

The 63<sup>rd</sup> Annual  
Writers Guild Awards

# Putting it Together... Together

Saturday, February 5, 2011

AXA Equitable Center  
New York City





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The 63<sup>rd</sup> Annual  
Writers Guild Awards

# Putting it Together... Together

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**BLACK SWAN**

SCREENPLAY BY  
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STORY BY  
ANDRÉS HEINZ



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# Greeting

Welcome to the 63rd Annual Writers Guild of America Awards, here at our new venue, the AXA Equitable Center.

This welcome, of course, covers all of you here, but an even more emphatic welcome is extended to the new media writers who are joining us for the first time as nominees, as WGA-covered new media work is honored tonight with two brand-new awards. New media writers, please forgive me for welcoming you in such an old media manner. I owe you all a tweet.

Our theme for this journal is **Putting it Together ... Together**, which is punctuated on our cover by a great big ampersand. As most of you know, the ampersand is a very important punctuation mark in the WGA, as it legally signifies a collaboration between writers (as opposed to the word "and," which usually means the writers were joined together in literary matrimony by a combination of studio executives and WGA arbitration). For the purposes of tonight's journal, we are using our beloved ampersand not as a legal mark, but as a symbol of collaboration not just between writers, but among all of us who work together in the production process.

Creating work for media—new or old—is a collaborative effort (with the possible exception of certain narcissistically meandering YouTube vlogs) and we wanted to celebrate the joys and the agonies of collaboration by inviting some of our members to write about their experiences working with fellow writers, and as part of the much bigger picture. While the old adage "If it ain't on the page, it ain't on the stage" is certainly true, it can also be argued that "If there ain't a stage, why bother writing a page."

I thank all of the contributors for sharing their stories, and I thank the WGAE council, staff and awards committee and everyone involved in tonight's show for their hard work in making it all possible. And, on behalf of all of those people, I want to thank the wonderful Kristen Schaal for being our host this evening.

As you leaf through the journal, waiting for the show to begin, I respectfully ask the winners to keep their speeches brief, the losers to be gracious and not leave immediately following your category, and everyone else to please enjoy the show.

## Craig Shemin

Chairman, WGAE Awards Committee



### Craig Shemin

Craig Shemin began his career with the Jim Henson Company and spent 14 years writing for the Muppets. His credits include *Lou and Lou: Safety Patrol*, *Tasty Time with ZeFronk*, *Courage the Cowardly Dog* and *The Wubbulous World of Dr. Seuss* (WGA Award Nominee). His adaptation of *Babes in Toyland* was produced at Lincoln Center, and a reading of Shemin's screenplay *Dick Cavett Ruined My Life* was presented by the WGAE, featuring Dick Cavett as himself. A graduate of Northwestern University, he serves as vice president of the Jim Henson Legacy. Shemin is married to Tony-nominated actress Stephanie D'Abruzzo.

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# Shari Springer Berman

My writing and directing partner of 18 years, Robert Pulcini, also happens to be my husband of 16 years. For those horrified readers who have tried to work with a loved one to disastrous effect, please take note of those two operative years when we were “collaborating before marriage.” I am a supporter of pre-marital collaboration but strongly advise against post-marital collaboration unless proceeding with extreme caution. In short, it all comes down to the golden rule—a couple needs to learn how to create together before taking on the much easier collaborations of romance, shared finances and raising children.

Being a creative team is very difficult, but being a married or life-partnered writing/directing team is virtually impossible. So how do we keep the ampersand in our marriage or the marriage in our ampersand? First of all, we fight like hell. Screenwriting is the most contentious effort, although picture editing—when Bob helms the Avid and I take on the role of director aka boss—comes in a close second. We learned long ago never to sit at the computer together, and we’ve even taken to writing whole drafts solo before handing it over to the other for revisions. Still, there’s no avoiding conflict. Be it an innocuous criticism delivered just a bit too harshly or an overzealous red pen blotting out hours of artistic inspiration, our writing sessions more closely resemble horror films than romantic comedies.

Considering the combustible nature of collaboration mixed with the inflammatory nature of marriage, we understand why people are often curious about our arrangement. Within minutes of meeting us, couples want to know how Bob and I work together without killing each other. We usually laugh this query off with a little joke like, “Who said we don’t kill each other?” Yet perhaps the most annoying and divisive question of all is, “Who wrote x line or y scene?” Our stock answer reflects our mature, evolved and totally equal partnership: “We can’t even remember anymore. Our contributions are too intertwined to assign individual credit.” To a great extent this is true, but I’d be lying if I said that this query didn’t lead to squabbles. It starts out innocently enough: “I hate when people ask that question but I did think of that idea first.” This leads to, “Wait a minute. That was my idea.” And it eventually escalates to, “You suck and so do your ideas.” After some serious bickering we remember that one of us might have had the initial idea but it was a poorly thought-out mess. Then the other person fleshed it out, made it work and refined it. So in a sense, the line or the scene or the idea really was both of ours. And in spite of the yelling and the fighting, we remember that this is why we work together in the first place. It is why we collaborate. The work is always better for it, the process is never boring and, in the end, you get to work with your best friend.



## Shari Springer Berman

Shari Springer Berman and her partner, Robert Pulcini, are the Oscar-nominated filmmaking team behind the critically acclaimed *American Splendor*. They have also adapted and directed the international best-seller *The Nanny Diaries*, starring Scarlett Johansson and Laura Linney, and *The Extra Man*, starring Kevin Kline and Paul Dano. They are currently in post-production on *Cinema Verite*, starring Diane Lane, Tim Robbins and James Gandolfini.



**Congratulations to all our nominees  
for the 2011 Writers Guild of America Awards**

**DOCUMENTARY  
SCREENPLAY**

*Freedom Riders*  
*American Experience*

Written, produced and directed by  
Stanley Nelson

**DOCUMENTARY  
OTHER THAN  
CURRENT EVENTS**

*Dolley Madison*  
*American Experience*

Written by Ronald H. Blumer

*Hubble's Amazing Rescue*  
*Nova*

Written by Rushmore DeNooyer

*Riddles of the Sphinx*  
*Nova*

Written by Gary Glassman

*Wyatt Earp*  
*American Experience*

Written by Rob Rapley

**DOCUMENTARY  
CURRENT EVENTS**

*College, Inc.*  
*Frontline*

Written by Martin Smith, John Maggio

*Flying Cheap*  
*Frontline*  
Written by Rick Young

*The Card Game*  
*Frontline*  
Written by Lowell Bergman,  
Oriana Zill de Granados

*The Quake*  
*Frontline*  
Written by Martin Smith, Marcela Gaviria

*The Vaccine War*  
*Frontline*  
Written by Jon Palfreman

*The Warning*  
*Frontline*  
Written by Michael Kirk

NOVA

AMERICAN  
EXPERIENCE

FRONTLINE



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# Daryn Strauss

The fascinating thing about being a screenwriter is that my entire job is to create something for other people to interpret. After all the meditation, imagination, alienation and sometimes hallucination that goes into the writing process, I have created a product that is no longer exclusively mine. Other people get to make their own choices with my words. Other people will give a body and voice to a character I invented. Other people will envision how the images I described to them will appear on screen. And you know what? I absolutely dig that.

We are very lucky. Film, television, digital media—they are all fields that absolutely depend on people working together. There is no computer program yet that replicates creativity; no software that can come up with ideas, shape them, mold them and form a piece of art; no spreadsheet that can streamline imagination into columns and rows. Our business, should we use that word momentarily, requires interaction, and that makes us special.

I work in Digital Media, where you can in fact singlehandedly produce and distribute your own writing. The Web is the only medium that could have YouTube, a network of videos

created by, well, anyone. The power of online distribution actually resides in the hands of the individual creator, and the collaborative aspect often comes after the art is done, in developing online communities. Since this field is so new, many of us creatives in Digital Media also do a lot of other things ourselves, things we never thought we would do—like design websites, be our own publicists, and, yes, there is something lovely about actually retaining that much control over your creation. But still, the most memorable moment during the production of my first online series, *Downsized*, was watching our first dailies—witnessing the actors make their own specific choices, watching my cameraman find intriguing ways to capture it. These were choices that did not exist in my own mind but were inspired by what I infused in my script by people I respect. And that is why collaboration is so integral to what we do.

Screenwriters are given an amazing gift. We are allowed the space to create and then we get to work with other people who can elevate our work. So, I get to be an individual, and I get to play with other talent. I just can't imagine doing anything else.



## Daryn Strauss

Named "a fresh and strong voice" by NewTeeVee in 2010, Daryn Strauss is the creator of the critically acclaimed online series *Downsized*, an Official Selection at the Cologne Conference '10. The series was also nominated as Best Web Comedy on Clicker.com's Best of 2010 and named one of YouTube's Top 10 Made for the Web Shows. In Fall 2010, Daryn also created Digital Chick TV, a website that celebrates women's contributions in digital media.

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Margaret Nagle, Tim Van Patten,  
Paul Simms, Terence Winter

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Lolis Eric Elie, David Mills,  
Eric Overmyer, George Pelecanos,  
Tom Piazza, Davis Rogan, David Simon

## LONG FORM - ORIGINAL

### **THE SPECIAL RELATIONSHIP**

Peter Morgan

### **YOU DON'T KNOW JACK**

Adam Mazer

## LONG FORM - ADAPTATION

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Robert Schenkkan and Graham Yost

### **THE PACIFIC: PART EIGHT**

Robert Schenkkan and Michelle Ashford

### **TEMPLE GRANDIN**

Christopher Monger and William Merritt Johnson

## DOCUMENTARY SCREENPLAY

### **GASLAND**

Josh Fox



# Patrick Mason

While on a treadmill at the gym one day, I watched a family build a snowman across the street. The kids couldn't have been older than 3 or 4, and the smaller one struggled to pack the snow onto the lower section of their creation with his/her tiny gloved hands. The whole scene was very Norman Rockwell-esque, except that it was in Jersey City not some small farm town in the Midwest. Still, the scene reminded me of my own childhood in Ohio, and I realized that, as the youngest of nine, I have been a part of a group since the day I was born.

There's much to be said for collaborating with others to get something done. As a child, it could be as simple as building a snowman or setting the dinner table with my brothers and sisters. It could also be as difficult as deciding what to buy my father for his birthday or Christmas. As an adult, I now call on those skills I learned while growing up to solve problems every day.

It's funny to think about how most people, usually during college, go through a phase of trying really hard to "be an individual." For me, in the late 1980s, that meant wearing a lot of black and listening to brooding British music. Even as I pretended I was the only one out there like me, I was surrounding myself with others doing the exact same thing. At the time, I probably acted like I was annoyed when I was assigned to a group to get something done. Really, though, I was quite happy that my classmates were there to help. I'm also thankful that it fostered the growth of my teamwork skills as opposed to struggling alone in an effort to prove something.

In the news business, there was a time when almost every station was launching an "I-Team" investigative unit. The newsroom joke was always, "There's no i in team." That couldn't be truer than in the industry in which I work.

Every writer, producer, reporter, director, et al., calls on someone else in the effort to create a final product. In my current situation, it happens to be a morning newscast. That shift tends to engender camaraderie unmatched during others. I'm guessing it has something to do with waking up to go to work when most of our friends are going to bed. We're all kind of unified in our weariness and isolation doing an often thankless job.

The amazing thing is the dynamics are not that different from how my life started out. Each of my coworkers and I believe pretty much everything we do and say is right. It can lead to arguments similar to the kind my brother and I used to have over how to rake leaves.

In the end, though, the job has to get done and it does. Sometimes it's messy and other times it's perfect. The fact that remains is that no one individual did it alone. And I'm pretty sure the concept of teamwork is not specific to television news. So the next time someone makes a suggestion about the way something could be done, don't be so quick to brush him or her off. The idea could actually lead to something greater.



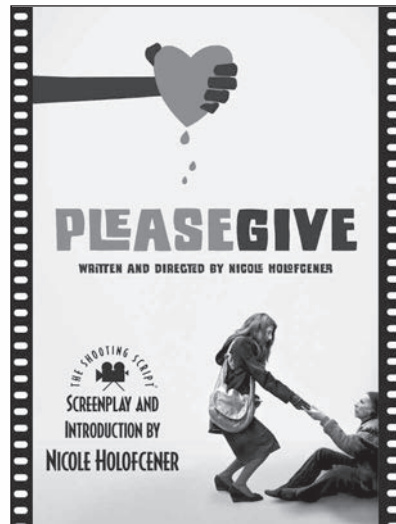
## Patrick Mason

Patrick Mason works as a producer for WNYW FOX 5, most recently as a producer for *Good Day New York*. He previously worked as a producer and copy editor for *WWOR My 9* and *News 12 New Jersey*. He graduated from Youngstown State University in 1991, worked in television in Ohio and Georgia before moving to the New York area and worked as a photographer and editor before moving to writing and producing.

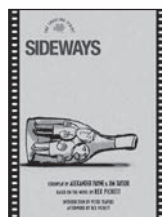


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# David Steven Cohen

I admire the ampersand: a graceful union of two lazy circles, each, I imagine, filled with inspiring notions to be shared, combined and recombined, like so much DNA, which, you'll note, is an anagram for AND—as well as DAN, with whom I tried to collaborate on a fifth-grade presentation about Cochise, only to wind up seizing our diorama (which, overnight, Dan's mother had retooled into a replica of a Smithsonian installation) and smashing it over Dan's head when he snarled that I knew nothing about showmanship. Dan's dog peed on my leg and his mother sent me home, reeking of shame and urine.

The problem with Dan, I have learned, was that he was a megalomaniacal narcissist who had no use for anyone else's ideas (except his mother's). I understand he now choreographs productions in an assisted-living facility. We all find our place.

I've had better luck with creative partners since fifth grade. My professional collaborations began with my college pal Roger, with whom I flanked the ampersand for a decade. We spent most of that time in LA, writing sitcoms, features and, sometimes, songs. Musical talent frequently turns up in my favorite collaborators. Roger and I enjoyed a creative intimacy that felt very musical. We jammed, soloed and occasionally reminded each other to stay on key. Our collaboration was honest; we listened to each other.

The partnership survived the competitive din of the writers' room, which can throw off a team's harmony. Around the table with the rest of the writing staff, contest can trump collaboration. If

all writers were truthful, you'd pitch something and likely hear: "You know what's interesting about that? I wasn't listening and here's my idea." Such tables tend to lack leadership, resulting in unproductive sessions lasting days and writers fueled only by Diet Coke, cold Chinese food and a perverse interest in observing the deterioration of fine motor coordination and linear thought. Exhaustion is bad for collaboration. Even the Vichy collaborators needed sleep, if only to remain supercilious as they pointed the Germans toward the better brothels.

Happily, some who run rooms encourage writers to yield to circadian rhythm – and to listen to and riff off one another. Competition begets collaboration. Rollins and Coltrane on "Tenor Madness." John, Paul and George trading guitar solos to bring home "Abbey Road." Or choose your own music metaphor. Sports works, too. Professional kitchen skills...

One more thought from this collaborative life: When someone is on a creative tear, inspired and electrified, your best collaborative move is to lay back and let the magic happen. Like this morning, when I collaborated with this guy on the 2 Train (the one wearing the MythBusters T-shirt as pants) by allowing him the space to beat up an invisible robot named Clevon. Collaboration: successful, though it lacked the enchantment of my best artistic partnerships. And, as I write this, I hear the creative challenge—the rhythm and music—of my favorite collaborators. Thanks to you, I'll never write alone.



## David Steven Cohen

David's credits include *Strangers with Candy*, *Pee-wee's Playhouse*, *Parker Lewis Can't Lose*, *ALF*, *Living Single*, *The Wubbulous World of Dr. Seuss*, *Arthur*, *Phil of the Future*, *Courage the Cowardly Dog* and the feature *Balto*. An accomplished songwriter and lyricist, David wrote the libretto for the opera *Lilith* and was celebrated at the Lincoln Center American Songbook Series. He received the 2010 Jablow Award for devoted service to the WGAE and is an Emmy nominee and WGA Award winner.

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# Brian Koppelman

The question civilians ask me most (after “What’s Brad Pitt really like?”) is “How do you write with a partner?” I have stock responses—back to back, usually clothed, tag team like Chief Jay Strongbow and Billy White Wolf—but in reality, there’s no quick answer. True collaboration is difficult and thorny; it requires a level of honesty and generosity that is as uncomfortable as it is cathartic. Writers, when we are really doing our jobs, dig deep, which leaves us open and raw, easy to rile, even easier to wound.

This is why if you get a group of screenwriters in a room, feed ‘em and liquor ‘em up, you won’t have to wait long before hearing their number one complaint: “Those fuckers out there ruined my script.” What’s hidden beneath the sentiment might’ve been said most aptly by Barton Fink, on being told that Jack Lipnick, studio boss, hated his screenplay: “I tried to show you something beautiful.”

As cringe-inducing as that scene is, as quick as we all are to laugh at Barton, the Coen brothers got to the essence. Writers never stop hoping that the words will connect. Especially to those who are supposed to be our creative partners: the directors, actors, producers and, yes, even the executives like Lipnick. And when they don’t connect, when the director misses the intention, or the actor decides she knows what the character would really say, even the most veteran writer feels a twinge.

But there is a flip side. If you ask those same drunk and stuffed screenwriters to list their career highlights, you’d likely hear them talk about a film where all those other professionals got it right, nailed the tone, elevated what was written, delivered on the highest level. What we secretly know is: We need our collaborators. And when they are working at their best, we love them. It’s that love for a group of artists who might understand our vision enough to lift it beyond what even we saw that drew us to this life instead of that of the novelist (also, screenplays are shorter than books).

My creative partner, David Levien, and I have been like brothers since we were teenagers on Long Island who snuck into the Mid-Plaza Cinemas in Hicksville whenever our pal Derek was working as an usher there. Our shared experience and lifetime of trading books, records and movies has left us with a common language, but I don’t think that’s why our partnership works. Instead, I think it comes down to faith, like all important relationships do. I know that he’s there to write the best script, make the best movie, he can. And he knows the same about me. That would sound simple, I think, to the civilians. “Of course,” I can hear them saying, “why else would anyone be in the room?” But then, none of them have ever met any of the real Jack Lipnicks.



## Brian Koppelman

Writer/Director/Producer Brian Koppelman’s latest film is *Solitary Man*, starring Michael Douglas, which recently made A.O. Scott and Roger Ebert’s Best of 2010 lists. Along with filmmaking partner David Levien, Koppelman has also written *Rounders*, *Ocean’s Thirteen*, *The Girlfriend Experience* and *Knockaround Guys* among others.

“I was fed up with the passive roles of women. They were never driving the story because they were never driving the car.”

– *Callie Khouri, writer, Thelma and Louise*

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# Eleanor Bergstein

A sole writing credit in film or theater is not a sole creative credit.

I started by writing stories and novels. A prop man on my first film held out a wine glass and said, "Is this the shape you want?" It was the first time I could hold something in my hand that had come out of the inside of my head. I still remember the sensation of the glass against my palm. Later when we shot a scene where Michael Douglas playing a ballplayer got a hit off (the real!) Whitey Ford, my husband tried to say tactfully, "Eleanor, Yankee Stadium did not come out of the inside of your head." But there is a gleeful photo of me at home plate clutching my script and showing I didn't believe him.

Emile Ardolino, collaborator of the heart. When I whispered to him on the first day of shooting, he said, "Eleanor thinks if she says things out loud you won't think I'm the director. I hereby invite her to say whatever she wants to all of us."

Eddie Quinn, key grip extraordinaire. On my first directing assignment I said loudly, "We'll start by pulling this wall down doing two shots in this direction then turn the camera in the other direction after lunch." Eddie pulled me aside and whispered that the first wall was three times thicker than the second one and our first shot would not come till late afternoon. I shouted out a changed direction and we retrieved a day. "No one's born knowing everything," he said when I thanked him. His kindness and generosity, in a world known for eye rolling, still envelops me.

David Chapman. Every writer needs and dreams of such a production designer. Short of money, even shorter of support or sleep, on every movie we made he said, "Tell me what you need for story then get some sleep," and overnight turned Kellerman's playhouse around to look like the Sheldrake or built a locker room to replace a location lost at the last minute.

Committed intuitive actors like the beautiful Cynthia Rhodes who sat on the steps with me at twilight and said, "I want to tell Baby I don't sleep around," prompting me to write a necessary scene.

Jimmy Ienner, who moved boulders to get me the masters—not soundalikes—I needed because when I wrote a line of dialogue against a remembered lyric it was only half there without the timbre and the roughness of that particular memory.

Patrick Stewart, who learned to dance from basics to play a homeless ballroom dance instructor, took me to the Rainbow Room to test himself, sat at lunch with homeless men who lived in boxes (my advisers) and asked them grave questions with dignity and precision. He stood off camera for hours delivering a passionate speech to the on-screen actor for a reaction shot until his turn came at the end of the day (bad planning, but never did he complain). My glass of fashion and my mold of form.

Thanks to you all.



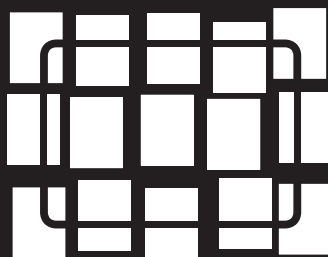
## Eleanor Bergstein

Eleanor Bergstein has published two novels, *Advancing Paul Newman* (Viking Press) and *Ex-Lover* (Random House). Her first movie script was *It's My Turn* starring Jill Clayburgh and Michael Douglas. She wrote and directed *Let It Be Me*, with Patrick Stewart and Leslie Caron. Her stage adaptation of her film *Dirty Dancing* is in its fifth year in London. She is preparing a film to be shot in Rome.

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EAST**

# Warren Leight

A few months after I turned 21, I quit my job writing ads for college textbooks, and began my life as a freelance writer. I managed to get an assignment writing about comedy in New York, which meant I got to hang out in comedy clubs and watch a hundred self-loathing guys self-destruct. I also stumbled upon an "all-girl comedy troupe" called the High Heeled Women. We went out for drinks after their performance. I'd written jokes for comics, I knew a little about how to structure a sketch, and given my expertise, they agreed to pay me ten dollars an hour to write for them. Or with them.

There were four High Heeled Women, but two of them, Mary and Cassandra, wrote the act. None of us had air conditioning so we used the Blimpie's on West Tenth Street as our office. Mary laughed at everything I said, Cassandra was less animated. Once in a while she'd nod and say, "Funny." In hindsight, they were good cop/bad copping me. We'd start a sketch, I'd come up with a good one-liner, Mary would laugh, and Cassandra would shake her head. "Why would my character say that?" "Because it's funny?" I'd reply. She was appalled. Cassandra had been with Second City, she'd performed improv with people who'd gone on to superstardom, she'd played in front of more drunks than I could imagine. Along the way, she'd developed a code. Comedy came from character. If you wrote a joke that wasn't true to the character, you were cheating, or "schmuck-baiting the audience." You also needed to have "conflict." One character has to have something the other character wants.

I was reeling. The comics I'd written for, they just wanted one-liners that could get the drunks to listen. Cassandra wanted one-liners that made "internal sense" to the character, furthered the plot, and still got the drunks to take their hands off their neighbors' laps.

It was not a dream job. Ten dollars an hour didn't go very far, sometimes checks bounced. Also, for the first year, my credit read as follows: "the girls write all their own material." Even so, Mary and Cassandra were the first actors I wrote for. The idea that lines could not be randomly distributed among the actors on stage was annoying at first, but over time I internalized it. I learned about "ticker moments", about high jokes and low jokes and how to pair them ("blow me" sounds funniest in a high British accent, or an Arnold Schwarzenegger voice). I learned to make sure nightclub owners paid in cash.

After a while, Cassandra began to feel she'd shortchanged herself. Others in the group were booking all kinds of work because of the material we'd crafted for them; meanwhile Cassandra no longer had a signature piece in the show. I started to write a monologue in her voice, about a neurotic woman facing a romantic conflict, between her high feminist ideals and her low desires. Arnold Schwarzenegger courted her in the bit by saying "blow me." Eleven times. The first night Cassandra performed it, she killed. Anytime anyone else performed it, they died. As Cassandra had taught me, the audience always knows when they are being schmuck-baited.



## Warren Leight

Warren Leight is the show runner and Executive Producer of the FX drama *Lights Out*. Formerly, he has been the show runner and Executive Producer of HBO's Emmy-nominated *In Treatment* (Peabody Award, Humanitas nomination), and *Law and Order: Criminal Intent*. Warren's play "*Side Man*" won the 1999 Tony Award for Best Play, and was a 1999 Pulitzer Prize Finalist. Other plays include *No Foreigners Beyond This Point* (Drama Desk nomination), *Glimmer, Glimmer and Shine* (ATCA nomination), and the book to the musical *Mayor* (Drama Desk nomination). Warren was the former President of The Writer's Guild of America, East, and is a current member of the Dramatists' Guild councils. Warren was raised in New York City. He lives with his wife and daughters in New York.



THE FOUNDATION OF THE **WRITERS GUILD OF AMERICA, EAST**

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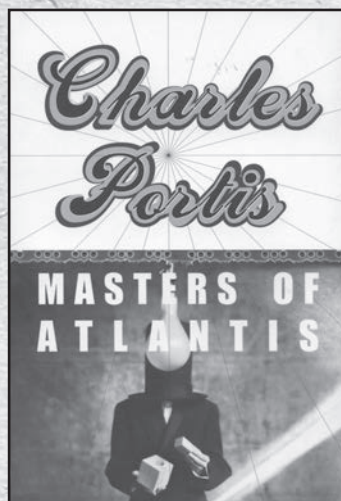
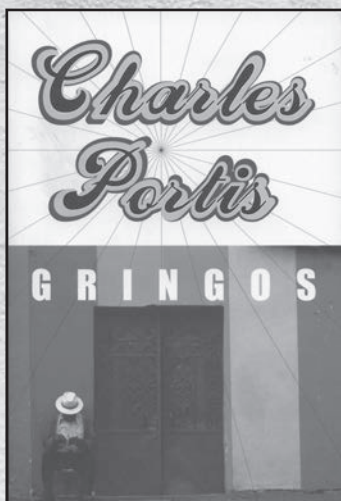
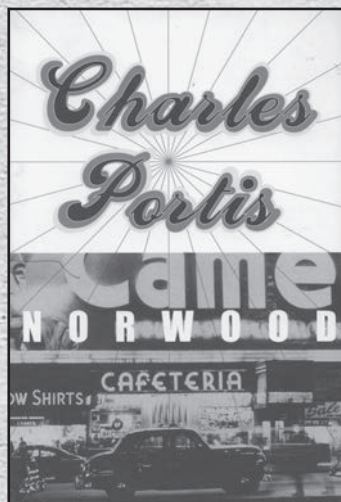
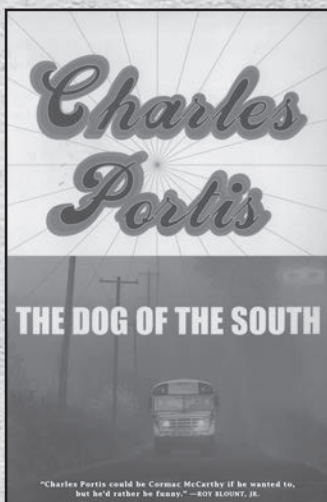
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## Academy of Television Arts & Sciences Foundation's Archive of American Television

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and dignity to writers everywhere

## Jeremy Borden

John Merriman Award

For the study of broadcast journalism at  
American University, Washington, D.C.

## James DiLapo, New York University

Michael Collyer Memorial Fellowship in Screenwriting

Awarded by the Writers Guild of America,  
East Foundation; funded by the  
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# Motion Picture Nominees

## Original Screenplay

*Black Swan*, Screenplay by **Mark Heyman** and **Andres Heinz** and **John McLaughlin**; Story by **Andres Heinz**; Fox Searchlight

*The Fighter*, Screenplay by **Scott Silver** and **Paul Tamasy** & **Eric Johnson**; Story by **Keith Dorrington** & **Paul Tamasy** & **Eric Johnson**; Paramount Pictures

*Inception*, Written by **Christopher Nolan**; Warner Bros.

*The Kids Are All Right*, Written by **Lisa Cholodenko** & **Stuart Blumberg**; Focus Features

*Please Give*, Written by **Nicole Holofcener**; Sony Pictures Classics

## Documentary Screenplay

*Enemies of the People*, Written by **Rob Lemkin** and **Thet Sambath**; International Film Circuit

*Freedom Riders*, Written by **Stanley Nelson**; Based in part on the book *Freedom Riders: 1961 and the Struggle for Racial Justice* by Raymond Arsenault; American Experience

*Gasland*, Written by **Josh Fox**; HBO Documentary Films and International WOW Company

*Inside Job*, Produced, Written by **Charles Ferguson**; Co-written by **Chad Beck**, **Adam Bolt**; Sony Pictures Classics

*The Two Escobars*, Written by **Michael Zimbalist**, **Jeff Zimbalist**; ESPN Films

*Who Is Harry Nilsson (And Why Is Everybody Talkin' About Him)?*, Written by **John Scheinfeld**; Lorber Films

## Adapted Screenplay

*127 Hours*, Screenplay by **Danny Boyle** & **Simon Beaufoy**; Based on the book *Between a Rock and a Hard Place* by Aron Ralston; Fox Searchlight

*I Love You Phillip Morris*, Written by **John Requa** & **Glenn Ficarra**; Based on the book by Steven McVicker; Roadside Attractions

*The Social Network*, Screenplay by **Aaron Sorkin**; Based on the book *The Accidental Billionaires* by Ben Mezrich; Sony Pictures

*The Town*, Screenplay by **Peter Craig** and **Ben Affleck** & **Aaron Stockard**; Based on the novel *Prince of Thieves* by Chuck Hogan; Warner Bros.

*True Grit*, Screenplay by **Joel Coen** & **Ethan Coen**; Based on the novel by Charles Portis; Paramount Pictures

# Television Nominees

## Drama Series

*Boardwalk Empire*, Written by **Meg Jackson, Lawrence Konner, Howard Korder, Steve Kornacki, Margaret Nagle, Tim Van Patten, Paul Simms, Terence Winter**; HBO

*Breaking Bad*, Written by **Sam Catlin, Vince Gilligan, Peter Gould, Gennifer Hutchison, George Mastras, Tom Schnauz, John Shibana, Moira Walley-Beckett**; AMC

*Dexter*, Written by **Scott Buck, Manny Coto, Charles H. Eglee, Lauren Gussis, Chip Johannessen, Jim Leonard, Clyde Phillips, Scott Reynolds, Melissa Rosenberg, Tim Schlattmann, Wendy West**; Showtime

*Friday Night Lights*, Written by **Bridget Carpenter, Kerry Ehrin, Ron Fitzgerald, Etan Frankel, Monica Henderson, David Hudgins, Rolin Jones, Jason Katims, Patrick Massett, Derek Santos Olson, John Zinman**; NBC

*Mad Men*, Written by **Jonathan Abrahams, Lisa Albert, Keith Huff, Jonathan Iгла, Andre Jacquemetton, Maria Jacquemetton, Brett Johnson, Janet Leahy, Erin Levy, Tracy McMillan, Dahvi Waller, Matthew Weiner**; AMC

## Comedy Series

*30 Rock*, Written by **Jack Burditt, Hannibal Buress, Kay Cannon, Robert Carlock, Tom Ceraulo, Vali Chandrasekaran, Tina Fey, Jon Haller, Steve Hely, Matt Hubbard, Dylan Morgan, Paula Pell, John Riggi, Josh Siegal, Ron Weiner, Tracey Wigfield**; NBC

*Glee*, Written by **Ian Brennan, Brad Falchuk, Ryan Murphy**; Fox

*Modern Family*, Written by **Jerry Collins, Paul Corrigan, Alex Herschlag, Abraham Higginbotham, Elaine Ko, Joe Lawson, Steven Levitan, Christopher Lloyd, Dan O'Shannon, Jeffrey Richman, Brad Walsh, Ilana Wernick, Bill Wrubel, Danny Zuker**; ABC

*Nurse Jackie*, Written by **Liz Brixius, Rick Cleveland, Nancy Fichman, Liz Flahive, Jennifer Hoppe-House, Mark Hudis, Linda Wallem, Christine Zander**; Showtime

*The Office*, Written by **Jennifer Celotta, Daniel Chun, Greg Daniels, Lee Eisenberg, Brent Forrester, Amelie Gillette, Charlie Grandy, Steve Hely, Jonathan A. Hughes, Mindy Kaling, Carrie Kemper, Jason Kessler, Paul Lieberstein, Warren Lieberstein, B.J. Novak, Peter Ocko, Robert Padnick, Aaron Shure, Justin Spitzer, Gene Stupnitsky, Halsted Sullivan, Jon Vitti**; NBC

## New Series

*Boardwalk Empire*, Written by **Meg Jackson, Lawrence Konner, Howard Korder, Steve Kornacki, Margaret Nagle, Tim Van Patten, Paul Simms, Terence Winter**; HBO

*Justified*, Written by **Dave Andron, Wendy Calhoun, Benjamin Cavell, Fred Golan, Gary Lennon, Benjamin Daniel Lobato, Chris Provenzano, Graham Yost**; FX

*Men of a Certain Age*, Written by **Bridget Bedard, Tucker Cawley, Warren Hutcherson, Rick Muirragui, Jack Orman, Ray Romano, Mike Royce, Lew Schneider, Mark Stegemann**; TNT

*Treme*, Written by **Lolis Eric Elie, David Mills, Eric Overmyer, George Pelecanos, Tom Piazza, Davis Rogan, David Simon**; HBO

*The Walking Dead*, Written by **Frank Darabont; Charles H. Eglee, Adam Fierro, Robert Kirkman, Jack LoGiudice, Glen Mazzara**; AMC



## Episodic Drama

### Any Length – One Airing Time

"Boom" (*The Good Wife*), Written by **Ted Humphrey**; CBS

"The Chrysanthemum and the Sword" (*Mad Men*), Written by **Erin Levy**; AMC

"The End" (*Lost*), Written by **Damon Lindelof** & **Carlton Cuse**; ABC

"Help Me" (*House*), Written by **Russel Friend** & **Garrett Lerner** & **Peter Blake**; Fox

"I.F.T." (*Breaking Bad*), Written by **George Mastras**; AMC

"I See You" (*Breaking Bad*), Written by **Gennifer Hutchison**; AMC

## Episodic Comedy

### Any Length – One Airing Time

"Anna Howard Shaw Day" (*30 Rock*), Written by **Matt Hubbard**; NBC

"Earthquake" (*Modern Family*), Written by **Paul Corrigan** & **Brad Walsh**; ABC

"Nightmayor" (*The Sarah Silverman Program*), Written by **Dan Sterling**; Comedy Central

"Starry Night" (*Modern Family*), Written by **Danny Zuker**; ABC

"When It Rains, It Pours" (*30 Rock*), Written by **Robert Carlock**; NBC

"Wuphf.com" (*The Office*), Written by **Aaron Shure**; NBC

## Long Form – Original

### Over One Hour – One or Two Parts, One or Two Airing Times

*The Special Relationship*, Written by **Peter Morgan**; HBO

*You Don't Know Jack*, Written by **Adam Mazer**; HBO

## Long Form – Adaptation

### Over One Hour – One or Two Parts, One or Two Airing Times

*The Pacific*, "Part Four," Written by **Robert Schenkkan** and **Graham Yost**, Based in part on the books *Helmet for My Pillow* by Robert Leckie and *With The Old Breed* by Eugene B. Sledge with additional material from *Red Blood, Black Sand* by Chuck Tatum and *China Marine* by Eugene B. Sledge; HBO

*The Pacific*, "Part Eight," Written by **Robert Schenkkan** and **Michelle Ashford**, Based in part on the books *Helmet for My Pillow* by Robert Leckie and *With The Old Breed* by Eugene B. Sledge with additional material from *Red Blood, Black Sand* by Chuck Tatum and *China Marine* by Eugene B. Sledge; HBO

*The Pillars of the Earth*, Written for television by **John Pielmeier**, Based on the book by Ken Follett; Starz

*Temple Grandin*, Teleplay by **Christopher Monger** and **William Merritt Johnson**, Based on the books *Emergence* by Temple Grandin and Margaret Scariano and *Thinking In Pictures* by Temple Grandin; HBO

## Animation

### Any Length – One Airing Time

"Lrrreconcilable Ndnndifferences" (*Futurama*), Written by **Patric M. Verrone**; Comedy Central

"Moe Letter Blues" (*The Simpsons*), Written by **Stephanie Gillis**; Fox

"O Brother, Where Bart Thou?" (*The Simpsons*), Written by **Matt Selman**; Fox

"The Prisoner of Benda" (*Futurama*), Written by **Ken Keeler**; Comedy Central

"Treasure Hunt" (*Back at the Barnyard*), Written by **Tom Sheppard**; Nickelodeon

# Television Nominees

## Comedy/Variety

### (Including Talk) Series

*Penn & Teller: Bullshit!*, Writers: **Penn Jillette, Teller, Star Price, David Wechter, Michael Goudeau, Steve Melcher, Tom Kramer, Rich Nathanson**; Showtime

*Saturday Night Live*, Head Writer: **Seth Meyers**; Writers: **Doug Abeles, James Anderson, Alex Baze, Jillian Bell, Hannibal Buress, Jessica Conrad, James Downey, Steve Higgins, Colin Jost, Erik Kenward, Jessi Klein, Rob Klein, John Lutz, Seth Meyers, Lorne Michaels, John Mulaney, Christine Nangle, Michael Patrick O'Brien, Paula Pell, Ryan Perez, Simon Rich, Marika Sawyer, Akiva Schaffer, John Solomon, Emily Spivey, Kent Sublette, Jorma Taccone, Bryan Tucker**; NBC

*The Colbert Report*, Writers: **Barry Julien, Dan Guterma, Eric Drysdale, Frank Lesser, Glenn Eichler, Jay Katsir, Max Werner, Meredith Scardino, Michael Brumm, Opus Moreschi, Peter Gwinn, Rich Dahm, Rob Dubbin, Scott Sherman, Stephen Colbert, Tom Purcell, Peter Grosz, Paul Dinello**; Comedy Central

*The Daily Show with Jon Stewart*, Writers: **Rory Albanese, Kevin Bleyer, Richard Blomquist, Steve Bodow, Tim Carvell, Wyatt Cenac, Hallie Haglund, JR Havlan, Elliott Kalan, Josh Lieb, Sam Means, Jo Miller, John Oliver, Daniel Radosh, Jason Ross, Jon Stewart**; Comedy Central

## Comedy/Variety

### Music, Awards, Tributes – Specials

*The Simpsons 20th Anniversary Special - In 3-D On Ice!*, Written by **Jeremy Chilnick, Morgan Spurlock**; Fox

*National Memorial Day Concert 2010*, Written by **Joan Meyerson**; PBS

*Jimmy Kimmel Live: After the Academy Awards*, Written by **Tony Barbieri, Jonathan Bines, Will Burke, Gary Greenberg, Sal Iacono, Jimmy Kimmel, Jonathan Kimmel, Jacob Lentz, Molly McNearney, Bryan Paulk, Rick Rosner**; ABC

## Daytime Drama

*As the World Turns*, Written by **Susan Dansby, Lucky Gold, Janet Iacobuzio, Penelope Koechl, David Kreizman, Leah Laiman, David A. Levinson, Leslie Nipkow, Jean Passanante, Gordon Rayfield, David Smilow**; CBS

*General Hospital*, Written by **Meg Bennett, Nathan Fissell, David Goldschmid, Robert Guza Jr., Karen Harris, Elizabeth Korte, Mary Sue Price, David F. Ryan, Tracey Thomson, Michele Val Jean, Susan Wald**; ABC

*One Life to Live*, Written by **Shelly Altman, Ron Carlivati, Anna Theresa Cascio, Aida Croal, Carolyn Culliton, Frederick Johnson, Elizabeth Page, Gordon Rayfield, Melissa Salmons, Katherine Schock, Scott Sickles, Courtney Simon, Chris VanEtten**; ABC

### Children's Episodic & Specials

"Happy Ha-Ha Holidays" (*Imagination Movers*),  
Written by **Michael G. Stern, Randi Barnes,  
Rick Gitelson, Scott Gray**; Disney Channel

"True Magic" (*True Jackson, VP*),  
Written by **Andy Gordon**; Nickelodeon

### Children's Script – Long Form or Special

*Avalon High*, Teleplay by **Julie Sherman Wolfe**  
and **Amy Talkington**, Based on the novel by  
Meg Cabot; Disney Channel

*The Boy Who Cried Werewolf*, Written by  
**Art Brown, Douglas Sloan**; Nickelodeon

### Documentary

#### Current Events

"College, Inc." (*Frontline*),  
Written by **Martin Smith, John Maggio**; PBS

"Flying Cheap" (*Frontline*),  
Written by **Rick Young**; PBS

"The Card Game" (*Frontline*), Written by  
**Lowell Bergman, Oriana Zill de Granados**; PBS

"The Quake" (*Frontline*), Written by  
**Martin Smith, Marcela Gaviria**; PBS

"The Vaccine War" (*Frontline*),  
Written by **Jon Palfreman**; PBS

"The Warning" (*Frontline*),  
Written by **Michael Kirk**; PBS

### Documentary

#### Other than Current Events

*Baseball: The Tenth Inning*, "Episode 1,"  
Written by **David McMahon, Lynn Novick,  
Ken Burns**; PBS

"Dolley Madison" (*American Experience*),  
Written by **Ronald H. Blumer**; PBS

"Hubble's Amazing Rescue" (*Nova*), Written by  
**Rushmore DeNooyer**; PBS

"LBJ's Path to War" (*Bill Moyers Journal*),  
Written by **Bill Moyers, Michael Winship**; PBS

"Riddles of the Sphinx" (*Nova*),  
Written by **Gary Glassman**; PBS

"Wyatt Earp" (*American Experience*),  
Written by **Rob Rapley**; PBS

### News

#### Regularly Scheduled, Bulletin or Breaking Report

"Sunday Morning Almanac"  
(*CBS Sunday Morning*),  
Written by **Thomas A. Harris**; CBS News

"The Flash Crash" (*CBS News*),  
Written by **Polly Leider**; CBS News

### News

#### Analysis, Feature or Commentary

"Democracy for Sale" (*Bill Moyers Journal*),  
Written by **Bill Moyers, Michael Winship**; PBS

"Making the Band, Making the Difference"  
(*Good Morning America*),  
Written by **Mary Pflum**; ABC News

"Resurrecting Eden" (*60 Minutes*),  
Written by **Jenny Dubin**; CBS

# Radio Nominees

## Documentary

*2009 Year in Review*, Written by **Gail Lee**;  
CBS Radio News

## News

### Regularly Scheduled or Breaking Report

*CBS World News Roundup*,  
Written by **Paul Farry**; CBS Radio News

*Evening News Headlines 7/28/10*,  
Written by **Bill Spadaro**; 1010 WINS Radio

## News

### Analysis, Feature or Commentary

*"Dishin Digital,"* Written by **Robert Hawley**;  
CBS Radio News

*"Passages,"* Written by **Gail Lee**;  
CBS Radio News

# Promotional Writing and Graphic Animation Nominees

## On-Air Promotion (Radio or Television)

*CSI Promos*, Written by **Anne de Vega**; CBS

*NBC News Promos*, Written by **Jennifer Kaas**;  
NBC News

## Television Graphic Animation

*"Sunday Morning, By Design"*  
(*CBS Sunday Morning*),  
Graphic Designer **Bob Pook**,  
Graphic Artist **Diane Robinson**; CBS News

# Videogame Writing

*Assassin's Creed: Brotherhood*, Story by  
**Patrice Desilets, Jeffrey Yohalem, Corey May**;  
Lead Script Writer: **Jeffrey Yohalem**;  
Script Writers: **Ethan Petty, Nicholas Grimwood,**  
**Matt Turner**; Ubisoft

*Fallout: New Vegas*, Creative Design Lead/Lead  
Writer: **John Gonzalez**; Writers: **Chris Avellone,**  
**Eric Fenstermaker, Travis Stout**; Additional  
Writing: **Tess Treadwell, George Ziets,**  
**Jason Bergman, Nick Breckon,**  
**Matt Grandstaff, Will Noble, Andrew Scharf**;  
Bethesda Softworks

*God of War III*, Written by **Marianne Krawczyk**;  
Additional Writing by **Stig Asmussen,**  
**Ariel Lawrence, William Weissbaum**;  
Sony Computer Entertainment

*Prince of Persia: The Forgotten Sands* (Wii),  
Writer: **Benjamin McCaw**; Story Dialogue Editor:  
**Marianne Krawczyk**; Ubisoft

*Singularity*, Written by **Marc Guggenheim,**  
**Lindsey Allen, Emily Silver**; Additional Story  
and Writing: **Jason Henderson, Adam Foshko,**  
**Michael Cassutt**; Story and Script Consultant:  
**Adam Foshko**; Activision

*Star Wars: The Force Unleashed II*,  
Executive Producer-Writer: **Haden Blackman**;  
In-Game Script: **David Collins, John Stafford,**  
**Cameron Suey**; Additional Writing: **Tid Cooney,**  
**Ian Dominguez, Tony Rowe**; LucasArts

# New Media Nominees

## Outstanding Achievement in Writing Original New Media

"The Real Thing," "Identity Crisis," "Girl Talk," "Naming Things," "Curtain Up" (*Anyone But Me*), Written by **Susan Miller, Tina Cesa Ward**; [www.AnyoneButMeSeries.com](http://www.AnyoneButMeSeries.com)

"Episode 1," "Episode 4," Episode 5," Episode 6," "Episode 7" (*All's Faire*), Written by **Thom Woodley & Bob McClure & Matt Yeager**; [www.Allsfaire.tv](http://www.Allsfaire.tv)

"Episode 1: We've Got Flash," "Episode 2: Complimentary Sandwiches," "Episode 3: Perfect Resume Builder" (*Concierge: The Series*), Written by **Timothy Cooper**; [www.ConciergeTheSeries.com](http://www.ConciergeTheSeries.com)

"Zac" (*Madison Avery*), Written by **Gregory Storm**; [www.stormfactory.com](http://www.stormfactory.com)

## Outstanding Achievement in Writing Derivative New Media

Webisode One: Moving On," "Webisode Two: Lights, Camera, Action!," "Webisode Three: The Final Product" (*The 3rd Floor, The Office* Webisodes), Written by **Kelly Hannon, Jonathan Hughes, Mary Wall**; [www.nbc.com](http://www.nbc.com)

"Strip Pong," "Tear Jerks," Brainstorm, (*Frank vs. Lutz*), 30 Rock New Media, Written by **Jon Haller**; [www.nbc.com](http://www.nbc.com)

# Special Thanks

## Our gratitude to the writers of tonight's show:

Rich Blomquist  
Tim Carvell  
David Steven Cohen  
Wayne Federman  
John Marshall  
Frank Santopadre  
Craig Shemin  
Jake Wilson  
Bonnie Datt  
and all the others who contributed material

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Stephanie D'Abruzzo  
Ryan Scott Oliver  
Connor Gallagher  
Adam Wachter  
Wardrobe Consultant: David Withrow

## Activities Committee

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**WE COULDN'T HAVE SCRIPTED THIS BETTER.**

**DRAMA SERIES**

***FRIDAY NIGHT LIGHTS***

Written by: Bridget Carpenter, Kerry Ehrin, Ron Fitzgerald, Etan Frankel, Monica Henderson, David Hudgins, Rolin Jones, Jason Katims, Patrick Massett, Derek Santos Olson, John Zinman; DirecTV and NBC

**COMEDY SERIES**

***30 ROCK***

Written by: Jack Burditt, Hannibal Buess, Kay Cannon, Robert Carlock, Tom Ceraulo, Vali Chandrasekaran, Tina Fey, Jon Haller, Steve Hely, Matt Hubbard, Dylan Morgan, Paula Pell, John Riggi, Josh Siegal, Ron Weiner, Tracey Wigfield; NBC

***THE OFFICE***

Written by: Jennifer Celotta, Daniel Chun, Greg Daniels, Lee Eisenberg, Brent Forrester, Amelie Gillette, Charlie Grandy, Steve Hely, Jonathan A. Hughes, Mindy Kaling, Carrie Kemper, Jason Kessler, Paul Lieberstein, Warren Lieberstein, B.J. Novak, Peter Ocko, Robert Padnick, Aaron Shure, Justin Spitzer, Gene Stupnitsky, Halsted Sullivan, Jon Vitti; NBC

**EPISODIC DRAMA**

**"HELP ME" - *HOUSE***

Written by: Russel Friend, Garrett Lerner, Peter Blake; FOX

**EPISODIC COMEDY**

**"ANNA HOWARD, SHAW SAY" - *30 ROCK***

Written by: Matt Hubbard; NBC

**"WHEN IT RAINS, IT POURS" - *30 ROCK***

Written by: Robert Carlock; NBC

**"WUPHF.COM" - *THE OFFICE***

Written by: Aaron Shure; NBC

**COMEDY / VARIETY - (INCLUDING TALK) SERIES**

***SATURDAY NIGHT LIVE***

Head Writer: Seth Meyers

Writers: Doug Abeles, James Anderson, Alex Baze, Jillian Bell, Hannibal Buess, Jessica Conrad, James Downey, Steve Higgins, Colin Jost, Erik Kenward, Jessi Klein, Rob Klein, John Lutz, Lorne Michaels, John Mulaney, Christine Nangle, Michael Patrick O'Brien, Paula Pell, Ryan Perez, Simon Rich, Marika Sawyer, Akiva Shaffer, John Solomon, Emily Spivey, Kent Sublette, Jorma Taccone, Bryan Tucker; NBC

**OUTSTANDING ACHIEVEMENT IN WRITING DERIVATIVE NEW MEDIA**

***THE OFFICE***

Webseries "The 3rd Floor": "Moving On," "Lights, Camera, Action!," "The Final Product"

Written by **Kelly Hannon, Jonathan Hughes, Mary Wall**; [www.nbc.com](http://www.nbc.com)

***30 ROCK***

Webseries "Frank vs. Lutz": "Strip Pong," "Tear Jerks," "Brainstorm"

Written by **Jon Haller**; [www.nbc.com](http://www.nbc.com)



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Nicole Holofcener

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Co-written by Chad Beck, Adam Bolt



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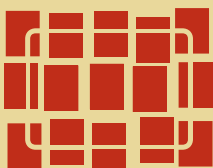
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