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Welcome to the 62nd Annual Writers Guild of America Awards.

I greet you as the new chairman of the Awards Committee.

My first order of business is to thank my predecessor, David Steven Cohen, for his hard work and devotion to the Awards for the past several years, and to congratulate him on receiving the Jablow Award tonight in recognition of his service to the Guild.

My second order of business is to stop speaking to David Steven Cohen, as he was the person who recommended I succeed him as chairman of the WGAE Awards Committee.

Immediately upon accepting the chairmanship of the Awards Committee, I cursed loudly and emphatically. After that, it occurred to me that for all this talk about how writers should be sharing the revenue from the distribution of their work in new media, few people were talking about how writers interact with technology – how it influences (or doesn't influence) their work. After a lengthy committee meeting, we combined cold sandwiches with heated discussion and after a liberal sprinkling of procrastination, we came up with the simple yet all-encompassing theme: iWrite.

The term iWrite is more than just a borderline infringement of copyright and trademark; it sums up our ongoing struggle between creativity and technology. And surprisingly, the theme raises some existential questions. Does the very fact that I write on a computer change what I write, or would I create the same material if I wrote longhand? Would I be compelled to sketch my own rotating Mac beach ball on a piece of paper if my computer didn't do it for me? Is it ironic that Apple computer's embodiment of creative computing, Justin Long, is not a WGA member, while his PC counterpart, John Hodgman, is?

Rather than raise questions that no one cares about, I will let our distinguished contributors do so. Some of these folks have embraced technology; some have kicked it solidly in the virtual groin. I thank them for taking the time to contribute their work. I contributed an essay to the journal several years ago, and look where I am now!

The show will begin shortly, so take your seats, keep your speeches brief, and let's have a great big WGAE welcome for our delightful host for this evening, Susie Essman!

Enjoy the journal ... and the show.

Craig Shemin
Chairman, WGAE Awards Committee



Craig Shemin began his career with the Jim Henson Company and spent 14 years writing a wide range of material for the Muppets. His television credits include *Lou and Lou: Safety Patrol*, *Tasty Time with ZeFrank*, *Courage the Cowardly Dog*, *Telling Stories with Tomie DePaola*, *Donna's Day* and *The Wubbulous World of Dr. Seuss* (WGA Award Nominee).

His plays *The Green Room* and *Panophobia* have had several NYC readings and his holiday adaptation of Victor Herbert's *Babes in Toyland* has been presented at Lincoln Center for the past two years. A reading of Shemin's screenplay *Dick Cavett Ruined My Life* was recently presented by the WGAE, featuring Dick Cavett as himself.

A graduate of Northwestern University, he serves as vice president of the Jim Henson Legacy, a nonprofit organization celebrating the life and work of Jim Henson. Shemin is married to Tony-nominated actress Stephanie D'Abruzzo.

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IN ITS ABILITY TO BLEND ENTERTAINMENT AND INSIGHT,
COMEDY AND POIGNANCY, EVEN DRAMA AND REALITY."

KENNETH TURAN LOS ANGELES TIMES

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ANN HORNADAY THE WASHINGTON POST

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UP IN THE AIR

WRITTEN BY
JASON REITMAN and SHELDON TURNER
BASED UPON THE NOVEL BY WALTER KIRN



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TOM *fontana*



CONFESSION: I still write longhand. I don't own a computer, tweet, text, sext, google or bing.

But I have, over the past twenty years, dabbled in various forms of digital media, utilizing them in conjunction with the television projects I've written and produced.

On *Homicide*, we created the first of what are now called webisodes: an alternate Internet series – *Second Shift* – that we filmed on our set with different characters solving different murders. Later, some of the *Homicide* regulars appeared on the webisodes, and, finally, the *Second Shift* detectives helped their TV counterparts solve several brutal deaths committed by a serial killer who “snuffed” his victims on his own Web site.

For *Oz*, we created a virtual prison where our fans could walk through the halls and cellblocks. We also introduced, on the Internet, the character of an undercover narcotics detective, three weeks prior to him arriving at Oswald Penitentiary. We saw him with his wife and son, the captain of his squad and his longtime partner. If you watched those webisodes, you knew he was a cop; if you didn't, you were surprised when the truth was revealed during the course of the TV season.

Which brings me to the point of this little stroll down memory lane: Why would a Luddite like me get involved in all this digital media stuff?

The answer is simple: storytelling.

Homicide was originally a nonfiction book, then a TV series, then an Internet series, then several novels and, ultimately, a DVD with extras, including deleted scenes. All different genres telling different parts of the same story, creating a multifaceted portrait of the Baltimore Homicide Unit. Hopefully, all of these diverse elements gave (and continue to give) our audience added enjoyment.

Dinosaur that I am, I embrace the new and ever-changing technology (though I'm still not sure I could watch *Lawrence of Arabia* on a telephone) as long as digital media gives us increased opportunities to ply our craft and perfect our art.

Big screen. Small screen. I don't care. Unless the studios don't pay me my residuals.

Tom Fontana has written and produced such groundbreaking television series as *St. Elsewhere*, *Homicide: Life On The Street*, *Oz* and *The Philanthropist*. He has received, among others, three Emmy Awards, four Peabody Awards, three Writers Guild Awards, four Television Critics Association Awards, the Cable Ace Award, the Humanitas Prize, a Special Edgar and the first prize at the Cinema Tout Ecran Festival in Geneva.

He is a member of the Dramatists Guild, the Producers Guild of America, the Friars Club, the Players Club, the American Theatre Wing and the Writers Guild of America, East, from which he received the Evelyn F. Burkey Award and the Richard B. Jablov Award.

Fontana is president of the WGAE Foundation. He serves on the boards of Stockings with Care, the New York City Police Museum, DEAL, The Creative Coalition, The Acting Company, The Williamstown Theatre Festival and Center for Creative Voices in Media.



Congratulations to all our nominees for the 2010 Writers Guild of America Awards

DOCUMENTARY SCREENPLAY

Earth Days

American Experience

Written by Robert Stone

Soundtrack for a Revolution

American Experience

Written by Bill Guttentag & Dan Sturman

DOCUMENTARY OTHER THAN CURRENT EVENTS

The Assassination of Abraham Lincoln

American Experience

Written by Barak Goodman

The Trials of J. Robert Oppenheimer

American Experience

Written by David Grubin

We Shall Remain:

Tecumseh's Vision

American Experience

Written by Ric Burns

We Shall Remain:

Trail of Tears

American Experience

Written by Mark Zwonitzer

DOCUMENTARY CURRENT EVENTS

Black Money

Frontline

Written by Lowell Bergman &
Oriana Zill de Granados

Heat

Frontline

Written by Martin Smith

The Hugo Chávez Show

Frontline

Written by Ofra Bikel

Inside the Meltdown

Frontline

Written by Michael Kirk

The Madoff Affair

Frontline

Written by Marcela Gaviria & Martin Smith

Poisoned Waters

Frontline

Written by Hedrick Smith & Rick Young

AMERICAN
EXPERIENCE

FRONTLINE



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TECHNOLOGY IS MAKING ME A BETTER PARENT AND SAVING MY LIFE

The fear of turning into one's mother is universal. There are cave drawings about it.

I used to leave my son Post-it notes all over the house because that's what my mom did. In my youth, our apartment looked like the fucking Yellow Brick Road.

POST-IT FROM ME TO MY 14-YEAR-OLD SON.

"Jake, please walk the dog. It's your job to walk the dog and the dog hasn't been out since this morning. We all contribute to the care and running of the household. Even your sister, who's not even two, contributes in her own way – by screaming. As a young person on the road to independence, who desires to be treated as an adult, your actions determine which freedoms will come your way. I very much appreciate that you were rehearsing with your band until 6:30. I know "Terror Pig" is a full expression of your artistic self, however, the dog also needs to express himself, in a physical way, which he is only allowed to do OUTSIDE."

DIALOGUE:

"Jake, did you get my note?"

"Sort of."

"What does that mean, you read it with one eye?"

"No, I like to read things on a screen and your notes take too long. So I read the first sentence and then I throw them away."

I didn't tell him this, but I used to do exactly the same thing. However, in my living-with-mom years, "I like to read things on a screen" is not a sentence that could ever have been assembled.

My son's refusal to read anything not on a screen (he has a Kindle) is actually a speed bump on the long dark march (can you have a speed bump on a march?) toward Wearing Cardigans, Bifocals with Red Frames and getting my Hair Done at Kenneth (*i.e.: turning into my mother*).

I send him e-mails now, with no text in the body, just a subject.

E-MAIL:

WALK THE DOG.

Look at that! It's Butch! It's Economical! It's practically a Haiku!

It holds the attention span of its audience and at the same time allows me to break the cycle of lunacy that was my youth with the Post-its and my mom's tiny handwriting with the loopy G's, which I hated.

And he responds! He doesn't even argue or question if it comes from the screen because the screen is his god. I've begun to issue maternal commands solely via screen, and when he and I speak, it's as if I'm a separate person from the horrible crone who nags him about brushing his teeth and emptying the dishwasher, and it's just lovely. He's funny and charming and so much fun to talk to.

Who do I thank? Seriously?

Jenny Lumet is the author of *Rachel Getting Married* and several other screenplays. She is a seventh- and eighth-grade school teacher at Manhattan Country School, a progressive, independent school that promotes diversity and social responsibility. She lives and works in New York City. She is the recipient for the Best Screenplay award from the NY Film Critics, Toronto Film Critics, Washington Film Critics and the NAACP Image Awards. She is on the Board of the WGA, East Foundation.

Focus Features thanks the **Writers Guild of America**
and proudly congratulates **Joel and Ethan Coen** on their
Writers Guild Award Nomination for **Best Original Screenplay**.



*"Receive with simplicity
everything that
happens to you."
- Rashi*

A SERIOUS MAN

"A theological story that could only spring from the miraculous minds of Joel and Ethan Coen. The film marks the 25th anniversary of moviemaking for these American masters, and from its audacious Yiddish-language prologue to its apocalyptic conclusion, 'A Serious Man' grapples with themes of temptation and divine retribution in a world only the Coen brothers could create."



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Jules

FEIFFER





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Congratulates the 2010 Writers Guild of America Nominees



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BUT JUST TAKE A LOOK AT MY COMPUTER "DESK." THERE ARE MANY THINGS I CAN SHOW YOU ON HOW TO WRITE FOR THE 21ST CENTURY USING COMPUTER "TOOLS." - Fred Graver

WRITERS GUILD ARTICLE

- do rough outline
- Web Research
- Turn off internet to really, finally finish writing
- Get new scheduling software
- This sucks -- haven't finished writing outline yet!
- Ask for extension

Use Scheduling Software!

Futura Bold
Lucida Grande Bold
Hoefler Text Black Italic
Optima Bold

Cochin Bold

ALWAYS Leave At Least 2 Hours to choose your FONTS!!!

ASK "THE COMMUNITY" FOR IDEAS!

Google

joseph campbell hero's journey

When in doubt, Google "Joseph Campbell"

Fred Graver Writing a piece for WGA program on how "digital life" affects writing. Any thots?

9 hours ago via Twitter · Comment · Like



HEY! My improv group "Face Eating Monkeys" is performing at UCB this Sunday. Don't Miss us!



Is this same guy I went to High School with? WHIPPETSSSSSSSSSS!!!!!!!



u goin' to the thing? biw, IG on the MWPY!



I wrote this piece about 5 years ago, and I was right about everything, AND I didn't need to ask for help! EPIC FAIL!



WHEN BACKING UP -- If you're not going to do it, delete it! Old ideas will haunt you and make you really depressed.

"THE EMMY GOES TO..."

THIS KIND OF NEW SOFTWARE TURNS YOUR DREAMS INTO PROFESSIONALLY TYPED DREAMS.

writ
FRED

FRED

graver



Fred Graver is a three-time Emmy winner and lifetime member of the WGAE. He has written for *Late Night, Cheers, In Living Color* and *Jon Stewart*, and is the creator of *Best Week Ever* on VH1. He now lives online as the founder of the comedy / mobile entertainment / technology company iLarious.



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b ILL scheft



MORE THAN 18 YEARS LATER, two memories survive from my first day at *Late Night with David Letterman*. One was Dave's assistant Laurie Diamond telling me to leave my office door open at all times so Dave could smell the smoke from my rarely extinguished cigars. The other was the look on the face of then production assistant, now supervising producer Kathy Michalcik (now Kathy Mavrikakis) after she asked if it would be OK for me to use a typewriter for a week until my computer was ready. "Don't bother," I said. "I'm a typewriter guy." I know that look. It's the look I still get when I ask the restaurant hostess where the john is.

I held on to my typewriter at *Letterman* for the last two years at NBC and the first four years at CBS. I can give you all the romantic, tactile, *clackity-clack* reasons, but the fact was I didn't have to switch, so I didn't. I was and still am predominantly a monologue writer, a hired gag gun far flung from the production loop. You turn in your page, it comes back with checkmarks, the checked jokes go on cue cards and later emerge from the mouth of the guy in the suit.

Back then, I was in charge of compiling and editing the monologue, and I kept track of all the jokes on an idiosyncratic archival system of handwritten notepads – NBC notepads. One day, an intern walked into my office with some mail, picked up a stack of pads and said, "Is it OK if I move Windows '95?" I made the change to a computer a year later, because I am a man of action. I have not looked back, except to track down that intern on Facebook and tell him he hurt me deeply.

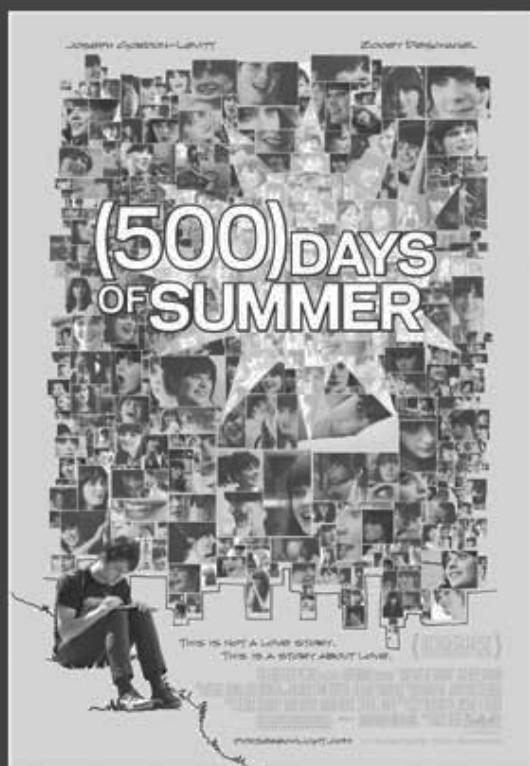
I never understood what all the 128-bit RAM fuss was about until I started writing books. I wrote the first draft of my first novel entirely in longhand because I wanted the process to be as deliberate as possible. But when I began loading the pages into my original IBM ThinkPad, I was slapped to consciousness immediately by the pristine quality of the computer screen. The prose may look clean going up, but we know better. It forced me to polish what I originally scratched out. It became much more of a staredown, and much more thoughtful from the start. I wanted what went onscreen to be worthy of its cleanliness. Writers write, but not nearly as much as writers rewrite. I have written four novels and a collection since, 90 percent of them directly into a flashing cursor, which as I reread this now, looks and sounds kind of dirty. I'm going to leave it in.

For all the talk of speed, the computer slowed everything down and relieved me of my deadline-driven, shortcut-obsessed, punchline-ruled past. I became a more diligent re-reader, a humbler self-editor and, thanks to the Web, a more righteous checker of facts.

I still ply the monologue trade, but the IBM Wheelwriter sits in a corner of my office, as if waiting patiently for a call from Christie's. And the NBC pads are gone, replaced by a back-up cache of hard-drive folders, CD-ROMs and my stockroom of choice, the floppy disk. Yes, the floppy disk. Oh come on. Don't look at me like that....

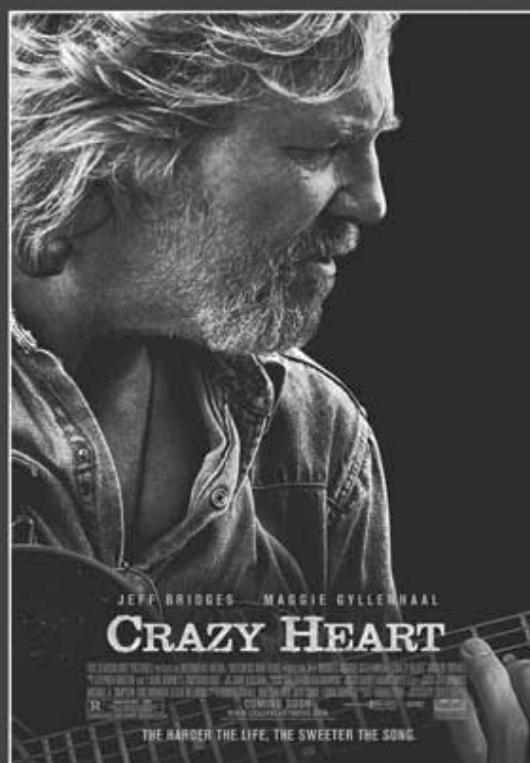
Bill Scheft has been a writer for David Letterman since 1991, during which time he has been nominated for 16 Emmys (which means he's never won). He is also the author of three novels. His latest, *Everything Hurts*, comes out in paperback this April. His second, *Time Won't Let Me*, was a finalist for the 2006 Thurber Prize for American Humor.

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ORIGINAL
SCREENPLAY

WRITTEN BY
SCOTT NEUSTADTER
& MICHAEL H. WEBER



ADAPTED
SCREENPLAY

SCREENPLAY BY
SCOTT COOPER
BASED ON THE NOVEL BY
THOMAS COBB

LESLIE nipkow



EGGHEAD'S DELIGHT

When I sit down to write, I give myself strict instructions not to open Internet Explorer. As if. In my childhood, I read the encyclopedia for fun. I imagined myself into every entry: discovering radium, drafting the Treaty of Versailles, tripping with the Merry Pranksters. Unable to decide what to be because everything was so fascinating, I became a writer. For years, I lived at the library, but now, thanks to Al Gore's magnificent invention, I can do my job ... in pajamas.

As a writer for *As the World Turns*, I deliver an eighty-six-page episode every week. An insatiable egghead, I like to sprinkle my scenes with verisimilitude. Last week, for example, I learned to repair the optic nerve, launch a fashion line and hot-wire a vintage pickup. But in my search for the quintessential detail, I took a few side trips.

I stumbled upon a rare first-person account of the Triangle Shirtwaist Factory fire. Then I read the recently released grand jury transcripts from the Ethel Rosenberg trial. Depressed, I stopped by YouTube, where I found photographs of cats who say things like, "I are a cute kitten." Suddenly insecure about my grammatical prowess, I boned up courtesy of H.W. Fowler's *A Dictionary of Modern English Usage*, bought and delivered same-day on BN.com. Sated and ready to resume my brain-surgery-in-progress, Pandora Radio played a song by Howlin' Wolf. He chuckled "Baby, I'm the wolf," each gravelly syllable so clear I could have been sitting on his lap. Screw my blind patient. Where did the Wolf get that name? Compelled to find out, I printed his bio, then, while downloading his *Definitive Collection*, I changed from pink flannel into black satin pajamas and worked out with an online pole dancing video. The blues out of my system, I pulled an all-nighter and filed my script five minutes before the deadline.

Thanks to technology, though, my habits are a secret. Barefoot and sleep-deprived, I deliver my scripts via e-mail, then wait for the ding that announces the arrival of my next assignment in my virtual in-box. At work, they think I'm a normal adult, one who wears clothes, and, when necessary, I do a fair impersonation of such a creature. But alone in my office with the blank page, I click my mouse three times and conjure the little girl with the World Book and the runaway imagination. She's the real writer, and she likes to wear pretty pajamas. Thanks to technology, she can.

Leslie Nipkow has turned her experience playing Erica Kane's prison guard on *All My Children* into a one-woman show, *Guarding Erica*. Her essays have been published in the *New York Times*, FreshYarn.com, Ducts.org and the *New York Post*. Her memoir, *How to Kiss Like A Movie Star*, is coming soon to a bookstore near you. She writes scripts for *As the World Turns*.

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OVER 125 ★★★★★ REVIEWS

STAR TREK



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A **NDY** rooney

I USED TO WRITE ON A TYPEWRITER...

My handwriting has always been indecipherable. I can hardly write my own name so that anyone can read it. The typewriter became my salvation. If it hadn't been for the great Underwood #5, I might be laying bricks for a living.

I don't know what they built into the Underwood #5, but it doesn't make many mistakes. I think it has some secret we don't know about.

I started writing on an old Underwood in the office of *The Stars and Stripes* in London covering the 8th Air Force during WW II in 1943. I never saw a new Underwood #5, although they must have made them new.

Not many people know it, but the Underwood #5 was one of the great inventions of all time. (If there had ever been an Underwood #1, #2, #3 or #4, I never heard of it.) There was a time when the Underwood #5 dominated every newsroom in America.

The great break of my life came in 1943 after I had been shipped from Fort Bragg, North Carolina, to England with the 17th Field Artillery. I was writing the regimental newspaper when the Army started publishing *The Stars and Stripes* in London. It needed experienced newspapermen, which I said I was, even though I wasn't, and I got the job.

For the first few weeks, I sneaked into *The Stars and Stripes* office in the *Times of London* building at night, to learn how to type. There were about ten Underwoods there and one Royal.

I don't have time to remember all the things I never learned how to do right but I know typing is one of them. I've written millions of words and all of them were written with one finger on my left hand and two on my right. I didn't decide to type like that; it just happened. Those old Underwoods served the newspaper business faithfully for more than fifty years, and if everything ever written on them was put together, it would fill a library. The Underwood #5 that I had was built in 1917. For a long period in my life, I couldn't imagine writing on anything but an Underwood #5. I wrote six books, dozens of magazine articles and hundreds of newspaper articles on my Underwood #5. I had great affection for it.

Now where is it? It isn't far from my sight. It's in another room next to my office, but it sits there, a victim of the computer. I can't wait to see what will kill the computer. Of course, I may go before it does. My Underwood #5 was accurate and indestructible.

I feel disloyal now because I am writing the words you are reading on a computer. I hate to say this, but the truth is the computer is as much an advance over the typewriter as the typewriter was over handwriting. (You may not have noticed, but my writing is much better since I started using a computer.) I suppose the time will come when a thought we have in our head will be transferred to paper by the press of a button on something they haven't invented yet.

I can't wait.



Andy Rooney is known to millions for his wry, humorous and sometimes controversial essays that have been the signature end piece of *60 Minutes* for decades.

The 2009-2010 season marks Rooney's 31st doing these unique reports, "A Few Minutes with Andy Rooney," which became a regular feature on *60 Minutes* in September 1978 and won three Emmy Awards for the essays.

"The most felicitous nonfiction writer in television" is how *Time* magazine once described Rooney, who has won the Writers Guild Award for Best Script of the Year six times, more than any other writer in the history of the medium.

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Apollo, Apollo

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Reunion

Written by Matt Hubbard

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Broke

Written by Charlie Grandy

Gossip

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HOUSE EPISODIC DRAMA

Broken, Part 1 and Part 2

Written by Russel Friend & Garrett Lerner & David Foster & David Shore

THE TONIGHT SHOW WITH CONAN O'BRIEN COMEDY/VARIETY SERIES

Head Writer: Mike Sweeney, Writers Chris Albers, Jose Arroyo, Josh Comers, Dan Cronin, Kevin Dorf, Andres du Bouchet, Michael Gordon, Berkley Johnson, Brian Kiley, Rob Kutner, Todd Levin, Brian McCann, Guy Nicolucci, Conan O'Brien, Matt O'Brien, Andy Richter, Brian Stack, Andrew Weinberg

SATURDAY NIGHT LIVE COMEDY/VARIETY SERIES

Head Writer: Seth Meyers, Writers Doug Abeles, James Anderson, Alex Baze, Jessica Conrad, James Downey, Steve Higgins, Colin Jost, Erik Kenward, Rob Klein, John Lutz, Lorne Michaels, John Mulaney, Paula Pell, Simon Rich, Marika Sawyer, Akiva Schaffer, John Solomon, Emily Spivey, Kent Sublette, Jorma Taccone, Bryan Tucker, Additional Sketch by Adam McKay, Andrew Steele



CONGRATULATIONS TO ALL OUR
2010 WRITERS GUILD OF AMERICA AWARD NOMINEES.

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ALAN
zweibel

I RECENTLY TEXTED "GREAT BATHING SUIT! GREAT ASS!" TO ALAN DERSHOWITZ.

It was intended for an old girlfriend I happened to run into on a beach in Puerto Rico this past Christmas. Yes, the years had been kind to Alison Denny, and when I got back to my hotel room, I knew it would make her smile if I complimented her the same way I used to when we dated so many years before.

And while it's very possible that the seventy-one-year-old Professor Dershowitz also has a bathing suit that does justice to an age-defying butt that still turns heads as he sashays along the water's edge, I wouldn't know it. I only met him once, and it was at a dinner party where, if memory serves, he was wearing loose-fitting khakis when we exchanged contact info neither of us had used since. Until Christmas. In Puerto Rico. When I unwittingly made what could very well be regarded as a lurid overture to the country's pre-eminent civil rights lawyer whose name happens to be directly above Alison's in the address book of my BlackBerry.

This is me with electronics. No, I take that back. This is me with most everything that has moveable parts. Including pets. And while it would be a colossal waste of energy to blame my parents for my not being born a few centuries earlier, my ineptitude with most machines ... or pretty much anything that has a button ... with the possible exception of shirts ... is the reason why I brush my teeth with a traditional toothbrush, shave with a Gillette Atra and am writing these very words with a pen on a legal pad. The same way I write jokes, sketches, teleplays, screenplays, books and stage plays. Works that were successful and others that were, let's call them foul tips, were written, then re-written several times before I lateralled them off to either an assistant or an offspring who typed what I then called a first draft.

I love pens. And I love paper. For they allow me a touchy-feely intimacy with my words because there is no hardware that comes between us. Like a pesky chaperone. So I can doodle and misspell. Two inalienable author's rights that have been systematically repealed because machines have been permitted to partake in the process. Cold machines too bland to contribute to the nostalgic smells one is greeted by when he enters a stationery store. Pencils. Erasers. Composition books. Aromatic reminders that conjure memories of, if nothing else, the word penmanship. And a time when it gave a cursive peek into the personality of the writer.

Am I rationalizing? Attempting to mask my inability to adapt by euphemizing it as romance for a bygone era? Perhaps. I enjoy my comfort zones and have a tendency to overstay even if they border on the archaic. But it works for me. So here I'll remain. Scribbling. Doodling. Misspelling. And just a little hurt that Alan Dershowitz hasn't texted me back.



One of *Saturday Night Live's* original writers, **Alan Zweibel** has won multiple Emmy, Writers Guild and TV Critics awards for his work in television, which also includes *It's Garry Shandling's Show* (co-creator and executive producer), *Monk* and *Curb Your Enthusiasm*. In film, he co-wrote the screenplays for *Dragnet*, *North* and *The Story of Us*. He authored the popular children's book, *Our Tree Named Steve*, and the 2006 Thurber Prize-winning novel, *The Other Shulman*.

Theatrically, he adapted his best-selling memoir *Bunny Bunny - Gilda Radner: A Sort of Love Story* into a long-running play, he collaborated with Billy Crystal on the Tony Award-winning show - *700 Sundays*, as well as Martin Short's Broadway hit *Fame Becomes Me*. Currently, he is creating a TV series with Susie Essman, has written a new children's book titled *A Babe For Abe*, and his next theatrical venture is a play titled *Sunday Nights at 8:00* that will be directed by Jerry Zaks.

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For contributions that have brought honor and dignity to writers everywhere

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Michael Collyer Memorial Fellowship in Screenwriting

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MOTION PICTURE nominees

ORIGINAL SCREENPLAY

(500) Days of Summer, Written by **Scott Neustadter & Michael H. Weber**; Fox Searchlight

Avatar, Written by **James Cameron**; 20th Century Fox

The Hangover, Written by **Jon Lucas & Scott Moore**; Warner Bros.

The Hurt Locker, Written by **Mark Boal**; Summit Entertainment

A Serious Man, Written by **Joel Coen & Ethan Coen**; Focus Features

DOCUMENTARY SCREENPLAY

Against the Tide, Screenplay by **Richard Trank**, Based on original material written by Richard Trank & Rabbi Marvin Hier; Moriah Films

Capitalism: A Love Story, Written by **Michael Moore**; Overture Films

The Cove, Written by **Mark Monroe**; Lionsgate and Roadside Attractions

Earth Days, Written by **Robert Stone**; Zeitgeist Films

Good Hair, Written by **Chris Rock & Jeff Stilson** and **Lance Crouther** and **Chuck Sklar**; Roadside Attractions

Soundtrack for a Revolution, Written by **Bill Guttentag & Dan Sturman**; Freedom Song Productions and Louverture Films

ADAPTED SCREENPLAY

Crazy Heart, Screenplay by **Scott Cooper**; Based on the novel by Thomas Cobb; Fox Searchlight

Julie & Julia, Screenplay by **Nora Ephron**; Based on the books *Julie & Julia* by Julie Powell and *My Life in France* by Julia Child with Alex Prud'homme; Sony Pictures

Precious: Based on the novel Push by Sapphire, Screenplay by **Geoffrey Fletcher**; Based on the novel *Push* by Sapphire; Lionsgate

Star Trek, Written by **Roberto Orci & Alex Kurtzman**; Based on *Star Trek*, Created by Gene Roddenberry; Paramount Pictures

Up in the Air, Screenplay by **Jason Reitman** and **Sheldon Turner**; Based on the novel by Walter Kirn; Paramount Pictures

TELEVISION nominees

DRAMA SERIES

Breaking Bad, Written by **Sam Catlin, Vince Gilligan, Peter Gould, George Mastras, J. Roberts, John Shiban, Moira Walley-Beckett**; AMC

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

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

Lost, Written by **Carlton Cuse, Adam Horowitz, Melinda Hsu Taylor, Edward Kitsis, Damon Lindelof, Greggory Nations, Kyle Pennington, Elizabeth Sarnoff, Brian K. Vaughan, Paul Zbyszewski**; ABC

Mad Men, Written by **Lisa Albert, Andrew Colville, Kater Gordon, Cathryn Humphris, Andre Jacquemetton, Maria Jacquemetton, Brett Johnson, Erin Levy, Marti Noxon, Frank Pierson, Robin Veith, Dahvi Waller, Matthew Weiner**; AMC

COMEDY SERIES

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

Curb Your Enthusiasm, Written by **Larry David**; HBO

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

Modern Family, Written by **Paul Corrigan, Sameer Gardezi, Joe Lawson, Steven Levitan, Christopher Lloyd, Dan O'Shannon, Brad Walsh, Caroline Williams, Bill Wrubel, Danny Zucker**; ABC

The Office, Written by **Jennifer Celotta, Danny Chun, Greg Daniels, Lee Eisenberg, Anthony Q. Farrell, Brent Forrester, Daniel J. Goor, Charlie Grandy, Mindy Kaling, Ryan Koh, Lester Lewis, Paul Lieberstein, Warren Lieberstein, BJ Novak, Michael Schur, Aaron Shure, Justin Spitzer, Gene Stupnitsky, Halsted Sullivan**; NBC

NEW SERIES

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

The Good Wife, Written by **Angela Amato Velez, Corinne Brinkerhoff, Ted Humphrey, Dee Johnson, Todd E. Kessler, Michelle King, Robert King**; CBS

Hung, Written by **Colette Burson, Ellie Herman, Emily Kapnek, Brett C. Leonard, Dmitry Lipkin, Angela Robinson**; HBO

Modern Family, Written by **Paul Corrigan, Sameer Gardezi, Joe Lawson, Steven Levitan, Christopher Lloyd, Dan O'Shannon, Brad Walsh, Caroline Williams, Bill Wrubel, Danny Zucker**; ABC

Nurse Jackie, Written by **Taii K. Austin, Liz Brixius, Rick Cleveland, Evan Dunskey, Nancy Fichman, Liz Flahive, Jennifer Hoppe, Mark Hudis, John Hilary Shepherd, Linda Wallem, Christine Zander**; Showtime

EPISODIC DRAMA – ANY LENGTH – ONE AIRING TIME

“Broken, Part 1 and Part 2” (*House*), Written by **Russel Friend & Garrett Lerner & David Foster & David Shore**; Fox

“Come, Ye Saints” (*Big Love*), Written by **Melanie Marnich**; HBO

“The Grown Ups” (*Mad Men*), Written by **Brett Johnson and Matthew Weiner**; AMC

“Guy Walks into an Advertising Agency” (*Mad Men*), Written by **Robin Veith and Matthew Weiner**; AMC

“I Will Rise Up” (*True Blood*), Written by **Nancy Oliver**; HBO

“Phoenix” (*Breaking Bad*), Written by **John Shibam**; AMC

EPISODIC COMEDY – ANY LENGTH – ONE AIRING TIME

“Apollo, Apollo” (*30 Rock*), Written by **Robert Carlock**; NBC

“Broke” (*The Office*), Written by **Charlie Grandy**; NBC

“Chapter 1” (*Eastbound & Down*), Written by **Ben T. Best & Jody L. Hill & Danny McBride**; HBO

“Gossip” (*The Office*), Written by **Paul Lieberstein**; NBC

“Pilot” (*Modern Family*), Written by **Steven Levitan & Christopher Lloyd**; ABC

“Reunion” (*30 Rock*), Written by **Matt Hubbard**; NBC

LONG FORM – ORIGINAL – OVER ONE HOUR – ONE OR TWO PARTS, ONE OR TWO AIRING TIMES

Georgia O’Keefe, Written by **Michael Cristofer**; Lifetime

Grey Gardens, Teleplay by **Michael Sucsy** and **Patricia Rozema**, Story by **Michael Sucsy**; HBO

Pedro, Screenplay by **Dustin Lance Black**, Story by **Paris Barclay & Dustin Lance Black**; MTV

LONG FORM – ADAPTATION – OVER ONE HOUR – ONE OR TWO PARTS, ONE OR TWO AIRING TIMES

America, Teleplay by **Joyce Eliason** and **Rosie O’Donnell**, Based upon the novel by E.R. Frank; Lifetime

Taking Chance, Teleplay by **Lieutenant Colonel Michael R. Strobl**, USMC (Ret.) and **Ross Katz**, Based on the short story by Lieutenant Colonel Michael R. Strobl, USMC (Ret.); HBO

ANIMATION – ANY LENGTH – ONE AIRING TIME

“The Burns and the Bees” (*The Simpsons*), Written by **Stephanie Gillis**; Fox

“Eeny Teeny Maya, Moe” (*The Simpsons*), Written by **John Frink**; Fox

“Gone Maggie Gone” (*The Simpsons*), Written by **Billy Kimball & Ian Maxtone-Graham**; Fox

“Take My Life, Please” (*The Simpsons*), Written by **Don Payne**; Fox

“Wedding for Disaster” (*The Simpsons*), Written by **Joel H. Cohen**; Fox

TELEVISION nominees

COMEDY / VARIETY – (INCLUDING TALK) SERIES

Real Time with Bill Maher, Head Writer: **Billy Martin**, Writers: **Scott Carter, Adam Felber, Matt Gunn, Brian Jacobsmeier, Jay Jaroch, Chris Kelly, Bill Maher, Jonathan Schmock, Danny Vermont**; HBO

Saturday Night Live, Head Writer: **Seth Meyers**, Writers: **Doug Abeles, James Anderson, Alex Baze, Jessica Conrad, James Downey, Steve Higgins, Colin Jost, Erik Kenward, Rob Klein, John Lutz, Lorne Michaels, John Mulaney, Paula Pell, Simon Rich, Marika Sawyer, Akiva Schaffer, John Solomon, Emily Spivey, Kent Sublette, Jorma Taccone, Bryan Tucker, Additional Sketch by Adam McKay, Andrew Steele**; NBC

The Colbert Report, Head Writers: **Barry Julien, Thomas Purcell**, Writers: **Michael Brumm, Stephen Colbert, Richard Dahm, Robert Dubbin, Glenn Eichler, Peter Grosz, Peter Gwinn, Alon Jay Katsir, Frank Lesser, Opus Moreschi, Meredith Scardino, Allison Silverman, Max Werner**; Comedy Central

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

The Tonight Show with Conan O'Brien, Head Writer: **Mike Sweeney**, Writers: **Chris Albers, Jose Arroyo, Josh Comers, Dan Cronin, Kevin Dorff, Andres du Bouchet, Michael Gordon, Berkley Johnson, Brian Kiley, Rob Kutner, Todd Levin, Brian McCann, Guy Nicolucci, Conan O'Brien, Matt O'Brien, Andy Richter, Brian Stack, Andrew Weinberg**; NBC

COMEDY / VARIETY – MUSIC, AWARDS, TRIBUTES – SPECIALS

"Film Independent's 2009 Spirit Awards," Written by **Billy Kimball, Neil MacLennan**; IFC/AMC

"We Are One: The Obama Inaugural Celebration at the Lincoln Memorial," Written by **George Stevens, Jr., Michael Stevens** and **Sara Lukinson**; HBO

DAYTIME SERIAL

All My Children, Written by **Jeff Beldner, Joanna Cohen, Kate Hall, Chip Hayes, Michelle Patrick, Charles Pratt, Jr., Rebecca Taylor, Tracey Thomson, Addie Walsh**; ABC

As the World Turns, Written by **Peter Brash, Lisa Connor, Susan Dansby, Cheryl L. Davis, Leah Laiman, David A. Levinson, Leslie Nipkow, Jean Passanante, Gordon Rayfield, Courtney Simon**; CBS

One Life to Live, Written by **Shelly Altman, Ron Carlivati, Anna Theresa Cascio, Aida Croal, Carolyn Culliton, Janet Lacobuzio, Frederick Johnson, Sharon Lennon, Elizabeth Page, Melissa Salmons, Katherine Schock, Scott Sickles, Chris Van Etten**; ABC

The Young and the Restless, Written by **Amanda L. Beall, Tom Casiello, Lisa Connor, Janice Ferri Esser, Eric Freiwald, Jay Gibson, Scott Hamner, Marla Kanelos, Beth Milstein, Natalie Minardi Slater, Melissa Salmons, Linda Schreiber, James Stanley, Sandra Weintraub, Teresa Zimmerman**; CBS

CHILDREN'S EPISODIC & SPECIALS

"A Monster Problem" (*Imagination Movers*), Written by **Randi Barnes, Rick Gitelson, Scott Gray**; Disney Channel

"Frankly, It's Becoming a Habitat" (*Sesame Street*), Written by **Joseph Mazzarino**; PBS

"Mouse and Home" (*Imagination Movers*), Written by **Michael G. Stern, Randi Barnes, Rick Gitelson, Scott Gray**; Disney Channel

"The Rival" (*True Jackson, VP*), Written by **Dan Kopelman**; Nickelodeon

"Welcome to the Jungle" (*The Troop*), Written by **Max Burnett**; Nickelodeon

"Wild Nature Survivor Guy" (*Sesame Street*), Written by **Christine Ferraro**; PBS

CHILDREN'S SCRIPT – LONG FORM OR SPECIAL

"Another Cinderella Story," Written by **Erik Patterson, Jessica Scott**; ABC Family

DOCUMENTARY – CURRENT EVENTS

"Black Money" (*Frontline*), Written by **Lowell Bergman, Oriana Zill de Granados**; PBS

"Heat" (*Frontline*), Written by **Martin Smith**; PBS

"The Hugo Chávez Show" (*Frontline*), Written by **Ofra Bikel**; PBS

"Inside the Meltdown" (*Frontline*), Written by **Michael Kirk**; PBS

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

"Poisoned Waters" (*Frontline*), Written by **Hedrick Smith, Rick Young**; PBS

DOCUMENTARY – OTHER THAN CURRENT EVENTS

"The Assassination of Abraham Lincoln" (*American Experience*), Written by **Barak Goodman**; PBS

The National Parks: America's Best Idea, "Episode Two: 1890-1915: The Last Refuge," Written by **Dayton Duncan**; PBS

"The Trials of J. Robert Oppenheimer" (*American Experience*), Written by **David Grubin**; PBS

Soul of a People: Writing America's Story, Written by **David A. Taylor, Olive Emma Bucklin, Andrea Kalin**; Smithsonian Channel

"We Shall Remain: Episode Three: Trail of Tears" (*American Experience*), Written by **Mark Zwonitzer**; PBS

"We Shall Remain: Episode Two: Tecumseh's Vision" (*American Experience*), Written by **Ric Burns**; PBS

NEWS – REGULARLY SCHEDULED, BULLETIN OR BREAKING REPORT

CBS Evening News with Katie Couric, Written by **Jerry Cipriano, Joe Clines, Jared Crawford**; CBS

"Recession Candy," Written by **R. Polly Leider**; CBS

World News with Charles Gibson, Written by **Lee Kamlet, Julia Kathan, Joel Siegel**; ABC

NEWS – ANALYSIS, FEATURE, OR COMMENTARY

"All Night Long" (*Good Morning America*), Written by **Mary Pflum**; ABC

"A Private War: Expose: America's Investigative Reports" (*Bill Moyers Journal*), Written by **Thomas M. Jennings**; PBS

"Election Day" (*Bill Moyers Journal*), Written by **Bill Moyers, Michael Winship**; PBS

"Financial Fingers" (*CBS News*), Written by **R. Polly Leider**; CBS

"The Words That Won the White House" (*Good Morning America*), Written by **Lisa Ferri**; ABC

**ON-AIR PROMOTION
(RADIO OR TELEVISION)**

How I Learned To Stop Worrying and Love the Promo Process, Written by **Michelle Straebler**; WNBC

"Vegas" (*Dateline*), "The Wanted" Promo, *NBC Nightly News Promo*, "Iran" (*Dateline*), "Cheat" (*Dateline*), Written by **Barry Fitzsimmons**; NBC

TELEVISION GRAPHIC ANIMATION

"Hudson Splashdown" (*CBS Evening News with Katie Couric*), **David M. Rosen, Shannon L. Toma**; CBS

DOCUMENTARY

2008 Year in Review, Written by **Gail Lee**; CBS Radio

**NEWS – REGULARLY SCHEDULED OR
BREAKING**

So Many Goodbyes, Written by **Gail Lee**; CBS Radio

WCBS News Radio, Written by **Robert Hawley**; CBS Radio

World News This Week – July 11, 2009, Written by **Darren Reynolds**; ABC Radio

**NEWS – ANALYSIS, FEATURE OR COM-
MENTARY**

Black History Month, Written by **Arleen Lebe**; CBS Radio

End of Summer, Written by **Duane Tollison**; CBS Radio

Farewells, Written by **Gail Lee**; CBS Radio

Paul Harvey: An American Life, Written by **Stu Chamberlain**; ABC Radio

Assassin's Creed II, Story by **Corey May**, Script Writers **Corey May, Joshua Rubin, Jeffrey Yohalem**; Ubisoft Entertainment

Call of Duty: Modern Warfare 2, Written by **Jesse Stern**, Additional Writing **Steve Fukuda**, Story by **Todd Alderman, Steve Fukuda, Mackey McCandlish, Zied Rieke, Jesse Stern, Jason West, Battlechatter Dialogue, Sean Slayback**; Activision

Uncharted 2: Among Thieves, Written by **Amy Hennig**; Sony Computer Entertainment

Wet, Written by **Duppy Demetrius**; Bethesda Softworks

X-Men Origins: Wolverine, Script Writer **Marc Guggenheim**; Activision

SPECIAL thanks

OUR GRATITUDE TO THE WRITERS OF TONIGHT'S SHOW:

Tim Carvell
David Steven Cohen
Wayne Federman
John Marshall
Frank Santopadre
Craig Shemin
Bonnie Datt

and all the others who contributed material.

SPECIAL THANKS

Stephen Ruddy
Gravid Water
David Kreizman and the writers of Guiding Light
Ellen Lewis and Sesame Workshop
Ron Simon and The Paley Center for Media
Diana D'Abruzzo
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EPISODIC DRAMA

Big Love[®] "Come, Ye Saints"—
Written by Melanie Marnich
True Blood[®] "I Will Rise Up"—
Written by Nancy Oliver

EPISODIC COMEDY

Eastbound & Down[®] "Chapter 1"—
Written by Ben T. Best & Jody L. Hill & Danny McBride

LONG FORM—ORIGINAL

Grey Gardens—
Teleplay by Michael Sucsy and Patricia Rozema
Story by Michael Sucsy

LONG FORM—ADAPTATION

Taking Chance—
Teleplay by Lieutenant Colonel Michael R. Strobl, USMC (Ret.)
and Ross Katz
Based on the Short Story by
Lieutenant Colonel Michael R. Strobl, USMC (Ret.)

COMEDY/VARIETY—(INCLUDING TALK) SERIES

Real Time With Bill Maher—
Head Writer Billy Martin
Writers Scott Carter, Adam Felber, Matt Gunn,
Brian Jacobsmeyer, Jay Jaroch, Chris Kelly,
Bill Maher, Jonathan Schmock, Danny Vermont

COMEDY/VARIETY—MUSIC, AWARDS, TRIBUTES—SPECIALS

*We Are One: The Obama Inaugural Celebration
At The Lincoln Memorial*—
Written by George Stevens, Jr., Michael Stevens and Sara Lukinson

DOCUMENTARY SCREENPLAY

Good Hair—
Written by Chris Rock & Jeff Stilson
and Lance Crouther and Chuck Sklar



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for our friends on Sesame Street!



Sesame Workshop would like to congratulate **Joseph Mazzarino** and **Christine Ferraro** on their nominations



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To the writers of

as the  world turns

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Return to Woodstock - Page 1.

EXT. WOODSTOCK/VILLAGE GREEN - MORNING

The morning mist rises. BOB HENDRIX and MELANIE JOPLIN exit from a bus onto the village green. As the vehicle heads down the road, Overlook Mountain casts its shadow. Ominous music swells.

MELANIE
What's happening? I'm
scared.

BOB
Overlook Mountain! Legend
says that once you've stood in
its shadow, you are always
destined to return.

MELANIE
But I always come back -
every year - for the film festival.
Who doesn't?

A sunbeam breaks through the shadows.
Hundreds of Woodstockers appear from the
rising mist. They break into the "Return
to Woodstock" dance number. Bob takes a
guitar out and starts strumming. Melanie
starts to sing.

MELANIE

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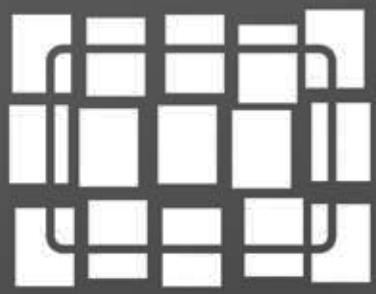
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The Independent Filmmaker Project salutes the 2010 WGA Award nominees for their outstanding achievements.



The nation's oldest & largest organization of independent filmmakers

Script to Screen Conference

March 20-21, New York City

Exploring new opportunities available to writers - directly connecting aspiring and working filmmakers to the decision-makers of the film, television, and new media business.

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Independent Filmmaker Labs

Spring 2010

A free national mentorship program for first-time feature filmmakers in post-production.

Independent Film Week Independent Filmmaker Conference

September 19-24, 2010, New York City

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The Conference addresses creative initiatives, critical technology, and global marketplace trends in media.

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