

## 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](#)  
Writing Full-Time: Too Much of a Good Thing?  
*Oskar Nordmark*
- 3 [The Judge's P.O.V.](#)  
How to Create Memorable and Complex Characters  
*Erin Mitchell*
- 4 [Script Notes](#)  
Don't Fall Into This Act One Trap  
*Ray Morton*
- 5 [Spec Writing Tips](#)  
Are Secondary Scene Headings "Legal"?  
*Dave Trottier*
- 6 [Industry Insider](#)  
Industry Reps Speak Out on Breaking In  
*Lee Jessup*
- 7 [Sell Your Script](#)  
Hot Leads From InkTip
- 8 [Recommended Resources](#)



## Letter From the Editor

A warm welcome to all our new subscribers! You are reading the **LOGLINE** e-Zine, a bimonthly guide for screenwriters seeking a competitive edge in their quest to achieve professional status, see their scripts produced, and more. Each issue is packed with industry intel to help you improve your writing, successfully work with representation, and thrive in the ever-changing entertainment biz. We hope you always find something useful to you within these pages!

Like a good movie, the 2019 PAGE Awards competition is steadily building towards a thrilling climax. On July 15, we will post the scripts that have advanced to the third round of competition and remain in contention for this year's Awards. If you're on the list, congrats! If not, never fear – the 2020 contest is right around the corner. Keep pounding the keys and check out our [Script Services](#) if you want help developing a future winner.

In this issue, 2017 PAGE Gold Prize winner Oskar Nordmark explains why having all the time in the world won't necessarily make you more productive. PAGE Judge Erin Mitchell offers an ingredient list for rich and satisfying characterization. Noted script consultant Ray Morton points out why it's a mistake to rush Act One's essential character work. Dave Trottier, **the** expert on script formatting, demonstrates proper use of secondary scene headings. Career coach Lee Jessup asks industry reps for their advice on breaking into the biz. And finally, peruse a trio of "hot leads" from our friends at InkTip – have you written a script that meets these producers' needs?

Happy reading,

## Latest News From the PAGE Awards

- ◆ The new sci-fi horror movie **Assimilate**, by 2011 PAGE Bronze Prize winner Steven Palmer Peterson, was released on May 24 by Gravitas Ventures. Steven's thriller **Skin in the Game**, based on a story by and directed by Adisa, was released on March 27 by Kandoo Films, and his sci-fi thriller **Consensus Reality**, which he wrote and directed, premiered at Gen Con in August of 2018.
- ◆ The new comedy feature **High Holiday**, by 2005 PAGE Grand Prize winner Larry Postel, has just completed filming in Los Angeles. The movie stars Tom Arnold, Jennifer Tilly, Shannyn Sossamon, and Oscar winner Cloris Leachman. Larry also has two other films in production: **Flip Turn**, with producer/director Alin Bijan, and **The Main Event**, which is being produced by WWE Studios for Netflix.
- ◆ 2017 PAGE Award winner Lucy Luna has been selected by HBO as one of eight winners of its 2019 HBOAccess Writing Fellowship, an eight-month-long program that offers master classes and mentorship with a creative executive as writers develop a pilot script for the premium network. In addition, Lucy has been hired by Mexican producer Gerardo Gática to write a new horror film to be released in late 2020. Lucy is represented by Sonia Gambaro at ESA.
- ◆ The pilot episode of the new series **Lincoln**, co-created by 2008 PAGE Gold Prize winner VJ Boyd, has been ordered to series by NBC. VJ and his writing partner Mark Bianculli will serve as executive producers on the show. VJ has previously written and produced the series **Justified** (FX), **S.W.A.T.** (CBS), and **The Player** (NBC). He is repped by WME and Grandview.
- ◆ 2015 Bronze Prize winner Vivian Lin has been hired as executive story editor on the Canadian crime drama **Carter** (CTV/WGN), starring Jerry O'Connell. Vivian is repped by Vanguard Artists in Toronto.

## 2019 Quarter-Finalists Announced: July 15

## Writing Full-Time: Too Much of a Good Thing?

by Oskar Nordmark

Six months ago, I quit my day job. I was finally getting paid for my writing. I had lived frugally since graduating from university, and my better half was on board. The mortgage was manageable, and if nothing else materialized I could always live off savings for a couple of years. All matters financial and practical were sorted. The stars had aligned. The time was now. *Carpe diem.* (Insert your favorite inspirational cliché here.)

Ever since typing my first FADE IN I had dreamt of the moment I could devote all my energy to writing. Oh, the scripts I would write! Those convoluted plot ideas on the backburner would finally be untangled. The long, tranquil autumn walks during which I would meander aimlessly and think about character motivation. I could go on and on. I had dreams of sipping lattes in cafés. I was going to read the classics. I was going to watch a movie a day and break it down beat by beat.

That first week was great. It was like I was living my own fantasy of what a "Writer's Life" was. Long walks. Longer writing sessions.

The second week was... acceptable. I was still dutifully plugging away six to seven hours a day, but I was losing steam. When people asked what I did, I told them I was a screenwriter. I was determined to make this work.

By the third week I had burned out. My motivation was lower than when I got home after a long workday with barely an hour to devote to the blank page.

When people ask what I do now, the answer is more complicated. Yes, I am a writer. But I am also an accounting consultant. And a stay-at-home boyfriend. And, just recently, the proud dad of a 12-week-old Eurasier puppy named Baloo.

What I've learned in these six months is that I had wildly overvalued the concept of being a full-time writer. Don't get me wrong – I understand just how privileged my position is. But the crux is that I had always thought of this milestone as the answer to all my writing problems: writer's block, lack of motivation, stale dialogue, even-more-stale plotting, time constraints.

Yes, quitting my day job might have actually solved that last problem. Time is the least of my problems today. However, time is a diminishing return for me. Yes, it helps that I have more of it to spend on writing now, but after a certain point (a couple of hours in my case) it just feels like I am beating my head against the wall. Screenwriters are problem solvers (*"How do we get from plot point A to B?" "How can I elegantly convey this backstory?"*) and my panacea is patience and inspiration, not time.

These days I set a timer and cap my daily writing at four hours. I do less than that if I am particularly efficient, or if I feel particularly lazy. If I don't feel like starting until after noon, then I don't. I take breaks to do other stuff: answer emails, do consultancy work for an old employer, take naps, binge dumb YouTube videos. If an idea strikes me during my off-time I jot it down and then try to forget about it until the next day.

The first days of ignoring my inner drill sergeant were tough. (*"Drop and give me 10 pages, maggots!"*) But eventually I found that I was happier, more productive, and more relaxed. I had been so focused on becoming a full-time writer that I had conflated the idea of

happiness with the concept of having more time to write. And those two ideas really felt like the same thing back when I still had a day job. Back then, writing was an escape, a secret pipe dream that I didn't tell people about. No spreadsheets, no quarterly reports, no dress shirts...just my imagination. But once writing became work, it felt like work, regardless of how much I used to enjoy it.



I find it helpful to think of writing as daily bursts of energy – sprints that eventually add up to a marathon. I like the sense of urgency it lends to the activity – intense, but brief. Before, I thought of writing as a lifestyle, an all-encompassing calling that was supposed to define who you were and your place in the world. (And yes, I am aware of how pretentious that sounds.)

I think a lot of us are guilty of idealizing our goals and the eventual enlightenment that achieving them will bring, be it personal, professional or spiritual. I mean, we are writers. We dream and fantasize all day. It is only natural that we think of our lives as movies, and consequently apply narrative beats to our personal story. Strife, inspiration, a couple of down beats, a romance, all of it culminating in a fairy-tale ending.

In short, I found that the mystique I had attributed to being a writer was actually detrimental to sitting down and getting the work done. My warped idea of what a professional writer was supposed to be was damaging my writing.

Nowadays, I try to de-dramatize it all. When my girlfriend calls during her lunch break and asks what I'm up to, I reply that I am working. I used to say that I was writing. After all, work is finite. I'm not sure the same thing can be said for writing.

So, the way I finally settled into this strange new life was to think of myself as a full-time writer who writes part-time. I try not to let writing define me more than any other task, such as walking the dog or working out. I do my best to consider it an activity just like any other. This has given me the peace of mind to live my life to the fullest once the writing is done. Plus, it gives me plenty of time for the aforementioned YouTube binges.



Oskar Nordmark won the 2017 PAGE Gold Prize for his TV drama pilot *The Golden Cage*, which has been acquired by Roadside Attractions. He is currently developing a sci-fi feature project alongside managers Darryl Taja and Adam Rodin. Oskar has a Master of Science in Business and Economics from Stockholm University in Sweden. He lives in Stockholm with his girlfriend and Eurasier puppy Baloo.

## How to Create Memorable and Complex Characters

by Erin Mitchell

I can't begin to tell you the number of times I've picked up a script, after having read the great logline, thinking, "Buckle up, this is going to be ah-may-zing!" only to be completely let down by utterly flat, boring, forgettable characters – the exact opposite of amazing. It's a total disappointment. And by the way, this happens not just with contest entries, but with many professional scripts as well!

But not to fret, here are some tips that will elevate your characters and help them become solid, colorful, and multi-dimensional people who pop right off the page and straight into your readers' hearts and minds. Because at the center of every compelling and memorable story is always a captivating, engaging, and complex protagonist.

First question: Is your protagonist likeable? Anytime you get notes, the first thing you hear is probably that your protagonist must be likeable. Now I know you may be thinking, "This is not realistic. Everyone is not a happy-go-lucky person with rays of sunshine shooting out of their you-know-what's all the time." BINGO. You are correct. But in order to get your readers/viewers on board and rooting for your lead character, you've got to give the audience something that draws them in, and this is generally a redeeming and likeable quality. This is what helps your audience to identify with your protagonist.

Now, it's important to note that just because your protagonist is likeable doesn't mean he has to be a "nice" or even "decent" human being. In fact, he could be a truly terrible person with some redeeming qualities. A few such despicable-but-likeable characters that come to mind are BoJack Horseman, Tony Soprano, Don Draper, and Miranda Priestly.

You can create a likeable character in various ways. To start with, a character can instantly become likeable via surprising and endearing actions. For example, cold-blooded assassin John Wick can show tenderness to the puppy his wife left him. And then, of course, he can avenge the puppy's death by taking out everyone in his path. Badass and likeable – a winning combination, if you ask me!

Another way to create a likeable character is through interesting and engaging dialogue. Take Leslie Knope of *Parks and Recreation*, for example. Leslie often comes off as a bit "extra" and infuriating at times; however, her unwavering optimism in the face of adversity is quite admirable and enchanting. She's also extremely passionate about her town, and she's not afraid to be vulnerable and show her emotions. Take a look at Leslie's fervent closing statement in her debate speech:

"I love this town. And when you love something, you don't threaten it, you don't punish it. You fight for it. You take care of it. You put it first... If I seem too passionate, it's because I care. If I come on strong, it's because I feel strongly. And if I push too hard, it's because things aren't moving fast enough. This is my home. You are my family. And I promise you: I'm not going anywhere."

Another way to create multi-dimensional, compelling characters is to explore their contradictions. Think about it: people in real life are filled with all kinds of inconsistencies. And this is what will help make your

realistic, exasperating, and also – here's that word again – likeable. But how do you do this, you ask? A great place to start is to begin thinking about a character's quirks and flaws. For example, Don Draper is a family man and generally a good father, but he's also a philanderer. Other types of character flaws are narcissism, having one's priorities out of whack, living in the past, or immaturity. The list goes on and on.

If you're still stuck on this, just think about the people in your life and what drives you crazy about them: they're always late, they're constantly snapping gum, they're addicted to taking selfies, they're rude to waiters, they talk too much, etc. And your characters can have more than one flaw!

After you've thought about your characters' quirks and flaws, think about their worldview and beliefs. The reason you'll want to think through these things is because these will be the exact things tested and contradicted down the line in your story. Given their proclivities, how will your characters react and behave? What will their actions be, going forward? Knowing these things will help you find creative ways to challenge and contradict their ideas, behavior, and actions. Think about how much fun it will be to get in there and mess up everything they thought was true.

Another thing I've noticed in many scripts is the lack of internal conflict. Often a character's external conflict is very clear, but nothing is eating away at them on the inside. Let's take a look at one of my favorite movies, *Tootsie*. Michael Dorsey's external conflict is that he can't get work. But once he starts dressing as a woman and lands a job, his internal conflict is that he can't be his true self because it will expose him as a fraud. Additionally, even though he's fallen in love with his co-star, Julie, he can't express his true feelings.

Lastly, I've read many scripts that refuse to let their characters experience any sort of setback or failure, and this just isn't realistic. Life is a rollercoaster of ups and downs, and you're bound to encounter failure sooner or later. And if you haven't, well, then I'd love to know your secret! Another good way to create complex characters is to let them experience failures. It will make them stronger and your audience will instantly feel empathy and connection with them.

These are just a few suggestions on how to create more memorable, complex, and, yes, likeable characters in your script. Give your characters surprising actions, interesting dialogue, contradictions, quirks and flaws, and a powerful internal conflict, and I guarantee they will make an instant impression on your reader. And remember, for your characters failure **is** an option!



As a reader, writer, and script coordinator, Erin Mitchell has worked at CBS, Sony Pictures Television, NBC, MTV, Nickelodeon, and YouTube Originals. She has also worked in all facets of television production, seeing projects through from the development phase to post-production. Erin currently works as a freelance reader for Storied Media Group, seeking and evaluating stories suited for film, television, video games, and VR.

## Don't Fall Into This Act One Trap

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](http://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.

The first act of your dramatic narrative plays a key role in the development of your story's protagonist. Act I must show the audience who your main character is and what he is like at the very beginning of the long arc he will traverse over the course of the tale. Act I establishes your protagonist's essential traits and quirks, wants and needs, talents and flaws, hopes and dreams. The plot twist at the end of Act I causes your lead to develop an important goal to pursue for the rest of your story.

If executed properly, all of this will hopefully give us a solid baseline from which to chart the development of your protagonist throughout the rest of your story. It should provide sufficient reason to emotionally invest ourselves in following this character's adventures as the story unfolds. We must care what happens to your protagonist in the end.

Unfortunately, in recent years Act I has become an endangered species. Because first acts tend to have a lot of exposition and not much action, since the story proper doesn't begin until the plot twist at the end of Act I, this is usually the slowest part of the story. As attention spans have grown shorter and cinematic technique more kinetic – even frenetic, especially in action movies – studios and producers, worried that viewers might become impatient and tune out if subjected to too much setup, have been pushing to make first acts as short as possible. And many filmmakers have acquiesced.

Shortening first acts means a place needs to be found to incorporate all of the setup and exposition that is not being included in a script's opening pages. This is one of the main reasons behind the rise in popularity, over the last 10 to 15 years, of non-linear approaches to cinematic storytelling – most especially the practice of beginning a movie with an action or suspense scene from the middle or end of the story's second act and then rewinding to the beginning.

Another practice is beginning a movie at the start of the second act and then peppering the narrative with flashbacks to scenes that would traditionally be presented in Act I. These approaches allow the filmmakers to start their movies with a supposedly non-boring action scene so that viewers won't jump on their phones, wander off to another auditorium, or hit pause on their streaming, and yet still present the necessary introductory and explanatory information required for the (assumedly) captivated audience to understand what's going on.

And some filmmakers are now eliminating first acts altogether and are starting their stories at the beginning of Act II, eschewing flash forwards, flashbacks and rewinds, and simply leaving the audience to deduce the missing information from the protagonist's behavior, the onscreen action, and perhaps a few snippets of dialogue. This practice is disturbing for a number of reasons, but when it comes to the protagonist, it can be devastating.

There are four key components to a successful lead character:

**Persona:** Who the protagonist is (personality, talents, flaws, and point of view).

**Goal:** The protagonist in a dramatic narrative must have a goal to pursue with vigor throughout the story. The actions the protagonist takes in pursuit of that goal are what drive the plot ever forward.

**Arc:** The fundamental transformation the protagonist undergoes as a result of his experiences in the story.

**Affinity:** While we do not necessarily have to love the protagonist, or even like her, we do have to sympathize enough to be willing to follow her from the beginning of the story to the end.

With the exception of the goal (which is introduced at the beginning of Act II), these components all have their genesis in Act I, and the goal only has meaning if we understand **why it is important to the protagonist**. That importance is established in the first act. If Act I is curtailed or eliminated, then some or all of these components may be as well, and if that happens then your protagonist's characterization can be crippled.

Act I plays a vital role in the presentation and development of your protagonist. It should never be given short shrift. However you choose to structure and present your narrative, make sure you tell us all we need to know about your main character at the outset, so that we can understand and connect with her. We must know where your heroine starts from right at the beginning of the tale so that we can be moved when she meets her destiny at the end.

SCRIPTMAG.COM

Script  
MAGAZINE

FREE  
SCREENWRITING  
ADVICE & DOWNLOADS

SCRIPTMAG.COM

## Are Secondary Scene Headings “Legal”?

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.

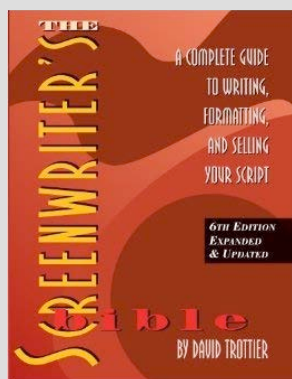
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: [www.keepwriting.com](http://www.keepwriting.com).

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:

I'm writing a contained horror script where everything takes place in one building. I asked how to format it. One person who says she's a reader for a company says I should write a complete slug line (scene heading) each time something changes. I agree with the others who say that I could write the following:

Jason walks into the

HALLWAY

Where he sees a young girl talking on a cellphone. He walks past her and pauses at the door of a dimly lit

BEDROOM

And steps in.

What do you think? Who's right?

### DAVE'S ANSWER:

You're both right. I'll explain. :-)

Some people abide by the shooting script convention of complete master scene headings for every scene, even in a spec script. That's what is done to prepare a script for a shoot. It's perfectly correct to format a scene as follows, both in a shooting script and in a spec script:

INT. HOUSE - DAY

Jason hears talking.

INT. HALLWAY

He sees a young girl talking on a cell phone. He walks past her and pauses at the door of a dimly lit room.

INT. BEDROOM

He steps in.

Technically, you could add DAY or CONTINUOUS at the end of those last two scene headings. However, I didn't because both extensions are already obvious. We already know it's DAY and we can see that the scenes are CONTINUOUS.

It's also perfectly okay to format a spec script with secondary scene headings. Even William Goldman used occasional secondary scene headings in his scripts; I'm sure no one said, "I'm sorry, Mr. Goldman, but you can't do that." You're safe going with the formatting style you presented in your question. Here is another version that is also correct:

INT. HOUSE - DAY

Jason hears talking.

HALLWAY

He sees a young girl talking on a cell phone. He walks past her and pauses at the door of a dimly lit room.

BEDROOM

He steps in.

Later, when the above is converted into a shooting script, they will make any necessary changes. Incidentally, this particular style is a great way to break up long action scenes.

It's hard to go wrong on this issue. I hasten to add that some companies may insist on one format or the other. You as a screenwriter should just go with the flow. Virtually no one will throw out your script if you use one method or the other. So relax, and keep writing!

## Industry Reps Speak Out on Breaking In

by Lee Jessup

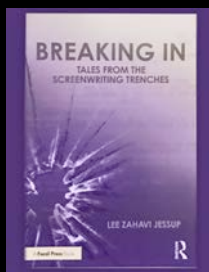


Author of the best-selling books [Getting It Write](#) and [Breaking In: Tales From the Screenwriting Trenches](#), Lee Jessup is a career coach for professional and emerging screenwriters. Her clients include writers who have sold pilots, pitches and specs; staffed television writers; participants in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

In her role as coach, Lee serves as an industry guidance counselor, adviser, drill sergeant, cheerleader, confidant and strategic partner. Previously, Lee had her own script picked up, worked in development and ran ScriptShark.com for more than 6 years.

To learn more about Lee's services, visit [leejessup.com](http://leejessup.com).

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



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

This book includes:

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

Learn all about:

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

[Click here to learn more!](#)

I recently asked some of my industry friends in representation what advice they had for emerging screenwriters. Here is what they had to offer:

Manager **Jewel Ross**, who reps Barry Jenkins (*Moonlight*), told me:

*"I think that people who are talented, who are meant to be successful, are going to be. I just think it's a matter of time. Time plus talent equals success. If you have the talent, the only thing that's variable is time. Is the time going to be a month? Or a year? Or 10 years? Or 20 years? I think with the appropriate amount of time, plus the talent that you have, it's impossible not to be successful."*

Super-agent and Verve partner **David Boxerbaum** had this to share:

*"My advice to writers is so simple. It's just not to give up. Too many writers who are too talented and have a career they don't even see in front of them yet, give up too early. There are too many writers just giving up too soon and running away from the business. I know it's a train that's hard to grasp sometimes, but I think if you really do want to be a writer and really want to be successful in this business, the only way to achieve it is to continue to work on it and believe in yourself and be passionate and don't let 'No' stop you. I think if you look at most of the success stories in our business, it's writers who have achieved that from never taking 'No' and never stopping."*

Heroes & Villains manager **Chris Coggins**, who previously headed up development for EuropaCorp, said this, which I loved:

*"I think the most important thing is to stay optimistic. Stay productive. Have a full life. Don't be writing all the time. Maybe write five to six days a week. Because it's your job – creating is a job. But you have to have fun with it, too. You have to get out. And always make your own stuff. You have an iPhone or an Android. You could make a movie on that. So write something small and make it. The important thing is to just to keep going. There are people out there who want you to succeed. And try to find your community, because it makes it so much easier; plus, you can commiserate."*

**Josh Adler** of Circle of Confusion gave this advice:

*"The first thing I always say is, if you have a backup – if there's anything else you could see yourself doing and being happy doing – save yourself the time, energy, effort, and go do that thing now. It will save you years of difficulty, heartache, blood, sweat, tears. If you can't, if there's nothing else you can see yourself doing and being happy, then this business is for you, because there are many times when I was coming up in this business where I was beaten down, it was a horrible day, whatever it was, and if I had something else where I could have said, 'F\*#k it! I'll just go do that,' I would have gone. But I always got to that moment and was like, 'What else am I going to do? This is what I want to do.' And so I stuck with it."*

Manager **Lee Stobby**, whose client's script *Bubbles* topped The Black List a few years back, got down to brass tacks:

*"I can't do anything with a B+ script. I can't do anything with an 8 out of 10. I don't think anyone in Hollywood can. There's no marketplace for scripts that just exist. Or are 'fine.' There's no room for that anymore. If you want to break into Hollywood, you have to write the best script that an executive read, not just that day but that month. That's what you have to strive for."*

**Jennifer Au** of Untitled Entertainment offered her two cents:

*"Your work is a reflection of you. Yes, being personable is important, but before you get that chance, someone's probably reading you, so make sure [your script] is stellar. Take the time to put in the work... It's finding your voice, it's knowing yourself, it's having passion for what you do. I think passion is contagious. If you can captivate us and bring us into your world, and make us fall in love with that, that means everything."*

Finally, Infinity's **Jon Karas** shared the insights he has gained as a WME agent, a lawyer, and now as a manager:

*"You can't control how much talent you have, but you can control how much originality you have. If what you're doing resembles anything anybody is doing, stop. Think it through again. Come up with a way to be fresh, unique, original. Don't say, 'Oh, young adult movies work really well, why don't I just write one of those?' Think about what you're doing, make it special, make it in your own voice. If you can do that, it will establish your entire career."*



**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 Unique Horror Scripts**

We are looking for feature horror/thrillers with a unique twist (e.g., scripts in the vein of *Get Out*).

Budget won't exceed \$3M. Will consider both WGA and non-WGA writers.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/Paste this code: **a7pxk171em**

**Company B: Seeking Thoughtful Rom-Coms**

We are looking for romantic comedies with heart. We need material that is funny, inspiring and thoughtful (e.g., scripts in the vein of *Love Actually*, *The Big Sick* and *500 Days of Summer*). We are not looking for crass comedies.

Budget TBD. Will consider both WGA and non-WGA writers.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/Paste this code: **sbs77567vw**

**Company C: Seeking Contained,  
Contemporary Dramas**

We are looking for contemporary, feature-length dramas with small principal casts and stories set in five or fewer locations.

Budget won't exceed \$500K. Will consider both WGA and non-WGA writers.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/Paste this code: **gsswgjhr3v**

**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

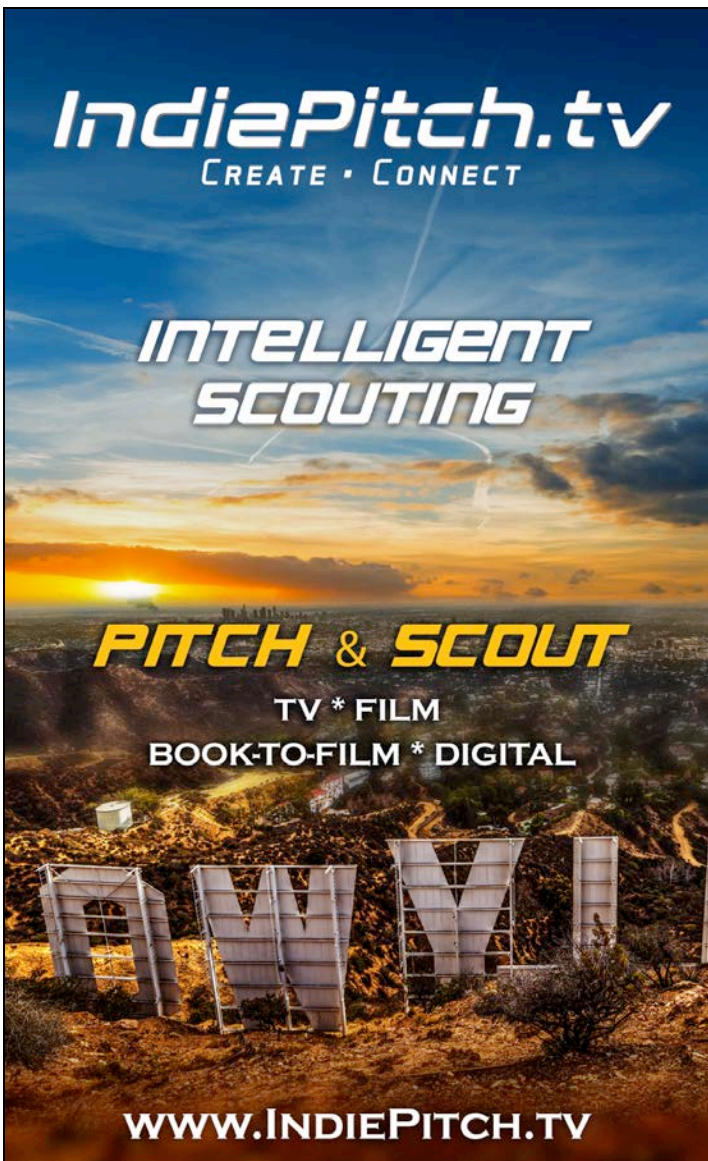
It all starts with a script.

[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)