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## Letter From the Editor

All of us here at PAGE HQ hope that your spring is off to a fun and productive start! Contest season is well underway, and we're very excited to be reading all the scripts entered in our 10 genre categories. Are you ready to submit yours?

If so, the next milestone in the 2020 PAGE Awards contest cycle is fast approaching. Our [Late Entry Deadline](#) – Friday, March 20 – is a date you don't want to miss. It's your best chance to get max value on your entry price, so finish that draft! The next career we launch could be yours.

In the meantime, the **LOGLINE** eZine is here to help you master the art and commerce of screenwriting, thanks to the contributions of working writers and industry pros. First, 2019 Grand Prize winner Michael Kogge shares his strategy for writing winning scripts based on real-life events. Manager/producer Tony Zequeira shatters five widely held illusions about the writer/representative relationship. Script consultant Ray Morton studies the Oscar-winning screenplay that powers the film classic *Breaking Away*, formatting guru Dave Trottier answers tricky questions about punctuation, and career coach Lee Jessup shares more Hollywood terms that screenwriters need to know. As always, we conclude with a three-pack of "hot leads" provided by our friends at InkTip to link writers with producers seeking material.

Happy reading,

## Latest News From the PAGE Awards

- ◆ **Honest Thief**, the new action/crime drama by 2010 Bronze Prize winner Steve Allrich, is currently in post-production. Directed and co-written by Mark Williams, the movie stars Liam Neeson, Jai Courtney and Kate Walsh. Briarcliffe Entertainment and Signature Entertainment have acquired distribution rights and the film is now slated for a wide release on Labor Day weekend.
- ◆ The 2019 PAGE Finalist **Midnight in the Switchgrass**, by Alan Horsnail, is headed into production later this month, directed by Randall Emmett and starring Megan Fox, Bruce Willis and Emile Hirsch. The movie secured a \$15 million budget via Emmett/Furla/Oasis Films. It will be shot in Puerto Rico.
- ◆ 2009 Gold Prize winner Rob Sudduth is now in development with Universal on **Tias**, a female-driven Latina ensemble drama based on his original pitch. Will Packer and Eva Longoria will produce the project. Since winning his PAGE Award, Rob has written and produced a wide range of TV series including **American Princess**, **On My Block**, **The Real O'Neals**, **Telenovela**, **The New Normal** and **The Crazy Ones**. He is represented by UTA and MetaMorphic Entertainment.
- ◆ 2015 Bronze Prize winner Vivian Lin is currently working as a co-producer on the Canadian crime drama **Hudson & Rex**, an action-packed police procedural that films in Newfoundland and airs on CityTV. Vivian previously worked as a writer and story editor on the Sy-Fy series **Killjoys** and was an executive story editor on the CTV/Sony series **Carter**. She is reprised by Vanguard Artists.
- ◆ On February 23, the 2018 PAGE Award-winning short film **Blind Date**, written and directed by David Schumann, won the award for Outstanding Action Film at the 2020 Micheaux International Film Festival. Micheaux is a multicultural event that showcases and celebrates diverse representation both in front of and behind the camera.

## 2020 Late Entry Deadline: March 20

## Writing the True-Life Screenplay

by Michael Kogge

One of my favorite genres as a screenwriter is the true-life story, sometimes known as the “biopic” or the “docudrama.” At first glance it might seem that writing in this genre would be easier than writing an original story, since there are already established characters and events. In fact, nothing could be farther from the truth. Writing a great true-life story for the screen depends on more than finding an interesting biography or recounting a historical event – it requires investigation, interpretation, and imagination. If you’re about to embark on a true-life screenplay, or are in the midst of revising one, perhaps my process can help.

### Step One: Investigation

Be a detective. Assemble all the research materials you can about the person or the story that is the focus of your screenplay. These materials include the most obvious sources of information – books, articles, and anything in the public domain – but also any miscellanea that might be related to your subject. (I’ve found mimeographed newsletters, photographs, train tickets, and even cooking recipes.) Go out into the field and interview as many people as you can who have firsthand knowledge of your subject. Dig deep for material, not just on the web, but anywhere. Search genealogical databases and census reports.

For my script *Roosevelt*, about the grandson of Teddy Roosevelt who masterminded the biggest coup d’état of the 20th century, I used a wedding trip to Washington, D.C. to visit the Library of Congress. There I was able to get a hold of materials I’d never find anywhere else, such as a poem my protagonist wrote when he was a child. This personal artifact gave me a clue I wouldn’t find anywhere else: it revealed how his juvenile aspirations might have compelled him to become a CIA agent in his adult life. Granted, many materials you uncover may never be featured in your screenplay, but they will help inform and define your characters and their situations. You’ll be a richer writer for having them, and they can lend a certain authenticity to your screenplay in ways you might not see at first.

### Step Two: Interpretation

Be a judge. Take detailed notes for all your materials. In my word processor, I create a document with chapters and sub-headings that organize my research and help me navigate through the research. The note document can run big – my notes for my latest screenplay, *The Director*, about how the firing of FBI Director James Comey instigated the investigation of President Donald Trump, was over 150 single-spaced pages! It is essential you formulate a system for organizing your notes; otherwise you’ll be overwhelmed. But once you do, the document will prove of immense value because you can refer back to the research without having to scour through the original sources. It will also assist you in annotating your screenplay in the event it is optioned and the lawyers need to see your source material.

After you finish with the note-taking, it’s time to assemble two timelines. The first distills all your research materials into an easy-to-read chronological format that shows everything that happened, when it happened. The second timeline is based on the first, but puts to work your interpretative skills. Choose moments from the first timeline that have the most dramatic value for your story and place them in order. Some of these

moments will move the plot, others will show character. They are both equally important, and don’t ever discount a small moment because it’s not an earth-shattering revelation. This second timeline forms the skeleton for your screenplay.

### Step Three: Imagination

Be a writer. Ask yourself the question, “What story do I want to write?” When I was just starting to develop *Odyssey*, my script about science fiction author Arthur C. Clarke and film director Stanley Kubrick’s tumultuous collaboration on the film *2001: A Space Odyssey*, I was intrigued by the question of how two stubborn geniuses managed to work together to create a cinematic masterpiece. What did they agree on? What did they not? How did they respect one another? How did they get under each other’s skin? And how did either of them have the patience and endurance to keep working on a project that went on for four years?

When you’ve asked yourself questions like these, and determine the story you want to write, go beyond your research. Take the skeleton of your second timeline and use it to write an outline and then the screenplay. Put your books and materials away and rely on your memory and your notes document if you get stuck. Feel free to invent, move, or eliminate events and characters around in your plot.

In *Odyssey*, I strove to make Arthur C. Clarke’s writing process cinematic by introducing his personal word processor as a character in itself (at least in Arthur’s mind). This gave me a window into the character’s creative soul; he wasn’t just banging away at the keyboard, as sometimes we see in movies about writers, he was in an intense and emotional conflict with the very tool of his trade. More figuratively, he was at war with his own imagination – a war that animated my own writing as I imagined fantastical scenes that would work well on the screen.

Most of all, when you write a true-life screenplay, remember you’re not simply retelling someone else’s story, you’re telling **your** version of the story. Audiences don’t want a bland recitation of events they could read on Wikipedia. They want drama, they want conflict, they want emotion, they want to be moved. Your job is to move them closer to the truth – that very truth that inspired you to write the screenplay in the first place. You might not be able to articulate that truth at the beginning, but going through the process of investigation, interpretation, and imagination can bring you into its orbit. And when you discover it, it’ll make all the time, energy, and effort you’ve invested in writing your screenplay worth it.



Michael Kogge won the 2019 PAGE Awards Grand Prize for his screenplay *Odyssey*, a two-hander about Stanley Kubrick and Arthur C. Clarke. The film now has a producer attached and is out to directors and talent. In addition, his latest script *The Director* was a top-three finalist in the Final Draft Big Break contest. Michael is also the author of many books, including the graphic novel *Empire of the Wolf*. You can find him on Twitter @michaelkogge or at [michaelkogge.com](http://michaelkogge.com).

## Five Common Misconceptions About Agents and Managers

by Tony Zequeira

**Spoiler alert:** This isn't an uplifting, inspirational article. I am going to lay down some hard truths and some honest facts. But believe me, you want to know this stuff. (It also ends on a positive note – I promise.)

I (and the whole gang here at PAGE) want you to succeed. We believe in you. But Hollywood is a tough place, despite all the warm, friendly faces. Many people will tell you many different things. I am going to try and steer you clear of some misconceptions and some of the bad advice that ultimately subverts the better judgment of even the most intelligent and talented writers.

### 1. "I just need an agent or manager. Then I will have a career. That's when the jobs and the opportunities will start to roll in."

Congratulations! You found representation! Your rep is on it, and now all you need to do is sit back and wait for the phone to ring, right?

Wrong.

Statistically, most writers will get their first job on their own. Don't rely on your representation to present you with a career. Your reps are your advice and counsel as you grow into becoming someone employable. But it is not their job to deliver employment.

Remember, you're an unknown quantity. So be realistic about what lies ahead. Have honest conversations with your rep about expectations and the realities of what the next few years will look like, and prepare for that. And keep in mind that there's no such thing as an overnight success.

### 2. "The bigger my agency/management company, the more power and access I will have available to me."

Sometimes a baby writer will sign with a certain agent or manager who reps A-list talent, thinking that the rep will put the same power and effort behind the baby writer as those other hot writers and directors. This thinking is flawed on a few levels. But let's just look at it economically.

Agents and managers work on commission. Your first job will most likely pay scale and your rep will only get 10% of that. Now, if a rep has one or more A-list entities whose next job(s) will most likely net the rep a substantial payout, then who do you think gets the lion's share of their attention and resources?

As a new writer, to assure you get the best quality representation, you will want to find someone who you truly connect with and who is just as invested in you as you are in them. You will get more time and attention from someone who sees you as an investment and a priority and not just the flavor of the week.

### 3. "I disagree with what my agent/manager is telling me. After all, it's just their opinion."

This is where many writers blow up their careers.

Think about it; the rep who signed you is your biggest fan and has the most invested in your success. While you might know your way around a script, you have no experience in the business. We have been here for years. You just got here yesterday.

Are you getting contradictory advice from other people? Outside advice almost always has a fundamental lack of

understanding of the situation. Your friends, family, and fellow writers are not invested in your career the same way your rep is, so there are no consequences for them if they lead you astray with their guidance.

We, on the other hand, totally get you and your writing. We know where you are coming from and have already factored that into our advice. So don't risk antagonizing and alienating your biggest advocate. We can't fight you and fight **for** you at the same time. If your rep thinks you're not getting it, your rep will just move on.

Trust your reps. Trust their advice. You don't know more than they do.

### 4. "I can't believe my rep didn't read my new script all the way through!"

You wrote something. You worked hard on it. You put in all your time and effort and you're very proud of it. But I can't read more than 20 pages of it.

This is a big problem for both of us.

If I can't read more than 20 pages, then it means you really went wrong somewhere and there is no point in reading further. You lost me. And if you lost me, you will lose everyone else. Your choices: Fix the script or abandon the project.

The positive? You may not like the tough notes. But the truth is that I just helped you avoid a career-limiting move. The lesson: Realize that not everything you write will be great. Every writer, statistically, has 10–12 bad scripts in them. So, congratulate yourself on getting one step closer to your breakout script! But either put this one in the closet and move on, or buckle down and start rewriting it.

### 5. "But rewriting is not what I signed up for."

Rewriting is a huge part of the writing process, and it's exactly what you signed up for when you took the gig.

Great scripts do not happen in 3–5 drafts. Even the greats rewrite their scripts – usually multiple times. Nora Ephron worked on *When Harry Met Sally* for nearly nine years. Jordan Peele rewrote *Get Out* over and over again, never really believing the movie would ever get made.

Figure out a way to get comfortable with having to go back to your work again and again. Your material can always get better. So embrace it.

If you've built and curated it properly, your reputation as a writer will become your greatest promotional tool. Humility, graciousness, kindness, and a strong work ethic will keep you moving in the right direction no matter what challenges and obstacles you may encounter along the way.



Tony Zequeira is a manager/producer with his own company, Super Vision, based in Los Angeles. He has been working in the entertainment industry since 1998 and prides himself on discovering and guiding the careers of many new writers and directors currently working in both features and television. As a producer, Tony will be getting his first film into production this fall: sci-fi/thriller *The Astronaut*.

## A Look Back at Oscar Winner *Breaking Away*

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.

Last September I attended an anniversary screening of one of my all-time favorite films. *Breaking Away* is the story of Dave Stohler (Dennis Christopher), a recent high school graduate from Bloomington, Indiana, who is a competitive bike rider.

Dave and his buddies are the working-class sons of the blue-collar stonecutters who used to work in Bloomington's now-closed limestone quarries, and they become involved in an escalating series of conflicts with a group of snobby, upper-class students from Indiana University, the institution of higher learning that fuels the town's economic life but consigns the locals to second-class citizenship. The conflicts between the town kids and the college kids eventually escalate to the point where they wind up competing against each other in the university's famed "Little 500" bicycle race.



Produced and directed by British filmmaker Peter Yates (*Bullitt*, *The Deep*), *Breaking Away* is a wonderful film. It starts out in a very low and quiet key, then builds steadily towards an exciting, inspiring climax that had the audience at the 2019 screening cheering just as enthusiastically as viewers did back in 1979.

The film's standout element is its Oscar-winning screenplay by the late Steve Tesich. There is so much to admire here:

Inspired by a teammate of Tesich's who loved to sing Italian arias while cycling, Dave Stohler is a very original character. We've seen dreamers on film before, but not one with these specific dreams pursued in these specific ways. He's also quite appealing and very relatable. Who among us has not pined for someone we can't have or had big dreams we're not sure will ever come true? In creating Dave, Tesich brought forth a likeable hero we want to root for – qualities that are only enhanced by Dennis Christopher's marvelous performance.

The script tells a really good story. Dave's quest to become a great bicycle racer, win the girl and triumph over Rod and his frat brothers in the Little 500 all combine into one heck of an entertaining yarn. Tesich goes all out to milk the final race for all of the David vs. Goliath drama and excitement he possibly can. The narrative employs both the typical underdogs vs. super-athlete sports movie template and the template for characters trying to hang on to the past before finally realizing it's time to let go, which is often seen in coming-of-age movies. Tesich keeps these formulaic elements from tipping over into cliché by either grounding them firmly in reality (and thus giving them a logic and believability missing from most dramatic clichés) or by putting spins on the tropes that are clever enough to make them feel fresh again. The stakes in the story aren't massive – the matters at hand are small-scale and personal, concerning issues of pride, dignity, and self-respect; worries about one's future and the future of one's children; dreams vs. reality; and the desire for and pursuit of love. These aren't earth-shattering matters but they matter intensely to the story's characters and thus they matter intensely to us.

All of the characters are engagingly quirky, interesting, and three-dimensional. Even stock characters are given a little extra shading that elevates them beyond the rote. All of the characters have problems and flaws, but all are essentially decent and sympathetic. This makes a nice comparison to the characters in many present-day movies and TV series who are so damaged, dark, and flawed that they become off-putting.

The dialogue is terrific. Each person in the screenplay speaks with his/her own unique voice that perfectly embodies and illustrates their specific character. The dialogue is full of marvelous, character-generated humor and perfectly reflects the rhythms and tones of middle-American speech, an example of Tesich's talent made even more remarkable by the fact that the author did not begin speaking English until he was well into his teens.

Since the first time I saw it, this has been one of my favorite films. Mostly, I admire *Breaking Away* for moving me emotionally – for making me care, for making me laugh, for causing me to cheer, and for allowing me to walk out of the theater feeling inspired. The ability to move an audience has become my most important criteria for evaluating a screenplay and a film. Steve Tesich accomplished this, and so did Peter Yates, the cast and the crew. Bravissimo!

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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.

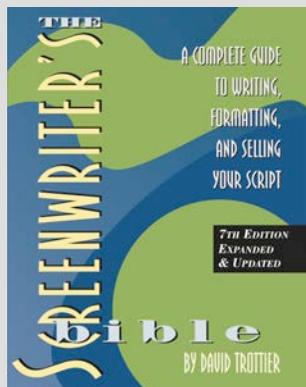
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: [www.keepwriting.com](http://www.keepwriting.com).

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

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## To Punctuate the Moment

by Dave Trottier

**READER'S QUESTION:**

Can you use the double-dash in dialogue to show a character interrupting his own dialogue? Using ellipses seems just too wimpy. And is there any sanctioned use of the lowly hyphen when a comma doesn't get the job done?

**DAVE'S ANSWER:**

A dash is normally used for interruption of thought or speech. Use an ellipsis to show continuity or a pause.

The punctuation rules of spec screenwriting differ slightly from those of other forms of writing. I'll explain those rules and provide examples demonstrating usage in the process.

**The Dash**

In scene headings a dash is made with a space-hyphen-space; for example:

EXT. CAFÉ - DAY

In narrative description and dialogue, however, a dash is made with a space-hyphen-hyphen-space. In your question, you call it the double-dash, but it's actually a dash made with two hyphens. Here is an example.

JIMMY -- filthy in speech and appearance -- sits on the porch swing and spits.

In your question, you asked about using a dash when a character interrupts himself. You could use the dash for that. Here is an example:

JOAN  
I told you I wasn't going to -- what was the question?

Also use the dash when a character is interrupted by another character:

RHODA  
Well, I don't really --

JOHN  
-- Don't want to hear it.

Some writers may omit the dash before John's speech, which is perfectly okay.

**The Ellipsis**

An ellipsis consists of three dots followed by a space. Don't use two dots, five dots, or seven dots. It's three dots. However, if an ellipsis ends a sentence, add a period, making four dots in all. Here's an example.

RHODA  
Well... ah... don't really know.  
But I woulda....

The period ends the sentence "But I woulda."

Now, if John completes Rhoda's idea for her and, thus, adds to the sentence, you would only need the ellipsis (without a period). For example:

RHODA  
Well... ah... don't really know.  
But I woulda...

JOHN  
... if I coulda.

**Hyphens**

While dashes connect clauses, phrases, and sometimes sentences, hyphens connect two or more words used as a single word. Here's an example:

BARRY  
I need a short-term loan for a once-in-a-lifetime opportunity.

Hyphens can also be used to connect individual letters, such as when a character s-s-stutters. A hyphen never replaces a comma.

Punctuation shows the reader how to read your work. May you use it for its intended purpose, and may you keep writing!

## Decoding More “Industry Speak”

by Lee Jessup



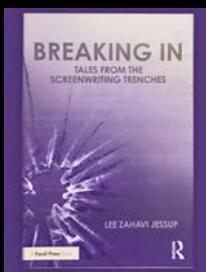
Author of the best-selling books [Getting It Write](#) and [Breaking In: Tales From the Screenwriting Trenches](#),

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!](#)

[Click here for the first half](#) of Lee’s list of essential industry terms that every screenwriter should know: “Above the Line” through “IP.”

**Linear:** A story told in straightforward, chronological fashion. This can often be used as a negative, implying that the plot is too simple, or that things fall into place too neatly.

**McGuffin:** A plot device that moves the story forward in a specific direction or provides plot-driving motivation for a character, but is later revealed to have no actual substantive meaning to the story.

**Mini-Major:** A large production company creating material that is able to compete with those produced by the majors (i.e., big studios).

**Naked Spec:** A spec screenplay that has no attachments.

**Non-Linear:** A story utilizing time jumps, flashbacks, etc., and therefore using a storytelling style that doesn’t follow chronological order.

**On the Nose:** Dialogue lacking any subtlety, subtext, sophistication or nuance (or all of those).

**Option Agreement:** Deal between writer and production company or studio that spans a fixed amount of time; writer is paid a sum of money (could be as little as \$1, hence the term **Dollar Option**) so company can take a screenplay or pilot off the market to develop and package it for sale.

**Out to Market:** When a film or TV script is taken out into the industry marketplace (i.e., shopped to production companies, studios, networks, and financiers), usually by an agent, a manager, or both.

**Outline:** The architectural breakdown of your screenplay, giving us the major beats and turns of each scene that move your plot forward.

**Package:** The collective elements attached to a project that create an intrinsic value beyond the screenplay, pilot, or pitch itself.

**Pilot Pick-Up:** A commitment from the buyer (i.e., network, streaming service, etc.) to pick up a pilot for development and possible filming.

**Pilot Season:** Traditionally (and specifically for broadcast networks) the period between January and April when pilots previously in development are selected for filming are cast, filmed, and edited.

**Pitch Season:** Traditionally (and specifically for broadcast networks) the period between July and October, when new pilots and TV concepts are pitched to networks, studios, streamers, and other potential buyers.

**POD:** Production overall deal (POD) in which a production entity develops content exclusively for its home studio, streamer, or network.

**Scale:** Minimum guild-regulated pay.

**Spec Screenplay or Spec TV Pilot:** A script written speculatively (i.e., without pay and not as part of a writing assignment or at anyone’s behest).

**Spec Sale:** The sale in the marketplace of a screenplay written on spec.

**Spec TV Episode:** An episode for an existing television show written independently of the show (i.e., on spec). Usually written to be used as a writing sample or to satisfy the requirements of a TV writing program.

**Scene Blow:** The final big joke in a scene of a TV comedy.

**Screenwriter:** You. (Do not use the terms “Scriptwriter” or “Script writer.”)

**Shooting Script:** The final version of the script used to make on-set decisions. Unlike previous drafts, includes scene numbers and specific camera direction. Usually finalized by director and director of photography.

**Schmuck Bait:** 1) An all-too-obvious object or device, such as the big red button with a warning sign on it (or anything of that ilk), or 2) An audience fake-out such as this: our protagonist must disarm a bomb, but the clock is ticking down! Is he going to live? (Spoiler alert: of course, he’s the star.)

**Step It Out:** A moment, usually in a TV script, that needs to be enhanced, developed, or further built out.

**Take a Flyer:** To take a chance on a film or TV project.

**Treatment:** A compelling, prose-driven description of your story that provides a broad overview.

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2. Log in here: [www.inktip.com/leads/](http://www.inktip.com/leads/)
3. Copy/paste the corresponding code. You'll then be able to submit your work directly to InkTip's producers.
4. **IMPORTANT:** Please submit your work only if it fits these companies' needs. If you aren't sure your script meets their criteria, please check with [jerrolo@inktip.com](mailto:jerrolo@inktip.com) before submitting.

### Company A: Seeking Christmas Rom-Coms

We are looking for Christmas-based romantic-comedy scripts. We need material that is feel-good and family-friendly, i.e., scripts in the vein of *Last Christmas*.

Budget won't exceed \$5M. Both WGA and non-WGA writers may submit material.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: c50pdw2ssy

### Company B: Seeking Faith-Based Scripts

We are looking for scripts of any genre or subgenre as long as they are faith-based.

Budget won't exceed \$1M. Both WGA and non-WGA writers may submit material.

To find out about this company and submit a query:

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### Company C: Seeking Thrillers with a Twist

We are looking for suspense/thriller/horror scripts, hopefully with a twist or a great, believable payoff. We are not reading slashers or gore/torture material; what we need is more Hitchcock than Eli Roth. Script needs to have strong internal story logic. No first or unrevised drafts, please.

Budget won't exceed \$5M. Both WGA and non-WGA writers may submit material.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
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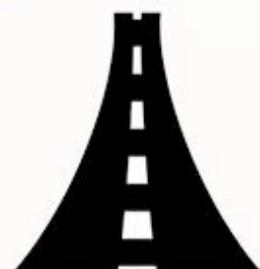
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