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In this issue:

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

2 [The Writer's
Perspective](#)

The Best Writing
Advice I Ever Got
Jeffrey Field

3 [The Judge's P.O.V.](#)

Stay Ahead of the
Curve: Tips for
Pandemic-Era Scripts
Tiffany Borders
Plunkett

4 [Script Notes](#)

Screenwriting in
Times of Crisis
Ray Morton

5 [Spec Writing Tips](#)

Let's Talk About
Dialogue
Dave Trottier

6 [Industry Insider](#)

A Screenwriter's Guide
to Writers' Groups
Lee Jessup

7 [Sell Your Script](#)

Hot Leads
From InkTip

8 [Recommended
Resources](#)



Letter From the Editor

First, I want to welcome all the 2020 PAGE Awards contest entrants who are receiving our bimonthly **LOGLINE** eZine for the very first time! In this publication we aim to offer valuable insights into the art, craft, and business of screenwriting to writers at every stage of their creative journey. We sincerely hope that you enjoy it!

The 2020 PAGE Awards Quarter-Finalists will be announced in just two weeks: on Wednesday, July 15. In the meantime, we have some exciting news! As part of our new partnership with the international marketing platform Filmarket Hub, all 31 of this year's PAGE Award winners will receive a year of premium access to Filmarket Hub's online marketplace. This global organization seeks out and promotes scripts and screenwriters from around the world, matching projects with producers, TV broadcasters, OTT platforms, sales agents, and international distributors. Pretty cool, right? We're very proud to add this offering to our prize list.

This issue of **LOGLINE** begins with PAGE Award winner Jeffrey Field sharing the career-changing advice a producer once gave him. PAGE Judge Tiffany Borders Plunkett explores how writers and producers are adapting to COVID-19. Script analyst Ray Morton offers a historical perspective on writing during challenging times such as these. "Dr. Format" himself, Dave Trottier, demonstrates how to handle dialogue in different situations. Career coach Lee Jessup explains why writing groups are now more valuable than ever. And finally, we have three "hot leads" from producers seeking material, courtesy of our good friends at InkTip.

Happy reading,

Latest News From the PAGE Awards

◆ 2006 PAGE Silver Prize winner Sang Kyu Kim served as a writer and co-executive producer on the 2020 season of the Netflix series **Altered Carbon**, and he is currently working as a writer and executive producer on the upcoming Netflix series **Jupiter's Legacy**. Previously, Sang produced and wrote such shows as **Designated Survivor** (Netflix), **Wayward Pines** (Fox), **24: Live Another Day** (Fox), **The Walking Dead** (AMC) and **Hawthorne** (TNT). He is represented by Anonymous Content.

◆ The new thriller **The Epiphany**, co-written by 2011 Gold Prize winner Ru Sommer, has been picked up by Anton Pictures. The movie will be directed by Derrick Borte and produced by Mark Fasano, Annie Mahoney, and Tobias Weymar. Ru is represented by Lit Entertainment Group and ICM.

◆ The new horror flick **Lost Sun**, by 2018 Silver Prize winner Peter Barnes, is now in development with Glickmania. The movie will be produced by Sukee Chew and Jonathan Glickman and distributed by MGM. Peter is also slated to direct his comedy feature script **Mister Gus**, which is being produced by Carlos Cusco and Emerson Machtus of Foton Pictures. Peter is represented by Hopscotch Pictures and CAA.

◆ Angela Bourassa's 2019 Gold Prize-winning science fiction script **Everything Is Right Until It's Wrong** (now titled **Turn Me On**) has been picked up by Truant Pictures, and the script is now out to talent. Angela is represented by Fourward Management, and she has just been signed by UTA.

◆ The new drama **Sunnyside Beach**, by 2019 Silver Prize winner Harriet Beaney, is in development with producer Federica Belletti. In addition, Harriet has also been hired to do a rewrite on the conspiracy thriller **The Homing**. She is now working with Management 360.

2020 Quarter-Finalists Announced: July 15

The Best Writing Advice I Ever Got

by Jeffrey Field

On a November night in 2008, I got a call from a producer interested in making the very first screenplay I ever wrote. She had first read it three years earlier, but it stuck in her head and she thought the time was right to produce it. Before long, we had a signed contract and she was off looking for financing.

"What should I do while you're doing that?" I asked.

"Write something else," she said. "Something even better."

The project wound up falling through, in part because of the Great Recession and in part because a film with a similar story crashed at the box office, but her advice had staying power:

Finish your script.

Allow yourself a moment to celebrate.

Start on the next one.

This business is fickle. Deals fall apart all the time, sometimes for the strangest reasons. Maybe your attached director gets lured away by an opportunity to work in the Marvel Universe. Maybe a hit indie film has a plot twist so similar to one in your screenplay that yours no longer brings the same element of surprise. Maybe the real-life inspiration for your protagonist does something so heinous that no producer or studio would touch your movie in a millennium. Two of these examples have happened to me.

As writers, much of what happens to us is out of our hands, but one thing we can control is the number of ideas, pitches, and specs we bring to the table. A stable of original concepts, memorable characters, and well-written stories will improve the chances that you'll have **something** someone will fall in love with. Think of a roulette wheel: the more numbers you can cover, the better your odds.

And sheer volume isn't the only reason why it's worth your time to keep moving forward.

You'll get better.

As any writer with a stack of projects can attest, your early scripts are usually garbage. I have a few that I will never show anyone, even if Christopher Nolan, Patty Jenkins, or David Fincher called me personally and asked. You learn the craft (and from your mistakes) a little each time, so the quicker you get the bad scripts out of the way, the sooner you can build up an arsenal of good ones. Beck and Woods [recently shared](#) a list of the four-dozen nonprofessional shorts, features, and pilots that paved the road that eventually took them to ***A Quiet Place***.

You can recycle characters and ideas.

Those early scripts you don't want anyone to see? They're not worthless. If you have dialogue or a character you love, try transplanting them into a new script. One early screenplay of mine is about a star athlete who suffers a major injury. I liked him and the world he was in, but I later realized that my concept wasn't enough to support a feature. This spring, I took the protagonist of that script and turned him into a supporting character in what I think is a stronger story about his son.

You can try new things.

Once you find success in one genre, it can become your

brand, and people will want to see only those types of things from you. Until that happens, however, take advantage of the chance to spread your wings. If you've always written comedies, mix it up with a horror script. If your work has been exclusively R-rated fare, take a swing at something suitable for the whole family. In my case, I never, ever thought of myself as a writer of thrillers – until I wrote one.

You'll be prepared for "the question."

Say you've written something good enough to get you a meeting with a producer, agent, or manager. In that meeting, they'll probably ask what else you have. You'll want to be able to tell them about at least one other strong script – or, at the bare minimum, a brilliant idea you're currently writing. Having a bunch of completed projects so you can pitch the ones that best fit this particular person is even better.

You'll stay in step with the times.

Trends change, people change, and so does the world. Resting on the laurels of a single script that people liked a few years ago is risky. What if, to cite a broad example, your "contemporary" story is set in an industry or workplace that doesn't exist anymore? What if your premise is a problem that science has since managed to solve? The more you keep up the flow of new content, the more your stories will feel right for today.

You'll be productive.

The original script that you finish tomorrow, even in a best-case scenario, won't go into production for many months or years. That's a lot of down time. You can spend it bingeing the Netflix library or you can research, outline, write, and polish your next masterpiece. That's the best way to let people see you as dependable and self-motivated. And if the people who bought your previous script had a good experience with you, they'll probably want to read your new work.

I took that producer's advice a dozen years ago and constantly think of what my next scripts will be. I have a white board with 18 prospective titles on it and separate notebooks for jotting down ideas. I'm already mentally planning my PAGE entries for 2021 and 2022, while hoping that circumstances render me ineligible.

By the way, that screenplay that got optioned and died in 2008? I revived and relocated those characters into a new project that was different and original. It became a PAGE finalist three more times and was finally optioned again, almost exactly a decade after that first deal.

Now it's time to open up a new file and write on. It's the one thing we writers can control.



Jeffrey Field and his writing partner Michelle Davidson won the 2018 PAGE Silver Prize for their sci-fi script *No Man's Land*, and he also won a Bronze Prize in 2012 for his drama *Undelivered*. An eight-time PAGE finalist, Jeffrey has also won several other screenwriting awards and honors, including the inaugural PAGE fellowship to the Stowe Story Labs. He is a recovering broadcast and online journalist who lives in the Kansas City area.

Stay Ahead of the Curve: Tips for Pandemic-Era Scripts

by Tiffany Borders Plunkett

Despite the ongoing pandemic, writers are busy. Spec sales are up. Zoom meetings and pitches are common. All around the world, writers are adjusting to the “new normal.” Guidelines are being developed for on-set safety, and whatever rules are established won’t only affect physical production. The pandemic is changing what types of projects people are seeking, and is forcing changes as to how those projects are written.

How do you adapt your work to the crisis? I discussed the subject with a group of industry insiders, who had some great insights to offer...

First, the good news is, people are still buying scripts! More time at home means more time for execs and agents to read. Netflix, Hulu, and other streaming services are snapping up material left and right. However, be warned: Pandemic-themed scripts are struggling. The big markets right now are in escapism and stories about family. The former is trending toward genre pics (sci-fi, horror, thrillers, fantasy) and the latter toward smaller-cast comedies, lighter fare, and hopeful dramas. Animation, as always, lags behind.

A concern specific to TV is multi-cam shows, especially those typically filmed in front of a live studio audience. Dozens of people in a tight space, laughing together, presents clear health problems. The multi-cam approach also requires casts to be onstage at the same time, like a play, whereas single-cam allows more control.

Award-winning screenwriter Larry Karaszewski (*Dolemite Is My Name*, *Ed Wood*, *The People vs. Larry Flynt*) says, “There will certainly be hundreds of scripts about what we are going through right now, but escapism will still be needed when all this is over.” Television has a faster turnaround time and episodes of shows will certainly feature COVID-19, but Karaszewski notes that “Feature screenwriting takes such a long time to incubate that most places are betting on a vaccine and not making things that they wouldn’t make in a non-COVID world.”

Alex Ankeles, science-fiction writer and screenwriter on Disney’s *Fast Layne*, agrees that escapism is currently the choice for most viewers (and readers). Fantasy and sci-fi scripts are his specialty, and the thirst for that material has yet to be quenched. Those genres don’t have to be altered as significantly as projects set in the real world. Also convenient is that when you’re writing effects-heavy sci-fi/fantasy projects, you can use CGI or hi-res versions of sets. Digital extras can be used. Voiceovers are less of a health risk for actors. By dealing with issues broadly or symbolically, specific references to COVID-19 aren’t needed. “Since we’re writing material that takes place in the future, we haven’t really had to change anything in terms of referencing the pandemic in scripts,” Ankeles confirms, “which obviously implies that there’s been some kind of mitigation coming in the next few years that has allowed public life to return to normal.”

Drawing on his experience as a former development exec, Ankeles suggests that in present-day storylines, including coronavirus as something that happened is “fine, but not necessarily recommended. Unless your intention is to write a piece specific to a time and place, current events are rarely discussed in movies, because they usually aspire to maximize their potential for timelessness. For example, in comedy features, jokes about specific current events are in danger of becoming

instantly dated, and are often avoided for fear that your character’s dialogue will sound like last year’s late-night monologue.”

With a non-sci-fi project also in the works, Ankeles points out that being too topical can be a detriment. Because the shutdown delayed pre-production, he says he and his partner are sticking to “pre-corona scene composition. Since it’s a family show, sex scenes have been easy to avoid. We still have a few fight scenes and a few scenes with small crowds, and we’ll most likely keep those in place until we’re told we need to rewrite. That’s TV... you write what you want within reason, and then necessity becomes your master when you shoot.”

Those necessities may be large or small. “We are digging into this right now,” says one of the writers on a popular network primetime superhero show. “The first thing we did was assign several writers to read the joint report, *The Safe Way Forward**, to catch up with the latest guidelines. We then had them look through our current scripts and make suggestions.” That meant a detailed scene-by-scene analysis, he says, noting examples of everything from rewriting large crowd scenes to “losing a coffee mug an actor is holding.”

If intimacy with a coffee cup is an issue, sex on screen certainly is. “We don’t have the burden of a lot of sexuality on our show, but we are thinking ahead about how we will shoot a simple kiss,” he says. Then he adds, laughing, “*The Bold and The Beautiful* is using blow-up dummies for sex scenes to apparently great effect, and we aren’t taking that solution lightly!”

A wave of Intimacy Coordinators were hired after the onset of the #MeToo movement, but for the foreseeable future those intimate scenes will be few and far between. Sexy thrillers and other films of a strongly erotic nature are also doubtful to be funded as much as they once were – even the physical closeness shared by action-movie stars in fight scenes is under review.

Writer Allison Leigh has spent her career writing and producing sexually charged films, but now all of that is paused indefinitely. She says, “My work has been on hold since March, which has been stressful since my writing income tends to be month-to-month.” She’s now looking for new outlets for her talents, and has begun translating foreign films into English.

There’s no doubt that writers’ assignments are changing and that approaches are changing. So, yes, we’re in uncertain times, but one thing remains clear: People need stories now more than ever. So stay safe, wash your hands, and get writing!

* *The Safe Way Forward* is a Joint Report from the DGA, SAG-AFTRA, IATSE, and Teamsters on COVID-19 Safety Guidelines to Provide Safe Workplaces in a Pre-Vaccine World.



Tiffany Borders Plunkett is a graduate of USC and American University. She has worked as a publicist for Oscar- and Emmy-nominated actors and films, as a manager for literary and acting clients, and as head of feature and TV development for a production company. Tiffany has also ghostwritten numerous books, screenplays, and articles, and has recently been working with for-hire publishers to provide writing assistance and marketing guidance to new writers.

Screenwriting in Times of Crisis

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.

There is no doubt that we are living in challenging times.

I don't think there's anyone who would disagree that the twenty-first century has gotten off to a very rocky start – the 2000s began with the worst terrorist attack in history, which was followed by two decades (and counting) of war, and a disturbing renewed flirtation with fascism and totalitarianism around the globe. And now, of course, we have this terrible virus. Is there anything a screenwriter can do to help in dark days like these?

Yes. Quite a lot, actually. Our nation and our world have been through desperate times before. And I don't think it's any coincidence that movies were at their most popular and most influential the last time our planet faced such a dire existential threat – the 1930s and 1940s, when the world was poleaxed by the double-whammy of the Great Depression and World War II. There wasn't much screenwriters and filmmakers could do to improve the economy, or prevent or end the war, but they sure did a lot for morale. **The movies of that era helped people feel better.** They did this in two main ways:

- 1) The first was by providing escapist entertainment – comedies, musicals, adventure films, horror movies, and Westerns – that allowed audiences to leave the increasingly grim real world for a few happy hours and envelope themselves in narrative fantasies that allowed them to forget their cares for a bit.
- 2) The second was by tackling the issues of the day in ways that provided viewers with hope, inspiration, and optimism. For the most part, the movies of Hollywood's Golden Era were positive and upbeat. They validated their viewers' experiences, encouraged them, and made them feel it was possible to overcome the incredible challenges facing them.

But it wasn't just that era. Since the beginning of cinema, American movies have tended to be optimistic and upbeat, aspirational and inspirational. There have been exceptions, of course – most notably the era of film noir and post-war realism (late 1940s to mid-1950s) and the so-called New Hollywood period (late 1960s to mid-1970s), when mainstream films embraced the downbeat, cynical mood of the era. But these dark patches didn't last. The most popular movie of the 1950s was Cecil B. DeMille's biblical epic *The Ten Commandments*, and the gritty films of the late '60s and early '70s eventually gave way to (and more than likely resulted in) popular fables such as *Rocky* and *Star Wars*. As great as many of the darker movies of these eras are, the reason their cynical view didn't become the dominant aesthetic is because in the end it's contrary to our nature. For the most part, human beings are genuinely positive, optimistic creatures.

Some might say (and have said) this predilection for the positive is a denial of reality ("the world just doesn't work that way"), a sign of cultural immaturity, or an example of Hollywood's pandering. There might be some truth in these perspectives, but I think they all miss something fundamental.

Storytelling has always been about hope. From the earliest times, when primitive man sat around the fires that were their only source of light and heat and comfort in a mysterious world that was often cold and dark and threatening, they told stories to comfort themselves, inspire themselves, and to ward off that darkness.

Human beings respond to stories precisely because they provide hope – that causes can be won; that issues can be successfully resolved; that people can endure and triumph. We need that hope to keep going in difficult circumstances and to inspire us to take the necessary steps to solve the problems that abound in real life. The world may not work the way it does in the movies, but maybe it should, and the examples that cinema provides can give us a goal to shoot for. So, rather than aid in a denial of reality, positive narratives can provide us with a powerful tool to engage it.

And these days, we certainly need that.

Many of you are already at work on scripts inspired by the events and issues of these times. Some will expose and decry the conditions and bad behavior behind them. Some will celebrate the heroic actions that came out of them. Some will use these events as jumping-off points for thrillers, action-adventure, and horror movies. If you explore these issues consider doing so in a way that provides some hope, some light, some inspiration. Not an artificial happy ending grafted onto a narrative that hasn't earned it, but a true and organic uplift that is generated naturally by the characters, events, and themes in your story, and by your genuine belief in people's ability to endure, overcome, and find the light in the darkness.

Movies can't save the world. But they can help us save the world.

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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.

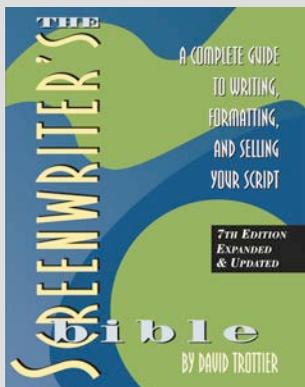
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: www.keepwriting.com.

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

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Let's Talk About Dialogue

by Dave Trottier

READER'S QUESTION:

How do I format a scene where conversation is heard but at a very low volume?

DAVE'S ANSWER:

Just write what we hear and indicate that the dialogue is spoken softly:

Quincy speaks softly; the words are barely heard.

QUINCY
There's a g-ghost behind you.

Or, simply write:

QUINCY
(whispers)
There's a g-ghost behind you.

FOLLOW-UP QUESTION:

What if the speaker begins speaking, but our attention turns to something else so that we don't hear the entire speech?

DAVE'S ANSWER:

Here is one way to handle a situation where a speech trails off:

MC
Ladies and gentlemen, it's been
many years since...

As he drones on, Quincy gives Fiona a peck on the cheek.

And then Quincy and Fiona can have a conversation or slip out of the convention hall or whatever you want. The ellipsis at the end of the MC's dialogue implies that he continues with his speech, but you will still want to clarify that in the narrative description, as I did in the example above.

For your information, for the actual shoot, the MC's entire speech will be written out so that the actor will deliver the whole thing, although his words will be barely perceptible after the point he "trails off."

FOLLOW-UP QUESTION:

What if we see characters arguing in the background, but we don't hear their words because of other stuff that's happening?

DAVE'S ANSWER:

Let's return to Quincy and Fiona, but now they are arguing in that convention hall. We'll use the term MOS which means "without sound." The term originated from Erich Von Stroheim, an Austrian director who would say, "Ve'll shoot dis mid out sound." Thus, MOS ("mid out" sound) was born.

MC
Ladies and gentlemen, it's been
many years since...

At a table in the back, Quincy and Fiona argue MOS.

The MC doesn't notice; he's caught up in his speech.

MC
... we've had to deal with
disagreements among our members.

Quincy stands, throws down his napkin, and marches out. Fiona follows, shouting something MOS.

What we have done is have Quincy and Fiona silently argue in the background (MOS). They are saying words, but we can't hear them because they are in the back of the hall and the MC is speaking over them. The fun in this scene is that the MC isn't aware that he is describing what is happening in the background.

You can use MOS in situations where there is a barrier of some kind between the audience (the camera) and the characters. For example, Quincy and Fiona step onto a train. We see them talking through the train window, but can't hear what they are saying because we are outside the train and they are inside. If we could hear them, we'd know that Quincy is saying "Good luck," and Fiona is saying "And keep writing!"

A Screenwriter's Guide to Writing Groups

by Lee Jessup

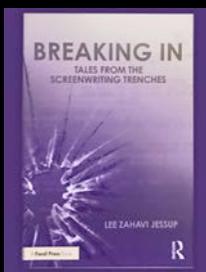


Author of the best-selling books [Getting It Write](#) and [Breaking In: Tales From the Screenwriting Trenches](#), Lee Jessup is a career coach for professional and emerging screenwriters. Her clients include writers who have sold pilots, pitches and specs; staffed television writers; participants in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

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- Insight from 20+ agents, managers and executives
- Guidance from sought-after consultant Lee Jessup

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I am a huge fan of writers' groups. After all, I've been working with writers for many years, and in those years I've been able to observe what a huge difference a strong and steady writers' group can make in a writer's life. In fact, every time I take on a new career-coaching client, one of the questions I ask them is, "Are you part of a writer's group? And if not, why not?"

All of this was true long before COVID-19. And in this time of social distancing and expanded isolation, I've found that writers' groups have become lifelines for many of my screenwriters and TV writers.

What makes writers' groups so great? My friend Marissa Jo Cerar, a supervising producer on *The Handmaid's Tale* who recently set up a new show at ABC, broke it down best when she advised this:

"Navigating this business can be tough, especially if you don't have a great support system who understands rejection and the amount of work a screenwriter must do to finish a script. It can take a year (or longer) to finish a script, and it can "die" in two weeks (or less). That sucks. You need people by your side who understand just how much it sucks, and who will inspire you to keep writing. My writers' group offers unconditional support, and we've seen amazing successes in the two years since we formed. We help each other break stories, craft stronger characters, and when we have a crappy day we know there are six other writers we can call who will get it. So if you can join or form a writers' group, do it!"

So what are some of the things that you should consider when putting together your writers' group?

Define standards.

The basic rule for successful groups is simple: Give notes. Get notes.

In order for a group to work well together, there also has to be an agreement on what makes for good writing. That is, fundamentally, what is the foundation of a good screenplay? What are the expected standards of a strong pilot? When a group comes together at random, it can be hit or miss: one writer can swear by *Save the Cat*, while another might hate it, and instead abide by the sequencing method for structure. It doesn't mean that two writers with two differing points of view can't help one another with great writing, but there does have to be some agreement about the foundation of craft before writers can start giving notes to one another.

Features, television, or both?

Some half-hour TV writers have no desire to analyze feature screenplays. And some feature writers have no interest in writing TV, and therefore possess little understanding of its structure and standards. Because of this, it's important for the members of the writers' group to decide what kind of material will be reviewed in the group. Of course, some groups are open to all sorts of formats.

How many members?

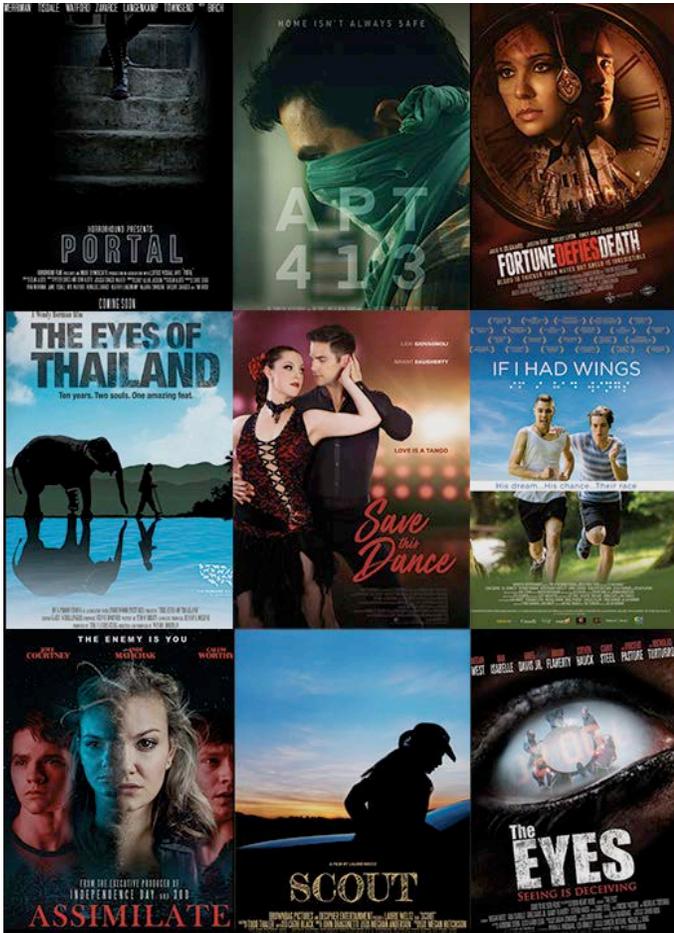
For a group to be effective and help you move your writing forward, you want to get a collection of notes and opinions, not just one or two. However, the larger the group, the less frequently its members will be able to submit material to the group and get feedback. In my experience, 5–8 members in a writers' group is ideal; this way, any writer submitting materials gets a solid four sets of notes.

How does the group meet?

In the age of COVID-19 and social distancing, meeting presents less of a challenge, as we are all getting better versed at communicating with the world through Zoom, Skype, etc. The ability to meet online allows members of a group not only to eliminate travel time, but also to include writers who may be in a different city, state, or time zone. It's entirely up to you whether to construct a group that will conduct itself entirely online moving forward, or if you prefer that your group meet in person (assuming that social distancing guidelines are relaxed in your area).

The important thing is surrounding yourself with other good writers who can provide you with support, challenge your writing, and help you improve and perfect your craft. This is always a winning formula, aimed at helping you develop both community and craft in a safe and nurturing environment.

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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 jerro@inktip.com before submitting.

Company A: Seeking Cosmic Horror/Thrillers

We are looking for cosmic/horror thriller scripts. We want material that is suspenseful and "Lovecraftian," i.e. scripts in the vein of *The Endless*, *Overlord* and *The Game*. We do not want campy material. We prefer scripts that utilize three or fewer locations, but this is not required.

Budget TBD. Both WGA and non-WGA writers can 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: `cx5gw7qwne`

Company B: Seeking Character-Driven Dramas

We are looking for realistic/grounded character-driven drama scripts. We're open to material with dark or thriller or comedic elements as long as the characters and the choices they make are realistic. No detectives, spies, spec ops or action heroes.

Note that we ran a similar lead about a year ago, so we are especially interested in material that's been written within the past year or so. If you're pitching a script that you've pitched to us before, please mention this in the message/cover letter space.

Budget will not exceed \$5 million. Both WGA and non-WGA writers can 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: `psyt8nchx`

Company C: Seeking Female-Led Christmas Scripts

We are looking for romantic Christmas scripts or Christmas romcoms with a female lead. Material must be set in the present day and somewhat grounded/realistic. Content must be appropriate for television (no graphic sex or violence, please).

Budget TBD. Both WGA and non-WGA writers can 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: `v8t5nkm30n`

RECOMMENDED RESOURCES



Explore
the new

FINAL DRAFT 11

Professional Screenwriting Software

It all starts with a script.

finaldraft.com

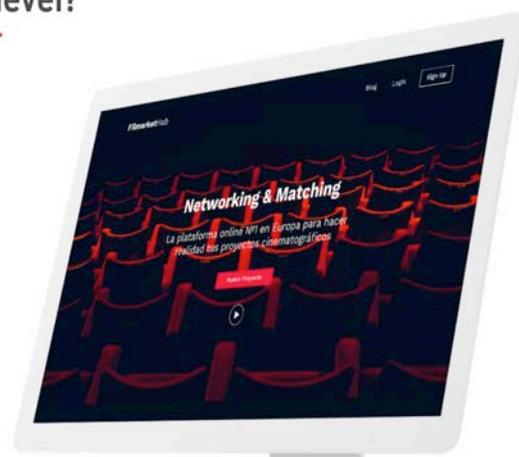


FilmarketHub

Online marketplace
for films and series
in development

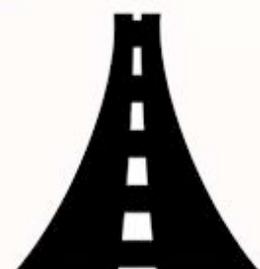
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