



## PODCAST EP. #30: HOW TO GET A MANAGER

>> Desiree: In this episode, we're talking about how to get a manager.

>> Scott: Yes. It's a big question everyone always asks. And we got some tips for you.

>> Desiree: So listen in.

>> Scott: This is the Script Reader Pro podcast. Hands on advice, insider hacks and deeper discussions for the screenwriters who are serious about breaking into the industry.

>> Desiree: Hey, everybody, this is Desiree, and this is the Script Reader Pro podcast. And I have Scott, my husband, in front of me.

>> Scott: Yes, yes. Hi. My wife, Desiree. How are you doing on this day?

>> Desiree: I'm glad that you got my name correct because for a second it looked like you were stumbling there.

>> Scott: No, I know my wife's name. What are you talking about?

>> Desiree: You're preoccupied and I thought if you don't get the name right, you're fired.

>> Scott: You're going to fire me, are you?

>> Desiree: I will. Cuz people keep coming back for me. They don't care about you.

>> Scott: Try. And how about you talk about screenwriting and how to get a manager?

>> Desiree: Dead silence. No, thanks. But, Scott.

>> Scott: Yes?

>> Desiree: I wanted to tell you we finally had somebody message us.

>> Scott: Oh, yes. Oh, we've had people message us before.

>> Desiree: Well, yes, but we have. We've had people message us more often than they have. Lots of comments in with comments and reviews. And I thought we could jump start this one, which is going to be.

>> Scott: About how to get a manager, like you said. Yep.

>> Desiree: It's a very exciting topic.

>> Scott: Does loves talking about this business stuff.

>> Desiree: It's my favorite, favorite, favorite, favorite topic to talk about out of every topic, everyone. But before we get into this, because.

>> Scott: I'm so excited about it, share a comment from someone.

>> Desiree: I do.

>> Scott: All right, go ahead.

>> Desiree: It's addressed. Hey, Scott.

>> Scott: Oh, not to hey, Desiree.

>> Desiree: No Desiree, which I have a bit of an issue with, but that's fine. We'll move on. Hey, Scott.

>> Scott: Yeah?

>> Desiree: This past week I have been listening to your podcast in Spotify. You guys are so funny. You definitely remind me of the Apple TV show trying, which my wife

and I also love. If you guys have Apple, the show, severance is a must. One of the best series I've ever seen, like, ever.

>> Scott: Nice.

>> Desiree: Thanks for keeping it real and honest and fun. And hopefully you'll keep on doing the podcast. I don't know if there's an episode on marketing, but that's definitely a topic I'd love to hear some more about.

>> Scott: Well, that's what we're talking about today. I know. How perfect is that? And who was that?

>> Desiree: Well, then he says from here to there, I wish you and Desiree all the Best in life and much blessings. Sincerely, Oscar.

>> Scott: Oh, Oscar Gutierrez, right?

>> Desiree: No, De La Renta.

>> Scott: Oh, Oscar De la Renta. I think it's the same person.

>> Desiree: De La Renta is a perfume, guys.

>> Scott: God. I know. Oh, so you're lying. I was, like, confused for a second. I'm like, I thought it was Oscar.

>> Desiree: De La Renta is. Is a guy.

>> Scott: I know. That makes.

>> Desiree: No, you don't.

>> Scott: Well, now that you say it, I'm like, that's why it sounds dummy.

>> Desiree: Wow.

>> Scott: Anyways, what we're talking about today is marketing and. Hi, I'm Scott. I'm one of the team here at Scripture Pro.

>> Desiree: I'm Desiree, and my last name is De La Renta.

>> Scott: I wish we had De La Renta money. That would be nice.

>> Desiree: Yeah. That would pay some day. Or low rent. Ah. Get it? Rent.

>> Scott: I get it.

>> Desiree: Yes.

>> Scott: I get it. But what do we always start with? Dez?

>> Desiree: We always start talking about me.

>> Scott: Yes. But we also start talking about what we watch, what we've watched recently.

>> Desiree: Yeah. And I think what we're going to do is eventually here, we're just going to go down to just talking about one movie.

>> Scott: Yeah.

>> Desiree: Or show. But today we have two, and I'll tell you why. Because the first one was so exciting that I can't not mention how absolutely amazing it was.

>> Scott: Yeah. We. We missed it in the theater, and we were upset because we saw the preview and we were like, this is going to be really cool. And it's called here by Robert Zemeckis, Tom Hanks. Tom Hanks. And Robin Wright. Pen and. Or Robin Wright now, maybe only. Anyways, we were excited to watch this, so we finally. It came on. On streaming, and we started to watch it. And how long did we watch it for?

>> Desiree: Was it. I. It was definitely less than five minutes.

>> Scott: Yeah. Maybe four and a half. Five. Maybe seven or eight. Not very long until we both kind of looked at each other and we were just like, we better stop this. So we stopped it. Not that it was bad, but it was just all over the place. And they were like. They were setting up the different characters in the different generations and stuff, but it was just, like, too much. It's too much. Yeah. I'm like, hey, I don't even know who any of these people. I don't know the relevance of them. I don't find the dialogue wasn't that entertaining. It was just jumpy. Right. So, you know, I. I just. Anyways, we.

We stopped it. Anyway, what we watched inside that night was the. The season three of the White Lotus.

>> Desiree: We didn't watch the whole season three because.

>> Scott: Not yet.

>> Desiree: Don't want to spend that much time close to Scott because he sometimes is smelly.

>> Scott: Oh, thanks. But we watched. We've watched a few episodes now, but yeah, if you haven't watched the White Lotus the first. I still think the first season is the best one. It was second season, and this one's okay.

>> Desiree: It's getting. It's.

>> Scott: It's a little.

>> Desiree: It's really slow starting. Right.

>> Scott: What I noticed in the last episode. And I thought, okay, so there's constantly these, like, I don't know, background shots and, like, setting the tone of, like, here's the. The palm. Palm trees and here's the lilies in the water. And let's watch people opening tablecloths. But, like, between each sequence, but they're so long. And I was like, okay, I get it. We're in Thailand. We're at this resort. It's like a Zen place. Can we get on with the story? So I find it's wasting a lot of time.

>> Desiree: Maybe it wants.

>> Scott: Didn't do that in the last ones.

>> Desiree: No. But maybe it's trying to make you feel more Zen before.

>> Scott: I think it is, but before it.

>> Desiree: Goes and, like, cuts you in the throat.

>> Scott: Maybe. But I don't know. I'm just like. I. I'm. Anyways, we're. I'm hoping it gets better as we learn, you know, they're setting a lot of stuff up, but at the moment I'm just like, oh, well, where's Jennifer Coolidge? She made those previous seasons.

And I don't have a character yet that does that in this one. So anyways, we'll see how it goes. But yeah, I recommend White Lotus for sure. Really interesting series.

>> Desiree: It's a. It's. It's good. It's a good series for sure. But yeah, we'll give it a little bit more time and maybe we can report back on that. But Scott.

>> Scott: Yes.

>> Desiree: We're talking about getting a manager.

>> Scott: I know. It's so exciting. I'm super excited.

>> Desiree: I'm so excited, you guys. I'm sure you can hear my excitement through. And if you're exercising like Oscar does.

>> Scott: Yes.

>> Desiree: Was that Oscar?

>> Scott: Yeah, Oscar.

>> Desiree: Yeah, he's the one that.

>> Scott: Oh, no, John. John is always exercising. Yeah. Always listens on the treadmill, whatever you're doing.

>> Desiree: This is such an exciting one that you might want to stop what you're doing to listen.

>> Scott: Well, it.

>> Desiree: Grab yourself a pillow and maybe some.

>> Scott: Tissues too, because I'm Gonna do some real talk here. Oh, on exactly. You know, the state of the business as well, where writers are sitting in it, how managers are sitting in it. Just. It's just so different than it used to be.

>> Desiree: So it is, and it is something that comes up a lot, whether you're doing mentorship calls or, you know, we've had a lot of questions come in on the podcast or when we were doing the Facebook Live for some time.

>> Scott: People always have that question, how do I get a manager? That's usually the question is how, but it's more. We're going to talk about more than just the how today. We're going to talk about why or why not. Okay, so first of all, why do you want a manager? Well, usually you want a manager because it's hard to get your script to people without one. Everyone in the system already has scripts coming to them from different people they know in the system. So it's really hard for someone to even be open to taking a chance on a script outside the system that hasn't been vetted and hasn't been coming to them. They don't need it because they've already got a good solid flow of scripts coming in. So that's usually why you need a manager, is to get access to kind of that upper echelon. Right. And studios. The upper echelon, which is like the. The top crust of anything.

>> Desiree: The top crust.

>> Scott: The top of the crust.

>> Desiree: Like a sourdough crust?

>> Scott: Yeah, like your sourdough crust. Yeah.

>> Desiree: Perfect. I've never heard you use the word echelon. Is it echelon?

>> Scott: Yes, echelon.

>> Desiree: Whoever made up that word. It's a stupid word.

>> Scott: Okay, well, it's hard to get to them without a manager. Right. You can get to smaller producers, independent, stuff like that. You don't necessarily need a manager, but to get to that upper level, if you've got a bigger budget project and such, then yes, having a manager, you know, or an agent. Right. But. But managers are. Are a little more open to new writers. That's what you're going to need to get there. Right. So a lot of people think, well, what's the difference between a manager and agent? So an agent is kind of like the. The contract person. They're the one who does the sale and gets you the best money and does all the paperwork and that kind of stuff. A manager is the one who helps mold you, helps read your scripts, gives you feedback. You guys kind of do it together. Can. Okay, the biggest team.

>> Desiree: More of a team thing.

>> Scott: Yeah. Kind of like your, your champion. Right. And so the biggest difference is that a manager also produces. An agent can't produce too much of a conflict of interest because they do all the paperwork and contracts and deals. So they're going to ask for more money if they're producing. Right. Whereas managers, they will usually produce or come on as an executive producer for whatever their clients are making. Right. It's just part of their way to kind of be within that product project and have that ownership more.

>> Desiree: This is where I'm so confused because you say they're supposed to be like your team cheerleader, right? They're working with you to improve your writing.

>> Scott: Yep.

>> Desiree: So then where do they manage?

>> Scott: So the.

>> Desiree: So like if you think of a manager.

>> Scott: Yeah, like, so basically the manager's job is to talk about you, talk you up to people, get your name out there, get people reading you so they can, they can know you and understand who you are so that you know they can, they can make money. Right. A manager makes 10% or whatever you sell usually. And so they make money when you make money. So it's all about getting you out there. But, but the bigger part of it is helping you develop. Agents don't develop. An agent might read a script and give you some thoughts, but an agent's job is to take it and sell it. Whereas a manager is the one who kind of like he grooms your career, he helps you or she helps you with your career, you know, building your portfolio, you know, that kind of thing. So, so, but if you know, usually that's why they're on that production side too. So you have to ask yourself, and this is the biggest question, and I think this is what a lot of writers just never think of is ask the question, why would a manager want me?

>> Desiree: Exactly. Why would they want you?

>> Scott: Well, not me, but why would a manager want you as a writer? Like why, what, what do you bring to the table? Right. Have you had every script you've written get amazing coverage from everybody saying how great it is? Are you a different voice that nobody's heard before? You know, do you bring something different to that table?



>> Desiree: Different and unique?

>> Scott: Yeah.

>> Desiree: Then that someone hasn't seen before.

>> Scott: Exactly. That's what you have to ask. Because if you can't define what makes you different or how you fill a specific spot on that roster, then why should they? You know, we have those people who just write a bunch of everything, so. Oh, I wrote a faith based script and a horror and I wrote a romantic comedy and a sex comedy and I wrote a family movie.

>> Desiree: What about a faith based one with a horror in one.

>> Scott: Well, yeah, they're the, all of the, like there are nobody talking about the priests and nuns. Well, yeah, it's all Catholic stuff, right. And, and possession and. But, but you know, you've written all these scripts. So then you, you send one to a manager and they read it maybe and they say, well, what else do you have? And then you send them two scripts that are nothing like the other ones. So then they. How does that tell them where you fit? Right. If they're going to. Because with, with managers a lot of the time it's, it's sending your stuff out and then people reading it and then hiring you for open writing assignments. And if he, you know, if, if that manager, if she can't say, this is my horror, this is my elevated horror writer on my roster. Right. Like you have to fit a spot, right. So you have to figure out what makes you different. What makes you stand above all other writers out there.

>> Desiree: And we're not just talking about height.

>> Scott: No, because I would never get anywhere. Cause I'm so freaking short you can't.

>> Desiree: Pee at the very bottom.

>> Scott: It's not even funny. I know. People don't know how short I am. Cause I'm always sitting in pictures.

>> Desiree: Let's not tell them. Let's let it be a surprise.

>> Scott: Yes, just take a guess. Take a guess. But yeah, how do you stand out? Right? It's all about being different. And that's why I always say like write a script that is so

different. And even if it's script no one could ever make, right. But it represents your voice and it showcases who you are and what you put on the page and how you do it. Like really just go all out to, to make yourself stand out so that someone reads it and be like. And they're like, oh my gosh, I've never read something like this before. That's how you stand out. Because you have to in, in, in this, in today. You know, in the pandemic shifted things even more. That kind of like everyone was just kind of at home. And so a lot of people are like, well, I'm going to be a screenwriter. I always wanted to write screenplays. So now there's more stuff out there than there ever has been. But there aren't managers than there has been.

>> Desiree: No, it's like a, it's basically like applying for that job. Right. You have to be unique in the like a unique person, have a unique personality. When you go into the job, if you're like every other person that walks in the door. What's going to make you memorable and stand out?

>> Scott: Exactly. And I know writers personally, I know I can name writers that if they had a chance to get in a room with people, they, that those people would want to work with them forever. They'll do it. They'll read anything that person writes because they have such a magnetic, explosive personality. And then there's other writers I know who would just kind of sit there and not make eye contact and not even know what to say. Or there's ones that are so weird, I'm just like, I wouldn't even want to be in a room with you. Like, this is crazy, right? So that.

>> Desiree: But then there's people who can't even write that. I would go in and people would hire me for a job I wasn't even qualified for.

>> Scott: You could go and pitch my script and they would buy it without even reading it. Right?

>> Desiree: I know they would.

>> Scott: I know. So, but that, that's the thing, right? It's. It. What makes you different, what makes you stand out? You know, you have to be that person who's willing to go all, all the way that you need to go to be successful.

>> Desiree: Except. So speaking of success, though, it's not just successful in that sense. We have to be realistic here too. And the world is money, right?

>> Scott: Oh, yeah.

>> Desiree: So it's like when a manager, when they meet someone, they have to be thinking, is this person going to make me money? Because they're not going to be just going and thinking, this is such a nice person.

>> Scott: No, it's.

>> Desiree: How does it, how does it help them?

>> Scott: Yeah, you have to be a person they want to work with, but you also have to have killer ideas, and your ideas have to be commercial. They have to know, yeah, how. How can I make money off what you've written? And a lot of. Because a lot of times the only way you get a manager is if you pitch them. And pitch them, like in an email or on a, on a site that you can plug pitches into. And, and when they read that, that concept, that's going to make them ask for the script. If the concept doesn't say to them, okay, I can maybe sell this for, you know, 300,000 I could sell the script for. Right? Or whatever it might be. If, if it's a low budget small thing with like no movie star parts that might have a budget of 200,000. Well, that manager's really not going to make anything off of that. So, you know, if you're writing understated dramas that you can't really pitch a concept about. Going to be really difficult to get a manager because it's not as much about the story you've written. It's whether or not it fits in the system of things getting made. And that's not to say that movies that don't have a high concept don't get made, because they do. But if you're trying to land a manager, you want to use your most commercial script to get their attention. And if they read it and they love it, they will ask for more. And then you can send the other stuff that maybe isn't as high concept, right. To show your voice and who you are. But that's the thing you ask any manager, what's the, what's the first thing that they look for when they read a script? It's voice. Okay, so we've talked about that a lot. Talk about voice a lot. Right. But it's, it's that thing that makes you different. Right. So the biggest thing, and this is kind of like goes along with person in the room. They're going to ask themselves, is this the type of writer and person that they want to spend 10 plus years with?

>> Desiree: Well, if they can't even. If they can't even stand them for an hour in a room, yeah. If you go in, it's more than like, it what?

>> Scott: It's more than that. Like, sometimes I'll talk to writers, right. And, and this has happened over my career. Not just, you know, I'm not saying it's script Rooter Pro, but like it happens as, as someone who reads scripts and gives feedback is. Some writers get so defensive, right? It's like, oh, I didn't quite understand that. I didn't get what you were trying to say. And then it's like, oh, well, you clearly missed this. And if you

were paying attention, do you think that type of response is going to have anyone want to be with any kind of relationship?

>> Desiree: Because with that person, if they're like that with a manager, what are they going to be like that if they get in a room of producers?

>> Scott: Or if you're like that with just someone giving you coverage, how are you going to react to a manager when they say, okay, I like this, but here's, here's seven pages of notes we got to work on. You have to, that's part of it, right? You have to be open, you have to be collaborative. You have to be less precious about your stuff. Like, yeah, fight for what you want to Fight for. But you don't ever get defensive because no one's going to want to work with you. Like that manager's judging you based on how you react to the first things they say. And so you need to be that person that they want to. You got to show them. Down in Austin, me and my other writing colleagues that went down there last year, we noticed that, you know, a lot of these managers were saying it's 50, 50. It's not just the writing. It's the writing, but it's the personality. So they, they judge a lot of that on is this person cool, Do I want to hang out? Do I want to be on a 3 1/2 hour Zoom call talking with this person? Right. That's going to be a big part of how it works. So.

>> Desiree: Well, I, I think too, not just that, though, the whole thing about being able to spend time with them, but also that manager is putting their career on the line by going and agreeing to take you on. Scott just did a goofy face and I'm like, I don't give her a.

>> Scott: Thumbs up at the idea what the point she was making. And then I smiled. Funny.

>> Desiree: Yes. Okay. So there's. They're staking their reputation on you, which is a huge leap of faith that they're taking.

>> Scott: Yep.

>> Desiree: And could potentially completely ruin their career. Dependent on how you react and who you are as a person. And because you're a representative then. Of the manager, too.

>> Scott: Yeah, exactly. And, and see, but that also comes down to your connections too, because, like, a lot of, A lot of writers I read will ask me if I've said their script is great. Hey, can you pass this on to your manager? And it's like, okay, yeah, I won't

even if a script is great, but the writer, I can tell, is just not someone that that manager is going to react to. I won't pass the script on because it's not. And you know, like, I had this, I had this lead that I came across and I was like, oh, you know what this is? You know, this isn't my kind of, you know, someone contacted me and said, hey, can you write this? And I was like, it's not my kind of movie script. I'm not good at that stuff. But I know a couple people who are really good guy who writes family scripts. So I, I passed it on to him. And then this other writer heard that I passed that lead on to that guy. And then this other writer lost his mind that I didn't pass it on to him. And I was like, dude, like, like. And I'm talking like crying, right? And I'm like, I'm like, okay, so I'm never going to ever pass anything on to you if that's your reaction when another writer gets, gets and you know, it's just like so that kind of person, that's what I mean. You have, I have to put my reputation on the line when I recommend stuff to other producers or managers or whoever. Right. So it's not just being the right person for the manager, but be good to your other writing colleagues because you never know when someone's going to have an opportunity for you.

>> Scott: Feel like you've taken your script as far as you can on your own. We know how frustrating it can be sometimes to get the great ideas that are in your head properly on the page. But imagine having a professional screenwriter jump in and rewrite it for you to create a market ready script. Send us your script for a rewrite proposal and the pro of your choice will write up a page or so of notes on exactly how they'd approach a rewrite. Head over to [www.scriptreaderpro.com](http://www.scriptreaderpro.com) rewrite and use the code Rewrite15 during checkout for the rewrite proposal to get 15% off.

>> Desiree: The question I have when it comes to managers and that kind of thing is if you look at it at a greater, on a greater scale, who really works for who though?

>> Scott: Yeah. And that's a big, that's another great point.

>> Desiree: Thank you.

>> Scott: Because your manager does work for you, right?

>> Desiree: But you work for your manager.

>> Scott: Well, you don't know. You don't work for your manager.

>> Desiree: You work with them.

>> Scott: You work with them. Right? But, but you're, you know, you're, if your manager's not doing what you want them to do, if they're not keeping you updated, if they're not, you know, like if, if they're not in, you know, growing your career and you know, and you can never get them on the phone, then why even have a manager, right? Like they work for you. They only make money if you make money. So they need to be doing so.

>> Desiree: You work for, to do you work. They work for you, but you work with them.

>> Scott: Exactly. That's a perfect way to put it, right?

>> Desiree: They work for you, but you work for them.

>> Scott: You work with them. Yeah, you don't work for them, they work for you. You work with them because they, I mean they're gonna, like most managers are amazing at story. That's why they're managers. They're great at Helping you build story and they, you know, they know things, you know, so that's, that's going to be something you really want to, to remember is that, yeah, you work with them. So the big question then, this is the whole kind of point of the episode is, how do I get a manager? Right? That's people's question. How do I get a manager? Now this is where the real talk comes about.

>> Desiree: The real talk?

>> Scott: Yes, about the.

>> Desiree: People need tissues.

>> Scott: I don't know. But I, I was really up. I mean, as I learned this, it's like, man, it's, it's just so hard now for writers. So back in the day, I don't know, like even 10 years ago, 10, 15 years ago, the writer was the writer and that's where it ended. So you wrote your script and then.

>> Desiree: You were right, you helped it.

>> Scott: No, no, no, you helped it. You helped develop it. You worked with whoever. It's ready to go.

>> Desiree: You wrote back then.

>> Scott: You handed it to your.

>> Desiree: How it is now?

>> Scott: Or you handed it to a producer or whatever. That's it. That, that was your job to write the script. Now, because people always expect writers to do stuff for free, and producers especially don't want to pay anything until they have to. Right? Which makes sense for them. But it used to be like they would have development money and they would be like, hey, we're going to give this writer this much money, we're going to do this and we're going to get this stuff going. Now it's like no one wants to pay anything until the someone says action, right? But the writer is also now expected to create a marketing package, right?

>> Desiree: Oh, really?

>> Scott: With like a lookbook, right? Which is basically like a pamphlet for your movie lookbook, a pitch deck. They're expected to now find producers, find directors attached to their project, find talent to attach without before they even go to a studio or a major production company.

>> Desiree: But not before they go to a manager.

>> Scott: Well, usually, yeah, well, even. But no, it's like, that's the thing is even a manager doesn't even, can't even get the clout. Manager can't even take a script to a studio. The studio or major production company is just going to say, okay, well who's, where's. Who's on the package already? It's not. So if you're not like, and this is the thing, right? Yeah. If you're a writer, writer, great. If you are not a writer who can handle business, who can put themselves out there, who can, who can take that step to get your spec to people to call talent agencies, to approach talent, to find a director, to, to, to put things together, to find money, to, to become the producer. Essentially. If you are not that person, you need to definitely rethink either if you want to keep going or if you can somehow shift into being that person. Okay?

>> Desiree: That's what a writer is.

>> Scott: Because now a writer is basically, you're basically a producer now.

>> Desiree: You're putting together a package.

>> Scott: You have to. Yeah, I mean, hopefully your manager. But if you don't have a manager and you want to approach a producer, they're going to say the same thing to you. Well, what do you have? Like, do you have money? Do you have a name? Like who. What's going on? Right.

>> Desiree: Why did, why did that change?

>> Scott: Because writers let it happen, right?

>> Desiree: Writers, pushovers.

>> Scott: Well, yeah, we're so desperate to get stuff done.

>> Desiree: Like. Right, you'll just do anything.

>> Scott: Yeah, well, kind of, but it's, it's, I mean, it's at the fault of the studios and the producers and all these people because they're, you know, they're all losing their jobs, they're all having problems. Movies aren't made as much anymore as they used to be. Even tv, you know, like things are, are, are contracting and it just makes it harder. So you can't be that writer who sits in their basement and just thinks, I'm going to write spec after spec, I'm going to enter contests.

>> Desiree: And they're like, you're going to make a million dollars.

>> Scott: No thing. And that's the thing is a man, you have to show a manager that you're a go getter, right? That you're like, I'm gonna, I'm so passionate about this. I'm going, I'll do anything I need to do. You have to do that. And that's part of it. You can't just be a great writer anymore. You have to be a great writer and a great representative of why this is the project people need to invest millions of dollars in because they're staking their entire careers on it. And it's just how it is now. Everything has to be packaged together. And like, it's just, it's much harder. Okay. So you have to keep that in mind. You need to get, you need to be reading on more on, on the writing business. And you'd be reading articles, watching videos, listening to podcasts like this about the business. If you're trying to break into business. Okay, so, so how do you get one, how do you get a manager?

>> Desiree: That's still the question.

>> Scott: It is still the question.



>> Desiree: So now you're stressing me out, you're stressing the listeners out and they're like, okay, well how do you get to that point? Because now you're giving all these things of what a writer needs to do and what, you know, responsibilities that they have that are newer to a writer. And then you can't do it by yours. You can't go without a manager, can you?

>> Scott: You can, yeah. You can do lots without a manager. You just have to know your level. Right. And so there's having a manager. But I have this guy, guy recently that we signed with this manager and that, you know, she's an amazing manager, really high up. Right. Like a top level manager now seems great. Right. Until the writer realizes that he is a tiny, tiny, tiny fish in a pond. He has a great script, gets a manager.

>> Desiree: Great manager.

>> Scott: Great script, Great manager, great script. The script doesn't get the heat. They thought, now you're not generating anything. You have nothing coming in. Do you think that manager is going to be paying a lot of attention to you? No. She has like 37 other writers who are, you know, the top five. That's where her focus is. So that writer just kind of sits there and they sat there for like two, three years with like nothing.

>> Desiree: They take initiative of any sort.

>> Scott: Yeah. But the manager, that they didn't have stuff coming into the manager that they, the manager was able to then take and try and sell and get heat and get people to read. So that writer just didn't, didn't do enough, didn't push enough, stand out, didn't try and oh, I found this lead. Contact the manager. I found this lead. I read this, I've written this script. They, you know, like they weren't generating, they weren't generating enough material. So that manager eventually just disappeared. So they had that amazing opportunity, but they were too, like closed in. Right. They weren't writing. Like, you got to deliver something, you got to give. If you're going to get a manager, you need to show them you can make work. They're going to open doors, get people hearing your name. And if you don't have a new script to go out every four to six months, they're going to forget about you. The manager is going to forget about you. And there's no point in having that manager. Right. There's also bad managers. A bad manager is worse than no manager. Right. Because you're then just sitting there waiting and they might not be doing anything.

>> Desiree: Not Just that. But they might be recommending things for you to do things for you to change that you're changing. And then they do nothing with the script after you've invested so much time and energy.

>> Scott: Yeah. Or that script goes out, and then all the feedback is, oh, well, these parts were awful. And then you're like, Mr. Manager, you. Those are the parts you told me to write, like, so, okay, so going back.

>> Desiree: How do you get a manager there?

>> Scott: Here we go. How we Stay on task, Des, come on. Stay on task. How do you get a manager? Okay, so be aggressive. Okay? You have to be aggressive.

>> Desiree: Aggressive.

>> Scott: Be aggressive. You have to be aggressive. You have to go bananas. B, A, N, A, N. Okay, stop. Oh, I thought we were cheerleading.

>> Desiree: No, Scott, be on task.

>> Scott: Did that little move, so.

>> Desiree: No.

>> Scott: Okay, well, why do you have a pom pom in your hand?

>> Desiree: Very funny. Come on. The listeners are waiting for this. And they're like, hey, Scott, get to the point.

>> Scott: Get to the point. Okay, so be aggressive. Okay.

>> Desiree: Aggressive with the creation. I was like, hey, get going.

>> Scott: Be aggressive. Like Desiree when she wants something. Be aggressive. Be creative. You have to think outside the box. You have to make people pay attention to you. So in our show notes, you'll see we have. You know, if. When you're in the show notes and you click to our website, all of the links are there. So we've got some blog posts on. On how to go about getting a manager. We've got a downloadable list of managers that can start you out on your path of trying to email people and kind of like, get in touch. But you need to have a marketing plan. You have to. And this is

where, like, take a copywriting class. Take a marketing class. You have to build that skill as much.

>> Desiree: You have to market yourself.

>> Scott: You have to market yourself, you and your work. Yes. And you have to tell people. You have to, like, well, like I said at the start, why. Why should a manager even pay attention to you? You need to prove why. You need to make them pay attention. So you need to put that plan together. It all comes down to an amazing pitch, right? Amazing pitch or query letter. Okay. You need to show why you're different. You need to have your voice in your letter. If you're pitching a horror script and it's a form letter that just says the concept and thank you. Would you like to read it? It's not going to make them think, oh, okay, this writer's worth the time. If you deliver that query letter and you scare the h\*\*\* out of that person and you're like, it's creepy. And it makes their hair stand up in their neck because of the writing of the letter, they're going to think, holy crap, if they did this with a letter, the script must be great, right? So you have to be creative. You have to showcase why you are different.

>> Desiree: When you're saying be creative, though, how are you getting in touch with the mark with the manager in the first place?

>> Scott: There's. Yeah, well, so this is a whole.

>> Desiree: Piece that we're missing.

>> Scott: Right? Okay. So. But I'm just saying there's no point going and doing all these things and going and, and getting this list and emailing people if you don't have something amazing that stands out outside of your script. So that's the. Just saying that's the first step. Once you have that amazing pitch and you send it to people and friends and writers and they're like, yeah, I'd love to read. I would read the script. Then you look at your options. So there are many options out there. The one that's probably the best option is IMDb Pro. Everyone knows IMDb, Internet Movie Database, where you go for all your, you know, hey, look, what. What was this movie about and who was in it, blah, blah, blah. There's a pro version, okay? So you pay the membership fee of that pro version. And the difference is in the pro version, it's got contact information for pretty much everyone that you look up on there. So you make your. What I call your little black book, okay? So you open, you create an Excel spreadsheet. You go in and say, okay, for example, just use whatever you're. You've written family scripts. So you look up, you know, all family movies made in 2024, 2023, in the last five years, right? You look up every one of those movies. So

here's movie number one. I'm looking up who made it. Okay, here's the producers. There's probably seven or eight of them. Here's the executive producers, here's the associate producers. Put every single one of those people in your spreadsheet. Put every single one's email in there and build it and look at the writers. Who are the writers? Click the writers. Who are their reps. Here's their manager, here's their agent. You build a list. You have to be proactive. This takes time. Right? But the thing to remember is nobody's going to do this for you. You have to do it for yourself. Yeah, there's lists, like I said, we have a list that can start you off of here's a bunch of managers, right? But people in this business move around all the time.

>> Desiree: They're not, they don't stay in the same place.

>> Scott: A lot of the emails might not work that you collect, but you have to do the work. So here you go. Oh, Now I've got 700 names. Okay, pitch them. The email might go to their trash folder, it might go on spam, it might land up in their lap, who knows? Right? But if it takes a hundred no's to get a yes, probably not going to have great odds. You have to be aggressive. So the reason I say everybody on there is because you can pitch producers. You don't have to just try and focus on a manager. Producers make movies. So try and find your producers. If you've written a \$300 million screenplay. Well, yeah, it's going to be impossible to get it to the type of people in studios who have the money to do that. If you've also written some smaller stuff, something contained something that can maybe be shot under a million dollars. You, you can look up all the producers who make movies like that on IMDb Pro and look at all their names and who they are and pitch them. And if your pitch is something that makes them see a movie in their heads, they're going to ask to read it. Producers? No, managers. Two of the managers that I've had in my career I got because a producer told a manager they needed to read me the other. As I asked all the producers I know, do you know of any managers who are looking for someone like me? And yes, here you go. So that's part of it, right? And, and if all you do is concentrate on emailing and pitching managers using websites like Virtual Pitch Fest where you can like directly pitch people, putting your script up on ink tip and ISA and stuff like that, if you're doing that, that's great, right? That's wonderful. But it, it, it narrows your circle. Right. And how are you going to build connections? How are you going to get people to read you? How are you going to get relationships built if all you do is pitch managers? You have to go after every possible angle you can and think outside the box. Yes. And be creative and different and make someone stop and pay attention to you.

>> Desiree: And like we were saying earlier, show why you're different.

>> Scott: Yes. And I'll tell you right now, man, there's the man again. I don't know why I always just use man.

>> Desiree: Frustrating.

>> Scott: Well, I'll tell you what, man, 98 of writers are not doing this. They're not. They're sitting there waiting for a contest win to change their lives. And it's not going to happen. Even if you win a contest, it's not going to change.

>> Desiree: You still have to do the work even if you win a contest.

>> Scott: Well, yeah, because that's the thing. Name, name them. Name more than I can name two, but name a movie that's won a contest that got made into a movie. Name a screenplay that won a contest.

>> Desiree: I don't know any.

>> Scott: Right, but even people, even writers can't. Because contests don't make movies and screenplays that win contests, usually it means that's great writing. Doesn't mean it's a movie that would be made. You know what I mean?

>> Desiree: So, so is there anything else other than IMDb though, out there or is that the main. That's the main way for. To find these contacts.

>> Scott: That's the main way. But like, you can go to Writers Guild of America website, you can like get list of all WGA signatory agents, managers, producers. Right. Which means that they've signed the contract with WGA that they're going to follow. You know, guidelines, guidelines, union stuff. Right, but there's like, that's the thing is you have to do the work, right? Like I can tell you, oh, use this website. Use these, all these, here's all these things, blah, blah, blah.

>> Desiree: It's research, really.

>> Scott: Yeah. And, yeah. And, and just, you know, it's. No one wants to. But you have to put money into it, like, you have to. Right. It's like being an actor. You think that they're going to go for auditions and get people to notice them without a headshot? No. Do people do headshots for free?

>> Desiree: No.

>> Scott: Good ones? No. Do people pay for their gas to go to auditions? Do they pay for them to travel? Do they give them free time off work with pay to go? Like an actor has to go and spend money. So social. So does a writer. You have to invest. You have to use sites that can get your script places you. You know Blacklist, for example, Right? Yeah. It can be a crapshoot. You never know who's reading your script. You never know if it's going to work or not. But you have to try these things because if it does, bam, things can change. I have a buddy of mine, grew up with them, his name's Jason. He put a script on Blacklist. That script got so, like the highest scores. I've seen Dean Devlin read it or his executive read it and said, dean, you got to read this script. Dean Devlin, major director.

>> Desiree: Who's Dean?

>> Scott: He's like, he was involved in, like, all the Independence Day and, like, big movies, big Hollywood stuff, right? With his partners. But anyways, he read it and he like, literally called, Called Jason, like, that day and said, I want to buy your script. We're making this. And then he was also one of the top writers that went down to the yearly blacklist, you know, annual retreat thing. He got a manager. He's like, he's huge. He's making movies, right. Just because. And he hadn't gotten any other attention that got him attention. But was he ready for it? Yeah, he was, because then all these people were hiring him to write all their stuff. So if you don't swing for the fences, if you don't try everything, right? Then nothing will happen. And that's the thing. You can't just try one, Right? It's a, it's a numbers game, right? You have to try.

>> Desiree: It's like a lottery. It's like a lottery. If you don't buy the lottery ticket, you're never going to win.

>> Scott: Yeah. Or like people sitting home and my life sucks. I have no job. I can't. No one's giving me any opportunities. Okay? Are you applying for every single job you can possibly apply for?

>> Desiree: Are you putting money into your resume?

>> Scott: Are you, you know, like, what are you doing? Right? You have to be proactive or absolutely nothing will happen. And that's why I stress going after producers as well, because that's where you build your connections. And that's the thing, like, most of my work that I've had over time comes from producers who get in touch with me because they read my scripts, they had conversations with me, they like me, they like my writing. So, and, and I, I, I make an impact, a memorable. They'll contact me. And that's the thing, is I've built my circle enough that I know a lot of

people and they pass my scripts on to others, right? So 90% of what I've achieved has not been through a manager. So there are people to say, like, oh, I can't do anything cause I don't have a manager. Ye do. You have to be.

>> Desiree: Stop making excuses.

>> Scott: Yeah, you have to be pro. You are your own man. Be your own manager. Like, have that mentality, right? Like, because if you call up a producer or you email a producer, you're like, hey, I got the script of all. And they're like, actually, yeah, I like that idea. Can you have your reps send it over to me? That's just like a legal thing. They got to protect themselves. So you say, yeah, I'll have my entertainment lawyer send it. And then you find an entertainment lawyer and you pay him some money and they'll send them your script. Right. Like, don't just be like, no one will give me a chance. No one will give you a chance if you don't give yourself a chance.

>> Desiree: Nobody will give you a chance if you're a crybaby.

>> Scott: Don't be a crybaby.

>> Desiree: That's a T shirt line shirt right there.

>> Scott: Don't be a crybaby. But yeah, so you have like that's the thing, right? And check out our website. Like I said, we got blog posts, we got all these things on how to try and get a manager. But you have to go big. You have to get out of the box. You have like, listen to our episode. Thinking outside the box. You have to be that person. It's harder than ever for a writer to get people to take chances on them. So you have to prove why you're worth taking a chance on. And it's not just your script. You have to write an undeniable script. But then all this other stuff is part of it as well.

>> Desiree: But you also have to be an undeniable person.

>> Scott: Undeniable person. Yeah, you have to. You have to.

>> Desiree: You have to be aggressive.

>> Scott: Be aggressive. Yeah, but a good aggressive, not like a bad aggressive. Don't bang on their door. Why won't you read my script? You read my script.

>> Desiree: Okay, Right. That's going a little far.

>> Scott: So anyways, on a happy note, that's how you go about getting a manager.

>> Desiree: Okay? You stressed me out on this episode. It's a little stressful, but you're stressing me out. Looking at you is stressing me out.

>> Scott: But it needs to be said. It does. It's not a cushy happy go lucky thing.

>> Desiree: Okay?

>> Scott: Right. You have to do the work. Do the work.

>> Desiree: Okay, got it.

>> Scott: Lastly, last.

>> Desiree: They're still last.

>> Scott: Before you go and start your marketing thing, go and watch. I think it's like a seven minute clip of a movie and it is a movie called Glengarry Glen Ross.

>> Desiree: No, you are not bringing up Glengarry Glen Ross.

>> Scott: It's the famous scene from it, but it's Alec Baldwin coming into this office of salesmen and giving them a beat down verbally of why they suck and why they're not making money and what's going to happen to them if they don't. And watch that monologue. And it'll remind you why you can't just sit around waiting for it to happen. You have to always be selling. Always be selling. Selling your scripts and selling yourself.

>> Desiree: It will also remind you. It will remind you why Desiree hates that movie.

>> Scott: So good. Do you know that they're doing Where Would be. But they're. It's going back on Broadway because it was originally a play and some really big names are going to be in it and because it's so awesome, so exciting.

>> Desiree: I can hardly wait. Hey, we have questions and answers.

>> Scott: Yes, Part of the episode. Yeah.

>> Desiree: So we have two that came in today.



>> Scott: Perfect.

>> Desiree: First is, what if I don't want to have my characters swear in my screenplay? What a silly question. Just don't have them swear.

>> Scott: Yeah, you don't have to.

>> Desiree: Why do they have to swear?

>> Scott: They don't have to. Right.

>> Desiree: But I don't mean to say it's a silly question, but isn't it kind of like.

>> Scott: Well, yeah, like, I mean, some people don't like to swear, right? Like, some people just don't. Some people just wouldn't want that in their ships. Whatever.

>> Desiree: Want them in the ships.

>> Scott: Scripts. But. But also like. And that. And this. It's interesting because I see this happening.

>> Desiree: There's a happy medium, right, where it's like.

>> Scott: It's a.

>> Desiree: Too much.

>> Scott: Well, no, not too much. There is sometimes, but I'll see, like, a movie where it's like a horror movie or like a sex comedy or something where it's like, it's as clearly for adults. And there are no swears. The characters aren't swearing. Well, that's not real life. And esp. Like, who's watching that? Do you think that someone who watches a movie about that is going to be all like, hoity toity and, oh, my gosh, I'm going to stop this because they said, I swear. No, that's. It doesn't make sense. So, yeah, I think that medium. That might be an answer to the question.

>> Desiree: There's also to the extreme where swearing will take you out of it. To that extreme that you're like, seriously, I can't even focus on the movie because all I'm focusing on is that you're saying the effort every second word.

>> Scott: Yeah. And it also comes down to authenticity. Right.

>> Desiree: And the character. Is that authentic to the character and the environment.

>> Scott: Like Wolf of Wall Street. Right. Has the most F bombs of any movie or had. I don't know if it does anymore, but it made sense because it was Wall street and it was all these, you know Wall Street Bros. And. And that's the culture. And. Right. So it has to fit. Right. So anyways, so that answers that. Okay, and the other one.

>> Desiree: When seeing screenplay leads, how close does my project have to be to fit? Looking for a story about an Argentinian kid playing soccer that has to do with human trafficking and includes a role for a WWE wrestler and has a giraffe in it.

>> Scott: I've seen that specific lead. That's why I put that in.

>> Desiree: Okay, I'm just rereading this again.

>> Scott: So that was the example. So the question was, what, what, what? When seeing screenplay leads, how close does my project have to fit in order to pitch that?

>> Desiree: I guess.

>> Scott: And then that was the example. Right. So if you see a pitch that says, you know, looking for, you know, looking for screenplays about this kid playing soccer. Yeah.

>> Desiree: To do with human trafficking and includes a role for WWE wrestler and has a giraffe.

>> Scott: Yeah. So, like, I couldn't believe when I read it, but it makes. It makes sense when you think of it. So that producer obviously has an in with WWE because they make movies and stuff. They try to get their wrestlers into movies. So. So he has. That producer has a leader connection that. Okay, if there's a role for that, a wrestler, then we can do it, but we also have to shoot it. I have a permit and I have, you know, a grant. I can get 300,000 in my movie if I shoot on this safari park. So I need to make sure it fits where there can be. You know what I mean? Like, yeah, that's the thing. So if you've. If you see that pitch and all it is is that you're. You have a script about a kid playing soccer, probably maybe you can pitch it. But would it work for what they're asking for as well? Because otherwise you're just wasting your time and their time. Right. But. And this is part of, like, the pitching thing. There's websites like Ink Tip that

sends out these leads of here. There's people looking for this. Is people are looking for this. Like, you'll see leads places. Right? That's part of it. That's part of pitching. That's part of taking the effort and investing in yourself to get yourself out there. So, okay, yeah, so if it fits. If it's even sort of fits, I would pitch it.

>> Desiree: You can make it work.

>> Scott: Yeah.

>> Desiree: Throw a giraffe in there.

>> Scott: Yeah.

>> Desiree: Playing, you know, what made make the giraffe be playing soccer. And then the giraffe has a second life where he actually is the Human trafficker of children.

>> Scott: I was gonna say that would be a good family cartoon of a giraffe playing soccer until you said the bard about human trafficking. And it long no longer fits.

>> Desiree: Okay, well, you guys get what I'm saying?

>> Scott: Yeah.

>> Desiree: Hey, if people want to submit their questions, we always love to get your questions. And you can simply email questions or comments to [hello@atscriptreaderpro.com](mailto:hello@atscriptreaderpro.com).

>> Scott: Yeah, and just put podcast in the, in the subject line and they'll get to us. Or comments or if you have ideas like Oscar asked about marketing. So we, we've done one on that here. And then, you know, check out our website. We have all of our services on there, pretty much everything you can imagine. Look at our mentorship program. We have something called a marketing mentorship program that comes with three sessions that we will help you with your marketing plan, we'll help you with your letter, we'll help you with everything you need to know. Help put your plan together where you can go, what are you going to do? What are your goals?

>> Desiree: Okay, we get it, right.

>> Scott: No, I'm just saying, like, you're not alone in this. You don't have to be if you don't know what you're doing. We have done it and so we can help. So check that out at our website, [script reader pro.com](http://scriptreaderpro.com). alone.

>> Desiree: They're never alone.

>> Scott: What makes us different is we're all working writers and we've been in, in the trenches in one way or another. So we can offer a unique insight that way.

>> Desiree: Make sure you subscribe to the podcast. Yes.

>> Scott: Give some stars. Five stars, hopefully. If you like it. Desiree always loves seeing those five star ratings.

>> Desiree: And share the podcast.

>> Scott: Share the podcast with your friends. I hope you were entertained. This one might not have been as entertaining as usual, but the business stuff's a little more, a little more serious, a little more information than. Than what we usually do. But yeah, check us out. Keep coming back.

>> Desiree: Yeah, if this is your first episode, I do apologize. Go to listen to the other ones because they're not as intense.

>> Scott: Yeah, they're a little lighter. But keep going, keep trying. But this is important information that you really need to know as a writer trying to break in. So until next time, we are script Reader Pro, where we are helping writers craft wonder one page at a time.