

## Laura Brennan's Handy Dandy Logline Worksheet

1) What is the medium? Is it a novel, a screenplay, a webseries, a pilot?

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2) What's the title?

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3) What's the genre?

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4) Who is the protagonist?

I don't really care about her or his name. What matters is, who is s/he in terms of the story? In other words, a down-on-her-luck private detective, a teenage boy, the ghost of a Civil War general...?

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5) What is the single most interesting thing about your hero's story?

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## Laura's Handy Dandy Logline Worksheet – MadLibs Style

Logline:

My \_\_\_\_\_, \_\_\_\_\_, is a \_\_\_\_\_  
(1) (2) (3)

about a \_\_\_\_\_ who  
(4)

\_\_\_\_\_  
(5)

This is the skeleton of your logline. Refine it to make it actually make sense and sound right when you say it.

Finesse it to (if possible) capture the tone of the piece.

It should be brief but engaging, and you will use it to build the rest of your elevator pitch.

## Helpful Pitching Hints

- Prepare their listening. Make sure they know what kind of piece it is and what the genre is before you launch into the story. Make sure they can listen by letting them know what they're about to hear.
- Be truthful. Do not pretend it's a broad comedy when it's really a dark dramedy.
- Be accurate. This is where friends and family can be helpful. You may not know exactly what genre it is; you may be too close. Poll readers to find out how they experienced it.
- A pitch gets people to want to read more; a summary gives them an excuse not to read it at all. Remember Cliff Notes in high school? I rest my case.
- If you are pitching for an assignment – ie: if you have NOT YET WRITTEN the script or novel – then you may have to pitch a more detailed outline. Even then, it's not every scene – it's all the big moments and the important little ones.
- Practice your pitch out loud to friends and family. Watch specifically to see where their eyes glaze over. Cut those bits.
- The biggest temptation is to stuff too much into the pitch. Don't.
- Most of all, don't look at pitching as win-lose. It isn't. Pitching is always a win. It's about building a relationship with an agent or producer or editor and finding out what they are looking for. Listen just as enthusiastically as you pitch, and always find a way to follow up.