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Letter From the Editor

All of us at PAGE HQ hope this issue of the **LOGLINE** eZine finds you healthy and safe! While much of ordinary life has necessarily ground to a halt around the world, it's nice to know that the 2020 PAGE Awards competition is still here. In fact, the [Final Entry Deadline](#) is Wednesday, May 20. It's your last chance to perfect the latest draft of your screenplay and enter the contest that has been launching careers for almost two decades now. When movies and TV shows are back in production, they will need lots of new material!

To keep adding to your writer's toolbox and increasing your understanding of the industry, the **LOGLINE** eZine remains at your service as well. This issue begins with 2016 Silver Prize winner Mark Boutros discussing the inevitable anxiety we all feel when first joining a writing staff. PAGE Judge Suzanne Egan helps us steer clear of five common mistakes made in stories with female protagonists. "Dr. Format" Dave Trottier considers scenarios that require different types of scene headings. Script analyst Ray Morton explains how every genre benefits greatly from the use of suspense and surprises. Career coach Lee Jessup offers advice for writers wondering how to advance their craft during quarantine. As always, we conclude with a triple serving of "hot leads" for screenwriters, courtesy of our friends at InkTip.

Happy reading,

Latest News From the PAGE Awards

◆ 2006 PAGE Silver Prize winner Davah Avena is now a Co-Executive Producer on the NBC series **Zoey's Extraordinary Playlist**, and she wrote the March 22 episode. Since winning her PAGE Award, Davah has garnered credits as a writer and producer on series such as **BH90210** (Fox), **Grand Hotel** (ABC), **Kevin (Probably) Saves The World** (ABC), **Devious Maids** (Lifetime), **East Los High** (Hulu), and **Medium** (NBC). She is represented by UTA and Sheree Guitar Entertainment.

◆ 2004 Silver Prize winner Geetika Lizardi is now working as a writer on the Disney animated series **Mira, Royal Detective**, and she wrote the March 20 episode of the show. She is also currently writing on a Netflix/Shondaland drama series and developing an original pilot with Norman Lear's ACT III Productions. Previously, Geetika was a writer on the NBC series **Outsourced**. She is repped by Abrams Artists and 3 Arts.

◆ The new indie thriller **Habit**, by 2009 Gold Prize winner Suki Kaiser, is now in post-production. Conceived and directed by Janell Shirtcliff, the movie stars Bella Thorne, Josie Ho, and Paris Jackson. Suki previously worked as a story editor on the SyFy series **Van Helsing**. She is repped by Claire Best & Associates.

◆ The family film **Christmas Inn Farmstead**, by 2013 Silver Prize winner Sage Mears, recently completed filming on location in Isanti, Minnesota. Directed and co-written by Elizabeth Snoderly, the movie stars Lexi Giavagnoli, Travis Burns, and Greg Evigan. Sage is represented by Apollo Management.

◆ Many PAGE Award-winning writers have been newly signed over the past few months. 2018 Grand Prize winner Kevin Bachar has been signed by Zero Gravity. 2015 Silver Prize winner Mark Monroe has been signed by Cinetic Media. 2015 Gold Prize winners Monica Byrnes and Toria Sheffield have been signed by Management 360. 2017 Bronze Prize winner Lucy Luna is now repped by Brillstein Entertainment, and APA. 2019 Gold Prize winner Angela Bourassa and 2019 Bronze Prize winner Gemma Crofts are both managed by Fourward. And 2019 Silver Prize winner Mitali Jahagirdar is now repped by 3 Arts Entertainment and The Gersh Agency.

2020 Final Entry Deadline: May 20

Yes, You Belong in the Room

by Mark Boutros

I don't think I've met a writer at any stage in his or her career who hasn't experienced "imposter syndrome." Perhaps it's the culture of notes and rejection that puts writers on an endless rollercoaster of self-doubt. We underplay the wins and give the losses a whole lot more power. We call ourselves frauds and convince ourselves we'll screw up opportunities that in our minds we think we don't really deserve.

A few years ago I was lucky enough to get a job in a writers room for my favourite U.K. comedian. I was sure I'd messed up the interview, and when they offered me the job, I cried. I'd experienced a decade of getting so close, but never close enough, and I'd begun to think this sort of thing couldn't happen to me. For a moment I was happy. But then that inner voice started talking:

You're not funny enough. You'll screw this up.

You're terrible at spit-balling. You're going to get fired.

You're nowhere near as good as the other writers in that room.

Thoughts like these tormented me throughout the process, and it debilitated me in that writers room. Every time I left the room I expected an email telling me not to come back.

Luckily I got through it, the show aired on Sky One, and the episode was very well received. Since then, I've been in other writers rooms and handled it better, so I've put together some tips to hopefully help you cope with imposter syndrome and avoid self-sabotage:

Remind yourself that you earned your place.

You didn't just walk into that writers room; you earned your place. The producers read samples of your work and specifically chose **you** to be there. The room is a mixture of seasoned writers, new writers, and in sitcoms, comedians. You've earned your place among them. You're not a fraud. You were chosen because of your work and because of who you are.

Preparation increases confidence.

Some people you'll meet in this business have incredible brains. They seem to pluck ideas out of thin air. But while most won't admit it, as they don't want to break the illusion, they prepare. You need to do the same.

Ask for character bios and the pilot script of the show you're writing, and if the show is in its second or third season, watch previous seasons and read those scripts. Don't enter the room thinking you'll wing it. Have some ideas already prepared for what the characters can do next. Conversations in the room can go in all sorts of directions, but if you've done your homework, you'll know the show well enough to be able to contribute no matter which way the conversation goes.

Own your bad ideas.

Imposter syndrome convinces you that if you say something and it doesn't get a laugh or it isn't well received, you've failed. It makes you self-edit and puts extra pressure on every word you say.

Soccer players miss open goals and musicians play the odd bum note, but they keep going. Don't fear the bad idea. Someone could take that idea and make it amazing. Own the bad idea.

To make myself feel better about pitching a bad idea, I said, "This could be the worst idea of the day and it's

only 10 a.m." Then I threw the idea out there and yes, it was garbage, but we all laughed. That lightened up the atmosphere in the room and the idea sparked a new suggestion from someone else. Other people came up with ideas, we salvaged some of them into stories, and we all bonded a little bit more.

Accept imperfection and the room will be more pleasant. Be comfortable enough to be wrong. People prefer someone who tries over someone who says nothing.

Write morning pages.

Morning pages are a practice suggested by Julia Cameron in *The Artist's Way*. You write three pages by hand, first thing every morning, about what's in your head – your thoughts, feelings, whatever. If you can't think of anything, you write about how you can't think of anything. This is an incredible way to let the negativity out of your system before you begin your work day, and you'll even find you start developing ideas this way.

Keep a list of the wins.

It might seem cheesy, but when you're constantly telling yourself why you're not good enough, it's important to have evidence against that.

One of my proudest moments was early in my career. I got an email from a producer who said her incredibly harsh script editor loved my script. At that point, when I had no agent and had never earned a penny from writing, that meant a lot. Imposter syndrome is great at reaching into the archive of negativity, so you need to be ready to remember the positives.

Talk to other writers.

You're not alone, and the easiest way to quiet imposter syndrome is to share with others. Vulnerability helps us to understand each other and to connect, and knowing that we're not alone and that others have the same fears makes things seem a little less difficult.

Accept that imposter syndrome is part of you.

Imposter syndrome goes quiet, but it doesn't die. Learn to live with it and look at the positives. The reason it's persistent is because you are. The reason it even exists is because you're pursuing something you love.

The writers room can be scary and raise anxiety levels, especially if it's your first, but remember that you're there because you deserve it. Let yourself go and be **you**, because that's why they hired you – because they like your work, and they like you. You may not always be the loudest, chattiest, or funniest person in the room, but as soon as you accept that you don't need to be, you'll have a great time.



Mark Boutros won the 2016 PAGE Silver Prize for his TV Comedy Pilot *Broken Beth*. Based in the U.K., he has written on Sky One's *The Reluctant Landlord* and Sky Arts' *Urban Myths*. He is currently writing for CBBC and storylining for a best-selling thriller author. Mark has also written a book on developing character called *The Craft of Character*. You can find him at www.mark-boutros.com or [markboutroswrites](#) on Instagram.

Writing Female Protagonists: Five Pitfalls to Avoid

by Suzanne Egan

There is a real hunger in the market for great female-driven films, and as more scripts are written about women, the conversation about how women should be presented onscreen has become increasingly complex. I won't pretend to have all the answers on how to write a "strong female lead," because there is no one right way to do that. But if we're being honest, there are a lot of wrong ways.

After reading many scripts for production companies and competitions over the years, I've noticed that a lot of writers make very similar mistakes with regard to their female characters. Understanding what these mistakes are and why they happen has helped guide my creative decisions, and may be informative for writers who want to create female-centric material.

1. "Actions Speak Louder Than Words."

This platitude is hardly new advice, but it is especially important if you want to create an effective female protagonist. I read a lot of scripts that try to tackle the injustices women face, and it's disappointing how many limit the scope of those injustices to dialogue. Men make disparaging comments about women, the female lead argues about how unfair that is, and they go back and forth until the female lead achieves her goal. This comes across as preachy and unrelatable.

If you want the audience to understand the pain that women experience, they need to see it in action and the protagonist should overcome it **through** action. A female protagonist is most effective when she pursues her goal without pointing the finger at the patriarchy for holding her back. She knows the cards are stacked against her, so she should fight back the same way women do in real life – by proving them wrong.

2. Women need character arcs too.

I've come across quite a few scripts that begin with a man denying a woman a chance to pursue her goal. She obviously deserves this opportunity. She's talented, smart, and hard-working. She knows misogyny is the only thing holding her back, so she calls it out. She takes another shot at her goal and the man tries to thwart her efforts, but because she's so talented, smart, and hard-working, he never really gets the upper hand. She achieves her goal, proving she was right all along, and women can do anything men can do. Fade to black.

The problem with this type of story is that the protagonist never has to evolve. She understood the problem from the very start, and she always had what it took to succeed. She is the same person at the end of the story as she was at the beginning – only now people recognize her worth. That isn't much of a journey, and that protagonist isn't very relatable. Female protagonists need to be tested and allowed to grow, just like male protagonists. Righteous leads who simply stand up to the big, bad patriarchy are not nearly as compelling as flawed leads who have to overcome their own weaknesses in order to succeed.

3. Trauma is not character development.

I once attended a workshop where the teacher claimed that putting your protagonist in a pitiable position early in the script endears the audience to them. He listed successful films that opened on protagonists who suffered from loneliness, loss, and abuse. "You want your viewers to feel sorry for the protagonist because then they'll want to see her succeed by the end."

Although painful experiences **can** solidify stakes and affect a person's worldview, this seemed to me like a lazy way to connect with a protagonist. Suffering doesn't make a character interesting. Plus, when a script tries to use this trick with a female protagonist, her pitiable position is most often sexual harassment, assault or rape. This always bothers me because it suggests that women are somehow defined by sexism and abuse. It either makes us stronger or irrevocably damages us. Every woman lives with misogyny, but none of us are defined by it.

4. Female strength does not mean rejecting femininity.

Everyone loves a badass female lead. Heroines like Sarah Connor, Ellen Ripley, and Furiosa are beloved by audiences, but it's important to know why. It's not just because they're tough (though they are, and that's awesome). These women create a contrast to the polished, traditionally feminine characters who account for most female representation in film. Tough, gritty heroines remind us that there are different types of female strength, but it doesn't mean that women who embrace traditional femininity are inherently weak. It's okay for female protagonists to fall in love. To want children. To like pink. To want to feel beautiful. Think of protagonists like Elle Woods, Gracie Hart, Midge Maisel, even the PowerPuff Girls. These characters are ultra-feminine, but they are also empowering female leads. Their strength comes from their clear, relatable goals and powerful voices.

5. "What did she ever see in him anyway?"

Another pattern I've seen among female-driven scripts relates to the male antagonist. The villain of the story is often a charmless, abusive monster whose only goal is to control or own the female protagonist. The instinct behind this is understandable. It's like David and Goliath, right? Pit your heroine against the worst, most intimidating villain possible, and you'll naturally want her to beat him. Plus, she'll seem really impressive when she does so. Right?

Well...not exactly. For one thing, this is a plot hole if the antagonist is her ex-boyfriend or husband. If the guy has no redeeming qualities, why did our protagonist get involved with him in the first place? Second, it's not the villain's cruelty that makes an audience root for the protagonist. We don't remember David because he killed such an evil giant; we remember him because of the clever way he did it. His quick thinking is what makes him memorable, and it should be the same with your protagonist. Your heroine must be defined by her own actions. It's **how** she defeats the antagonist that makes an audience think, "Wow. That was awesome."



Suzanne Egan is an award-winning screenwriter currently based in New York City. She has read scripts for Blue Sky Studios, Abrams Artists Agency, Indian Paintbrush and Scholastic Media, as well as the PAGE Awards and The Writers Lab. Suzanne currently works for Emmy Award nominee Matt Williams and has a feature film in development. She sends her best wishes to the PAGE community during this uncertain time.

The Power of Suspense and Surprise

by Ray Morton

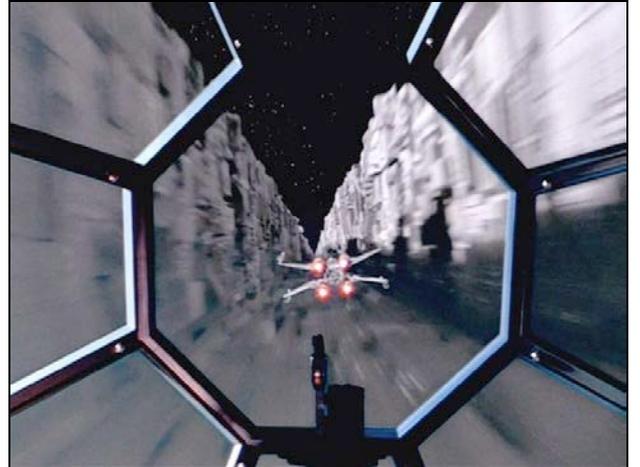


Ray Morton is a writer and script consultant. He was a senior writer for *Script* and is currently the author of *Scriptmag.com*'s *Meet the Reader* column.

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 and follow him on Twitter @RayMorton1.

Suspense and surprise are the key elements of dramatic storytelling. Screenplays employ suspense and surprise in some obvious ways. For example: In a thriller when the hero pursues the villain or the villain pursues the hero and we are on the edge of our seats as we wait to see who will catch who. In the horror movie where a monster pursues college kids through a haunted house and we try to guess who will be killed next. In the sci-fi movie when the young protagonist tries to blow up the Death Star, we bite our nails in anticipation waiting to see if he can fire the torpedo into the exhaust port before the Dark Lord blasts him to smithereens. In the legal drama in which attorneys for both sides argue their case and we wait to see what the jury decides. In the sports movie in which we watch the race/match/game with bated breath. In the romantic comedy in which one lover races to the airport and we hope against hope that she or he will make it to the gate before their inamorata leaves for Paris forever.



It's the surprising moments in a horror movie in which the cat jumps out instead of the monster, and then the monster jumps out and kills the person who just got scared by the cat. In the thriller when we find out that the protagonist's kindly old mentor is actually the villainous mastermind who has been manipulating events from the beginning. In the romantic comedy when we discover that the inamorata never got on the plane in the first place. In the drama in which the wealthy hero finds out he's penniless or the penniless hero wins the lottery. And so on!

However, screenplays also employ surprise and suspense in more intrinsic ways. No narrative writing can be successful if readers don't stick with the story to the end (and, further down the pike, no narrative film can be successful if the audience loses interest before the end). So, no matter what tale is being told, the goal of every screenwriter is to hook the audience on the first page of their script and keep them hooked until the last page. This is done by employing suspense – by crafting the individual scenes and the overall narrative in ways that make the audience want to see what comes next.

Every dramatic narrative asks a central question: Will the mystery be solved? Will the lovers reunite? Will the bad man turn good? Will the hero triumph? Do not definitively answer that question until the final scene of the movie. Doing this will keep the audience in suspense until the very end, wondering what the answer to the narrative's big question will be.

Craft each scene so that it asks a smaller question that is then answered in a future scene. This will keep the audience in suspense as they wait for each question to be answered. For example, Luke Skywalker is attacked by a Tusken Raider. The attack is aborted when a loud roar is heard. Who or what made the roar? The next scene shows us that it was an old man. Who is this old man? The next scene tells us that he is a Jedi Knight named Ben Kenobi. What is a Jedi Knight? That question is answered in bits and pieces over several ensuing scenes. Taking this approach – rather than explaining everything happening in a scene during that scene – will (hopefully) keep readers/viewers hooked as they follow the thread.

Make sure that every scene in the script advances the narrative. Cut any scene that does not do this, so that the string of questions and answers is never interrupted. This will keep the narrative suspense and momentum going from beginning to end.

As for surprise – well, that's the engine of all we do, isn't it? Audiences crave the new and the novel and it's our job to give it to them by dreaming up original concepts, inventive premises, and clever storylines. To avoid the same old same old, it's our job to avoid the rote, the cliché, and the predictable. Instead, we must strive to tell stories in unexpected ways, to present fresh ideas, and when the ideas are familiar, to give them an innovative spin. Our characters must always be surprising and our endings should always be unexpected (but satisfying). To create successful screenplays and movies, we must always surprise the audience both with our stories and **within** our stories.

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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.

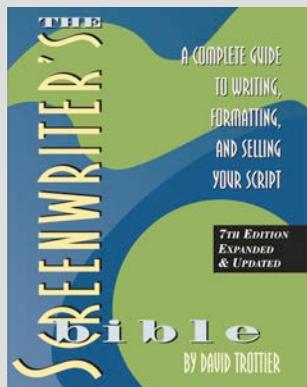
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: www.keepwriting.com.

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

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Slugging It Out

by Dave Trottier

READER'S QUESTION:

I flip-flop between two dimensions (A and B) in my animated script. So far, I've been using these slugs:

INT. SCHOOL BUS - DAY - UNIVERSE A

INT. SCHOOL BUS - SAME - UNIVERSE B

Do you think that works? I want these scenes to be simultaneous.

DAVE'S ANSWER:

Yes, it works. It's important to keep the reader oriented, and your formatting is crystal clear. As you know, SAME in a **scene heading** (slug or slug line) means "simultaneously with the previous scene" or "at the same time as the previous scene," which is what you want. SAME is **not** the same as CONTINUOUS. CONTINUOUS means that the scene happens immediately after the previous scene, with no jump in time.

READER'S QUESTION:

I'm a big believer in the old-fashioned technique of allowing an extra blank line before a new slug line, rather than the normal single blank line. Do you agree?

DAVE'S ANSWER:

Actually, the old-fashioned technique of spacing is one line of space before and after scene headings. Final Draft introduced the two lines of space before a scene heading. Either method is correct, and I agree with both methods.

However, I think secondary scene headings (if you use those) look better with just a single space prior to them, because they feel like part of the action.

READER'S QUESTION:

In my script a character, Elroy, recalls a sequence where he is in impossible traffic. Everything is so slow that he imagines an Amish carriage clomping past the cars. How would I format that?

DAVE'S ANSWER:

You have to decide if this is a FLASHBACK, a DREAM, a DAYDREAM, or just Elroy's IMAGINATION. I assume it is the latter, but the formatting would be the same regardless; only the heading (slug or slug line) would be different. Here is my suggestion:

Bumper-to-bumper traffic. Elroy looks distracted.

ELROY'S IMAGINATION

A horse-drawn Amish carriage clomps down the same parkway, passing cars.

BACK TO ELROY'S CAR

(Or, you could write BACK TO SCENE instead.)

If the above were a flashback, you'd write: FLASHBACK – AN AMISH CARRIAGE

READER'S QUESTION:

On occasion, I see something like this in a scene heading:

INT. JIM'S HOUSE/KITCHEN - DAY

Is that correct?

DAVE'S ANSWER:

Technically, no. The slash means the camera can be at either location, at the director or editor's discretion, which is why it is used with INTERCUTS:

INTERCUT - JOHN'S CAR/SUZY'S ROOM

We also use the slash in car scenes to indicate that the camera can be inside the car or outside the car at any moment, at the director or editor's discretion.

INT./EXT. CAR - DAY

To show a hierarchy of locations, use a dash. In your example, JIM'S HOUSE is the master (primary) location, and the KITCHEN is a secondary location that is part of the INTERIOR of JIM'S HOUSE. Thus:

INT. JIM'S HOUSE - KITCHEN - DAY

Whether you are slashing or dashing, remember to keep writing!

Screenwriting in the Age of Covid-19

by Lee Jessup

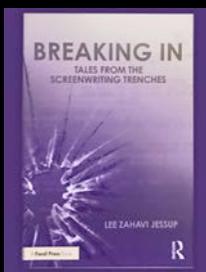


Author of the best-selling books [Getting It Write](#) and [Breaking In: Tales From the Screenwriting Trenches](#), Lee Jessup is a career coach for professional and emerging screenwriters. Her clients include writers who have sold pilots, pitches and specs; staffed television writers; participants in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

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

To learn more about Lee's services, visit leejessup.com.

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



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

This book includes:

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- Landing writing assignments
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A client emailed me last week: *Despite the apocalypse, I did just type THE END on my new pilot... not that there's anything I can do with it.* In one sentence, she succinctly put what so many writers have been feeling: The world has been turned upside down by Covid-19 and launched us into the great unknown. We need to remember, though, that no matter how dramatic this may feel or how real the panic (or the grab for toilet paper), this is a temporary situation. In all likelihood we will be returning to some semblance of normalcy – or a new, new normal – at some point.

The good news is that content is now more important than ever! While sheltering-in, people are relying heavily on streamers to get through these times. Movies and TV shows are not going away. They may take longer to make, or be made in ways that we don't yet anticipate, but they will remain a sought-after offering, especially if social distancing becomes an acceptable norm long after Covid-19 has been eradicated.

So what is there for writers to do for their screenwriting careers NOW, in the face of all that's happening? In a word: PLENTY.

Solidify Your Writing Routine

The more distracting things are, the more critical it is that you have your writing routine down. Your routine doesn't have to be overly ambitious for you to be successful, it just has to be productive and consistent. If you're working from home for your day job, what does your schedule look like? Most importantly, once things go back to the way they were, how do you want to have used the time that you had?

Define Your Goals

To have a successful writing routine, you need to have clarity about what you're trying to accomplish during this writing time. Create clear goals that are both aggressive and achievable. Keep your focus on what you're working towards. And remember: Keep your goals granular. The more specific your goal, the easier it is to achieve. Not sure how to do that? Check out my new [Monthly Online Career Coaching](#), which is all about helping you set effective deadlines and goals in order to move your screenwriting career forward.

Don't Give Up On Your Group!

Just because you're not able to meet in person doesn't mean that your writers' group should go on hiatus. In times like these, your group can be more important than ever! Consider meeting on an online platform such as Google Hangouts or Zoom.

Don't have a group? This might be the perfect time to put one together with other writers who are looking for that added layer of accountability and community in this brave new world. A few of my writers started doing daily writing sprints together every day for one hour (with everyone writing while on camera), and I hear those sessions have been very productive!

Writing Classes

Writing classes can be a great help when trying to keep your deadlines and stay on course. Here are some of my class recommendations, all of which offer online classes and content:

- [Pilar Alessandra's On The Page Writing Classes](#)
- [Corey Mandell's Writing Workshops](#)
- [Script Anatomy TV Writing Classes](#)
- [Jen Gristanti's Telling and Selling Your Pilot Bundle](#)
- [Shonda Rhimes' Masterclass](#)

Catch Up on Your Reading and Viewing

If you're finding yourself with extra hours to fill, consider reading scripts and TV pilots. Not sure where to get such scripts? Reach out to me through my [Contact Form](#) and I will be happy to share my lists with you.

In my experience, many writers are not as caught up on content as they should be, so this is a great time to make a list of all the "comps" (shows or movies in the same space as your projects) and really study up!

Whether you're just starting out or you're already a working professional, you've worked hard to build momentum and to perfect your craft. There will be a light at the end of the Covid-19 tunnel, and once you see it, you better be ready to move forward. After all, luck favors the prepared!

CAREER OPPORTUNITIES



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Stowe Story Labs

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HOW TO SUBMIT YOUR SCRIPTS:

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

Company A: Seeking Family-Friendly Rom-Coms

We are looking for romantic-comedy scripts featuring a protagonist between 20 and 30 years of age. Submissions need to be family-friendly (garner a PG rating).

Budget will not exceed \$5 million. Only non-WGA writers should submit at this time.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: **yey6w7r8eb**

Company B: Seeking Horror Scripts

We are looking for completed horror scripts.

Budget will not exceed \$10 million. WGA and non-WGA writers may submit.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: **rte8kt6jtu**

Company C: Seeking Inspirational Dramas

We are looking for drama/dramedy scripts. We are open to screenplays based on true stories. We need material that is character-driven and inspirational: e.g., unlikely heroes, small town secrets, and characters who showcase the best of humanity, with themes of acceptance, love, and hope.

The budget is yet to be determined. WGA and non-WGA writers may submit.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: **w5trhyt38s**

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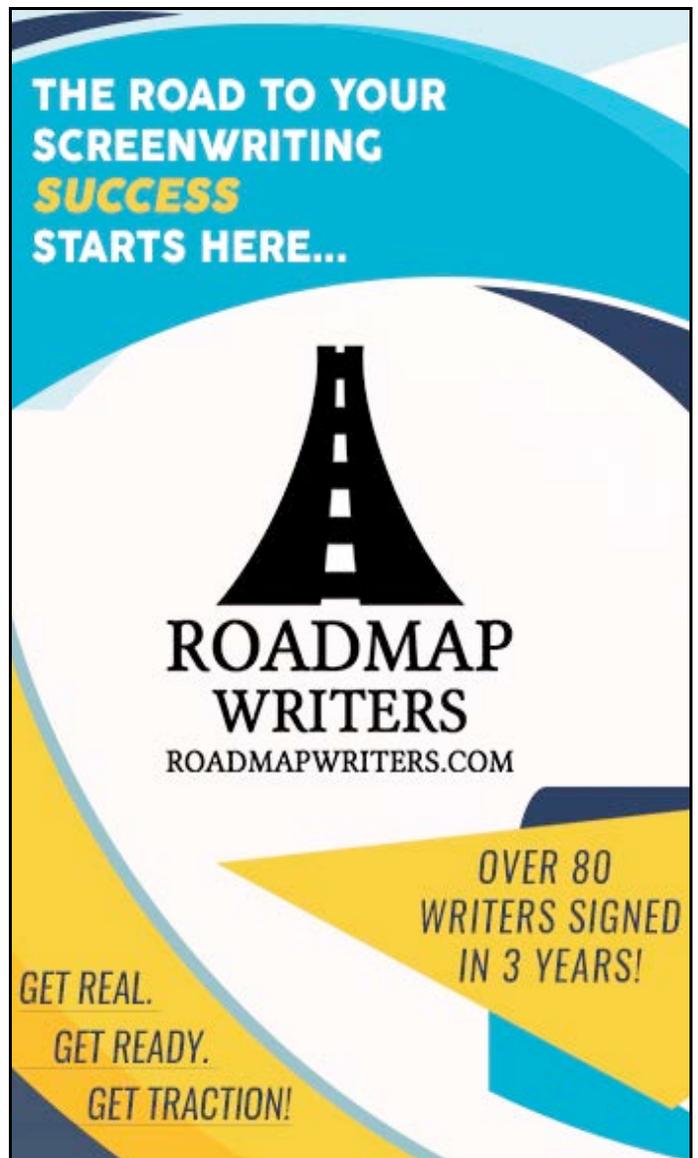


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