



## got oscar?

How can “Script Changes” © improve your chances for an Oscar ® and other awards?

According to the AMPAS rules (<http://www.oscars.org/regulations>),

**“Screenplays sent should accurately reflect the film as released...”**

That means someone has to rewrite the script *after* the film comes out! Otherwise, the screenplay won’t accurately reflect the film as released.

*Did you rewrite your script after the film came out?*

Probably not!

This means that either:

1. Your script submission didn’t follow the rules, reducing its chances before the first page was turned.
2. Your script was submitted in a technical “As Broadcast” version with someone else rewriting it!
3. You were smart enough to hire Script Changes to create a “SCRIPT CHANGES AS PRODUCED” © screenplay using your words!



## How do you want your screenplay submitted for Oscar® consideration?

CITIZEN KANE *ROSEBUD* SCENE IN

“SCRIPT CHANGES AS PRODUCED” ©

INT. KANE'S BEDROOM - FAINT DAWN - 1940

A very long shot of Kane's enormous bed, silhouetted against the enormous window.

DISSOLVE:

INT. KANE'S BEDROOM - FAINT DAWN - 1940

A snow scene. An incredible one. Big, impossible flakes of snow, a too picturesque farmhouse and a snow man. The jingling of sleigh bells in the musical score now makes an ironic reference to Indian Temple bells - the music freezes -

KANE'S OLD VOICE

Rosebud...

The camera pulls back, showing the whole scene to be contained in one of those glass balls which are sold in novelty stores all over the world. A hand - Kane's hand, which has been holding the ball, relaxes. The ball falls out of his hand and bounds down two carpeted steps leading to the bed, the camera following. The ball falls off the last step onto the marble floor where it breaks, the fragments glittering in the first rays of the morning sun. This ray cuts an angular pattern across the floor, suddenly crossed with a thousand bars of light as the blinds are pulled across the window.

The foot of Kane's bed. The camera very close. Outlined against the shuttered window, we can see a form - the form of a nurse, as she pulls the sheet up over his head. The camera follows this action up the length of the bed and arrives at the face after the sheet has covered it.

FADE OUT:



**CITIZEN KANE *ROSEBUD* SCENE**

**IN “AS BROADCAST” FORMAT**

<b>TIME CODE</b>	<b>DESCRIPTION</b>	<b>DIALOGUE</b>
00:02:00:03	DISSOLVE: INSIDE BEDROOM.	MUSIC IN
00:02:16:26	DISSOLVE: OUTSIDE. SNOWING. HOUSE. SNOWMAN.	sfx: bells  MUSIC OUT  Man (VO) – Rosebud.
00:02:19:06	CAMERA PULLS BACK  HAND HOLDS SNOWGLOBE.	
00:02:23:24	HAND DROPS SNOWGLOBE AND IT BREAKS.	
00:02:26:05	CU – BED  NURSE PULLS SHEET OVER PATIENT’S FACE.  FADE OUT.	



## SCRIPT SUBMISSION F.A.Q.S

**Q:** I asked my producer for a copy of the script submitted for Oscar consideration and I was shocked to learn that none was sent out!

**A:** This is pretty typical. According to AMPAS rules, just your name needs to be submitted for award consideration.

You can bet, however, that the director lobbied to get DVD copies sent to all the members. He or she wasn't going to count on AMPAS members going out to see their film in the theater!

What's it worth to you to see in front of your name, **“Academy Award Winning Writer...”**

It's your career. You need be more proactive in making sure the script you worked so hard on to get produced gets its best shot at an Oscar!

**Q:** I did receive a copy of the script that the producer submitted. They call it an “As Broadcast” version. It's nothing like my script at all. It's got a lot of numbers and is very confusing. Why did they use that?

**A:** Money.

An “As Broadcast” version is always created for editors for subtitling, dubbing, etc. Since the Producer already paid for a script that matches the finished film, why pay for another one just to further the screenwriter's career?

Those numbers are called “time codes” and we agree – they are very distracting for readers!



## SCRIPT SUBMISSION F.A.Q.S (CONT'D)

**Q:** So who wrote the description? It certainly isn't mine!

**A:** An "As Broadcast" script is created by a transcriber who watches the movie and types the dialogue exactly as spoken by the actors.

Then they watch the movie again to describe what the actors are doing in the most basic of fashion, like, "Man walks into room."

It certainly doesn't make for an interesting read, but *it's not supposed to*. An "As Broadcast" script is designed for the editors only.

**Q:** Why did the producer submit this script instead of asking me to rewrite my own script to reflect what's on the screen?

**A:** Money.

They'd have to pay you for another rewrite and since an award will help your career and not theirs, so what's their motivation?

They've already paid for an "As Broadcast" script which is essential for Post Production.

Since that script follows the regulations for an Oscar and is already paid for, it's a no-brainer for them!

**Q:** What can I do so I have the best shot at an Oscar according to the rules?

**A:** There's only one way – send out a script that both follows the Oscar regulations and looks like a script using your words!

**Q:** What if I don't have the time or I tried doing it and wanted to pull my hair out?

**A:** Hire Script Changes to create a "SCRIPT CHANGES AS PRODUCED" © screenplay using your words!



## HIRING SCRIPT CHANGES F.A.Q.S

**Q:** I'm convinced. I need your help. What's the cost?

**A:** We charge \$20 per minute of film when you supply your script in a file and the film on a DVD or VHS. If you don't have either of those, no problem! We'll do all the work and charge accordingly.

In 5 days you'll have your script in a file of your choice (Final Draft, Scriptware, Movie Magic Screenwriting, Word, etc.).

You'll be able to make any changes you want and send off to the voting members of AMPAS for Oscar consideration!

**Q:** So the 90 minute film's going to cost me \$1800. What if I can find someone to do it cheaper. Will you negotiate?

**A:** You can always find someone to do something cheaper! Do you really want to trust your Oscar shot to the lowest bidder?

**Q:** What makes Script Changes different from a transcription company?

**A:** Transcription companies hire transcriptionists. People who can type very quickly what is said in a tape or on-screen.

Script Changes hires only professional Script Coordinators, those people whom you work with in film or television who put out those colored pages!

You work with them making the revisions, making sure the script is accurate, and making sure it looks the best!

All we do is scripts and that's what makes us different from a transcription company.

Check out our client list at [www.ScriptChanges.com/clients](http://www.ScriptChanges.com/clients)



## HIRING SCRIPT CHANGES F.A.Q.S (CONT'D)

- Q:** Can only screenwriters hire you?
- A:** Not at all. Savvy Producers, Directors and Studios hire us all the time to make sure their script submissions have the best shot for all awards.

Insist in your next deal for a “SCRIPT CHANGES AS PRODUCED” © screenplay using your words!



## DID YOU KNOW?\*

- Q: Who is responsible for submitting my name for Oscar consideration?
- A: “The producer or distributor must complete an Official Screen Credits (OSC) form and return it to the Academy.”
- Q: What writing categories are on the OSC form?
- A: As applicable:
- “1. Screenwriter(s)
  2. Story
  3. Author(s) of work(s) that form the basis for this screenplay”
- Q: What’s the deadline?
- A: “Within 60 days of the film's Los Angeles release or by the final submission deadline -- December 2 of the qualifying year, whichever comes first”
- Q: When can I send my screenplay to AMPAS members?
- A: There are two dates broken down into Writers Branch AMPAS members and all AMPAS members.
- “Screenplays may be sent only to members of the Writers Branch prior to the announcement of nominations.”
- “Screenplays nominated in either of the two writing categories may be sent to all members after the nominations are announced.”
- Ballot and nomination dates change yearly. Contact or email AMPAS at 310-247-3000, [ampas@oscars.org](mailto:ampas@oscars.org).



## DID YOU KNOW?\*

Q: How do I get a list of AMPAS members?

A: AMPAS will not supply a list of its members, so you should ask your producer.

Even though the list is not made public, studios have that list and send out DVDs to try and make sure their film wins best picture. Producers and Directors insist upon it!

*Writers should demand their script be sent out also for consideration also!*

\*All answers in quotes from the oscar.org website.