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How To Make Your Own Powerful Hollywood Contacts

While everyone here at Script A Wish is dedicated to providing you the services that put your screenplay into the hands of every single producer, agent, manager, and executive in Hollywood we know, our whole mission is to provide all writers with the help they need. As such, we wanted to share with you the secret to how to make your own contacts. This guide is about the one fool proof way to creating lasting relationships with Industry players whom you'll be able to rely on for the rest of your life to help you with your own work. Most of this is common sense, yes, but as many people can attest to, it truly works. Thank you for reading, and we hope this helps you.

Everyone says that it's not what you know, but who. To a large degree, that's absolutely true. I don't care if you want to be a PA or the director of a studio picture **you have to know the right people who will get you where you want to go.**

You can't show up with the most amazing reel anyone has ever seen, and expect deals to drop in your lap. You can't write the next big blockbuster at your computer at home and expect it to sell automatically. You're friends with someone who's friends with Will Smith's personal trainer, right? No? If you're getting discouraged, don't be. Because knowing someone who's someone can be a lot easier than you think.

Here's the reality of the situation. You aren't looking to be BFFs with Steven Spielberg. You don't need to know the most famous or powerful in order to know someone who's someone.

Here's the thing, and it's a distinction that you need to understand clearly: You aren't looking for a megawatt star to be your friend. You're looking for a champion of your work.

If this means a Young Turk agent, or a newbie exec, that can be enough. You could easily make the case for just making an assistant a fan— because those guys either have the ear of someone important, or will be promoted and become someone in their own right soon enough.

Okay, so you've got your goal, and it's pretty simple: befriend/be-fan an assistant, agent, manager, executive, or producer.

How do you go about doing that?

There's a myriad of ways, all with their pros and cons.

I'm going to discuss the most foolproof one. Unfortunately, it also comes with the price tag of having to live in Los Angeles for 3 months (minimum). If you already live in LA, then it comes with the price tag of saving up enough money to not work a job that pays for 2-3 months.

Now, some of you may think the price tag is too high. It is in every sense of the word, an investment in your future. If you have the confidence that your writing is good enough or will be good enough to sell to Hollywood, and all you need is just someone who can buy your script read it, then follow me.

So, assuming you're in LA, here's what you do:

The first step is to research companies, and pick a few that work with the type of material that applies to your work. You're a writer, so pick the companies that make movies similar to what you write.

It's important to pick a small to mid level company that has great credits/reputation. Why?

If you pick a large company you'll easily get lost in the shuffle, and it's harder to impress and stand out. A really small company, like an A-list actor's shingle, especially if that actor makes the kind of movies you write, is the most ideal. I've known personal assistants to A-list actors go on to become the head of their shingle because they were smart, savvy, and hard working.

The second step is to, wait for it... get an internship at one of your companies. Wait, what?! That's right. An internship. A NON-PAYING internship.

10 hours a day, as many days a week as you can spare. 5 days a week for at least three weeks straight is the ideal situation, because it takes at least a week to get oriented, remember names, observe where what the power structure is, grasp the office politics, etc.

I recommend volunteering to work every day, all day, for one full month at one place, and then moving on to a second mid level production company or actor's shingle the next month, and so on. The other way to do it is to work Mondays, Wednesdays, and Fridays at one place and Tuesdays/Thursdays at the second place for 2 months straight.

So, you're working for your internship... how do you stand out? Well, here's a little secret nobody tells you: most interns are graduating film students who, for all intents and purposes, act like entitled slackers. They think they know everything already, and they just got through a grueling 4 years of college, and some don't even know the value of their non-paying "copy boy" job.

So first and foremost, if you work extra super hard, you WILL be noticed. I've seen so many slacker interns that I'm almost thanking the heavens above for everyone else not realizing the opportunities they aren't taking advantage of. So first, work hard. Make sure that when you finish a task, you ask if there's anything else you can do. When given one thing, volunteer for four more. If they don't have anything else for you, go around asking other people if they need anything done for them. Be quick when given a task, but always double check to make sure it's well done. Being the go-to intern will quickly **make yourself**

indispensable and dependable, and you will begin to stand out from the crowd of others.

Now, not only must you be hardworking, but be pleasant! Find who you can pal around with and do so... be the guy everyone wants to have around. Do not be obnoxious or get too comfortable with what you say or joke about though – making a bad, off color joke can quickly disintegrate all the progress you've made. **Slowly integrate yourself from intern to friend over the course of your internship.**

The Third step is beg to do coverage, if you don't already do it. Your company may already have a reader, they might already be outsourcing this task, or it could be done by the story editor – either way, volunteer to do every single one you can because this will show you are eager, and confident in your story analysis abilities. Make sure that every bit of coverage you turn in is a masterwork that shows how well you understand scripts. If they figure out that you are dependable with story analysis, either the story editor becomes your new best friend because he doesn't have to do them anymore, or the honcho cutting the checks saves some money and knows it's because of you. This is important, because the end result you want from all of this is to be the go to guy for script analysis. The go to guy for whether a company should look at a script. If they start

completely trusting your judgment in this department, essentially you've just made yourself an unpaid exec.

This process may take more than a month, it might take up to two or three, but with that story analysis power, and the friends you make, you will learn so much about the industry from an insider's point of view it's ridiculous. And that story editor or creative executive or producer or A-list actor you impressed and now you're maybe even friends? True contacts that will serve you for life. Willing to read your work, give you advice, notes, and a real shot with every screenplay you turn out.

And your foot is now fully, and firmly, in the door.

Summary

How to create opportunities in LA / work the system:

Intern at a small, well respected (good credits and rep) production company.

- ❖ Work extra hard
- ❖ Make friends with EVERYBODY
- ❖ Do as much coverage as possible to prove your story analysis abilities
- ❖ Become indispensable
- ❖ You're building a repertoire of contacts, all of whom will read your work, give you

advice, notes, pass it along if it's good enough

- ❖ Effectively getting your own foot in the door

Also, reading tons of scripts is an invaluable addition to your writer's abilities/networking.

- ❖ Script analysis/coverage will show you what works and doesn't work within your own work the more you do it
- ❖ Reading what sells will show you what studios look for with story and technical presentation – you'll quickly learn what a professional level screenplay should LOOK, SOUND, and FEEL for a first time screenplay seller – which is what you are trying to be.
- ❖ Reading what sucks – as with coverage, will show you what not to do with your own writing from an almost objective perspective.
 - Read the Trades – know what's selling, memorize new execs, new turk agents, new hot companies to work for in the future
 - Never move to where you job is, because chances are that will change many times. Try to be centrally located – Culver City is a good place to start. Its not as expensive, it's safer, and its got a great vibe.

(an e-Book on moving to LA coming soon!)