

DEVELOPING A STRATEGY

To Get A Job

SITCOM CALENDAR

- Fall - Midwinter: Pilots developed
- January - April: Best scripts become pilots
- May: Shows get green light
- August - September: Series premiere
- Midwinter: Failing series replaced by midseason shows

HOW THE WRITER FITS IN

- Run the show
- Most creative control
- Producers who can turn out network quality
 - *Show runner*
 - Previously *primary*
 - Produces a hit show week after week

STAFF WRITER LADDER

- Term Writer
- Story Editor
- Executive Story Editor
- Story Consultant
- Exec. Story Consultant
- Co-producer
- Producer
- Supervising Producer
- Co-Exec. Producer
- Executive Producer

WORK SCHEDULE

- 70+ Hours a week
- Work in Production Office
- Paid by Production company, not network
- One episode a week, 9 - 10 months
- Final shoots on Tuesday or Friday nights

WORK WEEK

- Day 1: Table reading, rewriting
- Day 2: Reading and notes, Camera decisions, rehearsals, rewriting
- Day 3 / 4: Line memorization, rehearsals, rewriting, notes
- Day 5: Shooting day
 - 2 run-throughs (1st: dress, notes; 2nd: final)

WRITING BUSINESS

- The bad news
- How to get in if possible
 - Keep writing
 - Agent
- Spec scripts to right people
- Make pitch meetings into jobs
- Jobs become a career

HOW TO SURVIVE WHILE WAITING

- Day job
- Job in the industry
- Become a *floater*
- Check trade papers: Daily Variety, Hollywood Reporter
- Call big companies
- Industry directories

INDUSTRY DIRECTORIES

- *Hollywood Creative Directory*
 - www.hcdonline.com
- *Pacific Coast Studio Directory*
- *Ross Reports*: (800) 817-3273
 - Published monthly

PHONE CALL

- Phone instead of letter
- Polite and prepared
- Ask for an “informational meeting”
- Do your homework
- Start at A and go to Z
- Keep great records of calls

WHERE TO LIVE

- New York
 - small amount of sitcoms produced there = small job market
- LA
 - Most sitcoms shot in Hollywood
 - When is it right to move