



Dear Fellow Script Coordinator (*living in Los Angeles*)

Thanks for your interest in working with “Script Changes.”

Would you like to find work when you’re on hiatus or in between shows?

Do you have time on your current show to make revisions from your office?

I know the term “Script Coordinator” refers to many positions and job descriptions, so let me clarify:

WHO WE’RE LOOKING FOR

We only hire Script Coordinators who –

1. Are credited with title “Script Coordinator” for three years minimum on either network or top cable dramas and/or three Feature Films with budgets of 20 million+
2. Are available 24/7? If you don’t answer you phone or can’t work after 8pm, we’re not a good fit.
3. Own updated, legal copies of all screenwriting software or will be willing to purchase if hired for a particular job requiring that software.

So we don’t waste your time or mine... “Script Changes” do NOT teach people how to be a Script Coordinator.

We don’t put people in a situation they aren’t prepared for and we certainly wouldn’t ask a client dealing with the pressures of a multi-million dollar film to give someone a chance to learn!

How do you become a Script Coordinator? You start as a Writer’s Assistant or P.A. on a TV show and work your way up.

HOW WE WORK

The story of how “Script Changes” started explains what we’re about and how we work.

THE START

I started as a Writer’s Assistant/Script Coordinator in TV.

As you know (*or should, because if you haven’t worked as a Writer’s Assistant/Script Coordinator in TV or film, we won’t hire you*) it’s a fulltime job as long as your show lasts BUT you have a lot of downtime with a full setup of computer, internet, screenwriting software, etc.

During these TV gigs I discovered a lot of people who need a Script Coordinator a day here or a week there, but not someone fulltime. These people are writers preparing their scripts, films in production needing colored revisions and studios needing a script scanned for various reasons.

It’s really, really hard to make a living from those people who need a Script Coordinator every now and then, but it’s great extra money for TV Script Coordinators with a lot of downtime.

So I started the company “Script Changes” which places available Script Coordinators with people who need their services.

OUR SYSTEM

It’s amazingly simple.

1. You keep me updated with your information, such as your availability, how to reach you 24/7.
2. I call you when work comes up.
3. You tell me *“Yes, I’m available to do that…”* or *“I’m not available right now.”*

JOB TYPES

The three most common types of jobs, all part-time as an Independent Contractor:

1. **WORK ON A FILM FROM YOUR OFFICE:** You make revisions from your office... whether that's home or your TV office or wherever you have your computer and internet access. It must be in L.A. in case the client needs to send you hard copies, etc.

Usually it's the production coordinator from the film who will call you and say,

“Karin, I've just emailed you some revisions. How quickly can you turn them around?”

2. **WORK ON A FILM FROM CLIENT'S LOCALE.** Less often the client will want you to work from their offices. Often it's to work with the director or the writer. Usually they don't want you to work out of their offices because they don't have the space!

Obviously, this isn't the job for you when you working fulltime on a TV show and can't leave their offices, but it's great if you're on hiatus.

3. **SCANNING.** The client sends you a hard copy of a script and you scan it into a software program from your office (home or otherwise) and email to the client.

Obviously you need your own scanning equipment and be experienced.

Usually the scanning requests come from studios who want Writer B to work on Writer A's script without Writer A knowing. Since they can't ask Writer A for his/her disk, they need the hard copy scanned into Writer B's software program.

PAY

We pay \$20 per hour with different minimums for every job, additional pay for “Above and Beyond” work, depending on the job.

Script scans pay \$300 for a 3 day or less turnaround and \$450 for RUSH turnaround of 24 hour or less (our favorite)!

Our company motto is **“Work less and earn more.”**

I believe in providing the most amazing service for the client while charging a great wage for the talents of our professional Script Coordinators and enough of a profit to keep “Script Changes” in business.

PAY (cont'd)

- You are considered an independent contractor, not an employee.
- You are hired on an as-needed basis and no taxes are taken out.
- Thus, you are NOT eligible for unemployment and you ARE responsible for your own taxes.
- You will receive a 1099 MISC form.

Consult your tax specialist for more information on independent contractor status.

AN IMPORTANT QUESTION I CANNOT ANSWER

How often is there work? Unfortunately, I'm not a psychic and I don't know!

There's no cost to sign up with our company, I'll buy the coffee, and you can always turn down the work if you're not available, so it's win/win for everyone.

ADDITIONAL BENEFITS

Don't wait for a call from "Script Changes" – you can use our services to your benefit?

Want to take a job but you DON'T want to deal with negotiating a rate, finances or be on-call 100% of the time?

It's simple!

Tell the client you're part of "Script Changes" and all our prices are posted on our website. We'll cover you when you're not available AND pay you an additional 10% of the total amount we bill that client!

LAST BUT NOT LEAST

This is a job that requires perfection and extreme attention to detail.

Your work must be perfect.

End of story. Period. No way around it.

Luckily, we live in an age with computer spell checks, format assists, script compares, etc. Occasionally, however, I run into Coordinators that don't use these tools that take only minutes.

End result? Money is deducted from their last paycheck as I don't use them again!

HOW TO GET STARTED

To save us both time, **if you haven't worked at least three years on recognizable TV shows and films, we will not hire you**, no matter how many other great talents you possess! There's nothing worse than being thrown into something you're not prepared for.

1. Fax/email me a) a 1 page resume that lists your Script Coordinator related jobs and software only; b) our signed Confidentiality Agreement* and c) Subcontractor Information below.
2. We'll meet for coffee for a brief introduction.
3. You provide me with your information so I can contact you when work comes up.
4. Follow directions in the manual I provide you.

That's it! Feel free to email questions to Karin@ScriptChanges.com.

Sincerely,

Karin Anderson
Owner, "Script Changes"

***HERE ARE SOME FAQS ON OUR CONFIDENTIALITY AGREEMENT**

Q: How does signing your Confidentiality Agreement affect me working for other people?

A: The purpose of our Confidentiality Agreement – written by an attorney – is to appease clients who might be nervous about handing over their script to strangers.

It's a marketing tool to show our professionalism.

I fully expect you to be working for other people before during and after your work with "Script Changes"!

Q: Does clause number 8 affect my payment? Do I have to give ten percent for something?

A: You are paid in full. Clause number 8 is a legal issue where your payment is broken down into various considerations for legal reasons -- *restrictions regarding the proprietary information and the agreement not to compete.*

Confidentiality Agreement

FAX the following 3 pages to Owner Karin Anderson at 310-734-1702.

AGREEMENT

This agreement is made as of _____, 200__, at Los Angeles, California, between SCRIPT CHANGES, a registered DBA (the company) and

_____,
an individual (the contractor), who agree as follows:

1. The company is in the business of providing various writing, rewriting, and transcription services on diverse projects to the motion picture and television industries.
2. The contractor's performance of services for the company will require the company to provide the contractor access to and disclosure of certain of the company's proprietary and confidential information, including but not limited to certain internal procedures and methods of doing business.
3. This proprietary information shall include any information without limitation to all documents, concepts, stories, drafts, scripts, work product, transcriptions, or other knowledge disclosed by the company in the course of the contractors rendering services on any project on behalf of the company.
4. Contractor acknowledges that a confidential and fiduciary relationship exists between the company and the contractor. Therefore, the contractor specifically understands and agrees that the contractor may neither disclose proprietary information to another, nor use said information except specifically in the performance of projects for the company.
5. All proprietary information is the property of the company and nothing herein shall be construed to grant contractor any right, title, interest, or permission to use the property except on behalf of the company. Contractor shall not make any use whatsoever of the proprietary information except in the furtherance of the company's projects. Upon request, contractor shall immediately return to company all tangible proprietary information and all copies thereof. Contractor shall not, in any format, copy, reproduce, or store the proprietary information.
6. Contractor agrees that during employment and for a period of two years thereafter, contractor will not directly or indirectly render any services regarding the project, interfere with the company's rendering of services, or solicit employment from any of the company's customers.
7. Contractor agrees that this hiring is as an independent contractor and that no employment relationship exists. Furthermore, this hiring is at will and either party may terminate the relationship at any time without cause and without notice.

8. Because of the restrictions regarding the proprietary information and the agreement not to compete, ten percent of the amount paid to the contractor shall be deemed consideration for this forbearance.

9. This agreement encompasses the entire understanding of the parties and may only be modified in writing executed by both parties.

10. This agreement shall be interpreted pursuant to the laws of the State of California, enforceable in any court of competent jurisdiction.

SCRIPT CHANGES

CONTRACTOR

Signature

Signature

Karin Anderson

Print name

Print name

“Script Changes”

Company Name

Company Name (if applicable)

Karin@ScriptChanges.com

Email Address

Email Address

SUBCONTRACTOR INFORMATION

NAME

FULL ADDRESS

HOME #:

HOME FAX:

CELL:

OFFICE:

OFFICE FAX:

OTHER #S:

EMAIL ADDRESS*:

SOFTWARE PROGRAMS EXPERTISE (include version #s of legal software you own):

ANY OTHER RELATED SKILLS (computer expert, scanning, etc.)

EQUIPMENT LIST (specify MAC or IBM, desktop or laptop, etc.)

HOME:

OFFICE:

PORTABLE:

AVAILABLE TO WORK OUT OF CLIENT'S OFFICE OR YOUR PLACE ONLY?

THREE REFERRALS TO YOUR SCRIPT COORDINATOR EXPERIENCE...

include all 4 items – **their name/phone/email/how you know them** (*Producer on X, Writer on X, Fellow Script Coordinator, etc.*)

***List the email address where you would like to be contacted. You will also need ANOTHER address with the name ScriptChanges_ _@gmail.com, the blanks being your initials or first name.**