

NOVEMBER 2007

NEWSLETTER REBOOT

By Mario Boucher, Editor

“3000 volts couldn't kill him...it just gave him a buzz.” (*Destroyer*, 1988)

Let the Scriptwriters Network fire up your screenwriting ambition with monthly meetings, competitions and access to the industry. Members of the organization have achieved some real success stories as can be read in this newsletter.

Why should you join the Scriptwriters Network? The benefits begin with our two monthly seminar series showcasing top guest speakers like Oscar Nominee Screenwriters Timothy J Sexton of *Children of Men* (2006) and Iris Yamashita of *Letters from Iwo Jima* (2006) as well as development executives, agents and authors. These meetings take place at the Charlie Chaplin Theater at Raleigh Studios and at CBS/Radford Studios with drawings of Movie Magic Screenwriter and other prizes as a bonus.

Or you can just HOP to it and participate in our great Hollywood Outreach Program. You submit one of your screenplays to be evaluated by two of our readers, all of whom have either worked as a professional script reader/analyst, sold or optioned a screenplay, won placed highly in a recognized competition, or trained by the organization in its Reader Training classes. Writers who receive three recommendations get assistance marketing their screenplays to production companies, management companies and agencies who participate in the program (see the section for the Hollywood Outreach Program on the website for more details).

So television is your thing? Fine, then try our Carl Sautter Memorial Television Outreach Program. Your TV script will be evaluated similarly to the Hollywood Outreach Program. You never know, some of our members like Carla Robinson of *Battlestar Galactica* have gotten jobs in the industry.

Members also meet in writers group to help each other with their screenplays. Some are local groups while others focus on pitching, graphic novels and TV writing. The organization also has a script and tape libraries with hours of materials.

So why not join us and take a step into making your dream of writing a reality. We won't bite. Much.

REAL SUCCESS STORIES: MELODY FOX, NO FLASH IN THE PAN

By Hilary Smith

Scriptwriters Network congratulates Melody Fox on becoming the Executive Story editor on Sci-Fi's *Flash Gordon*. She also wrote the episodes "Infestation" and "Life Source." For more details on the show, visit www.scifi.com/flashgordon.

This is just the latest triumph in Melody Fox's scriptwriting career. It began in animation with Melody writing for the *Teen Titans* and *Rugrats* TV series. She also created *Stuart Little* series for HBO-Family based on the movie. Melody moved into one-hour staff jobs with UPN's *South Beach* and Fox's *Skin*. During her career, Melody was honored with a Humanitas Prize nomination, won a Carl Sautter Memorial Scriptwriting Competition, and the Scriptwriters Network Television Outreach Program contest. She was a featured panelist at this year's Comic-Con, the world's largest comic-book and popular-arts convention that takes place every summer in San Diego.

WRITERS WANTED

Hi, my name is Mario Boucher, the new editor of the newsletter, inviting members to contribute with a variety of stories, be it success stories, covering the monthly seminars or anything that is of interest to members. Let's get a mix of stories in there and make a nice stew! Out of town members are also invited to share their experiences from their areas. The more members contribute to the newsletter, the more everyone gains. Every bit of inspiration can help members reach their dreams. Any comments or suggestions for articles can be sent to my email address, mk3boucher@hotmail.com.

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DVD WAR: BLU-RAY VS HD-DVD

By Mario Boucher

“This Time It’s War.” (Tagline, *Aliens*, 1986)

Straight out of a fierce battle between humans and aliens, the war on the home entertainment front keeps getting more uglier and complicated. Just when it looks like Blu-ray was about to be declared the winner, Paramount and DreamWorks threw a monkey wrench into the battle of the consumer dollar in August 2007.

The two sides are determined to extinguish the other for supremacy. According to Video Business, the new high-def players from HD DVD is soon to release its first remote networked control that would allow a film director to do a live commentary that consumers could access remotely. Microsoft HD DVD Kevin Collins said the goal is to treat fans to exclusive discussions and video presentations to be available only to HD DVD consumers. The HD DVD camp points to their interactive content and ability to download extras that will be the difference for them.

The Blu-ray camp is increasing memory capacity and soon to launch the picture-in-picture feature previously only available to HD DVD viewers. LG’s second-generation dual-format Blu-ray players are expected to handle HD DVD advanced interactivity and comply with full profile specifications. Sony’s Playstation 3 will soon offer a firmware upgrade to fit these new features.

Anyone taking advantage of these features? Not many if the sales of the action movie *300* are any indication. Over five million copies were sold of *300* all but five percent on standard DVDs.

In a poll at IMDB website in August, 82 % of people just don’t care, know nothing about the formats or simply turned off by the whole war. Talk about alienating your potential customers! Many consumers are already confused as to which format to buy and can only lead to the point where no one will win.

A big part of the frustration for consumers is that most titles are not being released in both formats. Blu-ray fans are pissed off that many titles will not be released in that format, such as the upcoming *The Bourne Ultimatum* to be available only in HD-DVD. Fans of *Transformers*, *Spiderman 3* and *Pirates of the Caribbean: At World’s End* will also face the same problem.

Many of the responds in the IMDB poll indicates customers will simply stay with the standard DVD format. In the end, the failure of the studios to endorse one format will cost everyone in the industry. The Blu-ray versus HD-DVD war has been going on for close to two years already with no end in sight.

By the time the dust settles, the customers the studios so badly seek may have escaped to a new form of buying their favorite movies: download. The day when people download their movies directly to their home entertainment centre is not far off on the horizon. But broadband infrastructure is not developed enough yet to offer easy downloads of high definition content. So, there appears to be a good window for the studios, who love to make a gazillion editions of every movie, to milk more profits with high definition DVDs before the download technology takes over. Instead they face each other, throwing punches over a format that needs a clear winner.

The argument that both formats can co-exist does not fly. People do not want to buy only one type of format, even if they had a DVD that played both formats. And how good would that be, like the DVD-VHS combos? In the history of the home video market, two identical formats have never co-existed. One wins or they both die. Have the studios not learned the biggest lesson? The huge success of the DVD system stems from having one format that had big improvements from the old VHS tapes. DVDs became the best selling packaged media format.

At a Oct 11 HDTV Display Search conference at Universal City, it was revealed only 11% of surveyed consumers were very likely to move up to a high-def player in the next six months. Of the rest of the consumers, 70% said they were quite content with their regular DVDs, thank you. More than half of those people also said they were waiting for one format to win over the other. Almost three-quarters of them also found prices of either format to be too high. To consumers, there is no guarantee Blu-ray or HD DVD will even exist a year or two from now. Why invest in either product especially with the high prices? And your standard DVDs work just fine?

As the two sides bicker over who will beat the other, almost three out of four consumers have no interest in upgrading from their current players. No exactly the way to win any war. A clear high definition DVD format would likely be a huge financial success for the studios. Consumers wouldn't mind upgrading in the quality of sound and images and more space for interactive special features. But not when you can't get your favorite movie because it is only offered in the "other" format. Right now, the consumers are the ones feeling "blu."



VS



REAL SUCCESS STORIES: CHRISTOPHER GLATIS, THE CALL OF MOVIES

By Hilary Smith

Scriptwriters Network is proud to announce that member and writer-director, Christopher Glatis, won a Silver Remi for his debut feature *Callback* at the Worldfest-Houston International Film Festival in April 2007. It also won the Spirit of Independents Award at the Ft. Lauderdale International Film Festival in late 2006.

Callback takes the viewer through an intense and emotional one-day journey in the life of Hollywood actor, Jake Bannon, played by Emmy-nominated actor, Richard Eden, as he descends into despair and revenge. What's more, the character and film are so riveting that Todd Dzicek, co-founder of the New Haven Underground Film Festival remarked, *Callback* is an intense ride through the crumbling mind of an actor turned psychopath and mixes 50% generous Man About Town with 50% stimulant-fueled killer making *Callback* 100% unpredictable.

Currently, Glatis is at work on his second feature film, *Waterlogged*, a hard-edged drama about an Olympic Gold Medalist who must come to terms with becoming a paraplegic. In addition, he's developing a feature thriller, *Dose of Reality*.



In 2002, film producer Dino Conte (48 HRS) optioned Christopher's political thriller, feature script entitled *Liberty*. Glatis has worked on numerous film projects in various capacities ranging from production assistant to director and graduated from American University with a Master of Arts in Film. For more details on Christopher Glatis, visit www.Callbackthefilm.com

DVD FEATURES: MONSTERS THAT ARE GOOD FOR YOU

By Mario Boucher

Sometimes one needs to see nasty monsters munching on human beings to learn about storytelling. No, really!

These types of movies are not always box office hits but earn cult status on video and often provide a great start into the industry. Tons of monsters movies feature great special effects but lack anything in character development or suspense. A different “snack” every few minutes does not make a movie. But there are exceptions.

Take *Slither* (2006, written by James Gunn). It spends as much time trying to creep you out as to make you laugh. The opening features loud sound effect as a meteorite approaches Earth....only to peter out with barely a whimper as it crashes behind a cop car.

Slither takes time to establish the lead characters and some atmosphere instead of just going for boring attacks. We meet the strong yet vulnerable heroine (charmingly played by Elizabeth Banks) and the town's sheriff (goofily played, in a good way, by Nathan Fillion) up against Michael Rooker's possessed alien villain. Some characters are simply a hoot like Gregg Henry's mayor of the typical sleepy little town where the shit hits the fan.

There are obvious homages in *Slither* from many cult monster movies including character named after actors, directors and even characters from other movies. Director James Gunn knows what type of movie he is making and has fun with it. Full of unexpected surprises, *Slither* keeps the audience on its toes. The emphasis on a hand grenade pays off at the end but not in the way one expects.

The special features for *Slither* includes an audio commentary with Gunn and Fillion that is breezy enough with some insight into the writing of the script before and during production; 12 deleted & extended scenes (17 min, commentary by Gunn); 8 featurettes (63 min total) ranging from the typical creature how-to, on set footage (one gets a sense of an exhausting yet fun shoot), a silly set tour with Fillion and a gag reel.

Even the best directors often begin with monster movies. Sam Raimi has a thing for trilogy given he started with *The Evil Dead* trilogy in 1980's and 1990's and more recently the *Spiderman* trilogy.

Raimi and his buddies understood that mixing scares and gore with a sense of humor would be a recipe for success. Some gags explode onto the screen like one guy getting pulled into a basement to be consumed by a witch monster resulting in blood pouring in all directions, mostly onto actor Bruce Campbell.

In the first *The Evil Dead* (1981, written by Sam Raimi), Raimi cleverly has a close up of a glass of red wine during the early dinner table scene. The first victim is raped in the woods by trees! The second death is gory, scary and funny all at the same time but hey, what's an axe for anyway? After his girlfriend becomes possessed by one of the supernatural entities and cannot stop screaming out loud, Campbell slaps her repeatedly while telling her to "shut up" (with slapping sound effects).

Like all memorable monster movies, the movie has its fair share of humorous lines. After a girl's face smokes and scars, "I don't know what I would have done if I had remained on those hot coals... Burning my pretty flesh." Or Campbell's reaction after she gets hacked into many pieces: "We can't bury Shelly. Sh-she's a friend of our's."

There's no denying Raimi's instinct as a visual director. The "flying" through the woods, from the monsters' point of view, is fast-paced and well done for a very low budget movie. According to Raimi, they were filmed while on a motorcycle. Sometimes less money equals more creativity elevating *The Evil Dead* from being just another stupid horror movie.

The sequel, *Evil Dead 2* (1987, written by Sam Raimi & Scott Spiegel), is even more insane doubling the gore and the humor. You gotta love a movie that has a "Home, Sweet Home" sign hanging on the wall of the very cabin where all hell breaks loose.

Campbell returns as Ash and delivers an inspired and energetic performance. He fights his own hand twice, first with a girl's head stuck in it and then later, in the film's highlight, fights himself. Campbell punches and throws himself around with reckless abandon.

This results in the character inheriting a chainsaw ("Groovy!") for a hand used extensively for the rest of the movie. After the hand is separated, it won't shut the hell up so Campbell decides to put books on top of it with the inspired choice of "A Farewell To Arms" as the top selection on the pile.

Evil Dead 2 has a ton of these weird moments, hilarious and spooky at the same time. Like an eyeball flying across a room and pops into a screaming girl's mouth. Or two versions of Campbell: "I'm fine...I'm fine" as he looks in the mirror only to have another version of the character jump out of the mirror and grab him: "I don't think so. We just cut up our girlfriend with a chainsaw. Does that sound fine?"

The final movie in the trilogy, 1992's *Army of Darkness* (written by Sam Raimi & Ivan Raimi), has a bigger budget and differs from the previous two installments taking place in medieval times instead of the modern day small cabin. The audience is treated to miniature versions of Bruce Campbell emerging from a broken glass and two versions of the Ash character, Good and Evil, fighting in the same body and then separately.

If you've ever wanted to see a guy get eaten by a book, literally, here's your chance. Or watch 101 ways for skeletons to hit Campbell's face, "I got a bone to pick with you." The silly lines pop throughout the movie: after a possessed witch tells Ash that "You found me beautiful once," he responds with, "Honey, you got reeeeeeal ugly!" Nothing deep here, folks. Just plain monster movies with lots of action, mayhem and humor.

The Evil Dead trilogy has been incarnated in many different versions on DVD. *The Evil Dead* has been released many times with the best edition, the *Book of the Dead Limited Edition* (subsequently released as another special edition with the same special features). Two audio commentaries, one with director Sam Raimi & producer Robert Tapert and the other with actor Bruce Campbell, provide insights on the making of a low budget horror movie. Three featurettes: "Fananalysis" (26 min) a fascinating look into the world of fandom and a peek at how this affects cult stars like Bruce Campbell, "Discovering Evil" (13 min, discussion of the movie's impact) and "Behind the Scenes Footage & Outtakes" (18 min, on the set footage) as well as an Easter Egg (on the main page of the Special Features).

A testament to the movie's appeal, yet another new DVD version is scheduled to be released December 18, this time a three-disc *Ultimate Edition*. The two audio commentaries appear to be the same as previously released. New and recycled materials will include "One by One We Will Take You: The Untold Saga of The Evil Dead" documentary, "Treasures from the Cutting Room Floor" featurette, "Life After Death: The Ladies of The Evil Dead" featurette, "Ladies of The Evil Dead Meet Bruce Campbell" featurette, an "Unconventional" featurette with the cast and crew, a Q&A with a drive-in audience of hardcore fans, a reunion panel, "Discovering The Evil Dead" featurette, makeup tests, a poster & memorabilia gallery, a still gallery, and the theatrical trailer.

Evil Dead 2: Book of the Dead Limited Edition is the best option for the first sequel. The one audio commentary features Raimi, Campbell and others has many funny anecdotes and information about the shooting of the sequel with a bigger budget. "Evil Dead 2: Behind the screams" (17 min) featurette displays photos taken on set with narration by animator Tom Sullivan. "The Gore, The Merrier" (31 min), you need an explanation?

Army of Darkness Special Edition released in 1999 and a Director's Cut released in 2000 provide similar special features including an audio commentary (Raimi & Campbell), additional deleted footage, production stills and storyboards, and deleted scenes.

Preceding *the Evil Dead* trilogy and *Slither* were two *Gremlins* movies full of fun and homage with a little edge. Along with *Indiana Jones and the Temple of Doom*, *Gremlins* (1984, written by Chris Columbus) is credited with the introduction of the PG-13 rating for violence deemed too strong for PG.

Once the nasty gremlins emerge from their cocoons, they go on a rampage in Billy's house and then the entire town. Many gremlins meet grisly end like the one exploding in a microwave and another crushed merciless into a blender.

According to Columbus' original script, there were even more violent scenes, including one character's head rolling down stairs after being killed by the gremlins. Another scene would have taken place at a McDonald's where the gremlins would have eaten a customer but refuse to touch a hamburger. Guess it wasn't Happy Meal material.

Watching *Gremlins* carefully becomes fun with all the homage sprinkled throughout the movie. *ET*, *The Road Warrior*, *The Howling* and *Invasion of the Body Snatchers* are but a few of the many movies referenced. As well, many recognizable celebrities cameo, including Steven Spielberg and Robby the Robot from *Forbidden Planet*.

Gremlins 2 (1990, written by Chris Columbus & Charles S. Haas) turned out a parody compared to the original. In fact, it makes fun of the first film while throwing more gremlins at you. The attacks are not as edgy this time and played more for laughs. Where else can you see a grown man (Robert Picardo) fall in love with a pint-sized female gremlin?

John Glover's character Daniel Clamp is obviously inspired by the Donald himself, Donald Trump. Did you know the ending was inspired by a visit to CNN by director Joe Dante who discovered the station actually had a video that would play over the airwaves in the event of a catastrophe (or the end of the world)?

The dialogue is even sharper in the sequel with biting satire such as when Brain Gremlin shoots another gremlin in the head and responds with "Now, was that civilized? No, clearly not. Fun, but in no sense civilized."

A building announcer repeatedly tells people what to do like insisting "on the Clamp Cable Classic Movie Channel, don't miss *Casablanca*, now in full color with a happier ending" or telling the owner of a vehicle to "remove it from the Clamp parking garage, your car is old and dirty." Not all the jokes work but the sheer number of them and the spirit of the movie makes it a blast to watch.

On DVD, *Gremlins* offers two audio commentaries, the most informative featuring Dante and the crew. The old “Cast & Crew” and “Gallery” are relics of the early days of the format. “Additional Scenes” (10 min) and a featurette (6 min) from the time of the movie’s release is not sufficient.

Gremlins 2 is the same with only one audio commentary, “Additional Scenes” (21 min), a featurette at the time of release “Behind the Screams” (5 min) and a gag reel (5 min). There is an Easter Egg featuring a VHS clip of the film breaking up (as released in the old VHS format) by finding a gremlin’s claw on the special features page.

They Live (1988, written by John Carpenter based on a short story by Ray Nelson) features an alien menace masquerading as humans. Long before the current paranoia climate, this movie explored such themes as advertisement designed to brainwash the population. Signs like “Obey” and “Sleep” confront every human being as they go about their day.

This movie has all kinds of odd things in it, not the least is a memorable five minute long fight sequence. Originally the fight between wrestler Roddy Piper and actor Keith David was suppose to last less than thirty seconds but director John Carpenter loved what was created on set.

Beneath the surface of this science-fiction movie, homelessness, poverty, slavery, brainwashing, and paranoia are touched on. Carpenter named Piper’s character Nada, meaning “nothing” in Spanish, for a reason.

One wonders if an alien race or even the government could create a system of brainwashing to force citizens to buy certain products. Or is it already a moot point?

The ending of *They Live* ends on a slightly hopeful, funny and sarcastic note, typical of Carpenter (as in Snake Plissken saying “welcome to the human race” at the end of *Escape from LA*).

Much of the dialogue in this movie is hilariously stupid. When Nada enters a bank, “I have come here to chew bubblegum and kick ass. And I’m all out of bubblegum.” Or “We could be pets, we could be food, but all we really are is livestock” and “We all sell out every day, might as well be on the winning team.”

There are no special features on the edition available in North America but a European version contains a making of documentary and an audio commentary with Carpenter and Piper.

As you can see, monster movies are good for you. They’re fun, silly and a great way to study scriptwriting as well. It all starts on the page even for these types of movies. They provide an outlet to discuss certain taboo topics while making fun of the world we live in.

FINDING HOPE IN THE SUMMER OF MY DISCONTENT

By Bill Lundy

I've been living in Hell this summer.

Oh, it's cleverly disguised as an extended-stay hotel tucked behind a Del Taco in the northwest corner of the San Fernando Valley. And sure, the staff is very friendly and accommodating, it's got a nice swimming pool and a hot tub, I've been enjoying the basketball court, and it was fun seeing the Oscar Mayer Wienermobile parked near our room for a couple of weeks. But it's still Hell.

And why, you may ask, have I been living there? Well, right at the beginning of May, my wife and I were disheartened to learn that there was a water pipe leak in the walls of our condominium. We got the leak fixed as soon as it was detected, but it was too late – we were the victims of lots of water damage and a touch of mold (fortunately non-toxic).

We put off doing anything about it until after I had recovered from shoulder surgery and we'd taken a much-needed vacation, but finally, on June 18, we were forced to move out of our condo while the cleanup crew began their work, tearing out both our bathrooms, half of our kitchen and most of a bedroom closet.

For various reasons, what we were originally told would take only a couple of days instead spread into weeks, then months – two, to be exact. My day job graciously allowed me to work from home much of that time, so that I could be there while they worked and make sure our home was safe. Meaning I had the pleasure of trying to do my job while listening to the loud and constant whine of air scrubbers – it's amazing I can still hear anything after that.

Thank goodness the weather never got outrageously hot while I was there, since we couldn't use the air conditioner. Still, it was not exactly pleasant, and not an experience I ever want to go through again. As I write this, the cleanup's done and the repairs are beginning, but we're still several weeks away from being able to move back home.

But that was just part of my Hell. I'd never gone through any sort of home renovation or similar such thing before, so I had no idea how disorienting it is to be forced out of one's home and to live in a hotel for an extended period of time. Or how much stress it can put on one's sanity and relationships.

It's amazing my wife and I haven't killed each other, given how short our tempers have been and how badly we've been sleeping in a not-very-comfortable bed. The one good thing is that we've concluded if our marriage can survive this, it can survive anything, and fortunately it looks like it's going to.

Our cats have helped us a lot – they’re having a great time in their new digs, and they’ve been wonderful at calming us down and keeping us sane, for the most part.

But it’s funny how the universe loves to kick you while you’re down sometimes. On top of this whole mess with my home, lots of little things have gone wrong over the past couple of months. My wife’s car suddenly needed a new battery and developed a mysterious leak that no expert can track down or duplicate. I got two parking tickets – my first ones in years, both for ridiculously picky violations. My formerly tolerable day job suddenly turned into an overtime-riddled nightmare, with my previously lovely and accommodating boss morphing into a whip-cracking Ms. Hyde.

Of course almost all of the big summer movies turned out to be huge disappointments (okay, I admit that’s just a personal taste thing with me – but it would’ve been nice if anything other than *The Bourne Ultimatum* and the new *Harry Potter* really gave me my money’s worth).

In my entire life, I can’t recall another extended stretch of time where I had such a run of bad luck and minor annoyances. I don’t know, maybe I’m finally paying for a life of relatively good fortune – I hope not, since I’d hoped to skate through for at least another decade or two before paying for all the good times and lucky breaks I’ve had.

By now you’re probably wondering why I’m telling you all this, and sharing my tale of woe. Believe it or not, I’m not doing this just to depress you, or to vent my spleen (well, maybe a little spleen venting motivated this). No, my real purpose is to inspire you.

Because at this point I want to tell you about the primary thing that has kept me going throughout all of this, and continues to be my light at the end of a very dark tunnel – MY WRITING!

Yes, despite all the crap I’ve been through this summer, I’ve managed to keep working on my scripts and have actually been amazingly productive. I’ve done two major rewrites and just started a new script. And I can honestly say that it’s been my lifeline.

The part of my lunch hour every day when I pull out my laptop and write, and the hour or two I sometimes manage to squeeze in on the occasional busy weekend, have become very, very precious to me, even more than they were already.

My writing has been the one “normal” thing in my life over the past few months, and I am ever so grateful for it. The message I’m trying to convey, of course, is that you should never let ANYTHING stop you from writing or pursuing your passion, short of major health problems or family emergencies/tragedies. As our lives get crazier and crazier in this modern, mechanized world, it seems like there are fewer and fewer hours each day to focus on ourselves, despite the theory that all this technology is supposed to make our lives easier (hah!).

If writing is really and truly your passion, you can't let any of this interfere. Yes, you have to make a living, sleep, give time for your loved ones, and take time to just relax.

You owe it to yourself and your sanity to also write! Just a few minutes a day can be amazingly therapeutic. And to paraphrase at least one screenwriting book I know of, even if you just do one page a day, in 100 days or so you've got a complete screenplay.

Just think about that – you could crank out 3 entire screenplays a year just by writing one page a day. Granted, you'll be focusing part of that writing time on rewriting, but none of us have any excuse not to be churning out at least one new screenplay a year, preferably more.

So the next time the universe seems to be conspiring against you, beating you down, or toying with you like a puppet on a string, just fight back as hard as you can. Grab a few minutes each day to write or follow whatever your passion is, even if you're just sitting somewhere quietly thinking about it.

I guarantee it'll be the most important thing you do each day, both for yourself and your sanity – and therefore by extension, your loved ones, your life, and your career.

Now go out there and WRITE ONE FOR THE GIPPER!



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REAL SUCCESS STORIES: DAVID MULLIGAN, BUSY GETTING KNOWN

By Hilary Smith

Scriptwriters Network is thrilled to share some great news about member and Program Director, David Mulligan. David's sci-fi screenplay *GeNome* just won a Gold Remi in the Science Fiction category of the WorldFest-Houston International Film Festival. Along with fellow SWN member and co-writer, Kitania Kavey, Mulligan just won the 2007 deadCenter Film Festival Screenplay Competition for the comedy feature, *The Man With the Package*. The script was also a finalist in the Queens International Film Festival and the Century City Shorts & Screenplay Fest and placed elsewhere.



Represented by Ascend Talent Management, Mulligan has garnered many other writing accolades penning the award-winning short film *Smashing Stereotypes* that was picked up for distribution by Echelon Studios and available on Netflix. Mulligan's feature script *East Meets Western* made the finals in the WriteMovies.com International Writing Competition, the 2006 Filmmakers International Screenwriting Awards and the Century City Shorts & Screenplay Fest as well as placing in other contests. Mulligan's *Henchmen* screenplay placed third in the Oshun55 2004 Screenwriting Competition and made the semifinals of the Acclaim 2004 Film Competition. *The Sinking of Ships* made the semifinals of a recent Writer's Network Screenplay & Fiction Competition. He won the inaugural A.I.R Award for his radio show *In Rare Form* on WKPX 88.5 FM.

Mulligan has worked in the entertainment industry is extensive, including as a PA on Disney's *The Haunted Mansion* and as a driver for Imageworks' Barry Sonnenfeld. Currently, David works as a background artist. David's lifelong passion with the medium began at the age of twelve when he produced the first of many stop-action animation films with an 8-mm movie camera he purchased for ten dollars at a garage sale. Later, David went on to study at the prestigious New York State Summer School of the Arts at Skidmore College and at Fort Lauderdale College, where he graduated Cum Laude with a degree in Film and Video Production. Visit him at www.DavidMulligan.com

THE BOURNE IDENTITY SCREENPLAY: THE FIRST PAGES

By Mario Boucher

You want to know how to really write a great opening to your screenplay? There are many great examples, including Tony Gilroy's work on *The Bourne Identity* (2002) based on the novel by Robert Ludlum. The "Paris Draft" dated September 20, 2000 shows Gilroy's screenwriting skills in nailing his story, developing his characters and creating suspense in the first few pages.

Right from the start, Gilroy draws the reader into the story with a great imagery of darkness revealed to be water and a searchlight discovering a human body in the ocean.

DARKNESS. THE SOUND OF WIND AND SPRAY.

MUSIC. TITLES.

EXT. OCEAN -- NIGHT

The darkness is actually water. A SEARCHLIGHT arcs across heavy ocean swells. Half-a-dozen flashlights -- weaker beams -- racing along what we can see is the deck of an aging FISHING TRAWLER.

FISHERMEN struggling with a gaff -- something in the water --

A HUMAN CORPSE.

The next scene has a number of sailors "all talking at once" trying to get the body out of the water. The dialogue has a sense of urgency and feels appropriate for sailors. Gilroy then ends the scene with a shocker: "the body moves." Short, efficient and keeps you wanting to read more.

EXT. FISHING BOAT DECK -- NIGHT

THE BODY sprawled there. The Sailors all talking at once -- three languages going -- brave chatter to mask the presence of death --

SAILOR #1

-- Jesus, look at him --

SAILOR #2

-- what? -- you never saw a dead man before? --

SAILOR #3

-- look, look he was shot --
(nudging the body--)

SAILOR #1
-- don't, don't do that --

SAILOR #2
-- he's dead, you think he cares? --

SAILOR #1
-- so have some respect -- it's a --
(stopping as--)

THE BODY MOVES! -- convulsing -- coughing up sea water --
the Sailors -- freaked -- jumping back -- standing there, as --

THE MAN begins to breathe.

The following scene slows down just a tad to show the inner workings inside the boat. Gilroy cleverly describes the characters (“the captain—brutal and impatient—“ and “Giancarlo is sixty. A bloodshot soul.”) despite the fact none of them will be seen again after the opening sequence, and once Jason Bourne gets off the boat. The dialogue gets to the point of the scene, that the captain couldn’t care less whether Bourne lives or dies as oppose to Giancarlo who’s trying his best to save the man.

INT. FISHING BOAT BUNK ROOM -- NIGHT

A wreck. Too small for all the people in here right now --
SAILORS sweeping off the table -- rough hands laying THE MAN
down --

THE CAPTAIN -- brutal and impatient -- watching from the
door as --

GIANCARLO tears through the clutter -- searching for a
medical kit buried in the shambles. GIANCARLO is sixty. A
bloodshot soul.

GIANCARLO
-- it's here -- hang on -- it's
here somewhere -- give me a
minute -- get some blankets -- get
some blankets on him --
(finding the kit--)
-- here we go -- here it is --

GIANCARLO with an old trunk -- just getting it open, as --

THE CAPTAIN
Giancarlo.
(Giancarlo turns
back--)
We pick him up? Okay, we have to
pick him up. But that's as far as it
goes.

GIANCARLO
He needs a doctor.

CAPTAIN

Fuck that. He lives? He dies? I don't care. We've wasted two hours on this shit already. You do what you can, but we're not going back.

(pure steel now)

You understand me?

GIANCARLO

Yes, sir.

CAPTAIN

(to the rest of them)

Let's get back to work!

GIANCARLO watching them run out. Snagging a quick pull on a pint of rum he's got stashed and --

Gilroy's description inside the fishing boat's bunk room is efficient, suspenseful and moves the story forward. His funny description of Giancarlo "playing doctor in a greasy kitchen apron" tells you a lot in only one sentence. You can visualize key elements like "two bullet wounds in the back" and hear the "tink -- tink -- tink -- bullet fragments falling into a washed-out olive jar."

INT. FISHING BOAT BUNK ROOM -- DAWN -- TIME CUTS

Transformed into a makeshift operating room. A light swings overhead. THE MAN layed out across the table. Sounds -- groans -- words -- snatches of them -- all in different languages.

GIANCARLO playing doctor in a greasy kitchen apron. Cutting away the clothes. Turning THE MAN on his side. Two bullet wounds in the back. Probing them, judging them.

Now -- GIANCARLO with a flashlight in his teeth -- TINK -- TINK -- TINK -- bullet fragments falling into a washed-out olive jar.

In only one small paragraph, Gilroy describes how Giancarlo takes the bullets out of Jason Bourne (still known in the screenplay as "THE MAN") with the "knife cutting in" and "tweezers extracting," strong visual cues that reads well on the page.

Now -- something catching GIANCARLO'S EYE -- A SCAR ON THE MAN'S HIP -- another fragment -- exacto knife cutting in -- tweezers extracting A SMALL PLASTIC TUBE, not a bullet at all, and as it comes free --

THE MAN'S HAND SLAMS down onto GIANCARLO'S

Now, Jason Bourne has woken up. A brief scene with dialogue follows and Gilroy investigates the heart of the story, that of the loss of identity for Bourne. Giancarlo asks

several questions as much for himself, Bourne and the reader. Key reveals include that Bourne is an American on an Italian boat near Vietri and that the cold water saved him. All in only a few lines of dialogue. Gilroy only gives Bourne four lines of dialogue: three questions and “I don’t know” to answer Giancarlo’s “Who are you?” A man who has just woken up from an accident would not be talking much at first so this feels right.

FIRST PERSON POV -- we are staring up at --

GIANCARLO

You're awake. Can you hear me?
(we're blinking--)
You've been shot. I'm trying to help you.
(we're trying to find our voice--)
You were in the water. You've been shot. It's okay now.

THE MAN

Where am I?

GIANCARLO

(switching to English)
You're American. I thought so.
From your teeth -- the dental work --

THE MAN

Where am I?

GIANCARLO

You're on a boat. A fishing boat. Italian flag. We're out of Vietri.
(he smiles)
It's the cold that saved you. The water. The wounds are clean. I'm not a doctor, but the wounds, it looks okay. It's clean.

THE MAN

How did I get here?

GIANCARLO

You we're lost at sea. They pulled you out.
(we say nothing)
Who are you?
(still nothing)
You were shot -- two bullets -- in the back. You understand me?
(we try to nod)
Who are you?

Long dead pause.

THE MAN

I don't know.

Gilroy uses a brief slug line to show a shift to the next day then moves back to Bourne and Giancarlo with the latter pulling a plastic tube out of Bourne's hip, an important element that will send Bourne to Switzerland.

The way Gilroy writes "but the physical pain is not the thing troubling him right now" implies so much, including that Bourne can tolerate pain, another element that pays off throughout the story.

Gilroy asks the question on everyone's mind, "What if it doesn't come back?" Meaning what? Gilroy never states that the question refers to his identity. It is implied but in a subtle way. Then he reveals a bit more on Bourne, "can't rest."

Gilroy divulges a key factor when the tube reveals a bank number that will drive Bourne forward once he leaves the boat. And the fact that it came out of his hip conjures up a real mystery. Add that Bourne does not remember Zurich and you've got many fascinating questions for the reader to ponder.

EXT. OCEAN -- DAY

The Trawler plows through heavy seas.

INT. FISHING BOAT BUNK ROOM -- DAY

GIANCARLO is hunched over a desk -- tweezers and flashlight -- busy working at that strange plastic tube that came out of THE MAN's hip.

THE MAN is bandaged. He's sitting up, and it must hurt like hell, but physical pain is not the thing troubling him right now. He's staring around the room -- at his body -- at the walls -- haunted --

THE MAN

What if it doesn't come back?

GIANCARLO

(still working that tube)
I told you. You need to rest.

Silence. THE MAN can't rest. Too busy trying to make sense of all this.

THE MAN

I can read. I can read that sign
on the door. I can count. I can
talk...

(focusing now--)

What are you doing?

GIANCARLO rummaging around -- finding a magnifying glass --

THE MAN
What is that?

INSERT -- MAGNIFIED POV -- a slip of plastic from the tube -- written there -- 000-7-17-12-0-14-26. GEMEINSCHAFT BANK, ZURICH.

GIANCARLO
It came from your hip. Under the skin.
(turning back--)
You have a bank in Zurich.
(waiting)
You remember Zurich?

THE MAN
No.

GIANCARLO staring at him now. Different suddenly. Suspicious.

GIANCARLO
Look, I'm just on this boat, okay?
I'm an engineer. Whatever this is,
it's not for me to be involved, okay?

THE MAN
I don't remember Zurich.

GIANCARLO pulls his pint. Takes a hit.

GIANCARLO
(offering the
bottle--)
You drink rum?

THE MAN
I don't know.

Gilroy shows the passage of time in two quick scenes revealing more of the enigmatic man, "so lost" and "he's pushing himself."

EXT. FISHING BOAT DECK -- NIGHT

THE MAN stands at the rail, staring out to sea. So lost. He turns to head inside -- there, a surfcasting rod propped against a locker.

THE MAN picks up the rod -- flips the bail -- traps the line -- now he's casting far out into the darkness. And for the first time, he smiles.

INT. FISHING BOAT GALLEY -- NIGHT

A ratty old espresso machine. THE MAN standing there, staring at the thing like it's a test. Then his hands begin to move -- trying to pack a grind -- trying to fit it in --

turning on the steam and --

The whole thing explodes.

EXT. FISHING BOAT DECK -- DAY

THE MAN alone doing chin-ups on the deck rail. He's still bandaged and the wounds must hurt like hell, but he's pushing himself. Using the pain -- bathing in it -- maybe even hoping that it will hold some answer for him.

Pieces of who is the character of the man, Jason Bourne, are dropped into the screenplay by Gilroy. How does the character know how to play chess so well or can speak perfect French or Dutch? Secrets of his identity, who might he be, create even more suspense. For the first time, Gilroy has Bourne stare at himself in the mirror, a ploy that will be repeated later (and in the sequels). How can one not want to keep reading after, "his face. Who am I? And what else is inside there?" We're hooked!!

INT. FISHING BOAT GALLEY -- NIGHT

A chess board. Wooden pieces jumbled in a box. THE MAN hesitates -- takes a black knight from the box -- lingers for a moment -- and then places it on the board. He's off and running. He knows this. Placing pieces faster and faster -- still setting it up, as we --

INT. FISHING BOAT HEAD -- NIGHT

One of the ugliest bathrooms on the planet. THE MAN standing before a pitted, tarnished, cataract of a mirror. Staring at himself.

And then he speaks.

THE MAN
(in perfect French)
(I don't know who I am. Do you
know who I am? Do have any idea
who I am?)

And then he stops. Blinks. Wipes away the perspiration just beading on his forehead.

THE MAN
(in perfect Dutch)
(Tell me who I am. If you know who
I am, please stop fucking around
and tell me.)

No answer. Just that face. His face. Who am I?

And what else is inside there?

Gilroy ends this opening sequence with Giancarlo giving Bourne some money so the protagonist can get to Switzerland and the next section of the story. Gilroy has fun with the dialogue when Bourne says, "I won't forget this." Yes, coming from a character who has lost his memories.

EXT. FISHING BOAT -- DAY

SAILORS hauling in the nets. THE MAN -- still bandaged, but healing -- working beside them. Earning his keep. Getting healthy.

EXT. ITALIAN COASTLINE -- DAWN

A small, colorful fishing village. The trawler motoring in.

INT. THE FISHING BOAT BUNK ROOM -- SAME TIME

THE MAN buttoning up borrowed clothes. GIANCARLO pulling some cash from his pocket --

GIANCARLO
(offering the money)
It's not much, but it should get
you to Switzerland.

THE MAN
I won't forget this.

GIANCARLO gives him a look. Shakes his head, and --

INT. POKEY ITALIAN TRAIN STATION -- DAY

The ticket window. THE MAN and a TICKET AGENT.

TICKET AGENT
Una sola via?

THE MAN
Si. One way. Una sola via.

These opening pages from *The Bourne Identity* testify to Tony Gilroy's skills in setting up the premise, his lead character and building mystery in the storyline. No waste in the dialogue, just what is needed to reveal something about the character or the story. The descriptions are sparse and effective in keeping you reading and wanting to know more. Plenty of details are handed out but done so in a subtle way. By the time Bourne leaves the boat, the reader's curious as to who this man is, why he knows many languages so well and what awaits him in Switzerland. In fact, the next time we see Bourne (after a scene at the CIA headquarters), he disarms two cops in quick fashion adding to the man's puzzling skills and unknown past.

The screenplay of *The Bourne Identity* is an excellent model on how to begin a screenplay with action (in the middle of an ocean), a mysterious lead character (Jason Bourne), and introduce the theme of the story (identity dilemma).

REVIEW: THE BOURNE TRILOGY

By Mario Boucher

He was the perfect weapon until he became the target.
(Tagline, *The Bourne Identity*, 2002)

How many sequels live up to the original? How many trilogies pan out? By the time the third film in a series is released, the movies feel tired and overwrought. There is no sense of closure, just another sequel being cranked out.

One of the exceptions is the trilogy of *The Bourne Identity* (2002, Tony Gilroy & William Blake Herron), *The Bourne Supremacy* (2004, Tony Gilroy), and *The Bourne Ultimatum* (2007, Tony Gilroy & Scott Z. Burns & George Nolfi), all based on the novels by Robert Ludlum.

The films draw you in to make it feel like you are in Bourne's shoes, quiet moments and action sequences alike.

Bourne is not a superhero with magical powers. Gilroy comes up with creative ways for Bourne to defend himself. The fights feel real because he utilizes regular items like a magazine in *Identity* and a book in *Ultimatum* as part of his fights.

Beyond the action sequences, what elevates this trilogy is a focus on the main character and supporting cast. Gilroy allows the mystery of Jason Bourne to develop over the three films. As we discover little clues to his past, so does Bourne.

Matt Damon embodies the quiet intelligent lead character as he escapes the various people sent to eliminate him. Franka Potente as Marie adds heart in *Identity* before her death in *Supremacy* haunts the two sequels.

The supporting characters resonates in a way most do not in a typical Hollywood action/thriller movie. Clive Owen has a small role in *Identity* in a role that mirrors Bourne. Besides, how can you go wrong with Joan Allen as an FBI agent trying to track down the elusive Bourne in both sequels?

This trilogy showcases excellent character actors in the role of the men manipulating Bourne: Chris Cooper (*Identity*), Brian Cox (*Identity & Supremacy*), and David Strathairn and Albert Finney (*Ultimatum*). Even the so-called muscle role, the physical villain, is a match for the lead character, including Karl Urban (*Supremacy*).

Gilroy and co-screenwriters add subtleties in the screenplays instead of banging the audience over the head with, “look, how clever we are.” For example in *Ultimatum*, Nicky Parsons (Julia Stiles) hints at something in Bourne’s past that may have involved her. One can assume some kind of relationship, a romance perhaps, but the movie never elaborates or, surprisingly, does not include a romantic scene between them in the movie. Given the events Bourne has been through, it feels more realistic that they would not jump into bed right there and then.

A scene later, she cuts her hair short, eerily looking like Bourne’s deceased girlfriend Marie from the first two movies. Not one line from Bourne stating the obvious. It’s just there.

Many elements contribute to the success of this trilogy, including the direction of Doug Liman for *Identity* and Paul Greengrass for *Supremacy & Ultimatum*. The films look and feel different and more realistic than the over the top action Hollywood movies. The success of *Identity* influenced *Batman Begins* (2005) and *Casino Royale* (2006), relaunching those tired franchise.

John Powell provides a score that combines traditional orchestral elements with electronic rhythms that feels right for the story of Jason Bourne. The score features great fast tempo for the action scenes and emotional tracks such as “Atonement” on *Supremacy*. A beautiful theme runs through all three scores that play well listening to the CD alone.

But in the end, the writing elevates these films to make a memorable trio of adventures using a lost identity storyline that brings the audience into the head of the lead character.

Gilroy and co-screenwriters bring many things full circle by the end of the trilogy paying off elements introduced earlier. The end of *Ultimatum* reflects the opening of *Identity*. The remorse Jason Bourne shows at the end of *Supremacy* is repeated near the end of *Ultimatum*.

Questions brought up in *Identity* are answered in *Ultimatum*. The result isn’t perfect but satisfying in a way few action films pull off. There’s a sense of closure and emotional satisfaction before the credits roll for *Ultimatum*.

From the opening shots of *Identity* to the finale of *Ultimatum*, the Bourne trilogy feels like one satisfying six hour movie with a fascinating lead character on a journey to discover his past and forge his future.

REAL SUCCESS STORIES: MICHAEL ENGEL, ENTERING NEW PHASE

By Hilary Smith



Scriptwriters Network congratulates member and screenwriter/director, Michael Engel, for receiving a letter of distribution for his spiritual-thriller feature script *Entering Out* from Warner Brothers Studios. The feature script was an official selection of the 2006 Great Lakes Film and Screenplay Competition, a finalist at the 2006 Latino International Film Festival and a semi-finalist of the 2006 Filmmakers International Screenwriting Awards.

Engel just wrapped shooting on his short film *Descobrir* which was financed by the Institute for Spiritual Entertainment. Currently, Michael writes coverage for foreign-language scripts written by Latin writers for the prestigious Sundance Film Festival and he serves as a board member and Vice President for the Scriptwriters Network.

The Brazilian-born filmmaker is also the founder/CEO/Director of Engel Productions, a film and television production company that pursues creativity as a benefit to humanity. His work fuses traditional film and video with high-end special effects on a wide-range of projects including: documentaries, newsmagazines, TV commercials and music videos. Engel Productions just finished shooting a documentary for Captured Time Productions in Costa Rica. It is Michael Engel's second project with director Harvey Hubble V.

Engel's first shooting assignment was *Loop Dreams* which won three Boston/New England Emmy Awards. His other documentaries include: *Switzerland November 1992* an exposé on heroin abuse in the streets of Zurich, *Hollywood Boulevard—The History* a film that traces the history of one of the most famous boulevards in the world, and *Xingu Land of No Shame—A Personal Journey* an exploration into the daily rituals and culture of the Xingu inhabitants (which won honors at the Long Island Film Festival). For more information about Michael Engel, visit www.engelproductions.com

HOW WRITERS SHOOT THEMSELVES IN THE FOOT

By Michele Wallerstein

An agent works very hard to guide a writer's career setting up important meetings, have their material read by the right people, negotiate their deals, share information and even listen to their personal problems.

Is that enough? OK, we also show an interest in their spouses and children, try not to hurt their feelings when their work is rejected. We keep our eye on the ball and an ear to the ground. We know what's going on in the business and who's buying what. But then we must let the writers go out into the world by themselves and pray they do not do themselves harm. This is the most daunting of our tasks.

Here are ten things that clients must not do:

1. Getting stuck on one idea. I've had clients that have written the same basic story in novel, screenplay and theatrical play form. This is an incredibly huge waste of time.
2. Thinking everyone is wrong, except you. When your project has been turned down by more than five companies, chances are it won't sell. This can happen with a pitch, a completed novel or screenplay. Right or wrong, they aren't buying and there's nothing you or your agent can do about it.
3. Ruining a meeting. Are you talking too much or not enough? Are you listening to the principal person in the meeting? Did you arrive late? Did you dress inappropriately? Did you argue too much? Did you stay too long?
4. Missing your big chance. I've represented many writers who really wanted to direct. In one specific case, the writer became a producer on various TV series over the years. I kept telling him to direct some episodes but he said that he was too busy. He never became a director.
5. Calling your agent too often or not often enough. If you don't seem interested in your career, why should your agent? If you are calling every day without new material or ideas, you are nagging. Big no-no.
6. Showing appreciation to your agent, manager, and lawyer. We all get paid but sometimes that isn't enough. Everyone wants to feel approval. We all want someone to simply thank us for a job well done. Take them to lunch, buy them a simple birthday or Christmas gift. Say "thanks."
7. Changing agents. Most of the time when clients change agents, it's because they aren't getting work or selling their material. Is that really your agent's fault or are you not doing your job very well? Have you brought in new ideas and scripts? Are you keeping up relationships with people you've met via your agent? Are you doing everything you can to further your own career. Remember, you get to keep 90% of the money.

8. Moving from a small agency to a very big one. Bad idea. If a small agency has worked hard to build your career, you can bet a larger one will come along and make tremendous promises to lure you over to their client list. Invariably, you will be ignored, forgotten, mistreated and overlooked.
9. Demanding too much. This can mean time from your agent, producer, development person, manager or lawyer. It can mean money for your project that may not warrant as big a deal as you want. Once you earn it....you'll get it all.
10. Drugs and alcohol. It will ruin your career.

Getting into the world of screenwriters and published authors is difficult enough. Making the mistakes listed above is a sure-fire way of losing any toe hold that you may gain at any time. All too often I've seen successful writers fall off the "hot writer" list in Hollywood because of any of the above errors. Don't let it happen to you. Michele Wallerstein is a novel and screenplay consultant at www.Novelconsultant.com.

REAL SUCCESS STORIES: SCRIPTWRITERS NETWORK HOLDS STAGED READING FOR ITS 2007 HIGH SCHOOL FELLOWSHIP PROGRAM

By Hilary Smith

The Scriptwriters Network and the 68-Cent Crew Theater Company presented the Second-Annual Scriptwriters Network High School Fellowship Staged Readings featuring the three best short screenplays written by high school students at Theater 68 on August 11.

Directed by Anthony L. Gilardi, this event was the culmination of the SWN High School Fellowship Program and showcased performances included: *The Laundry Room* by Nadine Levyfield, *Brainless* by Mae Catt and *The Road Trip* by Genevieve Geoghan.

Each year ten SWN High School Fellows writers are chosen from Los Angeles County high schools after submitting their scripts for review. Each winner receives a scholarship of a one-year, free membership to the Scriptwriters Network with access to all meetings and programs. The student is mentored one-on-one by a volunteer from the organization and must work on a 30-page screenplay from concept to completion.

The High School Fellows and their mentors meet monthly at the Los Angeles Public Library. During the first half of the meeting, mentors present workshops on plot, character, dialogue, structure and rewriting. The students pass out pages from their writing assignments to their fellow students for a table read. After the read-through, mentors and students offer feedback.

The Scriptwriters Network High School Fellows for 2007 who completed the program are: Mae Catt of Cleveland in Van Nuys; Jimena Cuenca of Schurr High School in Montebello; Diana Cuevas of Hollywood High School in Los Angeles; Genevieve Geogham of Marlborough School in Los Angeles; Benny Goldmintz of City of Angels High School in Los Angeles; Brandahn Green of University High School in Los Angeles; Brian Lopez-Santos of John Marshall High School in Los Angeles; Nadine Levyfield of Eagle Rock in Los Angeles; Jon Navales of Banning High School in Carson; Sarah Pardoe (home schooled) in conjunction with Sparrow High School in Los Angeles; and Alexandra Rose Rieger of Achieva Academy High School in Mission Hills.

The entries for the 2008 Scriptwriters Network High School Fellowship Program will take place this fall. Scriptwriters Network is a non-profit, volunteer-based organization, which serves established and aspiring writers in the film and television industries through many venues, including monthly meetings with guest industry speakers, opportunities for writers to obtain constructive feedback on their scripts, and a chance to get them marketed.

FINAL WORDS: SCRIPTWRITERS BEWARE

By Mario Boucher

How do you know if you should skip a movie you're planning to go see in a theater or rent at home?

If the only quote comes courtesy of Pete Hammond of Maxim Magazine, do not touch! Back away from the video box immediately! Or risk getting infected by a horrible movie that will haunt you for a long time.

How Hammond's name appears more often than anyone else is a mystery except to those who want to see a good movie. Take a stroll through Blockbuster to see how many times his name pops up on the covers. "Hey look guys, he's the only who seem to have love "Premonition" and "The Number 23" and...."

Ummmm, Pete Hammond has the same initials as Paris Hilton, so "Be afraid. Be very afraid."