

## Published by:

The PAGE International  
Screenwriting Awards  
7190 W. Sunset Blvd. #610  
Hollywood, CA 90046  
[www.pageawards.com](http://www.pageawards.com)

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## Letter From the Editor

On July 15 the 2023 PAGE Awards Quarter-Finalists will be announced. Congrats to everyone who achieves this feat! You've proven so much to yourself and the industry. But if you're one of the many whose name isn't on that exclusive list, take heart – every pro screenwriter could regale you with stories of the setbacks they've had to overcome along the way.

And now, a warm welcome to all of our new readers! It's my pleasure to introduce you to the **LOGLINE** eZine. This publication will be your guide on the often-winding path to a career in screenwriting. It's loaded with tips from working writers, experts, and industry gatekeepers. Here you will find inspiration and plenty of actionable advice!

In this summer issue, 2005 PAGE Grand Prize winner Larry Postel advises screenwriters not to fret about the threat of ChatGPT. PAGE Judge Sean Harris Oliver stresses the importance of a meaningful theme at the start of your new script. Analyst Ray Morton presents eight things every spec must do to get his thumbs up. Format guru and analyst Dave Trottier helps you make the most of feedback on your latest draft. Career coach Lee Jessup shares her lessons learned from working with thousands of writers like you. And, as always, we conclude with a three-pack of "hot leads" from producers seeking specific material, thanks to our good friends at InkTip.

Happy reading,

## Latest News From the PAGE Awards

While the WGA strike has put a halt to new pitches and development deals here in the U.S., we are still receiving lots of exciting updates from our award-winning writers regarding projects that were already in production prior to the strike, as well as news about indie films, overseas deals, and scribes who are signing with agents and managers. Here's just a taste of what's currently happening:

◆ The indie mockumentary **Bodega**, co-written by 2022 PAGE Silver Prize winner Sean Slater, premiered on June 20 at the Manhattan Film Festival, followed by a screening at the Newark Film Festival. Sean is also an executive producer on the movie, which was produced by Ruzer Productions, directed by Joseph Ruzer, and features Andrew Monica, Jennifer Figueroa, and Latef Roberts in the starring roles.

◆ The thriller **Game Nite**, by 2020 Silver Prize winner Craig T. Williams, is now in post-production. Craig is also an executive producer on the film, which is being produced by his company Red Wall Entertainment, directed by Tonya Pinkins, and features Veanne Cox, Lisa Arrindell, and Shamika Cotton in lead roles.

◆ The TV movie **A Royal Christmas Crush**, co-written by 2022 PAGE Award winner Keith Hemstreet, will premiere on the Hallmark Channel on Saturday, July 8. Keith wrote three other TV movies that also aired on Hallmark this past winter, and shortly after the 2022 awards were announced his Gold Prize-winning script **American Revolution** was optioned by PAGE Judge Mitchell Peck.

◆ 2020 Grand Prize winner Claire Tailour is one of the writers of the female-focused anthology feature **To Speak Her Mind**, which was filmed in the U.K. and released on May 30. Produced by Gonella Productions and distributed by Filmdoo, the movie is now available on Prime Video.

◆ More of our winning writers are gaining representation... 2022 Bronze Prize winner Catherine Schetina and 2013 Silver Prize winner Cameron Alexander have both recently signed with WME. 2020 Gold Prize winner Krystal White has signed with RAIN Management. 2012 Gold Prize winner Graham Norris is now repped by UTA. And two-time PAGE Award winner Colin Preston is now repped by Gotham Group and CAA.

## 2023 Quarter-Finalists Announced July 15

## Authentic Screenwriting vs. Artificial Intelligence

by Larry Postel

As I write this, the WGA, of which I'm a proud member, is on strike for a variety of justified demands, including one involving AI that states it can't be used as source material to "create MBA-covered writing or rewrite MBA-covered work, and AI-generated text cannot be considered in determining writing credits." Call me old-fashioned – and maybe naïve – but I'm here to say that AI will never replace screenwriters. Here's why...

### Screenwriting is all about authenticity.

As with any storytelling that truly connects with an audience, the best screenplays come from the heart, and that simply can't be programmed into AI. Writing – really good writing that inspires people – comes from life experiences, and often the most painful ones. As a cancer survivor, I know that my own experience has made me a better person **and** a better writer. I've learned to constantly dig deeper emotionally into the inner motivation of the characters I create in order to make them more authentic, universal, and relatable.

### Screenwriting is also about spontaneity.

Sure, there are tons of formulaic films (past and present) that have taken a cookie-cutter approach in both structure and story. Those aren't the ones I'm talking about. I'm talking about the best screenplays – the stories that truly touch people, no matter the genre. They contain twists, turns, reversals, and hidden surprises (often referred to as "Easter Eggs"). These moments are usually born spontaneously, as a writer writes. They come as the characters and story unfold. They're seamlessly woven into the script based on instinct, intuition, and real-life experiences.

Similarly, the best dialogue comes from writers who have developed a keen ear from years of listening and observation. Inspired and authentic dialogue is also created spontaneously, as the writer writes.

### The world needs humanity.

As most everyone agrees, the internet and social media have led to a deterioration of interpersonal skills, kindness, compassion, and empathy. And at a time when there's such inhumanity in the world, what we need is more of a **human** touch that writers offer with inspiring stories drawn from their own life experience.

With all that said about authenticity and my belief that there's no way AI can deliver writing of the quality produced by an actual screenwriter, there's no doubt that studios and streamers will still try. That's why they don't even want to put AI on the table in the current negotiations with the Writers Guild.

The key here (and this is all-important as a writer) is to develop your own voice that's unique to you. This voice cannot and will not be replicated or imitated because it's inspired by your real-life experiences, observations, and humanity. Remember, the "A" in AI stands for **artificial**. If you strive to establish and develop your own authentic, heartfelt voice, then no AI program will be able to replicate or emulate what you write, and you will remain relevant.

In closing, I thought I'd give ChatGPT this prompt to see what it would come up with: "Write a two-minute dramatic screenplay about screenwriters who fear AI replacing them." I would hope that producers will listen to the very technology they'd like to use!

### The Written Word by ChatGPT

INT. WRITERS' ROOM - DAY

A dimly lit room filled with anxiety and tension. JACK, a seasoned screenwriter in his 40s, paces back and forth. LUCY, a younger and more idealistic writer, sits at a desk, visibly distraught.

JACK (pacing, agitated) I can't believe it, Lucy. They're actually considering using AI to write scripts. Our jobs, our creativity, all of it could be replaced by a machine!

LUCY (voice trembling) I know, Jack. It's terrifying. What will become of us? What value do we have if our stories can be written by algorithms?

JACK (grabs Lucy's shoulders, looking into her eyes) We have to fight back, Lucy. Our craft, our ability to breathe life into characters and narratives, it's what makes us unique. We can't let technology take that away from us.

LUCY (nods) But how do we convince them that we are essential to the creative process?

JACK We'll organize a gathering, a celebration of screenwriters. We'll bring together the most talented writers, directors, and actors, and show them the magic we can create together.

INT. THEATRE - NIGHT

A packed theater, filled with industry professionals, eagerly awaiting the event. Jack and Lucy stand on a well-lit stage, the spotlight shining on them.

JACK (voice filled with passion) Tonight, we stand united as guardians of storytelling. We are the storytellers, the dream weavers, the architects of emotion. No machine can replicate what we do.

LUCY (points to the audience) Look around you, everyone. Every film, every TV show, every moment that has made you laugh, cry, or feel something deep within your soul has been crafted by a writer's pen.

The room erupts in applause and cheers. Jack and Lucy share a triumphant look as the audience rises to their feet, showing appreciation for the art of screenwriting.

INT. WRITERS' ROOM - DAY

Jack and Lucy return to the writers' room, renewed with a sense of purpose.

JACK (places a hand on Lucy's shoulder) We may face challenges, Lucy, but as long as we continue to tell stories that resonate with the human experience, our voices will never be silenced.

FADE OUT.



Larry Postel won the 2005 PAGE Grand Prize for his family film *X-Mas Files* and sold that screenplay as a direct result of winning the competition. In the last three years, Larry has had four original spec screenplays purchased, produced, and released: *The Main Event*, *High Holiday*, *Flip Turn*, and *5000 Blankets*, winner of the Movieguide Award as 2022's most inspirational TV/streaming movie. Larry's next project is *Sessions*, starring actor/producer Nicholas Pinnock.

## What's the Meaning of Your Story?

by Sean Harris Oliver

In today's busy world, we're never at a loss for stories. We have a 24-hour news cycle bringing us the narratives of the day as fast as we can refresh our homepages. Individuals post their life stories on our endlessly scrolling social media feeds. And there'll never be enough time to wade through all the content (scripted, reality, documentary) on our streaming services. So, why does the world need all these stories?

Well, here's one theory: Audiences have an ongoing and deep-seated desire to experience meaning in their lives. Audiences and viewers crave narratives that convey important ideas, instill values, and share unique perspectives that ultimately broaden and enrich the human experience. That is why we share stories.

The beauty of cinema is that it creates a space, roughly 90 minutes, where you can hold the attention of the viewer and share a story. But for your movie to resonate – for it to stand out from all of the other content available – it must communicate an inherently meaningful story and share some kind of thematic message with your audience. It is this sense of meaning that sets great cinematic stories apart.

As a PAGE Judge, I'm always curious about the meaning and thematic notions that screenwriters are attempting to communicate in their screenplays. Why did you feel compelled to write this particular story? What is the deeper truth you are attempting to reveal? What is the core message of the screenplay? These are fundamental questions I ask myself about any script I read, and I think it's essential that screenwriters consider these questions before writing a screenplay.

Now, some of what I'm writing here may seem completely self-evident to many of you readers. You're saying to yourself, "Of course the stories we write should convey a sense of meaning! Why would we go to all the effort of writing a screenplay if it wasn't going to communicate a message?" But that's just the thing... often what's lacking in new screenplays is this greater sense of meaning.

I've read so many scripts where the presentation, writing style, story structure, plot, and pace are all top-notch. The characters are fun and engaging, the dialogue is whip-smart, and the project appears to be full of commercial potential. The screenplay is a great read – but there's something missing. And usually this something is the theme.

I bet that if you go back and think about your favorite movies of all time, it's not the plot or the structure of the movie that you remember most. It's the message the movie communicates. That powerful sense of meaning that spoke to you at that certain moment in your life. That's why I believe it's so essential that we storytellers know our script's themes before writing it.

So, how do you infuse a sense of meaning into your story? How can you be sure that your message is coming across?

Whatever central idea you want to explore should be connected to the protagonist and his or her journey. While the outer objective is the goal they are trying to achieve, it is the internal motivation of the character and the character's flaw that will determine the thematic messaging of the narrative. Indeed, the growth of a character within a story is often directly related to the

story's overall messaging. When a character is forced to face their flaws, grapple with ethical dilemmas, and, ultimately, learn lessons throughout the story, then the arc of the character becomes apparent.

When you start building your story, consider the initial worldviews of the protagonist. What is their view on life? And, most importantly, does your hero have a fundamental misunderstanding of how life works? By establishing the flaws in the philosophical viewpoints of the protagonist, you can set them on their journey of change and development.

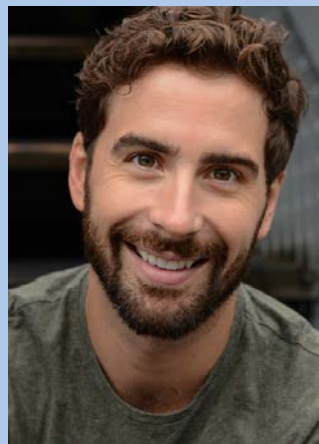
I've found that to create this sense of change in a hero, it is sometimes best to work **backwards**, conceptually speaking. If you first decide the fundamental lesson you want to communicate, then you can go back and identify the flaw that your hero must overcome to win. The hero's flaw (their fundamental misunderstanding of life) is the antithesis of the story's lesson, and the hero's arc (their journey through the story) reveals whether or not the hero overcomes this flaw.

As a simple example, let's look at the Tony Stark character from *The Avengers* (2012). One of the central messages of that film relates to the notion of teamwork. A group of individual superheroes must come together to form a unified team. So, working backwards, if the lesson learned is the importance of embracing teamwork, the hero's flaw (his/her original worldview) should be the antithesis of that.

Thus, at the beginning of the movie, Tony Stark is a lone wolf type. He believes he can save the day on his own. He doesn't need to be a part of the Avengers. But through the course of the story, Tony comes to realize that he can't save the planet on his own and that he must set personal differences aside to collaborate with the other superheroes. He learns his lesson, and, thus, the deeper meaning of the narrative comes into focus.

Ask yourself, "What is the fundamental lesson I want my protagonist to learn?" Once that lesson has been determined, you can then go back and establish a fundamental flaw (an unsound worldview) that your hero must change or overcome to be successful.

Ultimately, though, whether or not your hero wins is irrelevant. It doesn't matter if they achieve their outer objective. The story's theme and your protagonist's inner journey is what's important. When your story's deeper meaning is clear, the chances of your movie having an impact on audiences is far greater.



Sean Harris Oliver is an internationally produced playwright, screenwriter, and graphic novel writer. After graduating from a nationally renowned theater conservatory program in Vancouver, B.C., he founded and managed an indie production company for nearly a decade. Sean now lives in Los Angeles and is represented by a literary management and production company, writing and developing features and television IP. You can read more about his work at [www.seanharrisoliver.com](http://www.seanharrisoliver.com)



## Eight Elements of a Successful Spec

by Ray Morton



Ray Morton is a writer and a script consultant. He was formerly a senior writer for *Script* magazine and the author of [Scriptmag.com](http://Scriptmag.com)'s *Meet the Reader* column.

Ray's 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.

You may contact Ray at [ray@raymorton.com](mailto:ray@raymorton.com) and follow him on Twitter @RayMorton1.

When assessing a screenplay for a producer or a private client, there are specific elements I always look for. If I find them and they have been executed well, I will give the script a CONSIDER or a RECOMMEND. If they are missing or poorly executed, then that increases the script's chances of receiving a PASS.

Here are eight things I look for:

### 1. Something interesting in the first few pages

A good script begins with an incident that is exciting or funny or intriguing or scary or spectacular – something that will immediately grab my attention, pull me into the story, and make me want to keep reading.

### 2. A clear premise

A good spec doesn't force the reader to guess what it's about. And there should only be one premise per script. Worried that they will not be able to generate enough story, many novice screenwriters try to cram more than one core concept into a single script. (For example, a cop becomes a werewolf. And then teams up with a vampire. And then gets a chance to audition for the lead in a big Broadway show.) The results are usually confusing at best and ridiculous at worst.

### 3. An interesting protagonist who drives the story

The main character needs a strong goal, and his actions taken in pursuit of that goal generate the story's main events and drive the narrative forward from the beginning to the end. A story will only work if the audience cares enough about the protagonist to be emotionally invested in him. I don't necessarily need to like a protagonist to care about him but I do need to find him interesting, and if I am to invest in his quest I need to have sympathy for what he is trying to accomplish.

I also want to know who the protagonist is as soon as possible. Newbie writers can spend way too much time introducing all of their characters, giving equal weight and attention to each and making it impossible to tell who the protagonist is until the narrative is well underway. And because the protagonist's goal is her primary motivation to take action, I need to know what her goal is as soon as possible.

### 4. A worthy antagonist

The story's antagonist is the person, problem, or force that stands between the protagonist and his goal. The antagonist must be formidable enough to provide sufficient opposition to trouble the protagonist for the length of the script. If the antagonist is a person, then I want her to be a colorful, interesting character, but not so colorful and interesting that she overshadows the protagonist.

The conflict between the protagonist and antagonist must be clear and understandable so that I can understand what they are doing to one another and why. That conflict must escalate continuously, becoming bigger and more intense from the very beginning of the story to its final climax.

### 5. Tightly written action

As anyone who has read more than a few scripts will tell you, action is the hardest stuff to read. This is because it is often written in long descriptive paragraphs that detail every kick, punch, shot, wheel turn, tire squeal, and crash of each action sequence. One's mind often wanders reading these glorified shot lists. Readers prefer that action be written in brief, easy-to-digest paragraphs (three or fewer sentences) that communicate the **essence** of the sequence.

### 6. An original voice

By this I don't mean snarky or smartass stage directions – those are tiresome. What I mean is a sense of humor or a way of looking at characters, scenes, and the world that is fresh, original, and unexpected.

### 7. An exciting climax that is also logical and satisfying

While it's always better if a story ends in a way that is unexpected and surprising, writers often come up with denouements that are not a logical outgrowth of the events leading up to it. Unpredictable twist endings only work if they also make sense. And a lot of specs have action-packed climaxes that don't resolve the narrative. These endings can be exciting, but they're not satisfying.

### 8. A feeling

A script stands its best chance of getting a thumbs-up from me if I experience a strong emotion at the finish – if I'm feeling very happy, intensely sad, inspired, or relieved. The best scripts provide us with a moving, transformative experience.



## Maximizing the Value of Feedback

by Dave Trottier



Dave Trottier has sold screenplays and developed projects for companies such as The Walt Disney Company, Jim Henson Pictures, York Entertainment, On the Bus Productions, Hill Fields and New Century Pictures.

As a script consultant, he has helped dozens of clients sell their work and win awards. [The Screenwriter's Bible](#), Dave's primer for both aspiring and professional scribes, is perhaps the most comprehensive industry guide on the market.

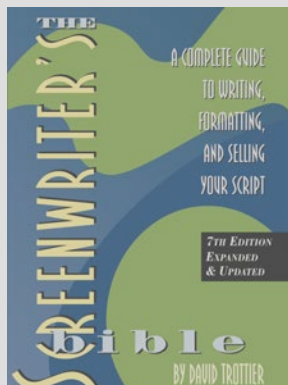
To learn more about Dave Trottier's books, classes and mentoring services, visit his site: [www.keepwriting.com](http://www.keepwriting.com).

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

### Dave Trottier's

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- A screenwriting primer for both aspiring and professional scribes
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[Click here](#) for all the details!

### READER'S QUESTION:

I'm thinking about paying for a professional evaluation of my script. How do I make the most of it?

### DAVE'S ANSWER:

Virtually all screenwriters seek feedback on their work before they begin marketing it. Whether that feedback comes from a writer's group, a fellow writer, a story analyst, or a script consultant, it's important to maximize the benefits of that feedback.

### Evaluating the Evaluation

First, the feedback you receive is not the final word. If you receive comments from more than one person, as in a writer's group, then look for consistent patterns in the feedback. If two or more people react to a scene in the same way, give those comments greater weight. And if the feedback comes from a working screenwriter or a paid consultant like me, consider the comments carefully. After all, this person has viewed your work through the lens of experience, his or her input is worth serious consideration and reflection. At the same time, if a suggested change doesn't feel right, don't make it just because it came from a pro.

Upon receiving notes from anyone, evaluate your feelings about those notes. The truth often hits hard. You need to decide if that feeling you have is an inner recognition that the comment is "right on" or a signal that it isn't right for your story. And of course it **is** your story, not the reader's or script consultant's. Listen to your "inner writer's voice," but at the same time, make sure that voice is revealing dramatic truth and not just an emotional reaction to your hurt pride, or an excuse to avoid the pain of another revision.

You will gain much more from an evaluation if you approach it with an open heart rather than a defensive mind. That's easy to say, and hard to do. If you feel your "baby" is being attacked, that feeling almost always results from a misperception. Most note-givers are sincerely trying to help you, so try to reframe your perception of the feedback process.

### Follow-Up Conversations

If you have the option, you may want to discuss the script notes and proposed changes with the note-giver. Such exchanges often bear fruit. I have many fond memories of discussions with clients that generated new and wonderful ideas that may not have otherwise occurred to us. In a recent discussion, my client was listing ways to make her character more active, especially in the third act. I mentioned that, in a way, the movie actually belonged to another character. And she replied, "What if I made **him** the central character?" Then the pieces started falling into place for her.

If you are in conference with a writer's group, your attitude needs to reflect openness. You want to encourage comments, even if some are hard to swallow. It's not the time to defend your work; instead, gather all the actionable intelligence you can. Later, you can evaluate that intelligence.

I don't generally recommend that you write a response to your script evaluation because, in my experience, most written responses are rebuttals and defenses that seldom lead to a productive exchange. They often get mired in unimportant details. On the other hand, there are situations where it does help to explain your intent, in case the reader missed that intent or to get their reaction to it.

### A Second Evaluation

Once you have revised your script you may want a second round of feedback. But before asking for that make sure your script's revision is substantive. I have often found that changes based on a previous evaluation are cosmetic.

Recently, a screenwriter told me, "Well, Dave, I added a scene between Molly and Jim to give the script 'heart.'" Well, does that scene also move the story forward, or is it just there so two characters can emote? Maybe you need to revise **every** scene Molly and Jim are in. Or maybe Molly and Jim themselves could use a second look and a makeover.

In any situation where your work is critiqued or where you receive notes, stay focused on the goal of crafting a script that is both worthy of praise and marketable. I wish you the best in that effort, so keep writing...and revising!

## What a Decade in Coaching Has Taught Me

by Lee Jessup



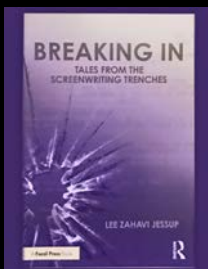
Author of the best-selling books [Getting It Write](#) and [Breaking In: Tales From the Screenwriting Trenches](#),

Lee Jessup is a career coach for professional and emerging screenwriters. Her clients include writers who have sold pilots, pitches and specs; staffed television writers; participants in TV writing programs or feature labs; and, of course, writers who are just starting out.

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

To learn more about Lee's services, visit [leejessup.com](http://leejessup.com).

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



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

This book includes:

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- 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!](#)

In the decade I've been coaching screenwriters, I've met with close to 2,000 individuals. Coached upwards of 150 hours per month. Read more scripts than I can begin to count. So much advice given, situations assessed, strategies built, plans followed – or in some cases changed. In other words? So many lessons learned! Here are a few that come to mind, in no specific order:

### 1. The secret to writing is writing.

The secret to a writing **career** is not having written once, but writing on an ongoing basis. Finding a voice, developing it on the page, coming up with the next idea, and the one after that. Continuing to affirm the message: *I am a writer. I am here to stay. I am evolving and developing my craft. I am ready to do the work that it will take to be a screenwriting professional.*

### 2. You can't rush a script.

I am a planner. It's the role I play in my family. (My husband and I joke that I am for planning and he's for emergencies, which is not wrong.) It's what I do every day as part of my job. What are our next steps? What's the deadline? And what comes after that? However, you can only plan so much with a script. Every new script brings with it new challenges. You can absolutely plan up to the next big milestone, but you are dependent on where things went right for the draft, and where they might have gone off track. You are dependent on notes and note-givers to stay on track. And when you first start writing, you never know how many drafts a script will require.

### 3. No one gets a gold star for fast.

Especially when developing original content on spec, writers can put too much emphasis on doing it FAST. Don't get me wrong: If you can write an amazing spec in a short amount of time, no one is going to hold it against you. But no one is going to acknowledge your speed if they think your script has faults. In fact, they might hold the velocity with which you wrote it against you.

### 4. Writers can take HUGE leaps from script to script.

There's a reason execs and reps who don't yet want to get in a business relationship with a scribe invite the writer to send in their NEXT script, rather than their previous one. That's because growth happens in the writing. The more the writer writes, gets notes and then rewrites, the better they will become. I've seen many writers get passes from a potential manager, only to end up getting signed by that same manager after submitting their next pilot or feature script.

### 5. It's important to understand the career you're aiming for.

What sort of career do you want to have? What do you want to be known for? What is your brand? Your natural genre space? Are you writing features, and therefore don't need to consider moving to Los Angeles just yet? Or are you writing TV, and therefore considering a move to L.A.? Are you writing the sort of samples appropriate for the jobs you want? Everything you watch, read, and write should prime you for the writing career you want to have.

### 6. Persistence is a big factor when it comes to success.

All too many talented writers end up quitting before they make it. Keep developing your craft. Keep building and nurturing both writerly and industry relationships. Keep creating opportunities. Learn. Grow. Write, rewrite, repeat. Register your work. Protect yourself. Keep pushing.

### 7. Every writer's path is going to be a little different.

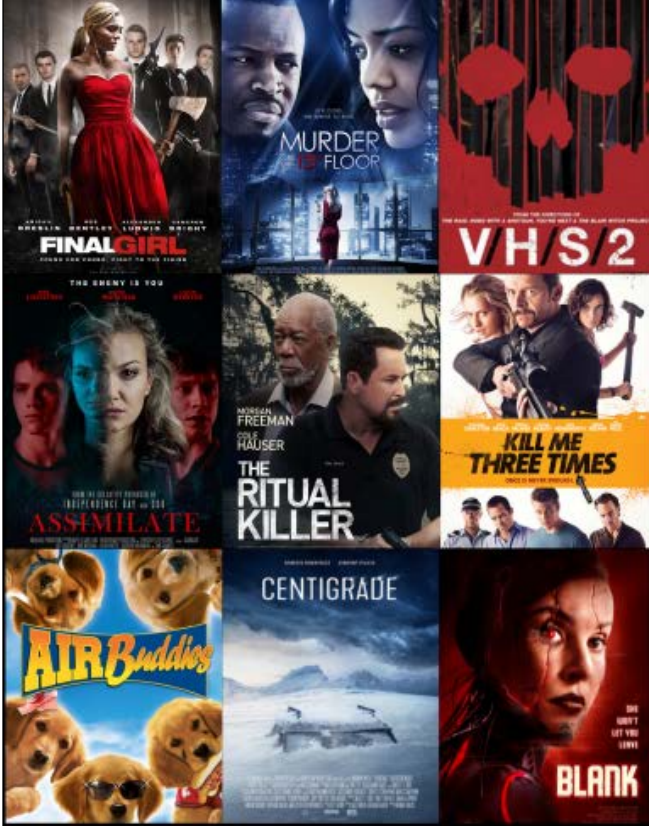
While it's important to learn from other writers, to identify what worked and didn't work for them, keep in mind that every writer's journey is different. Whether it's how they broke in or the opportunities created by their lived experience, every breaking-in story is unique. So don't try to mimic exactly what worked for another writer. Instead, learn what you can from them and bring it to your own breaking-in path.

### 8. Community is key.

The journey from emerging writer to professional is rarely an easy one, and it's often longer than anyone expects it to be. It's important to have other writers on that journey with you to provide support, feedback, and advice, helping you recover from disappointments and celebrating the wins. In fact, the working writers who have come in to speak at my Screenwriters Support Group have cited their community as one of the most important factors for their longevity, consistency and, ultimately, success.



## CAREER OPPORTUNITIES



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2. Log in here: [www.inktip.com/leads/](http://www.inktip.com/leads/)
3. Copy/paste the corresponding code. You'll then be able to pitch your script 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 [jerrol@inktip.com](mailto:jerrol@inktip.com) before submitting.

InkTip has vetted these leads and verified that they are not WGA signatories and are not working with signatories, so it is safe for non-WGA writers to submit projects to them.

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- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: `sb71ut3rjc`

### Company B: Seeking Native American Scripts

We are looking for scripts with Native American characters or that explore Native American culture.

Budget TBD. Only non-WGA writers should submit.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: `m835byx8yu`

### Company C: Seeking Scripts With a Strong Leading Role for a South Asian Man

We are looking for character-driven and high-concept scripts with a strong leading role for a South Asian man between the ages of 25-40. We're **not** looking for scripts that are **exclusively** South Asian in subject matter. Genres we like include drama, comedy, dramedy, crime, and thriller.

We are looking for a script from a writer who has previously directed a feature or short and would like to direct the project they are submitting, so please only submit if this applies to you. Please detail your previous directing experience in the personal message space when submitting.

To find out about this company and submit a query:

- 1) Go to <https://www.inktip.com/leads/>
- 2) Copy/paste this code: `en7cur2yuj`


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## RECOMMENDED RESOURCES




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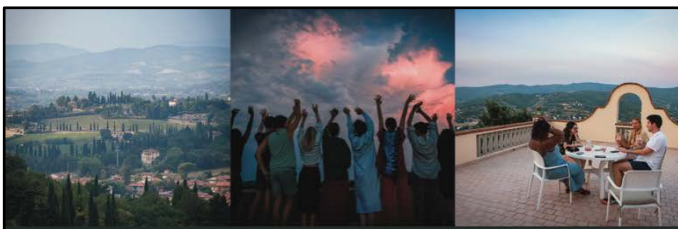
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