

Published by:

The PAGE International
Screenwriting Awards
7190 W. Sunset Blvd. #610
Hollywood, CA 90046
www.pageawards.com

In this issue:

- 1 [Latest News From the PAGE Awards](#)
- 2 [The Writer's Perspective](#)
Four Ways Confidence Can Make You a Better Writer
Angela Bourassa
- 3 [The Judge's P.O.V.](#)
The Zen of Taking Notes
Dan Benamor
- 4 [Script Notes](#)
The Best Exposition Scene Ever Written
Ray Morton
- 5 [Spec Writing Tips](#)
The Signs of the Times
Dave Trottier
- 6 [Industry Insider](#)
How Thick Is Your Skin?
Lee Jessup
- 7 [Sell Your Script](#)
Hot Leads From InkTip
- 8 [Recommended Resources](#)



Letter From the Editor

The results of the 2020 PAGE Awards contest were announced on October 15, and the winning writers are busy fielding script requests and offers. If you're interested in entering next year's contest, we'll begin accepting submissions on December 1, with the lowest entry fees of the season. Every year we help writers from around the world connect with producers and reps and launch their careers. Just check out our "Latest News" below to see what past winners have accomplished recently. It's impressive!

This is the final issue of the **LOGLINE** eZine for 2020. What a year it's been, huh? (Don't answer that.) But **LOGLINE** is always here to provide industry intel and first-hand accounts from writers breaking in, while always encouraging you to keep those pages coming! We all have more meaningful life experience to draw upon than ever.

Kicking off our year-end edition is PAGE Gold Prize winner Angela Bourassa, who explains how building confidence has been instrumental to advancing her career. PAGE Judge Dan Benamor shares his experience as both a writer and exec, which taught him the right and wrong ways to implement script notes. Script analyst Ray Morton breaks down what may be the greatest exposition scene in cinema. Format guru Dave Trottier gives us a blueprint for handling sign language in scripts. Career coach Lee Jessup offers strategies for coping with rejection, something all pro writers encounter. And before we sign off for the year we give you the customary trio of "hot leads" from producers in search of specific material, thanks to our friends at InkTip.

Happy reading,

Latest News From the PAGE Awards

- ◆ 2013 PAGE Bronze Prize winner Melissa London Hilfers is on board to write the remake of the classic thriller **Jagged Edge**, which is being produced by Doug Belgrad and Matti Lesham for Sony Pictures. In addition, Fox has opened the writers room for Melissa's original country-music TV drama, with an eye toward a potential straight-to-series order for the 2021–22 season. Melissa is represented by Alan Gasmer and UTA.
- ◆ The new sci-fi/thriller **Shell Game**, by 2014 Grand Prize winner Matias Caruso, is now in pre-production. The film is produced by 3Blackdot and Voltage, with Ciaran Foy attached to direct. Matias' horror comedy **Mayhem** was released in 2017, and his fantasy crime drama **Bruja** was released in 2019. He is represented by Anonymous Content and UTA.
- ◆ Many PAGE Award winners have recently acquired or changed representation. Two-time winner Rob Rex is now managed by Elixer Entertainment. 2012 Gold Prize winner Graham Norris signed with Kaplan/Perrone. 2017 Bronze Prize winner Jon Smith is now managed by Empirical Evidence. 2017 Gold Prize winner Huelah Lander has signed with Pacific Artists Management. 2019 Silver Prize winner Elaine Loh is repped by A3 Artists Agency. And 2019 Bronze Prize winner Gemma Crofts is now managed by Writ Large.
- ◆ In addition, there's lots of exciting news coming in from our TV writers... 2013 Grand Prize winner Brooke Roberts has been brought on to co-executive produce Amazon's new conspiracy thriller **The Terminal List**, starring Chris Pratt. 2017 Bronze Prize winner Lucy Luna has been staffed on the CBS drama **All Rise**, starring Simone Missick. **Dallas & Robo**, an animated series developed and written by 2010 Bronze Prize winners Andy Sipes and Matt Mariska, voiced by Kat Dennings and John Cena, is now airing on the SyFy Channel. And 2015 PAGE Bronze Prize winner Steven Canals, creator of the hit series **Pose**, has a new drama in development at ABC entitled **In the End**.

2021 Contest Opens for Entries: December 1

Four Ways Confidence Can Make You a Better Writer

by Angela Bourassa

My screenwriting career has taken off since winning the 2019 PAGE Gold Prize in the Science Fiction category. That placement, combined with a finalist finish at Austin, helped me secure my first manager, and a few months ago I signed with a top agency. After twelve years of writing, I finally have a foot in the door, and the experience has been overwhelming, wonderful, and terrifying all at once. I'm getting to pitch dream projects, take general meetings with companies my family has actually heard of, and do rewrites on films that are headed toward production.

The most exciting part has been that my PAGE script, which is now titled *Turn Me On*, and another feature both have producers and directors attached. We're now out to actors we hope to attach in the lead roles before taking each script to buyers.

It's been a frickin' dream.

Again, it took me twelve years to get to this point, and I learned and grew so much over that time. From the start of my screenwriting journey to now I moved about a dozen times, got married, had a son, lost my mom, built a career as a freelance writer, and watched that career evaporate with the onset of the pandemic.

I also grew from a very anxious, self-conscious person into a pretty confident one. Don't get me wrong, I still sweat more than is socially acceptable and fall firmly into the introverted camp, but I have a solid grasp on who I am now and what I bring to the table, and that has made all the difference in my writing.

The gurus, reps, and execs talk a lot about "voice," which is an annoyingly nebulous term. I think "voice" ultimately boils down to confidence in who you are as a writer, in what you have to say, and in how you choose to say it.

It's not the only factor, but I firmly believe that my increase in confidence over the last few years has helped bring my writing up to a higher level. Here's what I mean by that:

1. Confidence that I have stories worth telling.

Many of my early scripts told stories that felt like movies, but there wasn't anything particularly personal about the characters or themes or subject matter. I was writing scripts that felt to me like they could get made, but I wasn't putting myself into them, so they were generic, ordinary. They didn't stand out.

Now, a piece of me is in everything I write. None of it is biographical, but I bring my experience to the story choices I make, to the characters I flesh out. I worry much less about whether I'm writing movies like others I've seen and a lot more about whether I'm writing *something I want to see that doesn't exist yet*.

2. Confidence that I'm on the right path.

There's a bit of absurd narcissism in this one, but we all have to believe we have what it takes to make it someday. Otherwise, what are we doing? I've definitely doubted myself many times along this journey and sincerely worried that I was wasting my time with all these scripts that would never get made. I was *terrified* that I'd never break in.

But even at my lowest points, the idea of giving up felt unfathomable. Some decent contest placements along

the way helped boost my confidence, and while I was at no point convinced that I would break in, I became more confident in recent years that as long as I kept reading and writing and studying and trying new things, I would keep getting better.

3. Confidence to take big swings.

It took a long time, but I feel like I've internalized the basic rules of structure, so now I feel confident breaking them. I also feel confident – and excited – when I find new ways to mash up genres. Understanding the tropes of a given genre empowers me to subvert those conventions. Knowing what's expected – and feeling like I've put in the time to understand why it's expected – has helped me find ways to stand out by doing things in my own unique way.

Case in point: one of my scripts that's currently getting packaged is a sci-fi rom-com with dancing. As far as I know, there isn't anything quite like it. And it's so fun.

4. Confidence in my capabilities.

A big shift in the way I viewed myself came for me when I had my son. I grew a person in my body, birthed it, and have managed to keep it alive. That's some superhero sh*t. All of my limits have been tested and expanded as a parent, and that's made me feel empowered and strong, because I know now exactly what I'm capable of.

Of course, I'm not saying everyone should run out and make a baby. But regardless of where you're at in life, you've probably done some amazing things in your life that tested you and made you stronger. Moving to a new city on your own. Breaking free from a toxic relationship. Standing up to a bully. Or the thing that all writers share – making the bold and terrifying choice to write your story down and share it with the world.

Knowing what I'm capable of has made it easier for me to take criticism, because I understand that my value and my writing aren't the same thing. My writing can keep improving, and my value is steadfast regardless of insults or praise.

So, to sum up...

Trust yourself.

Be bold. Take chances that excite and terrify you.

Put yourself into your writing.

And believe that if you keep pushing yourself and your writing, you will keep getting better.



Screenwriter, mom, and mask enthusiast Angela Bourassa is a 2019 PAGE Gold Prize winner, a two-time Austin Film Festival finalist, and the founder of *LA Screenwriter*. Angela studied American literature at UCLA, and has lived in Seattle, Salt Lake, Austin, the Bay Area, and all over Southern California (currently San Diego). She loves playing volleyball but prefers taking her young son on adventures to just about anything else.

The Zen of Taking Notes: “Embrace the Suck”

by Dan Benamor

As a former development executive and a produced film and television writer, I've been on both ends of the note-giving spectrum, and I've seen many times how that process works all the way through to the final film or TV episode. But even with my background in development, when I first transitioned to working as a screenwriter, I still bristled at script notes. It's a bizarre reaction, but it's also totally normal. Sure, I knew that the producers' notes were only given to increase the likelihood of the film getting made. I knew this because I used to give those notes myself. But despite having that knowledge, when I first started receiving notes on my own scripts I often had to take a day to cool off. Then, after coping with that initial defensive reaction, I could go back to the notes with fresh eyes.

Reaching the point where notes don't bother you means distancing yourself emotionally from your own work — even if that work is highly personal. It's comparable to being a die-hard fan of a sports team. Me, I'm from Baltimore and a die-hard Ravens fan. In my teenage years, anytime the Ravens lost I'd be seriously depressed for a couple of days. Now, as an adult, if the Ravens lose I shrug it off in about five minutes. Achieving this kind of distance can be tough with your screenplay — something you have created from scratch and invested so much time in. But a certain level of emotional distance from your work will allow you to be objective when it comes time to make revisions.

The knee-jerk reaction of not wanting to change your screenplay comes from insecurity. You've created this story wholly out of your imagination, and if someone else wants to change it, obviously they must not understand it. How can you combat this insecurity? By becoming an ally to your producer, development executive, or director. What is their goal in the revision process? If you understand their goal you might be able to find a compromise that enhances the material, even if you don't agree with their specific strategy.

For example, as an executive I developed a script that became the film *American Heist*, starring Hayden Christensen and Adrien Brody as brothers. The essential idea of the film was that Brody's character was the troublemaker brother who always pulled Christensen's character into criminal entanglements. The entire movie, effectively, is about one brother ruining the life of the other. In the script development stage, I suggested a turn in the third act where the troublemaker did something out of love for his brother to try and redeem himself. The writer, Raul Inglis, understood my goal, and came back with a solution. In the climax of the film (spoiler alert) Brody pretends to take Christensen hostage after a bank heist they've committed together, so that the cops mistakenly assume he is an innocent hostage of the bank robber. A police sniper shoots Brody before the cops “rescue” Christensen. It's my favorite part of the script, and the movie.

This is the kind of writer you want to be. In my function as a development executive, I articulated a goal to achieve. The writer fully understood what I was going for, and he came back with a clever solution.

As the years have passed, my reaction to receiving notes has evolved. For example, I recently wrote a horror script based on a traumatic experience in my life, and I initially made the antagonists in the story aliens. A great producer read the script and wanted to change

the antagonists to be part of a demonic/Satanic cult instead. I thought it was a good idea, and we made the change. In addition, this story was highly personal and the protagonist was male — in some ways based on me, in many ways totally fictional. But the producer had a hunch that the project might be more appealing if it had more diverse representation, so we changed the leads from a straight man and his wife to two women. This immediately added an entire layer of subtext to the antagonism from the (entirely male) Satanic cult. At no point did I bristle at any of these notes. If anything, I think they were all good ideas that made the script better. But it took me **years** to get there as a writer.



Now, this shouldn't be misconstrued as advice to always agree with any note you're given. On the contrary, the working relationship between a writer and a producer, development executive, or director should be a friendly, yet somewhat combative, marriage of different experts. Like real marriage, the goal isn't to **never** argue with your partner. It's to argue constructively, in good faith, without rancor. Arguments will happen; it's the tenor of those arguments and their substance that matters.

In filmmaking, the writer is the expert on the art of screenwriting. The development executive/producer is the expert on the art of getting a movie made. So it's okay for you to say to the exec, “I understand what you're going for, but if we make the Zamboni driver a narcoleptic, the third-act sequence where he stays up all night to catch the jersey thief won't work. What if we made that sequence take place during the day instead?”

Producers might be loath to admit this, but they don't want a “yes” man or woman. They want an expert to translate their concern into an actionable solution that enhances the quality of the screenplay.

Marines have a saying, “Embrace the suck.” That should be your attitude when receiving notes. Don't go into it trying to avoid the notes, or trying to talk the producer out of making any changes to your script. Embrace the notes. The writers who do that get hired again and again, and consequently, build sustainable careers.



Dan Benamor is a screenwriter based in Santa Clarita, California. He has four produced film credits: *Stagecoach: The Texas Jack Story*, *Initiation*, *Sunrise in Heaven* and *The Spare Room*, as well as numerous projects in various stages of development. Dan is also a former development executive who oversaw the development of more than a dozen produced films in a variety of genres.



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.

The Best Exposition Scene Ever Written

by Ray Morton

Exposition is the necessary evil of dramatic writing. It's the information the audience needs to know in order to understand the story – usually backstory about events that have happened prior to the main narrative; important details about characterizations, objects, or situations featured in the plot; and/or necessary explanations of plans, procedures, methods, formulas, layouts, and structures that will be employed in the storyline.

Expository scenes are absolutely necessary, but extremely hard to write well. This is because, by definition, exposition is extra-narrative material and therefore a way must be found to insert it into a story progression that has no natural place for it. This is why exposition scenes tend to be so clunky: explanatory text (in card or roll-up form) at the start of a script/movie; long-winded lectures by "Morris the Explainer" and "Professor Exposition"-style characters; scenes in which characters tell each other stuff they already know, just for our benefit; awkwardly inserted flashbacks that interrupt the narrative flow; and so on.

For my money, the best exposition scene ever written was penned by Lawrence Kasdan in his marvelous screenplay for 1981's ***Raiders of the Lost Ark***. ***Raiders*** is the story of archaeologist and adventurer Indiana Jones and his quest in the days before World War II to recover the legendary Ark of the Covenant on behalf of the United States government before the Nazis can get their hands on it.

In addition to all the usual challenges involved in writing exposition – fitting it smoothly into the narrative and finding ways to make it interesting, natural-sounding, and entertaining – Kasdan also had to find a way to insert it into his script without violating the core concept of the movie. In most scripts, exposition is doled out in small pieces sprinkled throughout the first two acts so as to avoid what many writers refer to as an "info dump" – one long scene that delivers a ton of information. Info dumps are generally avoided because they can be boring and because they can throw so much at the reader/viewer at one time that it leaves audiences feeling overwhelmed and confused rather than informed. However, ***Raiders*** was conceived by its creator George Lucas as a tribute to the thrill-a-minute serials of yesteryear, and so the movie was designed to be a nonstop series of action sequences. Stopping the plot every so often to introduce exposition would halt the forward momentum and thus ruin the entire premise of the movie.

Thus, Kasdan decided to deliver most of the exposition in one long scene after the opening sequences introducing Jones as both adventurer and professor. Two Army intelligence officers want him to explain the meaning of a German telegram they've intercepted. Their reason for coming to see Indy specifically – because he is a "professor of archaeology, expert on the occult, and... obtainer of rare antiquities" – tells us just who he is. The telegram indicates the Nazis have discovered the lost city of Tanis and are seeking to acquire the "headpiece to the Staff of Ra." The two officers have no idea what Tanis or the Staff of Ra are, and they hope Indy can enlighten them. His explanation allows Kasdan to tell us about the Ark's history and its awesome powers, also laying out what will become Indy's caper in Act II.

Exposition is also needed to establish Indy's character arc – in each of the Indiana Jones movies he begins as an atheist and ends as a believer in the mystical. Here Indy explains the origin of the Ten Commandments, but then dismisses its mystical elements with a curt "if you believe in that sort of thing." He then pooh-poohs the Ark's incredible power by flippantly describing the destructive energy seen emanating from it in a biblical illustration as the "power of God or something."

What makes the scene so impressive is the skill with which Kasdan executes it. He lays out a lot of complicated information simply, clearly, and efficiently, which makes it easy for the audience to understand and retain as the story progresses. Most of this info is conveyed via dialogue, but Kasdan crafts it all to sound natural and flowing in the way real conversation is, so the scene never comes across as a dry lecture. And, while it's both a Morris the Explainer scene and an info dump, Kasdan takes the onus off both by making it as entertaining as possible. He starts with a mystery – why have the Army guys come to see Indy? Visual elements (Indy's chalkboard drawing of the staff and the biblical illustration of the Ark's awesome power) keep the scene from consisting of nothing but dialogue. He includes comedy by giving Indy a snarky sense of humor. When the Army guys seem vague on the history of the Ten Commandments, Indy taunts them, "Either of you guys ever go to Sunday school?" The final line of the scene – delivered by Marcus Brody – makes it chillingly clear why the Nazis must be prevented from obtaining the artifact: "An army which carries the Ark before it is invincible..."

If you need to incorporate necessary exposition into your screenplay, take a look at the [exposition scene](#) in ***Raiders of the Lost Ark***.

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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.

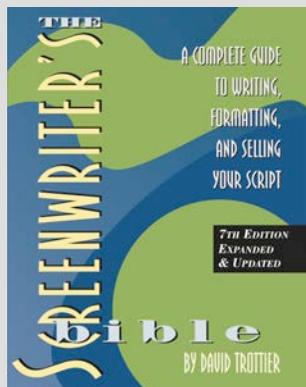
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: www.keepwriting.com.

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

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[Click here](#) for all the details!

The Signs of the Times

by Dave Trottier

READER'S QUESTION:

How do you handle a character using American Sign Language (ASL)?

DAVE'S ANSWER:

There are a number of methods, depending on the situation. If the character (let's call her Ruth) speaks while she signs, then you will simply write out the dialogue. Make sure it is clear that she both signs and speaks:

Ruth signs as she speaks.

RUTH
Do you understand me?

If Ruth does not speak, apply the rules for foreign languages in dialogue so that the audience will know what she is signing.

RUTH
(signs; subtitled)
Do you understand me?

Why the italics? Because the dialogue is not spoken (the italics indicates that). However, you could argue that Ruth is speaking with her hands and thus dispense with the italics, if you wish.

If Ruth does not speak, but only signs and someone interprets for her, then the interpretation is written out as dialogue.

BOBBY
She's asking if you understand.

If Ruth and Bobby sign throughout a scene, you could include a note like this:

NOTE: In this scene, Ruth and Bobby communicate in American Sign Language, with subtitles.

Then write out the dialogue in italics without any parentheticals (saving time and space). Alternatively, you could dispense with the note and format the conversation as follows:

RUTH (SIGNS)
Do you understand me?

BOBBY (SIGNS)
Yes, I can. And your hands are lovely.

And naturally, the "dialogue" would be written in italics. You can use the same method for characters texting, except replace (SIGNS) with (TEXTS).

READER'S QUESTION:

My opening scene begins with the sounds of screaming and glass breaking over a black screen (a riot is going on). We then see news footage on a television inside an apartment (we only see the television). This will be a montage of various riots happening across the country and a news anchor speaks over the montage, but we will not see her. How do I format that?

DAVE'S ANSWER:

I'm answering this question because I see similar openings in many screenplays I read as a consultant. Here is one way to handle this:

A BLACK SCREEN

People SCREAM, glass BREAKS, metal objects CRASH.

FADE IN:

MONTAGE - RIOTS ON A TV SCREEN

-- An angry crowd lights a car on fire.

FEMALE REPORTER (O.S.)
And this in Portland.

-- A mob breaks through the doors of an appliance store.

And you could continue from there. At some point you will need a transition:

INT. APARTMENT - CONTINUOUS

A group of college students watch the TV report continue.

And then, keep writing.



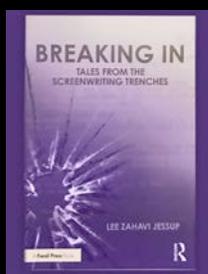
Author of the best-selling books [Getting It Write](#) and [Breaking In: Tales From the Screenwriting Trenches](#),

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:

- "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!](#)

How Thick Is Your Skin?

by Lee Jessup

The other day a writer emailed me:

I am gutted. The management company I sent my screenplay to just emailed me that they didn't connect with it and it's a pass for them. I am devastated. Am I ever going to have a career? Should I just quit?

This was not, by any stretch, the first time I've been privy to these sorts of sentiments. Let me start by saying this: I get it. This industry is tough. Frustrating. And, at times, devastating. Breaking in is never easy, for anyone, at least not in my experience working with writers over many years. But rejection – from managers, agents, competitions, fellowships – is par for the course. So if you're serious about building that career, you have to learn to digest disappointment without allowing it to rattle you too much or take you too far off course.

After she broke in and got her first gig on SyFy's **Chucky**, my client Kim Garland counted how many submissions she had made over the years, and came up with a number: 160. This was mostly competitions, festivals, and fellowships; always too busy building her body of work, she had never taken on a rep search in earnest. And here's the thing: To anyone who's been around writers and watched their journeys, that number is not outlandish. It's what it takes. Writing a lot. Submitting a lot. Getting frustrated. Trying again. Getting stronger from script to script. Finding a way to keep going, despite all the frustration it brings, until you finally manage to break in.

Another of my clients, Crosby, was named finalist to the prestigious Script Pipeline competition just last month. The finalist script had been submitted to a slew of other contests, where it failed to place; it also made the rounds with rep contacts, none of whom bit on it. But once he'd been anointed a finalist, he found himself taking a handful of manager meetings, with a slew of reps who loved his work and were eager to work with him. The very screenplay that had been rejected at every turn was suddenly blasting doors open for him. And I read the script, so I can tell you: It's VERY good. Just last week, Crosby signed with prestigious management firm Kaplan/Perrone.

When a screenplay or pilot you work hard on doesn't place in a screenwriting competition, doesn't net you a call from fellowships, doesn't get a manager interested in you, that rejection can feel so hurtful, so personal. It can cause you to question if you're any good, what's the point of it all, why are you even doing this. None of which are pleasant thoughts to sit with, especially when you've been pouring time, money, and effort into this writing thing. But if you vet your work enough, you should have conviction that your work is good and that someone, somewhere, will recognize and appreciate it. That conviction should empower you to take your next step towards your screenwriting career, whatever it may be.

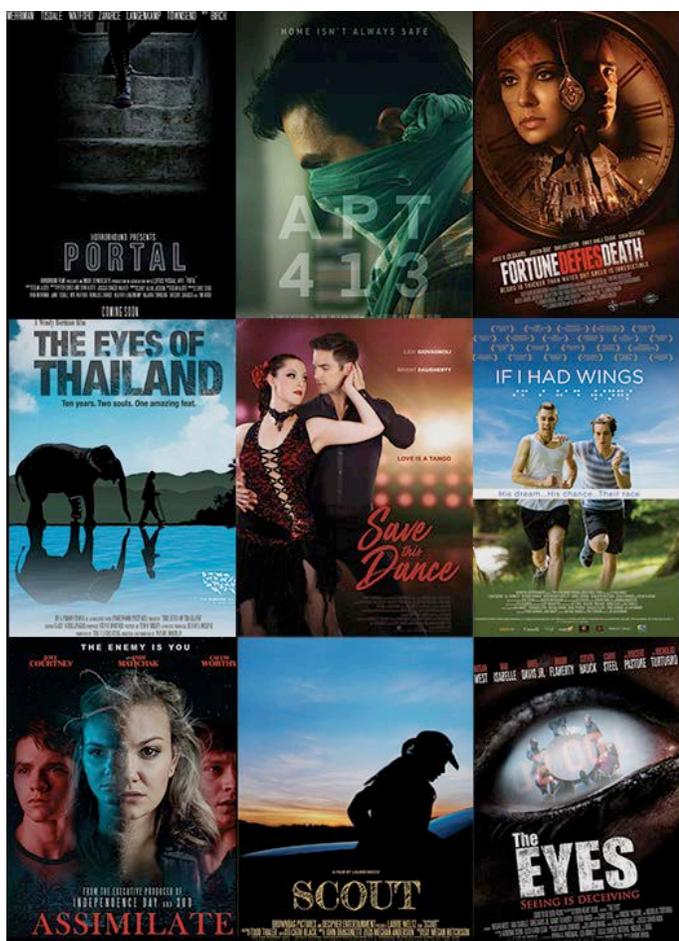
Building a writing career is rarely about just one screenplay or TV pilot. Of course, it's usually one script that helps you break in, one script that breaks through the noise of competition, that gets representation interested. But if you truly intend to make this your career, then your fate in the industry should not be determined by any one screenplay. Because you will have more stories to tell. More pages to write. More feature specs and TV pilots to submit to potential reps and competitions and fellowships. You, the writer, are the exciting entity. Any one script is just an extension of that.

So what do you do? How do you get through it?

Work on your craft! Become a stronger writer who will generate even stronger work. It may take longer than anyone wants it to, but great work does get recognized eventually. And vet your material. Have those people in place, be they friends who are writers, instructors, consultants, or professional, paid readers whose opinions you trust, to help prepare your script for the professional space. Go to the negative Nellies, as my friend Melissa London Hilfers says. Find those people who will be hard and demanding on your work, and convert them into fans. Once you have, you will know that your material is ready to get out there.

Breaking in is never easy. If you want to make a real go of it, you must prepare yourself for the rejections, because they will surely come. Learn to let them slide off you as much as you can, like water off a duck's back. Some rejections will forever sting, but trust in your craft, in your promise, and in your determination. They will eventually create the opportunities required to build and sustain a screenwriting career.

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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 Black Lives Matters Scripts

We are looking for low-budget scripts centered around the Black Lives Matter movement, preferably with limited locations and cast.

Budget TBD. WGA and non-WGA writers okay.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: `dbnuqkemz7`

Company B: Seeking Scripts Set in Vehicles

We are looking for scripts that take place primarily in vehicles (in the vein of Tom Hardy's *Locke*). We're open to any genre other than comedy – the script can have levity and comedic moments, just nothing that would qualify it as a traditional comedy. Please include a synopsis and a short description of any coverage that has been done.

Budget TBD. WGA and non-WGA writers okay.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: `anb3qurtx7`

Company C: Seeking Alien Horror Scripts

We are looking for horror scripts that feature aliens and a female lead in her mid-late 30s. Think perfect B-movie horror with a modern twist. Straight horror or horror comedies welcome.

Budget \$1M or less. WGA and non-WGA writers okay.

To find out about this company and submit a query:

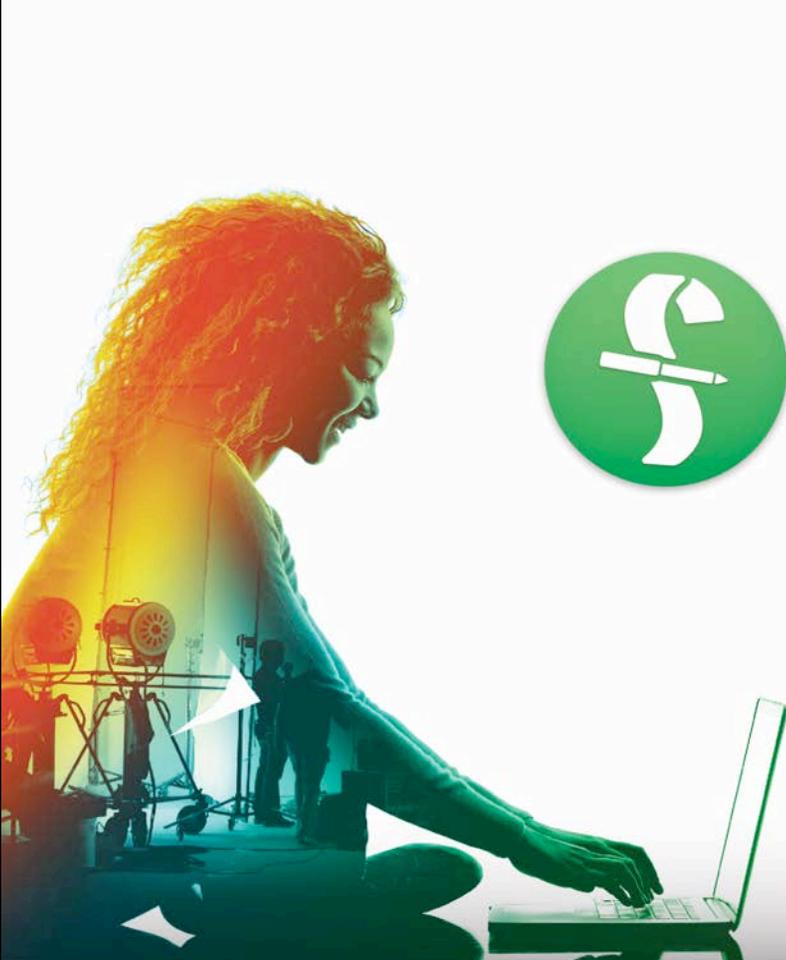
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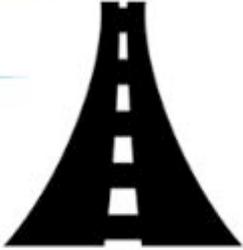
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