieces.

**Present great characters.** Give your people multiple layers, interesting quirks, realistic motivations. Their stakes should be real and high. Use the action to develop the characters – how they initiate, respond to, and participate in the action should be particular and it should tell us who they are.

**Give us some breathing room.** Give your story some quiet sections so that when the high points come they will be noticeable and exciting.

**Keep it (relatively) real.** If your story is set in the real world, respect the laws of physics. If your characters participate in action that would injure someone in the real world, have them be injured and then deal with the consequences as the story proceeds. If your story takes place in a heightened reality or a fantasy world, then clearly establish the rules of that reality or world up front and make sure all the action conforms to those rules throughout. Don't bring in magical gimmicks or gizmos to get your characters out of tight spots.

To be successful, action scripts still have to be good scripts. If you pay attention to all the same things you pay attention to when writing in other genres – telling a well-structured, well-paced story with interesting characters and scintillating dialogue – then the chances are good that you'll come up with a winner.

SCRIPTMAG.COM

Script  
MAGAZINE

FREE  
SCREENWRITING  
ADVICE & DOWNLOADS

SCRIPTMAG.COM

## Good Will to All

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.

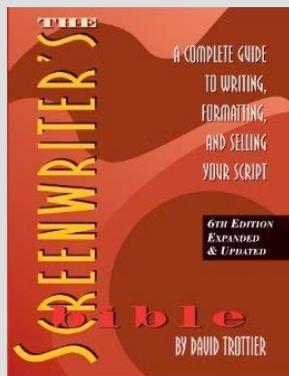
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: [www.keepwriting.com](http://www.keepwriting.com).

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

### Dave Trottier's

## "The Screenwriter's Bible"

Fully updated sixth 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!

### READER'S QUESTION:

Conventional wisdom suggests that there must be a clear goal and an antagonist, but I don't buy it. I've seen many movies where there appears to be neither a concrete goal nor an antagonist. Take **Good Will Hunting**. The movie seems completely driven by Will's need to love himself before he can be close to others. And the opposition is his own character flaws. Where's the goal and opposition?

### DAVE'S ANSWER:

That is a great question. In character-driven stories, the inner need is more important than the outside goal. There are many movies where the goal is rather minor, but is still important to the story's success. For example, in **Stand by Me**, the goal is to find the dead body, which is the track upon which the story rolls. In the case of **Good Will Hunting**, the overall goal is to avoid action or change; that is, to maintain the status quo.

Notice that there are at least two opposition characters: Sean (Robin Williams) and, to a lesser degree, Skylar (Minnie Driver). Both oppose Will's goal/desire/intention to remain undiscovered and closed off from others and his own goodness (thus maintaining the status quo). These two characters can be seen as friendly antagonists who help heal his wound.

In addition, Will has several small action goals, intentions, or desires throughout the movie. For example, he wants to put the arrogant college dude in his place and get Skylar's phone number. That scene is driven by a goal that reveals something of his character. Sean is opposed by a colleague. And then, in individual scenes, you have the arrogant college dude, the university professor, and Will's best friend Chuckie (Ben Affleck) acting as opposition characters. In other words, virtually everyone has an intention, desire, or goal of some sort, providing plenty of conflict.

But you're right, at the core of the story is Will's need. **Your** need (and goal) is to write a great story and gain the goodwill of an agent or producer.

### READER'S QUESTION:

In my screenplay, a writer is writing a story and the action in the story is what's being shown, including reactions of the characters in the story. I know I could use the CUT TO device, but I think too many CUT TOs would be off-putting. How do I format this?

### DAVE'S ANSWER:

You are right to avoid CUT TOs in this situation.

As a general guideline, create your own special heading (similar to an INSERT or a MONTAGE). Here's just one idea to get you thinking:

Preston pounds the keyboard.

PRESTON'S IMAGINATION - WHAT HE WRITES

Or:

PRESTON'S VISION OF WHAT HE WRITES

And then describe what we will see onscreen, including the reactions of characters in the story. After that's done:

BACK TO SCENE

Or:

BACK TO PRESTON'S DESK

Now that's just one way to adapt the "special heading" device for your purposes. The main thing is to be clear in your special heading so the reader knows your intent precisely.

Keep writing!

## The Do's and Don'ts of Taking Notes

by Lee Jessup

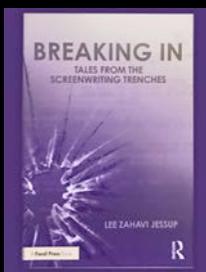


Author of the best-selling book [Getting It Write](#), as well as the newly released [Breaking In: Tales From the Screenwriting Trenches](#), Lee Jessup is a career coach for professional and emerging screenwriters. Her clients include writers who have sold pilots, pitches and specs; staffed television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

The notes that you receive on your work won't always be constructive. Sometimes the person reading the script will miss something that you feel is obvious. Some notes will infuriate. Others will hit the mark. But no matter the note, it's your job to take it in and process it like a professional.

Don't get me wrong. After you get notes, once you have some time to sit with them, you can choose to disregard them. To disagree with them. To get mad. But when receiving notes on your professional work, it is your job to receive them with some level of grace.

With that in mind, remember these guidelines:

**DO** send material when it's truly ready for feedback, and not a minute before. If there are already elements in the material that you know you want to adjust, do so before you send it out for a read.

**DO** ask for specific notes on specific areas you are struggling with.

**DON'T** ask for feedback from people whose opinions you don't respect and/or who don't share your taste, unless you are specifically asking for their feedback to assess what some of the contrarians will say.

If you're exchanging notes in a writer's group, **DO** communicate how you prefer to get notes (written or verbal) and what sort of notes you're looking for (conceptual/line notes/overall plot/characters). And be prepared to give the same back.

If you're talking with the consultant on the phone, **DO** feel free to ask questions during the session. If the feedback is amorphous or vague, ask clarifying questions about characters, plot points, thematic choices, etc., in order to get the most from the call.

**DON'T** disregard reader feedback or tell the reader right off the bat that a problem they identified in the script is not a problem. Show respect for the time they took to read and evaluate your work by listening to what they have to say, even if their feedback isn't as positive as you were hoping for.

**DON'T** ever, under any circumstance, disregard the intelligence, credibility or worth of the person giving notes. Avoid statements like "well, you don't get that because you are (female/male/too young/too old/of another race)."

**DON'T** respond with immediate fixes if they are not thought through. More than once, a writer has responded to what I felt was a major structural note with a suggestion of a dialogue fix in a particular scene. Eventually some of the fixes may be in the dialogue, but suggesting that a big note can be fixed with just a line or two suggests that you're not really hearing the note.

**DO** try to find the note behind the note. If a suggested fix doesn't work for you, consider what problem the note is trying to solve, and address it in a way that works more organically for you and for the work.

**DON'T** take a note and apply it to the material too literally. Try to give it your own spin so that it feels organic to the work. Anything else would feel lazy to the reader, should he or she read the material for you again.

**DON'T** feel like you have to take every note given to you. It's up to you to identify which notes will help you tell the story you want to tell and which can be disregarded. At the end of the day, it's going to be you, not the person giving you notes, who will have to stand by the final product.

**DO** remember that for most people giving notes, it's not always a fun thing. I've lamented over notes I knew I was going to give, lost sleep over the knowledge that I was going to share unfavorable feedback with someone I respected, and tossed and turned over what I knew would be, to the writer, a disappointing verdict. So keep in mind that oftentimes giving notes is just as challenging as receiving them.

**DO** thank the person giving you notes. Even if you don't love what they say, they are sharing their time, knowledge, and experience with you.

Taking notes is not always an easy experience. Especially early in your writing journey, notes can drive you mad. But for those writers seeking to work within the industry, taking notes is part of the job. Therefore, strive to embrace the notes-taking process and make it a productive experience.



**InkTip Producers  
are Looking  
for Scripts Now!**

**Hundreds of writers have sold their  
scripts with InkTip  
Register Now & 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](http://www.inktip.com/writer_register.php)
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 Psychological Thrillers

We are looking for psychological thriller scripts. Submissions need be stories taking place in minimal locations and requiring few principal characters, (i.e., scripts in the vein of *Mandy*, *Hold the Dark*, *No Country for Old Men* or *Polar*). We'd ideally like to find something with a bit of a cult element as well, so if you have a script set in a cult compound or involving a cult, please mention while pitching.

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: `gtk6fbpcb4`

### Company B: Seeking Family-Friendly Scripts

We are looking for family-friendly scripts with an inspirational message. We are open to dramas or comedies, as well as faith-based material and true stories, as long as the script is appropriate for all ages and contains a positive, uplifting message.

Budget won't exceed \$3M. Non-WGA only, please.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/Paste this code: `vcvx6cpk6p`

### Company C: Seeking Action-Comedies

We are looking for action/comedy scripts (i.e., scripts in the vein of *Tropic Thunder*).

Budget will not exceed \$5M. WGA or 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: `wbz7b4b2zb`

### 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



Explore  
the new

**FINAL DRAFT 11**  
Professional Screenwriting Software

It all starts with a script.

[finaldraft.com](http://finaldraft.com)

**IndiaPitch.tv**  
CREATE • CONNECT

**INTELLIGENT  
SCOUTING**

**PITCH & SCOUT**  
TV \* FILM  
BOOK-TO-FILM \* DIGITAL



[WWW.INDIEPITCH.TV](http://WWW.INDIEPITCH.TV)

**WRITE.  
MARKET.  
SELL.**



**ROADMAP  
WRITERS**

**64** Writers Signed  
*In just two years!*

[www.roadmapwriters.com](http://www.roadmapwriters.com)