

I've had quite a few meetings over the past couple of weeks with various peeps in the industry, which means I've been doing a lot of talking.

Here's the important part of this: None of the people I spoke to knew any of the other people I spoke to.

Want to know something interesting?

Even though none of those peeps knew one another, they all...at one point or another...said a lot of the same things.

Verbatim.

They all had the same issues with writers and the dumb shit they do and say. So while I was listening to them bitch, I started thinking...

What exactly IS the problem and why is this town so cluttered with shit scripts?

Then I came to the realization that a lot of the problem is US...the execs, the managers, the producers.

It's our fault because, in a way, we constantly validate you.

That's right, we're too nice to you.

You always hear, "Hollywood is a tough town," but is it really?

Here's a scenario that came up in all of those conversations:

We were talking about pitchfests and the subject of the one sheet came up. I told them that I never take a one sheet because it's a waste of fucking time. If I liked the idea enough I'd ask for the script not a bullshit document that tells me about the script.

TANGENT RANT: Who ever invented the one sheet needs to be kicked in the balls. It gives writers one more document to fucking worry about. "Is my one sheet okay? Will you take a look at my one sheet?" You should be worrying about making your shitty script better instead of worrying about the synopsis of said shitty script.

And again: It's SIMPLE LOGIC. Ask for the script or don't ask for the script. It pisses me off when I pass on a script at the table and a writer says, "can I leave my one sheet with you?"

WHY?

Do you think I'm going to get home, read your one sheet and go "WAIT A MINUTE! YES! I MUST HAVE THIS SCRIPT!"

I promise you. PROMISE YOU. That will NEVER happen.

Back to the conversation...

So we were talking about the one sheet and the manager says to me: "I have totally asked for a one sheet to get someone up from my table."

So I asked..."Did you like the idea?"

His answer: "No, I just wanted him to leave."

Okay, CUT TO execs and producers I spoke to. We start chatting, they're asking me about pitchfests and I'm sharing some tales and at one point, in every different conversation they say the same thing: "I've totally asked for a one sheet to get rid of someone from (insert location here: office, meeting, table at a pitchfest etc.)"

Now, because I've actually seen this happen, I'm going to tell you what happens, in the hallway, after a writer has been asked for their one sheet (unbeknownst to them, it was because they were a fucktard and the exec just wanted to get rid of them.)

They go out into the hallway and this conversation happens:

Writer in Hallway: How'd it go?

Fucktard Writer: Great! They asked for my one sheet. I have a good feeling about it!

Validation.

(SIDENOTE: When I told the people I had these conversations with, that that's what happens when they ask for a one sheet, they were blown away. They had NO idea that that's the reaction they were invoking.)

WE have just told YOU that you might have something, thus YOU think you're on the right track and should keep plugging away at what you're doing.

Back to my conversations...

So I ask all of them, if you like the idea and ask for the script, read it, and find out it's a piece of shit, what do you do?

EVERYONE'S ANSWER: "I pass on it." Makes sense, right?

But here's the important question: "HOW do you pass on it?"

EVERYONE said the same thing, verbatim: "It's going to be a pass for me (or us) it's just not right for us (or "it's just not what we're looking for right now.")"

(QUICK SIDENOTE: Another funny response that I heard someone use once, which is super fucktarded: "It's gonna be a pass for me. I just didn't respond to the material." *Really?* You "didn't respond to the material?" Give me a fucking break.)

Anyway... So what did WE just do?

Keep in mind, you're a delusional fucktard writer that thinks you have the next Die Hard in your hands.

I want you to figure it out...Think really hard. What did we just do?

Let's read the sentence again...

"It's going to be a pass for me. It's just not right for us (or it's not what we're looking for right now.)"

Figure it out yet?

Let's break it down...

"It's going to be a pass for me."

Here, "pass" is the equivalent of "passed away." It's a fucking euphemism we use because we don't like to say "SHE'S DEAD!" No, rather we say (softly) "she passed away...awww."

That softens the blow, right?

"TIMMY YOUR DOG'S FUCKING DEAD!" vs. "Timster, Sparkles passed on to greater things."

Awww...BooShaBooBooBoo...so cute!

And here we go again, using it on you...

"TIMMY! YOUR SCRIPTS SHIT!" vs. "Hey Buddy, gonna be a pass for us."

And there's the other half of it:

“FOR US.”

TRANSLATION: “Hey, we thought your shitty script was horrible, but what do WE know, maybe you’ll find someone else who’s as fucktarded as you are to produce your shit.”

So what do you do? You hang up and think, “bummer...okay, I’ll keep trying.” Because it’s not YOUR fault. It’s US. Just because WE didn’t like it, doesn’t means it’s not to be liked, YOU just have to keep trying.

That’s what we as humans do, right? If we’re diagnosed with cancer then we’ll believe the first person that tells us we don’t have cancer. Not the NINE doctor’s before that said cancer. Same thing.

Now let’s look at the second sentence:

It’s just not right for us (or, it’s not what we’re looking for for right now.)”

So, the first part:

“It’s just not right for us.”

As I stated above, it’s putting the blame on US, not YOU. You’re piece of shit script is not right for us because WE don’t produce pieces of shit scripts. But we don’t say that. We say, “It’s just not right for us,” and YOU think “well it’s gotta be right for SOMEONE!”

So WE (as in Hollywood) just broke up with YOU by using the “it’s not you, it’s me” line. And you know what? It fucking worked, didn’t it?

Has that line EVER been used to break up with someone where it actually meant “It’s not you, it’s me?”

NEVER.

That line means, “Of course it’s you, you fucktard...I don’t LIKE YOU.” But we don’t say that.

Now let’s look at the alternative: “It’s just not what we’re looking for right now.”

I’ve seen people use this all the time and in all honesty, this one is WAY worse than “it’s not right for us.”

How is it worse?

Simple, the first half means ALL of the above but then “at this time” gets tacked on.

TRANSLATION: “But feel free to send us more of your shitty scripts later. Maybe then we’ll be ready to produce pieces of shit.”

Look, I’m going to be very plain and simple in hopes that EVERYONE gets it. WE (as in Hollywood) are in the business of making money.

Pure and simple. The writer’s hire agents to sell their shit, agents get paid when they sell your shit, Hollywood gets paid when they buy your shit and turn it into a movie. EVERYONE GETS PAID.

Are you with me so far?

SO, if we’re in the business of making money and we want to get paid and YOU wrote something that will get us paid...then why wouldn’t we want it?

“At this time?”

If you actually have the next Die Hard in your hands, and we read it and actually say to you “It’s gonna be a pass for me. It’s just not what were looking for at this time.”

What we would actually be saying is: “It’s gonna be a pass for me because even though I’m in the business of making money and getting paid and you have the next Die Hard, I’m not looking to do that right now. Maybe in a couple of months I’ll be ready to start making money.”

I’m pretty sure, and I’m going out on a limb here, no one says that.

Which means? Ya there yet? YOU do not have the next Die Hard.

But we don’t tell you that. We’re nice about it and let you down gently and make you feel okay about you. And you pick yourself up, dust yourself off and move on to the next company.

You NEVER think, “well maybe it’s me. Maybe my script isn’t what I think it is. Maybe I should actually do some work on it.”

You don’t do that. Of course you don’t. You don’t want to be the problem. You want US to be the problem.

And we are. We are because we lie to you. And use words that soften the blow. We’re not HONEST.

Could you imagine if instead of saying, "It's gonna be a pass for us. It's just not what we're looking for right now," we said "Um, FUCK NO! Have you read this? It's a piece of shit. Why would I want that?"

But we can't do that, can we? Damages the ego. Best to keep lying.

Yeah, that Hollywood. Sure is a tough town.

Till next week...