B2W's 1 Page Pitch Ref Guide

www.bang2write.com
The B2W One Page Pitch Guide

LOGLINE: Here you want to put your killer logline, 25-60 words maximum. Make sure it is in the present tense and really SINGS, so use active verbs and give a hint of the genre ... So if it’s a comedy? Make it FUNNY (or at least *sound* as if it could be!). A Thriller? THRILLING. A Horror? HORRIFYING. You get it.

N.B. If a TV series or sitcom: write TWO loglines. One for the series as a whole; the other for the pilot script that will accompany this pitch doc. Equally, make sure your pitch doc refers to the series as a whole, rather than *just* the pilot episode.

FYI: There’s no set way to write a One Page Pitch: there’s no special font to use and no special way of laying it out. I like to use the Arial font (this one) because it’s a nice change from Courier; it’s easy to read and people rarely have any strong feelings *against* it, too (unlike the dreaded Comic Sans).

Your One Page Pitch does however need to be CLEAR and INTERESTING!!

Remember the 3 Cs?

⇒ CLARITY - Why this story? What is different about yours? Why are we watching these events and not someone else’s? Within these events, why are they taking place NOW? You need to know, because people will ask.

⇒ CONFLICT – What is AT STAKE? If we don’t know, we don’t care. End of. And make it active, don’t fall back on tired clichés like “she learns to live and love again” – YAWN!

⇒ CHARACTERS - Make sure we know who the protagonist is and what s/he WANTS; let us know who his/her obstacles are, including the Antagonist. This usually is the protagonist’s story, first and foremost - and in the case of ensemble casts, outline each character very carefully, plus how they interrelate & why.

Important to remember: Start with the Set Up and end with the resolution – DO NOT go overboard with plot details ... This is what is meant by, “Sell the sizzle, not the steak”! Make sure you’re not using swathes of black to describe things “And then ... and then ...” YAWN! Break up the action with white spaces.

YES – tell us the ending. It is NOT “more intriguing” to leave it open when you read scripts and pitches all day. So don’t gloss over it with those boring clichés or hope the reader won’t notice it’s missing ... because they will!
Sample One Page Pitch

Title of script or novel

Your name

**LOGLINE:** *The story of a girl who does something for some reason and ends up in someplace.*

(*only zingier than this, obvs).

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**YOUR PITCH**

**PARAGRAPH ONE:** Introduction to your protagonist – who s/he is, what she wants and why.

**PARAGRAPH TWO:** Introduction to the obstacles in his/her way – including the antagonist. In the case of ensemble casts, be sure to stay on target here. You’re probably going to mostly talk SET UP here, or Act 1.

**PARAGRAPH THREE:** DON’T get into the meat of the story here. Skip Act 2 entirely and go straight to the ending – so the reader knows where we END. Yes, this is important. No, it’s not more interesting to keep it open or mysterious. If you have a TWIST ENDING and are worried about spoilers, then SAY there is a dastardly twist at the end. Make it sound dramatic.

**PARAGRAPH FOUR:** Miscellaneous stuff here – you could talk about the theme of the story, or perhaps add comments by previous readers (make sure they’re industry insiders though, not your Mum or spouse!). Here’s also the place to mention if your script or novel has won or placed in any MAJOR contests or initiatives.

**DON’T FORGET TO ADD YOUR CONTACT DETAILS, EVER.** Make sure you add your email, phone number and your Twitter handle. You can put it anywhere you like, I like to put in a header or footer.