

## Ep #64: Screenwriters Talking Shop

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On this episode, we are going to be talking deep, deep screenwriting. Desiree is not in this episode for all of you, and I'm sorry about that, but we're going to have some fun talking about successes and the real work and the real game of screenwriting. So listen in.

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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. All right,

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everybody, this is going to be a little different here, because normally Desiree is the host, and she introduces me any guests we have what we're doing. But Desiree wanted to bow out of this one, because me and my guest today, Ryan Johnston, we're just talking about writing. We're talking about real talk successes. We found the journey up and down. A lot of people ask questions. We're not going to be doing a question and answer period at the end here, because we're kind of answering one of the big questions that we get. All of our team gets, and I get a lot, is kind of what have you made? What has been made? What are things that have happened? What are some big things that you've been a part of? And I want writers to understand and realize that it's not like a big success doesn't mean getting your movie made. A big success means getting people to read your stuff, to get excited about you, to become fans of your work, to open doors. And, yeah, I've been on the precipice of some pretty major things, and they fall apart. And that's just happens. And same with Ryan that we're talking today, he said some things that have really gone, you know, exploded and created a fire, and then sometimes they just don't always follow through like we think they will. So so that's what we're going to be talking about today. So Ryan, welcome to the show.

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Thank you very much for having me, man, I appreciate it.

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Yeah, for sure, it's funny, me and Ryan met on a plane. Well, no, we didn't meet on a plane. I remember seeing him on a plane, and he remembers seeing me. I wear a fedora, kind of everywhere I go. And so people tend to remember that Ryan is, he's a very tall man tattoos. He's hard to miss. And so I was flying to Austin. He was flying in Austin. We're sitting at the film festival during, you know, we just finished the Q and A, I believe it was the one with all the Disney writers talking about fellowships and things. And then I kind of heard him over talk. He was, he was a, it was in like this church, and he was a couple pews behind me, and I heard someone say, Hey, where are you from? And he said, Oh, I'm from a little town and in Canada called Saskatoon. And I was like, what? And I turned around and I looked and Saskatoon is my hometown. And so I was like, I remember that guy on the plane. And I was like, Hey, did you say

you're from Saskatoon? It was just like, the weirdest thing, right? Because you just don't expect to meet that one writer who's also kind of going crazy in your own, kind of like hometown. So anyways, it was kind of cool. We hit it off. And, you know, he's a great writer. He has some great stories life experience beyond, you know, what most people get to have. And he's got some really great insights on writing and and, you know, being a dad, one of the coolest, coolest dads I know. So Ryan, tell Yeah, so, so welcome, Ryan. So normally, what we do Desiree kind of sets this up is we talk about something that we watched recently. So what is something that you've watched recently that you either hated or loved, or that kind of thing?

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I'm, like, very picky about what I watch. I know my genre. I know you know what it is that I'm looking for. So it's very rare that I'll find something or come across something that I really dislike. But I had the pleasure of taking my daughter to the New Super Mario Galaxy movie, just, yeah, just over the weekend, and it was fantastic. I mean, I'm as I'm sure, you know, and maybe the audience doesn't, but I'm a big fan of animation, and that's definitely one of my, one of my, the genres or mediums that I focus the most on with my writing. But, yeah, I'm always a huge fan of the theater experience to begin with, but to really, you know, hone in on something that, you know, it was part of my upbringing as well. I had the first Nintendo I remember opening it on Christmas, right? Like, I think it was nice. Mine came with Duck

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Hunt, yeah, the Duck Hunt back,

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yeah, so did mine, because that was the later model, right? Like, it came out in 8483 I was born in 84 so, you know, I was, it was a few years. I come from a very poor background, but it was a few years, you know, we got the older model, but it was still fantastic nonetheless. And so it's just kind of nice to be able to, you know, share something that I grew up with with my daughter. That's always one of my biggest joys in life when it comes to film or even writing. I just love sharing experiences. You know, the Ninja Turtles movie, when that came out, that was another experience that I got to really, truly enjoy with my daughter and so, so, yeah, obviously that added to the experience. I don't think it was received well on Rotten Tomatoes, but I don't really pay attention to that kind of stuff, being that it's so, yeah, it's so subjective, and it's just not for me. I don't really reviews outside of restaurants. I really don't. Care about. So, so, yeah, it was a fantastic experience. A lot of fun, a lot of laughs, a lot of, like, moments of, I don't know if you're, are you a Smash Bros video game?

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Like, all the Mario, you know? Like, yeah, I grew up on it, and I loved the first movie. I thought it was fantastic, yeah, and so I haven't seen this one yet. We're gonna go but yeah, so the Smash Brothers are in this one. Well, no, I'm

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just, it just, there's a lot of characters from the Nintendo World that are in this, right? Oh yeah, yeah.

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That just show up. That's awesome, exactly.

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And so that's that was a lot of fun, because my daughter and I play that game all the time, and we're kind of, we've just, those are the things that I love the most. Are those moments where you turn at the same time and look at each other and you're like, Oh yeah,

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yeah, yeah. That easter eggs and stuff for sure, yeah. So that, that adds an experience,

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but that I really enjoyed it, and that was my most recent What about you? What you've been watching?

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Oh, man, my wife has got me, like, on documentaries. And, I mean, we've been what, like, you know, it's just what she wants to watch at the end of the day. You know, her brain shot. And so we get in bed and watch documentaries. And so, you know, you know, follow us with this Instagram girl, I think she's called the documentary girl, and she talks about, you know, the best documentaries she's seen. And we started, we watched this one called Paradise Lost, which was really creepy. It's about this murder down in Arkansas way back when. But then we just started this one called the jinx. And I think it's like produced by blue mouse, but it was, it was just this really interesting, you know, like, real estate mogul from New York gets caught up in this murder mystery thing. And it's just, like, very cinematic, like, really well well done. And the director, he's a movie director, which makes sense, because it very much feels like a movie, but it's a true talking documentary. So, yeah, we watched that. You know, my wife likes to watch stories about people who got killed, which is kind of scary.

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But listen, I'm the same way. I watch murder docs, True Crime docs all the time. That is my Yeah, exactly for me personally. Right now, I'm watching on, if I'm, if we're to switch gears to more of a series. I'm watching Peaky Blinders.

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I Man, that is one of my absolute favorite ones. And I just watched the movie. That's one thing I watched last week myself in my theater because my wife didn't watch show. She wouldn't even understand half the things they say with the accents. But at the movie like, just when, just so you know, when you get to the end of the series, you would think, I don't even know what a movie would even look like, like, I don't know how this goes any further, and then it goes further, and you're just like, wow. And you know Barry, I think it's Kyogen, is how you say his name. Oh,

man. It's just, it's really, it's like the perfect set. It's like the perfect closure. Anyways, you'll enjoy it. But yeah, I love Peaky Blinders. Such a

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great show, right? And I've always been that guy, even back when Breaking Bad, it was like 10 years after Breaking Bad, had their final, their final season, I jumped into it, you know, I like, just kind of going through the motions on my own and not have, you know, water cooler talk people at the grocery store, yeah? I mean, when a series is popular, that's, that's how deep it goes, that the communities talk about it, right? And it's really, yeah, exactly. It brings people together. And so yeah, I kind of jump on board after, or, well after, but yeah, so I'm on Season Three right now.

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I think nice, yes, they're so good. It's just like, we did a podcast couple times ago on prestige television, and that's like the perfect example where it's like, this is more like a movie every time than than a television series.

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So 100 so well shot. It's funny because, like, yeah, that that whole series as in general, is something that I'm not one to turn on closed captioning, but I need

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it's tough, man. Sometimes you're just like, what?

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Yeah, what do they keep calling their aunt? I'm like, what the opposite is? Paul, Paul, Paul, yeah, Paul. Like, I had to turn it on just to figure out what her name was. And then after that, I'm like, No, I

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just find this on. It's impossible not to want to walk like these guys walk after you've watched it. It's anyways, such a great show. Yeah, awesome. Well, cool. So yeah, let's get into the media what we're talking about today. So I've heard your story. No one else really has. So I want you to kind of just walk me through a little bit what, how you kind of started out, what writing kind of meant to you, how you moved into screenwriting, and kind of what kind of gets you excited to keep going. And then I also, you know, do that first, and then we'll talk about your, your experience with, kind of the business side of things. So, so walk us through kind of your origin, right?

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Okay, um, yeah, writing to me, or growing up, I found an escape through writing, you know, I felt like I was, I was better able to, you know, kind of explain what I was trying to say, trying to get my point across through writing. It opened, it kind of started with French poetry to the girls in class, my crushes, you know, and you know. So it's like, I've always loved, I grew up loving poetry, not necessarily, you know, exploring those of the greats, but kind of just kind of.

Refreshing myself through poetry and all that stuff and and that kind of grew into a love for, you know, just telling stories, making people laugh, or that is one of my greatest joys in life, is putting a smile on someone's face. And even if that means telling the most embarrassing story possible about myself, I will do it if that means, you know, bringing us, like a sense of joy to somebody. And, yeah, I mean, I remember back in, like, in high school, I wrote this paper. I was in my English class, grade 12, and this is just one of the many signs the universe has given me that I have chosen to ignore. You know, over the years that writing is what I'm supposed to be doing. And so, yeah, I remember I wrote a I wrote a paper. It was a report on it was called the voice of the voiceless. It was essentially about these underground bands that have this, you know, have a voice, but obviously can't be heard because they're underground and and, you know, no one at the time, I was a punk rock kid, right? So, you know, and punk rock was very looked down upon. But so I remember I walked into class that the following day when the grades for the papers were coming out, and my English teacher, Mr. Love, was standing at the door, and he, he stopped me as I entered, and he's like, I want to talk to you for a second. And he he looked me dead in the eye and very seriously, said, Have you ever considered becoming a writer? And the ignorant fucking high school kid in me just laughed in his face and was like,

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nuts like, and then, you know, once I saw his demeanor not change one bit, he just stood there and stared at me, and I was like, oh, like, are you serious? He's like, Yes, I think you have something special, and I think you should explore it, yeah. And you know, it's not until many years later that I really, that really started to resonate with me. I'm writing a memoir, and that's one of the parts in the book that really kind of make me tear up the most, because I'm just like, man, here is this, you know, human that saw something in me that I never even fathomed, like it was funny to me that someone saw anything in me. So, so yeah, and then that kind of one from that point forward, I just kind of it was in the back of my mind, unlike before, where writing poetry and doing all that stuff was just for fun and a way to express, you know, band lyrics, all that kind of stuff as well. But it was when I hit my 20s and I was living in Regina, and I started writing short stories, which I then turned into scripts. And so I'm like, well, let's explore this a little bit further. I applied to after some internet search from, you know, bow guarding or stealing internet from my neighbors in the building, because I was that broke, 20 year old, you know, like, this run down computer that, like, barely, like, you know, uploaded a pixel a minute. It actually was the first computer in my family home that I ended up inheriting. And anyways, so I looked up, you know, what I can do with this, this this passion, this love for writing. And, yeah, came across Vancouver Film School where I decided, okay, I'll apply. And luckily for me, I got a letter back saying, you know, yeah, we love the direction you're trying to head in. Read these books. It was like, white and Strunk and eat shoots and leaves all these books about grammar, because my grammar, and to this day I'll say, is horrendous. Like, horrendous, me too. Yeah, right. I was like, that's what editors are for. But, yeah, we're not.

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Screenwriters. Don't deal with grammar. Come on,

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come on. But that's not, we're not allowed to say that. That's like, that's, yeah, that's a sin. So, so yeah, they I went to film school. I absolutely loved it. Obviously, you know, life took hold the, you know, the rock and roll lifestyle, punk rock lifestyle, took hold of me. I decided I was gonna go travel a little bit, because they always say, you know, you write what you know. And if you don't know much, you ain't got much to write about. So yeah, for sure. Went and traveled, did all that kind of stuff. And then, you know, the universe brought me back to Saskatchewan, where I don't know if you want to lead into the next or how you want to proceed, but that's kind of my short answer as to my background

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in writing. Yeah, that's great. I mean, that's I love it. It's always fun for me to hear how someone got the fire. Because to me, it's like, and I find this with most people, is when you like a lot of writers, they dabble with different kinds of writing. You know, I'm going to write a novel now, but then when a writer kind of stumbles upon screenwriting, there's just something about it that grabs hold of you, and it's the format, it's the visual aspects of it. People just can't seem to go back from it. Which, yeah, which I find fascinating, you know. And, you know, it's, it's great how you kind of, like, set up your, you know. Your intention of of this is why I went into this kind of writing, and then this kind of writing, and then this. And it's, it's, it's amazing that you had someone tell you one day, and you know, as in your impressionable time, that, hey, you got something special here. I think this is something you should explore. So that's great. So, so you're so, as you kind of, you know, left film school, you had some some friends and connections and stuff. Walk me through, because you you decided to then take the route of doing a graphic novel to try and get some some traction, right? So walk me through, because I know that was has been a really interesting ride for you. So, so walk us through that is a project called High Noon. There'll be a link in the show notes, because Ryan is actually doing animated shorts based on that graphic novel, and he's been dropping them here and there online. So, so I'll have that link to that. You can see them on YouTube. They're a whole lot of fun, really unique style to it. But yeah, walk us through the kind of how that started and how, kind of how it got back to you.

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Well, it actually all started in film school back in Vancouver. So it was about 2007 we were coming close to the the end of the school year, and we were in an animated series course where we learned how to write pilots, pitch decks and all that kind of fun stuff. And so me and my buddy Jack jurors, we came up with this idea. We were sitting outside of a bar called the camby in Gastown. It's, it's a notorious bar, one of the oldest in Canada, I think, was built to 1899 but anyways, we're outside and we're smoking a joint, and, you know, we're talking, and it was the conversation got into, like, you know what, man, like, Wouldn't it be nice to just like, smoke weed all day, and, like, ride horses, like in the prairies, and like, you know, and then that turned into, Oh, yeah. Like, wouldn't it be fucking hilarious if, like, we were buddies with Bigfoot, and like, Bigfoot would come smoke joints with us. And, like, we're like, yeah, like, and so we invest in Vancouver type of

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conversation, man, can you I

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couldn't imagine what the show would have turned out to be like if it wasn't where we could, yeah. So, you know, in that moment, we kind of stopped like, Oh, dude, this is, this is our our pilot. This is our series. And so that's what we did. So we wrote the series in film school in oh seven, again, my debauchorous 20s led me elsewhere. I was living on the beaches of Mexico, bartending at like, Mexican resorts and nightclubs on the beach and and then, yeah, we got back to I ended up moving back home to Saskatchewan, where, at the time, I was a bar owner, and that's when covid hit. And during that time, you know, as most of us were, we were really sitting back and look, looking at our lives and being like, what am I? What am I doing? Like, and that's kind of where I was at, where it was just like, man, like, what about my writing? Why did I ever forget about this? Because I didn't, I shouldn't say I forgot. It was just dormant, you know, this love, this passion, was dormant because I just had a family to provide for exactly. So when covid hit me and my my buddy got started jumping on Zoom calls, like, man, you know, I read the pilot. It was at the time. It was called the pot smoking cowboys, and it was like, like, I read the pilot bit outside of a few jokes that did not age. Well, this is actually a very good, you know, plot like this is actually very good series. And so we decided to write the pilot, and through a website called stage 32 I shopped it around to executives and producers and and we were met with the exact same response, which was, this is hilarious. This has never been done before. But the problem is, is we're looking for IP, IP, IP, IP, the two letters that haunt me even to this day. And for those writers out there who are active, like actively looking to shop things around, they are probably gagging at the sound of these letters as well. And worse, yeah, listen, it's horrible. And so, so I decided, okay, well, if that's the case, then why don't we just give them IP? Let's you know, Jack was a tattoo artist in Brooklyn, and I said he's done a graphic novel before. I said, Hey, man, like, I'm gonna pay you for one month salary, or two months salary, whatever it was, and can you just do nothing but draw this graphic novel to pump it out as quickly as possible? And he said, Yeah. He's like, Yeah. So one year later, we ended up with a finished product that is still available on Amazon to purchase. I published it. I self published it through KDP, and I sent that to a buddy of mine. That then turned into Keenan Thompson of AFA artist for artist production company. He got his hands on the book. He same thing. Loved what he saw and and, yeah, that turned into us signing a shopping agreement with Kenan Thompson. Production Company, which was super sweet.

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Yeah, that's super exciting, yeah. And then so from there, as he got involved, what did that process look? Look like for you? Where were you kind of in that process? See, and

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that's where it's kind of tough for artists who, when they say, like, you know, you can't, you can't really hold on to your baby. You got to kill your babies at times, and you know, in that process, unfortunately, you're kind of being removed, right? Like even the the deal itself states that they kind of do. Your only involvement in this partnership is what you've already produced, right? So you know, and if there's any changes needed to be made throughout the process of shopping it

around. Then, you know, it's kind of up to them who makes those changes, right? Hopefully it's you. You're hoping that you get, you know, make those changes. But unfortunately, a lot of the times, they bring in another, another party or whatever. But Yeah, unfortunately, it was a lot of sitting around. It was a lot of harassing the producer to be like, Hey, man, where are we? Like, what's going on? And then the writer strike took place during that time as well. So that was, you know, obviously, you know, stand up for my brothers and sisters. But it does suck when you're sitting there the whole time thinking, is this idea about to die, right?

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Yeah, yeah, exactly, because everything is always so close to that happening, right? It's always on the precipice of this will no longer happen, right? And that's

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exactly it. And you're relying on these people to open doors for you that you can't open so that that is part of the job that you've never been able to accomplish on your own. And which is why they're part there. That's what they bring to the partnership.

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Yeah, exactly. And, yeah. And, I mean, I think it's really important for writers to hear that too, right? Because a lot of writers, a lot of newer writers, a lot of writers I mentor and talk to, they just have this idea that, you know, they're so precious about their stuff. And I'm just like, okay, so this part here, like it's just not working. And I know you love it, but it's just this. It doesn't it doesn't help, it doesn't deepen, it maybe doesn't meet the logic, and it comes back as, like, Yeah, but, but still, like, I'll leave it in there, because if a producer wants to make it, you know, they can always remove it then. And I'm like, I don't think you understand. If there's one thing about the script that doesn't work, they will just say, no, like, you can't bank on the fact that they will see your brilliance, and that's it, right? And so yeah, and once someone takes your project, yeah, you will either still be involved, or you will not be involved in any way at all, right? And so you have to be at peace with that, and you have to understand that, because it's a collaborative business, it's not just you. It's like it takes 100 or 1000 people to make something happen, and they all have to love what you've done. So, yeah. So as that fell apart, tell us about the direction you decided to go.

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So once that fell apart, I mean, I just got to the point where we were three years in and I still hadn't seen any movement. I had heard about pitches that happened with the showrunner that we brought on, awesome dude, and the direction he was heading was pretty much the exact same. He didn't really make much for changes, but part of the deal was, is that he wanted the full creator credit, which was tough to a tough pill to swallow, yeah, but, and so that's why, you know, a lot of the notes that we were getting back, or the notes that I was hearing about, again, I wasn't allowed in the room, right? So the notes that I was hearing about were, oh, the art style doesn't match comedy. And, you know, there's this, there's no IP here. Still, like, what are the book sales? Okay, the book sold under 500 copies, or whatever. Well, you know, this isn't something that we'd be you know, we love the idea, but we can't get behind because the IP had

no substance. So that's when, you know, again, after six months out of it, out of a time, at a time, not hearing from producer who, again, great dudes, and I love them. I know they're busy, but you know, these are our projects too, and so

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you're sitting around, yeah, yeah.

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And so that's when I decided to hit them up and say, Listen, guys, like, I appreciate all the work you put in, but I'm taking back the IP, and I'm going to make this into an animated series on my own. And if you're you know, if it's IP and a following that they need, then again, just like the graphic novel situation is, you know, if it's an IP that they want, then let's give it to them. And so that's kind of where my mind was, that it was okay. Well, if they want more of a more of an IP, more of a following, well then let's do it. Let's, let's produce these animated shorts on my own, put it on a YouTube channel, and hope to build the IP through that.

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That's, I mean, I, first of all, that's a really brave thing to do. I've been in that position before, too, when it's like, you know, I just don't feel it in my gut that this is going where they said it was going to go, or where I was hoping it would go. I'm going to take it back. I'm going to risk it, you know, and I'm going to go with it myself. It's a really hard thing to do, because you just. Just, you know, there's no guarantees, obviously, in anything, but it's even harder when you're on your own. So, so that's great. And you've got the channel, you know, I see you see your posts all the time, you know, you've got people watching it, people viewing it. Numbers are building. It's a long game, right? It's not, it's not a sprint, you know? But, yeah, it's, it's definitely a different kind of process. But that's awesome, great. And so one other thing I want you to talk about here as well is, is Austin. So Austin Film Festival. I remember when I met you, I was like, hey, you know, oh, you know, saw your badge. Was like, second rounder. You're like, yeah, second rounder, you know, but, but it's like, not just one second rounder. You had second Rounders for different scripts in the couple years that you were kind of involved there you got to the semi finals. What does that kind of because a lot of people, I tell people, I tell people, you know, go to, I haven't been to Austin. I've only been there once. And it was like, it's amazing. All new writers, all writers should go to it and check it out. But you know, how do you what would you say, if someone's saying, you know, I don't know if it's worth me going to the Austin, Austin Film Festival and screenwriting conference. Why should I go? What would you say? Talk us through kind of how that helped you what, what kind of doors you can use to open, use it to open those kind of things.

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Well, my first question to them would be, well, how's it going without going to Austin? Good question. You know, that's, that's my number. Like, oh, well, you don't know what's going to happen. I'm like, Yeah, but sitting around at home doesn't guarantee you anything either. I think a lot of people still have this mentality that someone's just gonna discover their shit online and be like, Oh, here's a million dollars. Like, that's just not how it works. So, yeah, yeah, the more

you delve into the world of screenwriting, the more you learn that networking is key, and there's just no better of a networking event, in my opinion, for screenwriters, than the Austin Film Festival. Yeah, the first the first time I ever submitted anything was in 2000 Yeah, 2024, and, oh no, the first time I didn't submit it all, and I went second time. I'm like, Okay, well, I saw what the potential was with people who submitted. And I'm like, Okay, well, you know, this year I'm going to submit a script that one script in 2024 received the semi finalist, which was fantastic. And yeah, it opens up the doors to specific panels for people who placed that high in the in the competition itself. And yeah, you know, I had managers emailing me before Austin to set up meetings with me, to meet and and all that stuff. So once you get to that semi finalist world in the competition, then that's when the doors really start to open, or people start to look unfortunately, when I went last year 2025, I had five second rounder placements, and I see, yeah, it was what? But I talk about consistency with this guy, so that's what. I'm like, Okay, well, I'm gonna go and I'm gonna walk around with this, this badge on me that has 17 badges. Yeah, I'm like, listen how? Like, sure, I don't have that one semi finest finalist placement, but I've got five second rounders. It didn't matter. Like, it was a different experience while, while there was a lot of respect thrown my way, being like, Wow, congratulations. That's, that's awesome. It wasn't nearly the amount of eyes on me that the semi finalist placement put on me. But Right,

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yeah, all in all, I mean, and that, I mean, that makes sense. I like, I mean, second rounder in Austin is kind of equal to, you know, finals in most contests, you know, because their readers are a lot different. There's a lot of really big industry people that read and so they can see, kind of, like, the promise in it a lot more. But still, I mean, it's something that no one can take away from you. You could, you can send out an email with that Austin semi finalist, and people are going to read the email, you know, like, it's a big thing. That's awesome, yeah. And you know that I remember reading your when I was like, Hey, man, let's, let's swap scripts. And I always talk about how, you know, I'm, you know, moving forward to produce my my script called Shadow diplomat, and then it was ready to go, locked in. Had all the reads I needed. And then you're like, I'll take a look and you you read it, and you had these two very specific notes that were just like, how did I never think of those things? What has nobody pointed those things out like they were brilliant, two brilliant pieces. And I was like, those have to happen. And went in and adjusted it. And, you know, it's just that idea that that sometimes you'll think you're ready to go and it's locked, but then it's always good to get more reads, because you never know when a great idea is going to come along and maybe showcase a hole that someone else missed, you know, something like that. But I remember reading yours. I'm like, dude, is this live action, or is this animated? Because it could easily be both. And you're like, oh, it's animated. And I was like, Okay, well, maybe it should be live action, like, pitch it to live action producers as live action. Pitch it to animated as animated, because it was a, you know, good, you know, high school teen kind of monster kind of thing. But, yeah, it was really fun. That's great. And you're writing down, you're writing a memory. War, and you're doing all these different things, you know, I before I kind of talk about my kind of my story, my movement through three different ladders. When you said you love to tell people an embarrassing story, if it'll get them a laugh and you don't care, I was like, Yeah, okay, I'm gonna tell you my most embarrassing story that I ever, that I've ever that, my most embarrassing moment ever. And it was in grade seven, okay? And there was,

there was an eclipse. And the next day, I remember our French teacher, who had a crush on never had a crush on the French teacher. She was just young and cute and whatever, right? In grade seven, just coming alive, right? And, and I Okay, it's so dumb. So, she asked in class, she said, did anybody look at the Eclipse yesterday? And I was always trying to be the class clown, right? Get some laughs. And so I was like, okay, but I want to impress her with how smart I am. So I said, Yeah, I did. I raised my hand, and she's like, Oh, well, you're not supposed to. And I said, Yeah, I know. And then I meant to say, this is what I thought I was saying. Anyways, yeah, I know. And I burnt my cornea, right? And that because I was like, Oh, that's a, you know, impressive word, she'll like, right? But, but what actually came out and, and I didn't even know what it meant at the time. I said, Yeah, I did. And I burnt my clitoris.

31:22

She just kind of stared at me, and some of the kids snickered. I had no idea I was good seven. I was about, I don't know, blue blade. I don't know, but I was just like, once someone told me what it was, and I'm just like, Oh my gosh. I was like, clitoris boy for the rest of the year. It was absolutely awful, awful. And then all the girls that you're like, Oh, I like her. I'm gonna give her a valentine card, you know are all like, snickering and laughing at you, and you're just like, oh, so anyways, that's, that's one of, that's one of my favorite, favorite embarrassing moments. But talking about moments, and you know, whether or not you know, there's always a question, you know, how do you get stuff to people you know? Are contests worth it? You know, what should you do? What you do not do you know? And you tell someone, I hate that I hate those moments when someone you don't know, or you meet someone, oh, what do you do? And you're like, Oh, I'm a screenwriter. And they're like, What do you mean, a screenwriter? Like, what do you write? Like, plays? I'm like, no, like, like movies, movies, TV shows, those kind of things. Oh, my gosh. Well, what have you made? What have I seen? I hate that question, because most of the things that I've worked on as like, a ghost writer, here and there, I don't get, I don't have credit for them. I don't get to say that's part of what I do. I don't care. Pay me. I don't care. Most things don't get made. So just, you know, pay me. I'll be happy to do the work. And if it gets made, it gets paid. You know, I've had, and I've had some stuff made and things, but not like, you know, stuff most people have, like, oh my gosh, I saw them in the theater, but I've had so many near misses. And what's important to remember is that you have to expect this. You can't expect to just have success. I have a script called mine that has been in development with different people for 11 years now. No one had no and nobody has paperwork on it. Nobody has a contract, nobody has an option. It's just floating from place to place. Some someone's like, hey, I want to direct this. I'll sign on. And, oh, I'm going to produce this. And, and then, oh, no, I'm going this way now. And, oh, sorry, I got another project. So the director's gone, okay? And then, a year later, oh, this director's like, things take forever, and they may never happen, but what you need to do is you need to use that momentum to build on other things. Okay, if you can open a door, don't just leave it open, kick it off the hinges, right? Like, keep it, make it impossible to close that door, because contacts that you make will be contacts forever. If they are a good contact, you're a good person, you check on them, you don't make it all about you. Whether you had business dealings or not, you should always be able to go back to them and say, Hey, I have a new script. It's this, do you want to read it? And if you're a good person and they like you and you, you know, you check in and stuff, they will say, Sure, send it over. You

just have that endless, that endless line of people. But I've hit some very high levels and very low places. One of my biggest successes early on, I had this agent, and he was a literary agent, and he was in, like, in Oregon, like it wasn't in Hollywood, but he was alienated. And I was like, Okay, well, no one else is biting, so sure. So signed on with him, and this is way, way long ago, but signed on with him, and he, I was with him for a couple of years. Didn't really do much, you know, but then he got this one project of mine called Finding pharaohs, which it's called, unraveled, and try and go out with it again and update it. But is about the serial killer. All these all these women who looked familiar kept going missing, and then they would show up dead. And it was all about this. The serial killer was trying to reincarnate Nefertiti, so he was kidnapping women who kind of resembled her, killing them, doing his thing. It didn't work, but move on. So it's little serial killer thriller. But He then got this big company was called Hannibal pictures, interested. They're like, Yep, let's do this. We got these investors, we got this money. We can act, we can cast this actress. They cast this actress. There's like, \$50 million and it was like, this is and this was like, 20 years ago, right? So this was, like, that was a lot of money back then to be like, that's a big budget. And it's like, as a writer, you don't get paid until they start shooting your movie, right? That's normally what it is you get paid first day of principle photography. So I wasn't getting paid for anything yet, but I was gonna have a nice, big payday, like a real payday, you know, Writers Guild, all this kind of stuff. It's like, okay, I'm set. I am set. Here we go. And it was all ready to go, literally, two weeks away from production. And then George Bush came on the TV and he said, we are in a recession, the mortgage housing thing has exploded, and everyone's poor, basically and literally, in the next morning, I get an email from the producers, or sorry from my agent, saying the picture's dead. The one, one investment place had put in 12 million and then they got 3 million from other sources. The 12 million pulled out. The 3 million then fell away, and it was gone, and it was two weeks away, and and that put me in such a dark hole. I was like, whoa. This sucks. And what do I do? And how am I get going? And so, you know, it took me a while to kind of get back up. And I would get back up and I'm like, Okay, let's let's try again. And then I get a call from my agent's daughter saying, Yeah, my father passed away. He suddenly had an aggressive form of cancer. So, you know, he's passed on. And I was like, Okay. And, you know, it was awful. And, you know, and then, of course, I was young, and I was like, Okay, well, made it all about me. I'm like, Well, this sucks, you know, now what? And I'm alone, and I got nothing. So, you know, I never walked away from screenwriting, but, but I did struggle a lot with, with, how do I do things? And, you know, enter, entering contests, and all these kind of things, and all these kind of things, and just kind of getting better and better and learning and learning and writing more and more screenplays. And then I read her, I wrote a really great query letter. I sent it out. I had someone at Script Reader Pro Channing in her office. She's, she's taking Screenwriting at LA Film School, and she sends me this email the other day or a while back, saying, hey, our professors talking about query letters today, and this was an example, is this you? And it was like, that query letter that I wrote that kicked doors open for me, and I didn't know they were using it, but, and they're like, this is a great, great query letter, and it's kind of the the format I use, but it did like I sent it, I remember I sent, I got, like, the old Hollywood creative directory, right? Which is this book you could buy that had, it was basically IMDb Pro, but in a book,

and I sent out emails to so to every single possible manager I could find. And I and I had a lot of responses, but I had three requests from big management companies that said, we not, we do not take solicited, unsolicited emails or queries, so I didn't care. I sent it to everyone. They loved the query. They asked for the script. I had three offers for management. I eventually chose one that I thought was going to be best for me, and I chose the wrong one because it didn't lead where I was hoping it would. And it was I was a little fish in a big town, and it happens, right? And I've had a few managers here and there, but anyways, it did open a lot of doors. My script was moving around town, got a, you know, a lot a lot of attention people. And then another project got set up that I wrote with another guy, and that project was good, and it was going and again, it had a big actress attached. And then suddenly these two guys got, like, a major feud, these two producers, and they just shuttered their company, and again project dead. So it's just like, again, like all this work and again, gone, happens and happens. So then, you know, a few years later, I was like, Okay, I wrote this little script called incision, and everyone loved it. Got a lot of great, you know, reaction. I put it on the contest train, right? I was like, I'm gonna enter every single contest possible this year with this script and see what happens. And it was a really great ride. And, you know, I reached the semi finals in the nickel, which was a big, you know, semi finals, a pretty big deal. And the cool thing for sure, well, yeah. And the cool thing about it is that the three people who read my script during that contest, all contacted me personally to ask me if the script was available. And I was just like, This is insane. Like, I just entered a contest anyway. So then this one so they didn't win, obviously, just just hit semi finals, conversations with the different people, you know, had different directions and stuff. But then it won the page awards. It was a winner in the page awards. And then that got me a press release, and then that got other people calling, and I ended up selling it to a company. They had a director attached. Everything went well. They fell victim. They're a small company, because it's a small movie, they fell victim to a scammer who was like, I'm a producer. Give me a bunch of money. I will go and I'll make these introductions. I'm going to fly around the I'm going to fly around the country, I'm going to go out to Europe. I'm going to get all this all this stuff. So basically, they gave him, like, all of their development money, and he disappeared, and that broke them, and that project never happened. And eventually I bought the script back. I reached out to one of the people who was involved, and I'm saying, Hey, can I just get this back? Like, you guys aren't doing anything with it. And they're like, sure, you have to pay us what we paid you for it. I'm like, dude, like, seriously. Like, you're not even a company anymore. Like, really. But I did, because I was like, I know I can do stuff with it. So anyways, the coolest thing that incision led to, and this is where it's like, this is my favorite failure story. I call it. So one of the people who contacted me during the Nichols contacted me again and said, Hey, are you in LA, I'd like to have a conversation. And I was going. Down to LA to meet with my new manager and stuff. So I'm like, Yeah, I'll be there next week. So sat down with her, and she's, she's like, she's the development person of a company called koppelson Entertainment. Brian kopelson, major, you know, producer over, over the years. And so met with her, and she's like, okay, so yeah, I love incision. You know, Arnold read it, and he just, he's like, it's too small for us. It's not something that we want to get involved in. You know, you'll probably only take, like, 250k to make it properly, right? And I was like, oh, so why are we here? Then, like, why we were meaning, because you were like, Hey, let's do this. And she's like, but we have rights to a major movie entity, and we are going to be taking it to series. We're going to write a pilot, and we're

going to pitch it, and I think you would write that pilot perfectly. And I'm just like, Okay, let me get off the floor now. Okay, I'm standing up again. What? She's like, Yeah. So why don't we just go over to his place right now, if you have time, and we'll just go and sit, we'll talk about it with him. And I'm just like, Okay, someone pinched me. This is just insane, right? Yeah? And so, so anyways, had the meeting. It was really wild. It was like, yeah, love you ready? This is great. Go do some takes, start putting it together. And I'm just like, this is I'm just like, This is crazy, like, and I've never, I had never written a pilot. I wasn't a TV writer, and so I was like, Okay, I don't know how to do this. So as I'm home and I'm figuring it out and putting all these takes together, then I get a phone call from this girl. It's like, Hey, so, so apparently, the streamer that we're sending this to, they say that they will only take a pilot into consideration from a streamer, their streamer network approved, right, course,

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and you're not, because, you know, have no television experience. And I'm like, okay, so what does that mean? She's like, so we can't hire you to write it. And I'm just like, are you serious? Like, this is like, and it's like, a major movie and that I love, and, like, everyone loves it. And I was just like, this really, really sucks. So that sucked. Then she says, But what else do you have? Do you have any other bigger scripts that we can do for like, 10, 15 million? I'm like, yeah, the script called mine. And she's like, okay, set it over. And I'm like, and so then mine just placed in like the top 10 at page the next year after I after incision. I'm like, okay, yeah, it's going good. So that she takes it, and she's like, Oh my gosh. Like, I love this. This this is so we could shoot this tomorrow. This is, this is awesome. I'll send it over to Arnold, have him take a look. And then I'm like, Okay, this is great. More traction. Here we go. And then she comes back, and she's like, Yeah, so you know, Arnold loved the writing, but we can't make this movie. I'm like, why? She's like, well, because he has some I don't remember the details, but he has a personal history where someone close to him died in a mining accident, and so he would not ever be able to be connected to it emotionally. He couldn't be on set dealing with it trauma, so we can't do it. I'm like, Are you serious? Like, that's the reason this is falling apart. Like it's just that example of all it takes is one small thing to not line up perfectly, and then everything else crumbles. So what I've learned over that, and I mean, I've so many other so many other things I could go on on and on and on for but, but it all comes down to the fact that it things won't always work out, but all of the contacts I've made from all of those scenarios I still have in my contact book, I still reach out to them every time I have a new script, and I'll have, like, the other day, I got a phone call from from a guy I had no idea who he is. He's like, Oh, is this got permission? I'm like, Yep, yeah. I was just wondering if your script incision is available. And I'm like, okay, yeah, it is. I don't remember sending it to you. He's like, Oh, and I read it. I can't remember where I read it. Read it, like, four years ago, and it's always stuck with me. I'm like, there you go. I wrote a script that stuck. With someone for four for four years, like, that's great, right? And he's like, Yeah, we're putting together seven, seven movies, or we're gonna be making a slate, seven movie slate for for Tubi. And I'm like, okay, cool, right? And he's like, yeah, so send it over. And so I'm like, yeah, so send it over, and crickets. Now, didn't hear anything. Obviously went a different direction, but it's that idea that someone who loves your script will pass it on to other people to read, and whether it's theirs or not, if it remember it like, I have people reach out to me like, yeah, I got your script from so and so, you know, I, you know, I love the writing. I'm not looking

at the script. I want to hire you to write this thing for me. I'm like, Okay, let's do it, right? So you always have to remember that when you send something out, like my motto now is send it and forget it. When I send something, if someone asks for something. I send it. I just forget about it. I tell myself, okay, if it happens, it happens. If it doesn't, it doesn't, whatever. I'm going to focus on this right now. You know that's the best thing to do, and because you have to. I'm not, I'm not pessimistic at all. Or I wouldn't be doing this for so long, still trying to become an A list screenwriter who sells a script for \$4 million right? Like, that's still, that's still the dream, but I'm realistic about things, so I understand that. And this is what I found in Austin. And you probably found this too, and I think we talked about it, but every single major screenwriter that goes on those panels and talks about their story, that script that got them moving, none of those movie scripts have ever turned into movies.

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Oh, 100% I mean, even none of them. The head of Pixar was talking about how she does not hire animation writers. She hires animation she writers her she hires her writers based off of drama or live action scripts. And it's like so you you have no idea what these people are. Looking for none,

45:01

none, none. But, but what's funny is that, and that's what I want writers to hear, is that if you write a great spec script that that sticks with people, right, that may that'll probably not get made, and because, and the reason is, is because everyone in the movie business is looking to make a specific movie. They're not just looking to make any movie that passes. Oh, this is a great movie. I guess I'll do this. Now, they're looking for a specific kind of movie with a kind of with a part for this actress that they have a contract with, and that can, they can get this tax credit, and it's like there's specific things, right? But if they love your writing, they're going to want to work with you. They're going to want to know you. It will lead to other things, every screenwriter that you can name, and some of them, right? Like, like Evan Doherty, I think about, he won the script pipeline contest for a tiny, little two person script about this, you know, these guys who were enemies in the war, and it won. And then, and that didn't turn in. Years later, it became a movie with De Niro and Travolta, and it's like, called the killing. I think it's killing, killing something. But anyways, it became that, and, but, but it didn't matter, because he won that contest. He got the top manager in Hollywood. The top manager in Hollywood couldn't sell that script, but he calls him up, and he says to Evan, hey, I got this lead on, on, like a, you know, someone wants, like, a redo of a classic fairy tale, but, but like, an adult version. Do you? Do you kind of have any ideas? And he's like, Well, I actually have a script in my drawer. It's called Snow White and the Huntsman. And he's like, Yeah, send it over. So he sends it over. He sells it for 4.2 million, I think. So that, yeah, so that, so, so it's all about that, that script, showcasing your voice, showcasing who you are, and having, having, you know, an exciting enough concept that people will read it right? Because it always comes down. If the concept doesn't get them excited, doesn't matter, yeah, but they will read it, and they will become your fan, and that's it. You're good, right? And if you

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understand, like, subjectivity in general, it's like you just have to play the numbers game. Because every, like, even when I'm shopping around high noon right now, I spoke to a dude who was he worked at titmouse. At some point, I just had gotten hold of his information and just queried him, because I, you know, I think he was directing, Director of animation, but he even said in his email, he's like, Okay, well, here's what they're gonna ask you, and here's your answers. And one of them was like, I'm like, yo, awesome. Okay, cool. But then, but in general, he was like, but the problem with like, high noon right now is that he's like, there might not be enough room for someone to make their own mark, because every executive, every director, every whatever wants to make that project theirs. So you have to give them enough space, right? And so that's something that you have to understand as well as, like, maybe in that moment when they're reading the query, or they see how far developed the IP is, or whatever, they're not seeing themselves in that picture, and that's the only reason why. And I think a lot of us, when we don't hear back, we're like, oh, it's because it sucks, and it's because I'm not a good writer, and it's because of this. There are so many more factors outside of our own ability that are what are getting in our way. So the last thing we should be doing, well, we should always be looking in the mirror and always be checking, you know, making sure that we're on the precipice of our writing abilities. But we shouldn't be blaming ourselves because, you know, one agent didn't like I'm in the query process right now for my daughter and I wrote a graphic novel together, which I want to then turn into a series and all that stuff. So I'm querying right now, and just like you said, set it and forget it, man, if you go on query manager, which is like this website where you can query, just that, managers, literary agents, whatever, more for prose, you know, nonfiction, fiction, novels, whatever. But you could, there's people who you could leave comments based on, you know, the response time of this agent, or, and it's just, which is, like, it's kind of cool. But there's, you look and there's so many surly people in there being like, oh, never heard back. Or, oh, they sent me a back, a rejection letter, you know, two hours later, clearly they didn't read my work, and it's like, yeah, or, or, just think of this. Or they're, you know, even there's alone, or, you know, there's their plate, whatever could be full. It's, it's just, if you said it, forget it. You'll understand that you're playing a numbers game. You know you're gonna have that one it is, yeah, you're gonna have that one agent or that one producer. That is top of mind. You're always gonna have that one like, oh, I need yes from that person. But you'll learn that just, it's a numbers game. You got to put yourself. It is so much,

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if it takes 100 nos to get a yes and you send 13 queries, what do you think's gonna happen? Exactly, right? I mean, they might, there might be the one in there, or maybe they'll all say, hey, send it over. Like, you never know, but like, you can't just send a few and think, Okay, right? And yeah, and you have, and you have, like, you can't sit on pins and needles waiting to hear back. I'm the one person who read your script. You just have to send it and again, keep going, right? You can't put all your eggs in one basket. You got to keep going. Got to keep pushing, got to keep trying and keep getting better, and keep writing. And you know, like nothing, nothing that kind of makes me shake my head more than brand new writer writes their first screenplay, thinks it's perfect and gets mad that nobody wants it. It's like, dude, like, yeah, okay, it's good, but it's your first screenplay. Like, I guarantee your first screenplay ever, right? Isn't your best

screenplay? Well, right? You know, it's and you and you'll never, you're never gonna find success, if that's your attitude. So then just stop now, right? Yeah, just give up.

50:39

Yeah. I mean, people don't understand that. You know, in order to get a manager, you need, you know, a reference or to be because a lot of them don't are untake. They don't take unsolicited material. So it's like, yeah, you have to have someone to vouch you for. You to get someone to vouch for you. Like, it's

50:55

Yeah, so and start at the bottom. Like, don't think you can, like, go to the studios and sell your stuff. Like, find producers who are just starting to make movies, who are making a little bunch of stuff, write a little more thing, like, you know, or

51:07

do it yourself. You know what I mean exactly.

51:09

It's that day and age. Man,

51:10

well, exactly, because even the small projects, even like the the pilots that I've written, the features that haven't even placed in competitions, it doesn't matter. I put it on IMDb. I have my profile. I put it on IMDb because even I've had literary managers who I've been in talks with, and in the first conversation, they'll ask me, oh, what about this project that I didn't even mention in a query letter? Because they're on there looking so even if it's in development or as a script or, you know, just something as simple as my daughter and I made a cute little movie over the weekend. Well, guess what? That's going on. My IMDb sought

51:46

that thing. A lot of its perception, right? Yeah. Like, a lot of it is perception, yeah. So you gotta have it, yeah. You gotta, you know, do whatever you can to get someone to pay attention to you. Is really what it comes down to, right? That's, yeah, just do it, you know, and it'll work. And also, I mean, final thing I want to say on this is, is, don't like so many writers are just so focused on Hollywood, right? Hollywood is not Hollywood anymore. Man, no, it is not what it used to be like. My one produced feature film is a Ukrainian made movie, yeah? And people, I tell people that there's just like, Oh, I'm like, Oh, why have you been paid to write a movie? Did you have a movie made? Like, hello, right? Yeah. Don't discount those things. It does. I don't care. Like, they read my script that I you know this producer I was working with. It was about Ukrainian internment camps in the Canada and after the First World War, right? So it was, like, a specific kind of story, but they partnered with some Ukrainian producers for funding, and then those Ukrainian producers read my script, and they're like, they had this idea for like, a kids, you know, live action fun, you know, with cgi movie. And they're like, I think you'd be great for this. They contact me, they said, Can you do this? I'm like, can you get me a translator? Can we do this?

I'm like, Yeah, sure. And they're like, they're, they're like, Well, how much you know, what's your rate? And I'm like, Okay, I'm gonna go big on this. I'm gonna, I'm just gonna reach for it. And if they say, No, we can go down. And it's like, gave them a rate. And they're like, Okay. And I'm like, oh, I should have been I buck at that. I should have gone bigger, but, but then they didn't have these resources, and they trusted me, and it was a process. And then they made the freaking movie. And it's just like, it's like, okay, there, there we go. There's my there's one of my bucket list check marks it on. And then that then leads to so many other things. So you can say, I can say to anyone, oh, I'm a produced screenwriter, and it's like, Oh, what have you written? And you're like, Oh, it's this movie called Foxx and Max. It was Ukrainian movie, but it was the, it was the largest budget that any Ukrainian movie had ever had, at four and a half million dollars. It was the first, you know, commercial, you know, marketable movie that they'd ever made. It, you know, it made this much money at their like you can, you can point to those things. I have a magazine from the can film festival. It was not the movie one, but like the marketing one, with my movie poster on the front of this magazine at the Cannes Film Festival as they're trying to get distribution. It's like, these are things you can point to people and say, hey, look, you know, this is a stamp of why you should read whatever I write. Because look at these things, and that's what you have to start to build. It's not about just, Oh, I'll sell my screenplay and be good. That's not what it is. You don't tie up your boots. It's a rough one, right?

54:21

Well, and that's it. And like, even something is simply, like, I'm querying to get a literary manager for a graphic not a kid's graphic novel, right? But I'm still using the fact that I'm the guy who took an animated series and built it from nothing to 29,000 followers or subscribers on YouTube. I produce this. I you know what I mean? Like, yeah, you have you really have to sell yourself. And I think that that's something that I for the longest time when I thought the cavalry was coming for me, when I thought I was going to get a phone call being like, hey, saw this script of yours, which is not the case, but when I thought that I was kind of embarrassed to go out and be proud of. What I've done, and speak about who I am, and, you know, my background, because all that stuff matters. So everything that you think that you're like, oh, maybe this is I might sound cocky if I say this, or if I might sound arrogant. And it's like, no, you have to say this, because if you're not gonna, the next guy will, or the next girl will, right?

55:18

So, yeah, exactly. Yeah, it's true. And so, yeah, so that's like, it's about getting your mindset right. Everyone has failures, everyone has successes. Everyone's written a great script that got them somewhere. Most of those scripts never became movies. That's not the point. The point is like, that's why you should never be like, this is, this is my only screenplay. This is the best one. No one can tell me what to do or change it. No, that's not the right attitude. Be open to change, be open to collaboration. Be the person people want to work with, because then they will always want to work with you. You're proving it. I'm I'm proving it. So many writers are proving it. So, so, yeah, that's that's kind of it. So thanks for joining me today. Thanks for being open, telling me about your story, telling these people who are listening. You know what you've gone through, what you've learned. I think it's really valuable to not just learn from like, Oh, here's that. Here's John August, and here's Craig Mason and here's Shane Black. This is what they say about

screenwriting. This is how their careers have gone. Most writers aren't that at that level, right? I consider myself a journeyman, a journeyman screenwriter. I'm just in the middle, doing all the work, right? And that's, that's where most writers are. Most green writers are so I think it's important to hear from people like me and you about the real world experiences that we've had as we're kind of climbing those different ladders at different stages. We're all at different stages, but we all get there in a different way as well. How I got there is not the same. How you got there is not the same how everyone else so just be open. Write what you can send it and forget it, and that's it. So what's one final piece of advice you can give to any writer, whether they're brand new or they've been around, they've written 10 scripts and they're trying to find success. What is your single piece best piece of advice for those people?

56:52

Well, I would have to say, if it's something you want that badly, be prepared to look in the mirror and question your own fucking sanity, you know, like, be prepared to hit those lows so hard, and question who you are, and to question, Am I insane to believe that I'm capable of this? Like, yeah. So yeah, I think just understand that you're gonna have those moments. If it's something that you want this badly, you're gonna have those moments, those lowest lows, where you're gonna question everything, like your ability as a writer, your, you know, your own sanity, but be prepared to hit that and understand that that's all part of the process. Because, you know, I think it, what is it? Dolly Parton, or somebody said that, you know, after the rainstorm, there's always rainbows, or there's, you know, yeah, something to that effect. But yes, I just just prepare yourself and understand that, you know, this is all part of the journey, right?

57:53

Yeah, exactly. And success cannot come without failure. First. You have to learn how to grow. And, yeah, so that's awesome. Well, thanks for coming today again, people check out the show notes and take a look at Ryan's YouTube stuff. High Noon. It's a lot of fun. It's quirky, it's edgy. Enjoy it and check out our website. If you like our podcast, wherever you're listening to it, subscribe. Give us some stars. Let us know how you're thinking. If you have any questions or comments or a show idea, send us an email at [hello@scriptreaderpro.com](mailto:hello@scriptreaderpro.com), Desiree will be back for the next round with her constant smart and sassy remarks. She makes fun of me, which is a whole part of the fun, right? It's a success. She's not here, you know, but we would be talking and she would suddenly, this is what we would hear in the microphone, hmm? Microphone. Oh, sorry, I fell asleep. I was so bored, that's there. And check us out if you have anything you you want as a writer, check out our website. We have everything a writer could want. [scriptreaderpro.com](http://scriptreaderpro.com), where we are all about helping writers craft wonder one page at a time.