

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](#)

What Directing
Has Taught Me
About Writing
Claire Tailyour

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

How Don Draper
Can Help You Sell
Your Script
Scott Barkan

4 [Script Notes](#)

Don't Be Deceived:
Five Facts to
Remember
Ray Morton

5 [Spec Writing Tips](#)

The Devil Is
in the Details
Dave Trottier

6 [Industry Insider](#)

What Should
I Write Next?
Lee Jessup

7 [Sell Your Script](#)

Hot Leads
From InkTip

8 [Recommended
Resources](#)



Letter From the Editor

Happy New Year! I think we're all optimistic that 2021 can be better than last year (the bar isn't high) and that certainly goes for your screenwriting career, too. Not only is the 2021 PAGE Awards competition now underway, you can still get the lowest entry price of the season. Our Early Entry Discount Deadline is January 15, so put those finishing touches on your script and send it in right away! This contest is a career catalyst, and our prize-winners often obtain representation, assignments, staff positions, or script deals soon thereafter.

We're delighted to begin **LOGLINE's** fourteenth year of publication. This eZine exists to inform and inspire screenwriters at any stage of their career journey, providing insights into the latest industry trends, firsthand accounts from writers and readers in the trenches, and plenty of expert advice. Enjoy!

Leading off this issue is 2020 PAGE Grand Prize winner Claire Tailyour, who shares screenwriting lessons learned from her time in the director's chair. PAGE Judge Scott Barkan applies Don Draper's advertising genius to concept generation for scripts. Script analyst Ray Morton dispels popular illusions among screenwriters and reminds us of corresponding truths. "Dr. Format" Dave Trottier provides helpful models for three script situations you may encounter. Career coach Lee Jessup offers guidance for the often-difficult decision of what scribes should write next. And to wrap things up we pass along three "hot leads" from producers looking for specific material, thanks to our good friends at InkTip.

Happy reading,

Latest News From the PAGE Awards

◆ 2005 Silver Prize winner Janet Lin is now a co-executive producer on the Netflix period drama **Bridgerton**, which premiered on Christmas Day. She wrote "Shock and Delight," the second episode. Since her PAGE win Janet has gained representation by ICM and worked steadily as a writer, racking up an impressive list of credits on **Cursed** (Netflix), **The Night Shift** (NBC), **Forever** (ABC), **The Orville**, and **Bones** (both Fox).

◆ 2007 Silver Prize winner Bill Balas is now supervising producer on the NBC series **Chicago P.D.** Previously, he was a writer and producer on the series **Snowpiercer** (TBS), **Interrogation** (CBS), **Animal Kingdom** (TNT), and **Bates Motel** (A&E). Bill is reprised by Circle of Confusion and APA.

◆ The indie horror movie **The Inhabitant**, by 2018 PAGE Grand Prize winner Kevin Bachar, is now filming in Tulsa, Oklahoma. Produced by Steelyard Pictures, the movie features Dermot Mulroney and Leslie Bibb in the starring roles. Kevin is also a prolific documentary filmmaker and has produced numerous documentary films and series for National Geographic Television, Showtime, the Discovery Channel, and the Science Channel, among others. He is represented by CSP Management.

◆ The action film **White Sky**, by 2005 Bronze Prize winner Philip Daay, is now in post-production. The movie was produced by Buddy Box Films and M and M Productions in the U.K. Philip's previous writing credits include the features **Alone** (2020), **Crystal's Shadow** (2019), **Abduct** (2016), and **Left in Darkness** (2006), and he currently has two features in pre-production: the action flick **Warrior** and the horror movie **Dr. Frankenstein's Journal**.

◆ The 2018 PAGE Gold Prize-winning short film **Tribes**, written by Andy Marlatt, was produced by PAGE judge Jake Hunter. The film has screened to rave reviews at the Santa Barbara Film Festival, the L.A. Shorts Festival, and at Cannes, as well as being selected for "Short of the Week" on YouTube. You can [watch the movie here](#).

2021 Early Entry Discount Deadline: January 15

What Directing Has Taught Me About Writing

by Claire Tailyour

I've always written to direct. Ever since I started making shorts in film school. Writing my feature debut *Mother Wild*, which won PAGE and BAFTA Rocliffe in 2020, was no different. I approached the process knowing that this was going to be my first feature to direct. With that came challenges and gifts.

THE IDEA...

...came to me fully formed. I woke up with this image of a heavily pregnant woman driving fast through the wilderness with a huge arsenal of guns in her car, the doors sealed completely. I was pregnant at the time and it was really a case of "write what you know." Even the monster in the story, a wolf-like beast, came from my own emotions. I wanted to explore the fears and hopes I was experiencing as a first-time mother. The brutality of it all was so raw at the time and I pummeled that into a horror script about a woman forced to raise her daughter in the woods, away from her beast father who is coming for them, all the while questioning if her daughter will become a beast, too.

THE DEVIL ON MY SHOULDER...

...in the form of my producer's brain, was ever present. I've produced and directed for a decade in the U.K., mostly documentaries and TV drama. Unfortunately that meant that I knew the realities involved in seeking financing as a first-time feature director, especially as a female filmmaker. That really informed the creative decisions in the script. I knew I had to make this film very contained. A handful of characters, a couple of locations. That's it. Nothing to scare away the money men. I wanted to write a film that I could scale up or down, depending on the circumstances of financing, without losing the essence of the message. I could adapt it to make it with my USC mates and a few actors I know, or I could shop it around and hopefully get some real money.

Normally I'd say ignore all of that and just write what you want. But this being my first feature to direct, I knew that the script needed to be financially viable if it was ever going to see the light of day with me at the helm. The cynic in me had to inform the creative. At the same time, as my debut feature it had to reflect my voice, both as a writer and as a director. I love horror and VFX-heavy films, which isn't usually compatible with a small budget. I knew I had to be reliant on suspense instead. So the story I wrote is about the approaching doom, rather than an expensive VFX beast.

AS A DIRECTOR...

...I've always approached writing visually and with the actors' perspective. I want to feel, smell, and hear the words on the page. To me, the script is also a pitch treatment for the vision, so I write as I hear it in my head. I like to keep it punchy. A producer once described my writing as a haiku. I like that description. As a director, I know that the most affecting scripts I've read are those that grab my attention and aren't wordy. I think there's an economy to the best writing. Five words and I can see the beat. I get it.

Having interpreted other writers' work with actors on set, I approach my own writing knowing that I have to be both specific and open with my characters in order to help actors dive into the material. I don't want to give them too much, but I also want to give them clues that

build a backstory for them to work with. Stepping on the toes of the design team by writing a costume description that isn't completely essential to a character's motivation or experience is useless. So I tend to be sparse with character description. I include just enough to inspire the crew to bring their own ideas and energy.

THE BEST WRITING ADVICE I EVER GOT...

...was to watch the movie in your head. My process is to rewrite as I go. I absolutely hate rewriting, so I try to get a first draft as close to what I want as possible. I know some amazingly talented writers who splurge on the page and then edit beautifully later. I'm not one of those. Once I get an image in my head a scene is then concrete, and I'm not great at reimagining. Therefore I need to mentally watch my film as I'm writing it.

I start with a fully formed structural outline and generally follow that, but if something is feeling off or the pacing isn't working as I go, I'll rewrite that section. After Act I, I'll go back and read what I've written, rewriting what I need to.

The second half of Act II, building to the climax, is my Achilles' heel. I tend to rush this and because I know I do, I'm very conscious of this section of the script. As a director who's sat in many a painful edit room thinking, "why didn't I fix that before?" I know how important the pace is here. Your whole story can plummet if you're not careful. You can have a great setup posing all these interesting questions and then... pfffft! It's a letdown.

Working on Act III I always ask myself, "Have I answered the central question?" Not just plot-wise, but with the bigger thematic question I'm exploring. In *Mother Wild* it was whether there is a limit to maternal love. If I haven't dived to the bottom of that question and given my final verdict, then my script has failed. I also make sure the plants I put in Acts I and II are tied up in Act III, with no loose ends.

BUT EVERY WRITER IS DIFFERENT...

...and what works for me might not work for you. To write, Virginia Woolf needed to lock herself in a quiet room of her own in the English countryside. James Joyce needed a busy cafe in the heart of Italy. However you approach writing, own it. Make sure your unique voice is heard through your words. Loud or languid. Staccato or sprawling. Whatever your voice is, listen to it. Then speak onto that terrifying blank page. And don't be afraid to make it grammatically fluid or incomplete. Embrace that little green grammatical error line. Write how you hear it, how you see it, how you speak. Make it yours.



Claire Tailyour won the 2020 PAGE Grand Prize with her script *Mother Wild*. The feature also won BAFTA Rocliffe and is now optioned with Claire to direct. Claire is represented by The Agency in London and after winning PAGE she signed with Echo Lake Management in the U.S. She is a USC and UCLA alum and has directed in the U.K. for more than a decade. Visit clairetailyour.com for more.

How Don Draper Can Help You Sell Your Script

by Scott Barkan

In the iconic pilot episode of *Mad Men*, Don Draper is faced with a difficult quandary: "How can I make one brand of cigarettes stand out amongst all the other brands of cigarettes, even though the products are basically identical?"

At first this poses quite a pickle for Draper. But after asking the founder of Lucky Strike to explain how their product is made, Draper finds his answer in the details of their process. They grow the tobacco, cut it, cure it, and **toast it**. And that's where Draper's epiphany lies. All the other brands are just cigarettes, but Lucky Strikes are "toasted."

In the advertising world, products that are essentially indistinguishable from each other are known as "parity products," and the element that differentiates each brand from its competitors is called its "Unique Selling Proposition" or "USP." Draper employs this classic tenet of advertising to draw attention to the unique characteristics of his product. And this same logic can also apply to screenplays.

As modern screenwriters, one of the most difficult things we must come to terms with is the fact that we are trying to compete with over 100 years of cinematic history. A pantheon of films that, probably in more ways than one, look uncomfortably close to the opus we're plugging away at day and night. Our scripts must find a way to call attention to themselves in a field of strikingly similar products, so we must ask ourselves, "What makes my revenge thriller, haunted house movie, or romantic comedy stand out from all the others that have come before? What is my script's USP? What makes this one **toasted**?"

Let me give you an example... In my work as a contest judge and script consultant, the sub-genre I come across the most is the contained horror movie. And with good reason! There is a clear market and path to production for these scripts. Trap a family or a group of friends in a house, put an axe-wielding maniac or flesh-eating zombies at their door, and there's nothing that will stop this thing from selling. Except, of course, the fact that we've seen it all before. I can't tell you how often I read scripts where it's clear the writer never asked himself, "What is unique about this concept? What will happen in the second act of this movie that sets it apart from similar movies that came before?"

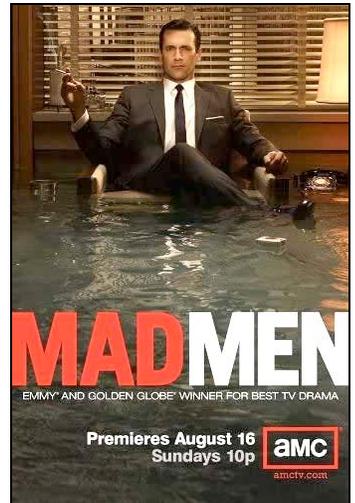
Now, let's put on our Don Draper hat and see if we can find a Unique Selling Proposition for this parity product. The fundamentals are not going to change. We want to keep the story as much like the others as we can, because we don't want it to be unrecognizable to the consumer. Therefore, we keep the isolated farmhouse, we keep the family and the monsters at their door.

What can we do to add a unique element? Well, we can look at the monsters, for starters. What powers might they have that could differentiate them from other monsters we've seen before? Are they allergic to sunlight? No, we've seen that already. Do they attach themselves to your face and lay eggs in your belly? Nope, we've seen that too.

How about this: The monsters hunt using...**sound**! Does that ring a bell? It should, because it's the concept that drives the 2018 horror hit *A Quiet Place*. What makes this such a great USP? First of all, I can't think of another movie that used this exact device. Secondly, the

concept offers the potential for scenes that are compelling and, most importantly, unique. What happens if you get pregnant in this world and have to deliver a baby without making a sound? That sequence was the centerpiece of *A Quiet Place*. Once we saw that scene in the trailer, we knew we had to see the movie. That's the power of a great USP.

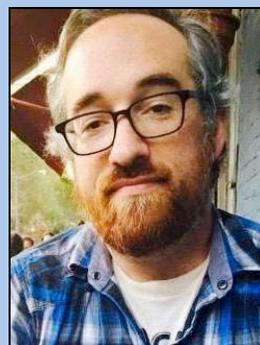
Of course, this doesn't only apply to monster movies. Let's look at home invasion thrillers, another well-worn genre in the spec market. Say a group of thieves break into a house with mal-intent. Simply having your characters running and hiding around the house, sneaking from here to there, firing guns from behind furniture, etc., is not enough to make this concept interesting to a modern audience.



So, how would Draper make this script unique? He would focus on the **specifics** of the product, as he did with Lucky Strikes. Let's start with the villain. Of course he's got to be a big scary guy, but what else? Maybe some kind of handicap? What if he was blind? That would change things, wouldn't it? This is the USP for 2016's breakout hit *Don't Breathe*. Or what if we apply the same logic to the hero? Perhaps the hero is deaf! That's the USP for Mike Flannigan's 2016 thriller *Hush*. I use these examples back-to-back to illustrate how the same thought process can be applied to different characters. In both cases, giving the characters a handicap creates a unique, unexplored situation that drives the action of the second act.

What it all boils down to for you is this: If you find the USP in your concept first, it prompts you to ask the right question before you even begin writing your script: "What is the game of this movie, and how is it going to be different from the games that other movies have played in the past?"

Once upon a time, great characters, great dialogue, and a compelling story would have been enough to get your script noticed. But in this day and age, trying to break into the business takes more. You can't be a parity product without a Unique Selling Proposition. So next time you sit down to start on a new screenplay, do what Don Draper would do and ask yourself: Is my story "toasted?" If not, you know what to do.



Scott Barkan and his writing partner have two produced feature films and several sold and optioned screenplays to their credit. Their horror film *I'm Just F*cking With You* was produced by Blumhouse and Hulu. The movie premiered at SXSW in 2019 as a Narrative Spotlight Feature Selection. Their most recent spec is currently set up at Lionsgate with Danny McBride attached to produce and direct. Scott is a member of the WGA and is repped by Mainstay Entertainment and CAA.

Don't Be Deceived: Five Facts to Remember

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.

Getting started as a screenwriter is hard, but aspiring scribes often talk themselves into believing things they shouldn't. They do this to make themselves feel better, to justify their choices, and to convince themselves they are on the right path even if evidence suggests they aren't. It's certainly understandable, but doing so can lead to serious problems. With all of this in mind, here are some truths that aspiring screenwriters need to understand:

You have to know how to write.

Screenwriting is not something you can just wing. Like any other discipline, it requires rigorous study and intensive practice. One of the best ways to study screenwriting is to [read the original draft screenplays of great films](#), so you can see how the narrative was conceived and described on paper and then compare it to the finished film. This can also be achieved by reading some of the better books on screenwriting and/or by taking classes from reputable, experienced teachers.

Practice can be achieved in only one way – by writing. Screenplays. A lot of them. Too many beginners write just one script and then bank all their hopes on it. This is a mistake, because stats show that most successful screenwriters wrote 10 or more scripts before they obtained representation, sold a spec or landed an assignment.

It has to be good.

There's this weird idea that circulates among aspiring screenwriters that, as long as the central idea of the script is good, the screenplay itself doesn't have to be. They think if a potential buyer likes the basic idea he will buy it and hire other writers to fix the script itself. This might have been true 25 years ago, back when first-look deals and development money were plentiful, but it has not been true for a very long time. Good ideas are a dime a dozen. It's execution that makes the difference, and your execution has to be as terrific as the concept or else it's a no-go.

There are rules, and you have to learn them.

Two well-known industry guidelines writers are asked to observe are that spec scripts should never run longer than 120 pages and that they should be written in standard industry format. Despite this, new writers routinely submit screenplays that are over 120 pages in length and that do not employ standard format. That format has evolved for good reasons. It not only allows the writer to tell the story in a clear and efficient manner, it also lets production departments know what exactly they need to do in making the movie. If you use a non-standard format, you've added another layer of work for the production crew.

Re script length: one page translates into about one minute of screen time, which means that a script longer than 120 pages results in a movie that's two hours plus. Whenever I bring this up, people point out that many movies run longer. But I can guarantee you that none began life as a spec script. They were likely adaptations of best-selling novels or sequels to popular franchise films – in other words, they're properties that have already proven their commercial value and are worth the risk of making a longer film. Original specs have not proven this. Also, it takes a great deal of skill to tell a strong story in two hours or less, so prospective buyers may interpret an overlong spec as a sign that the author doesn't possess pro skills.

You're not smarter than everybody else.

Pro screenwriters sometimes like to bitch about the notes they get from studio and network executives. Unfortunately this has resulted in a myth among aspiring writers that industry execs are morons who wouldn't know good writing if their lives depended on it. Don't believe it. The majority of folks who work in entertainment are pretty smart cookies. They have to be – this is a challenging, ever-changing industry and you have to be pretty clever and adept to stay afloat in it. And remember, these are the people who ultimately decide if your project gets made, so it doesn't pay to offend them. Plus, there's a lot they can teach you.

Nobody owes you anything.

Screenwriting is a tough game, and you want all the help you can get – advice, mentoring, and a hand up here and there. But many new writers can become very demanding, sometimes to the point of rudeness. No one is obligated to give you their time, their input, or their assistance. It's certainly okay to ask for favors, and if an industry exec says yes, that's great – take advantage of their beneficence. But if your request is met with a no, accept it with grace, respect, and thanks.

A long time ago, I was given a great piece of advice: It wasn't enough to be talented, I also had to be someone people could stand to be in the room with. So, work hard and do all you can to get ahead, but always be someone they can stand to be in the room with.

SCRIPTMAG.COM

Script
MAGAZINE™

FREE
SCREENWRITING
ADVICE & DOWNLOADS

SCRIPTMAG.COM



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.

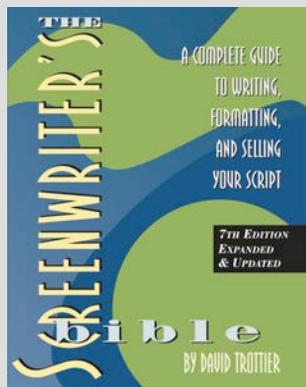
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: www.keepwriting.com.

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

Dave Trottier's

"The Screenwriter's Bible"

Fully updated seventh edition



- A screenwriting primer for both aspiring and professional scribes
- Offers a comprehensive overview of all facets of screenwriting
- Includes worksheets, samples and more

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

The Devil Is in the Details

by Dave Trottier

READER'S QUESTION:

In a combat scene, should I write out the action in full detail, blow-by-blow? I looked at the script for *Avengers: Endgame* and their action descriptions were pretty scant.

DAVE'S ANSWER:

The reason for the scant descriptions in *Avengers: Endgame* is that the script was developed within the studio system, so the writer did not have to "sell" the scene to readers, only give the director enough to begin the storyboarding process. It is a shooting script, not a spec script.

I presume you are writing a spec script; therefore, your job is to help the reader **visualize** the action and **feel** the emotion. That's your overall objective. In order to accomplish that you don't need to choreograph every rifle shot, punch, and grenade throw, but you do need to provide enough specific detail that the reader can easily visualize the action. The same goes for a dancing scene.

In the first sword-fight scene of *The Princess Bride*, William Goldman describes specific moves, but very often he provides a summary description that gives you a visual sense of the action taking place. For example:

Behind Inigo now, drawing closer all the time, is the deadly edge of the Cliffs of Insanity.

Inigo fights and ducks and feints and slashes, and it all works, but not for long, as gradually the Man in Black keeps the advantage, keeps forcing Inigo back, closer and closer to death.

READER'S QUESTION:

Can I embellish scene headings to indicate predawn, twilight, or dusk? Here is an example:

EXT. O'BAIR JEWELRY SHOP, LAHINCH, IRELAND - SUNNY AFTERNOON

DAVE'S ANSWER:

Scenes are generally shot for DAY or NIGHT. Thus, most of your scene extensions should be DAY or NIGHT. There may be a rare exception here and there; e.g., a scene that absolutely must be shot at sunset. But you can describe the setting (i.e., "SUNNY") in the narrative description (action) section.

Similarly, "Lahinch, Ireland" is a geographical location but not the location of the scene. It's there solely for informative purposes. In such a situation, put parentheses around it.

Given all of the above, your scene heading should look like this:

EXT. O'BAIR JEWELRY SHOP (LAHINCH, IRELAND) - DAY

The sun beats down on Mr. O'Bair as he opens his shop.

READER'S QUESTION:

How do you format a scoreboard?

DAVE'S ANSWER:

Two ways. First, the traditional method that is starting to fall out of favor, but is still acceptable:

INSERT - SCOREBOARD, which reads:
 "Screenwriters 7 Producers 2
 Period 3 TIME: 4:56"

BACK TO SCENE

Yes, the quotation marks are needed. But here's the alternative I'd recommend:

The scoreboard reads: "Screenwriters 7 Producers 2 -- Period 3 -- Time: 4:56."

Keep it simple. Here is a guideline to remember for similar situations: Put quotation marks around any words of narrative description that you want the audience to see and read, such as the words on a sign, the content of a SUPER, or the time on a clock.

Good luck and keep writing!

What Should I Write Next?

by Lee Jessup

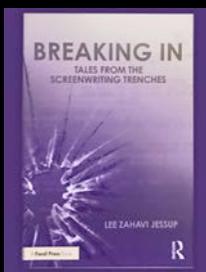


Author of the best-selling books [Getting It Write](#) and [Breaking In: Tales From the Screenwriting Trenches](#), Lee Jessup is a career coach for professional and emerging screenwriters. Her clients include writers who have sold pilots, pitches and specs; staffed television writers; participants in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

- "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!](#)

For most writers, picking their next project is not an easy task. While writing journeys often start with that irresistible idea that the writer just has to get down on paper, as the writer amasses her body of work, choosing the "right" project to begin next often presents even more challenges.

Not too long ago it used to be that, if you were a feature writer, that was all you wrote: features. And that goes double for TV. But today, most reps like to see their writers diversify their portfolio, which makes the question of what to write next – in a world where everything, format-wise, is possible – even more difficult to answer. With that in mind, there are a few factors to consider as you determine what your next project should be:

Allow yourself some discovery.

If you are earlier in your screenwriting journey, allow yourself some time to discover your voice on the page. Therefore, you may not want to write **only** comedy just because your first screenplay was a comedic romp. If you have interest in exploring other genres like sci-fi, horror, thriller, action adventure, or family drama, for example, allow yourself to explore it, in order to discover where your voice and storytelling sensibilities are at their best.

Write with an eye to your brand.

Once you identify the genre that best suits your voice, and that your ideas naturally lean into, consider this: When producers or executives call an agent or manager looking to bring a writer onto a particular project, they ask for a particular **type** of writer. The same thing happens when TV agents get together to discuss what sort of staffing opportunities are coming up and which writers would be right for them. A writer will be considered for an opportunity **if** she has the material that aligns with its requirements, and that usually starts with genre. You don't submit a horror writer for a small family drama assignment; you don't submit a network comedy scribe for a period drama on prestige TV. Therefore, whatever you write next should enforce or expand the brand you have already started building for yourself.

Consider the marketplace/industry.

While you never want to be a slave to the industry's ever-changing trends, do select your next project with an eye for what's happening currently. For example, if you are a horror writer and want to take on a zombie movie, take a little time to study up on other recent zombie projects out there, and consider how yours would be different than the others that came before it. The idea here is to figure out how to best embrace the "same but different" adage, building on movies or TV shows that came before yours in the genre.

Also consider where your project would fit in the industry. If you're writing a pilot, where would it "live"? Is it right for networks, streamers, or only a couple of outlets? On the feature front, consider whether you are writing something that would be readily viable or only offer limited opportunities for exposure. I am not saying that you shouldn't write your animated Western musical. If that's what you are compelled to write, you absolutely should. But you should also write it with more realistic expectations, knowing full well (and embracing the fact) that you are taking on a project that may face challenges when it comes to finding traction or an appropriate home.

Write towards the career that you want.

If you want to become a TV writer and work your way up from staff writer to showrunner, then writing more pilots is where you should be investing your time. If you are not based in Los Angeles, don't particularly respond to episodic storytelling, or are not excited by the thought of working in a writers' room, then features are probably where you would most thrive.

Put your passion on the page.

Perhaps the most important factor in deciding on your next pilot or feature spec should be your passion for the material, the world, the characters, the themes, the story, and/or what it has to say. Producers and representatives are looking for the writer who puts her sensibilities, voice, and passion on the page. This can only happen when she writes something that she is truly interested in, that speaks to her, and that she is able to connect with.

If you choose a story you are passionate about, despite all the challenges that writing it will surely bring, your emotional connection with it will bring you back to the page again and again.

CAREER OPPORTUNITIES



Hundreds of writers have sold their scripts on InkTip. Register & List Your Scripts

We help emerging screenwriters and filmmakers get work made and seen.



Stowe Story Labs

Learn more / apply now:
StoweStoryLabs.org

InkTip Submit Your Scripts to Producers

HOW TO SUBMIT YOUR SCRIPTS:

1. Create an account: www.inktip.com/writer_register.php
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 Family-Friendly TV Pilots (Comedy or Drama)

We are looking for half-hour and hour-long pilots with locations that include a cafe, hospital, police station, and a classroom. Comedy and drama are both okay as long as material is family friendly.

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: **utquvxx7p2**

Company B: Seeking Scripts Set at Christmastime

We are looking for action/thriller/crime scripts set during the Christmas season.

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: **bhhnp433hh**

Company C: Seeking High-School Coming-of-Age Scripts

We are looking for teen comedy scripts that reflect the style of 1980s/1990s high school coming-of-age comedies like **American Pie**, **Can't Buy Me Love**, **Risky Business**, and **Can't Hardly Wait**.

Budget TBD. WGA and non-WGA writers okay.

To find out about this company and submit a query:

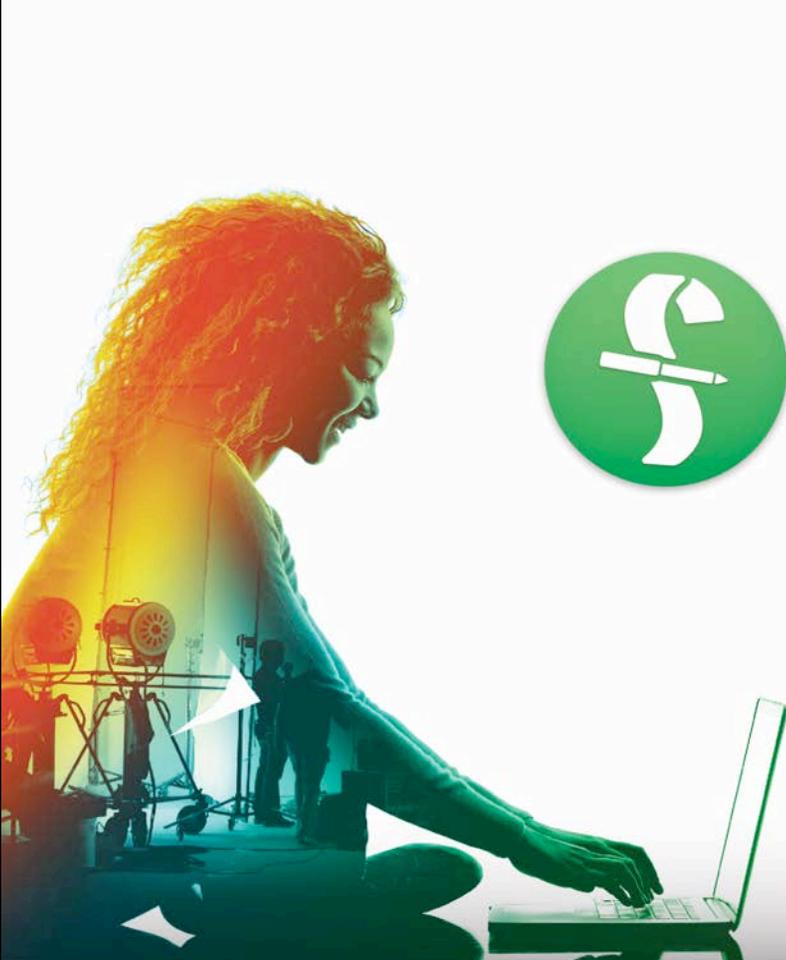
- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: **x93yydmnek**

Subscribe to InkTip's Free Newsletter

[Get a Free Script Request Each Week](#)

Producers tell us what they need, and we pass that information on to you. Receive 1-2 leads per week, then submit queries directly to a producer's inbox using InkTip's exclusive codes. You'll also get the latest news regarding InkTip successes, exclusive articles, festival and contest information, special offers from partners, and much more.

RECOMMENDED RESOURCES



Explore
the new

FINAL DRAFT 11

Professional Screenwriting Software

It all starts with a script.

finaldraft.com



FilmarketHub

Online marketplace
for films and series
in development

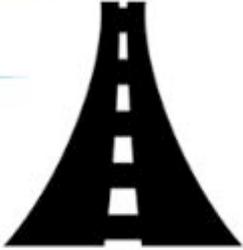
Need partners for your projects?

Looking to take your script to the next level?



Join now at
www.filmarkethub.com
and [#makeprojectshappen](https://twitter.com/makeprojectshappen)

**THE ROAD TO YOUR
SCREENWRITING SUCCESS
STARTS HERE**



**ROADMAP
WRITERS**
ROADMAPWRITERS.COM

**OVER 120
WRITERS SIGNED
IN 4 YEARS!**