

THE SCREENWRITING BIBLE

Created, compiled, and written by Kelcey Coe™

An idea/resource/DIY/How-to/Step-by-step book

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The Screenwriting Bible™

By Kelcey Coe™

Learn to write a screenplay from the ground up. You'll begin with generating ideas, then generating story ideas, to character and scene development. You'll learn to format properly the screenplay and even how to market yourself as a screenwriter. Next, you'll enjoy end-of-the-chapter assignments to help you through the screenwriting process. It is a compilation of research by Kelcey Coe™ over the past years and provides ONLY the best ideas and facts concerning screenwriting.

Includes Aristotle's *Poetics* for your further analysis.

Have any ideas or suggestions you would like to see in further additions? Contact me:

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Note: "Hero," "main character," and "Protagonist" mean the same thing.
It is the character your story revolves around.

**Thanks:
Mom, Dad, and Kyle**

**Dedicated to:
Aspiring Screenwriters**

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preface

introduction

The Screenwriting Bible™ is designed to act as an introductory, intermediate, and advanced text to screenwriting for movies, providing a practical, hands-on guide that gives the student a firm foundation in motion picture screenwriting, with an eye toward the kind of screenwriting that any screenwriter should know.

what is this book?

Learn to write a screenplay from the ground up. You'll begin with generating ideas, then generating story ideas, to character and scene development. You'll learn to format properly the screenplay and even how to market yourself as a screenwriter. Next, you'll enjoy end-of-the-chapter assignments to help you through the screenwriting process. It is a compilation of research by Kelcey Coe™ over the past years and provides ONLY the best ideas and facts concerning screenwriting. Includes Aristotle's *Poetics* for your further analysis.

what's in this book

The Screenwriting Bible™ is organized into major sections, then broken down into sub-sections. Most contents are alphabetized unless felt possible to list in a systematic order.

who should use this book

The Screenwriting Bible™ targets a diverse group of audience, but more specifically, if you can answer only one of the questions below, then YOU NEED THIS BOOK!

1. Are you a student pursuing a career in a screenwriting?
Filmmaking?
2. Do you want to write the next hit Indy or Hollywood script?

how to use this book/features

The Book has numerous features that take advantage of the varying learning styles that students apply to learning. Based on the recognition that students who apply their newly acquired knowledge often retain it much better than those who do not, this text takes a strong "hands-on" approach to screenwriting by emphasizing practical applications of important concepts.

The theoretical bases of the material are provided and then the student is asked to apply this material in the following ways:

This book is organized through the Table of Contents. The Table of Contents lists the chapters, sections, and then the recipe or article, all pages for each find. Each chapter opens with a brief summary as well as the contents of that chapter, roughly.

A Chapter heading appears in large gray font with a line below it. Sometimes, smaller gray text appears after. These are sections, which organizes similar content within the chapter. Within each section you will find black headings, which are articles, collectively known as an "item" or content.

Each chapter opens with an overview of the objectives it teaches, and what you should specifically get out of the chapter.

Article layout is specific for the content, although some articles also share the recipe format. For example, while some costumes have Hair, Attire, and Makeup headings, other may use the recipe headings.

The end of this book lists a list of suppliers where you can get the materials to complete a script; and sample content, all found in the Appendix.

Page numbers are listed at the bottom of each page for easy finding of that recipe you enjoy so much.

what you'll need

You only need pencil and paper, or preferably a computer and imagination and time and devotion to get started!

pedagogy

The text is written in clearly presented language that engages the student, keeps the reader's interest, and presents information in a variety of styles to take advantage of different learning styles. Each new concept is presented in a multilayer fashion, first with the basic concepts and then adding greater complexity once the intellectual foundation is laid. Charts and diagrams are provided to illustrate concepts as they are discussed. The author fills the text with a balance of theoretical discussions and practical examples, all presented in a well-written, enjoyable style.

Online Companion

Available to students at wskel.com are supplemental resources including the following:

- Downloads/Multimedia
- Web sites
- Chances to interact with other like-minded people

about the author

Kelcey Coe, a film-enthusiast and former backyarder himself, with some experience in video production, began his Internet life from just a simple Book entitled Makeup FX™ in 2000. Since then, just over 50,000 users worldwide have downloaded it. Kelcey Coe's Book, then distributed freely, has received numerous places in CD-ROMs distributed with computer magazines globally. Now, for the first time ever, this great success is delivered right into your hands as he goes beyond the imaginable to show you the entertainment industry, and it couldn't get any better than this!

idea book?

It is a compilation of research and original content by Kelcey Coe™, owner of the wskel.com™ Network, over the past years and provides ONLY the best ideas and facts, ever concerning screenwriting secrets.

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Introduction

Screenplays have become, for the last half of this century, what the Great American Novel was for the first half. Closet writers who used to dream of the glory of getting into print now dream of the glory of seeing their story on the big or small screen. After teaching about 7000 writers in more than forty-five cities in the United States, Canada, and England, I have found that the dream is by no means confined to Hollywood. People everywhere watch TV and think to themselves, "I could write better than that." Or they go to the movies and lose themselves in the magic of the dark, and they want to be a part of that magic or that glamour or that wealth that they see and read about. Or they just want to touch the pain and the wonder that comes from facing that blank page and turning it into something totally one's own.

So they decide to give it a shot. And then they meet The Great Destroyers: Everybody's writing a screenplay. You can't learn creativity. It's impossible to get an agent. You've got to live in southern California. It's who you know, not what you know. They'll rip you off. They'll ruin your script. Nobody knows what sells. All they want is teenage sex comedies. All they want is macho violence. All they want are established writers.

And you don't have any talent anyway.

So the dream gets changed or diminished or vanishes altogether. Or you forge ahead in blind, confused ignorance, assuming that there are no standards in Hollywood, that it's just a crap shoot. Or you refuse to consider commerciality at all, because that's a sellout. Or you decide just to go after the bucks because you can't hope to say anything meaningful anyway. And so on.

I don't buy it. After twelve years of working in Hollywood developing screenplays as a reader, a story editor, staff producer, and screenplay consultant for various production companies (including my own), and after having worked with probably a hundred or more screenwriters in acquiring and developing projects, and after listening to, talking with, working with, and interviewing another hundred or so writers, agents, producers, executives, and stars, I think all those notions listed above are myths. At the very least, they have grown way out of proportion to reality and need to be put in proper perspective.

I have now been teaching screen writing for about eleven years, first at Sherwood Oaks Experimental College and then through UCLA Extension. And for more than eight years I have been conducting an intensive, two-day seminar on the complete screenwriting process. This book sets forth the principles that have evolved out of those classes and my own

professional experience. The goal of this book is to destroy those common myths of failure and to replace them with the following ideas:

1. If screen writing is a goal you wish to pursue, then you should go for it. And as long as you find the process of writing screenplays personally fulfilling, then you should keep at it, because anyone with talent who sticks around long enough will succeed.
2. Lots of us would like to have written a screenplay; what's important is whether you want to write a screenplay. If you get fulfillment out of the day-to-day work of putting a story to paper, then the additional rewards of money and success and fame can follow. But if it's those secondary rewards you're focused on, it probably won't happen, and success certainly won't be as golden as you think it will be if it does arrive.
3. Creativity is something we all possess. Your objective should be not to learn creativity but to stimulate it. This book is filled with methods of nudging, nurturing, and recognizing your own creativity, and funneling it into your screenplay.
4. No matter how much new technology can be thrown into a movie, no matter what new stars or concepts or directors are hot, and no matter how much Sylvester Stallone gets paid, the foundation of any successful film will always be a good, well-written story. A bad movie can be made out of a good script but never the reverse. Hollywood will always need the screenwriter.
5. Hollywood does have standards, and it is possible to know what those are and write screenplays that meet them. The most straightforward way is to look at successful movies and see what they have in common. And beyond that, to listen to the stated desires and needs of the people who are in the position of buying screenplays and making movies and TV shows. This book contains numerous checklists and outlines of those requirements and the methods for achieving them with your writing.
6. Commerciality and artistry are not mutually exclusive.
7. The screenwriting process can be broken down into a proven series of steps and stages which will enable you to achieve a salable, emotionally involving screenplay.
8. You can be a working screenwriter and live anywhere in the world.
9. You can launch a career as a screenwriter even if you don't know anyone within a thousand miles of southern California.

And finally:

10. You can make a bundle of money doing all of this.

Now before this list starts to sound like those no-money-down seminars, or those secret-way-to-riches ads at the back of *Writer's Digest* and *Family Weekly*, I'd better summarize:

If you want to decide whether screenwriting is a career for you, then do it on the basis of the reality of the work involved and the fulfillment you will achieve with your writing, not just on whatever delayed rewards may await you somewhere down the road. If you choose to pursue screenwriting on that basis, because it is your goal and your dream, you can empower yourself to do so by developing your own creativity, knowing what is required and helpful at each stage of the writing and selling process, and intelligently focusing on methods that have proved successful.

That is what this book will teach you.

Qualifications, Disclaimers, and Excuses

Finally, before launching into the meat of the book, a few words about my particular point of view in approaching this subject.

Even though working, experienced, living-on-the-beach-at-Malibu screenwriters can find value in the enclosed information and principles, I'm assuming that most of you reading these pages are beginning writers attempting to launch a career in feature films and television. Therefore the book is geared toward the screenwriter in the early stages of his or her* career. Certainly the book will be helpful to anyone writing screenplays, even if you've sold a dozen.

But don't worry if you've never even read a screenplay, let alone tried to write one. By the time you finish the book you will have sufficient information to know how to complete a screenplay, starting at square 1, and how to market it when it's done.

Similarly, though the principles included (particularly the artistic ones) apply to nearly all films and screenplays, many of the commercial considerations do not apply to established filmmakers.

If you are in fact at the early stages of your screenwriting career, you must understand that principles which apply to Woody Allen, William Goldman, and John Hughes do not necessarily apply to you. Particularly in the arena of commerciality, there are certain criteria, standards, and restrictions to which you must adhere, restrictions that those established filmmakers can ignore.

Woody Allen can write any screenplay he wishes and get it made. *Zelig* is a terrific film. But it is not a screenplay that would serve a novice screenwriter well in attempting to launch her career. Usually, those ground-breaking exceptions to the principles and standards outlined here, those films on the cutting edge of cinematic achievement, were written by established writers. Until you are in that situation, and can call your own shots, you must give much greater consideration to the tried and true rules of screenwriting. This book also assumes that you are pursuing the American (U.S. or Canadian) film market, so the rules and standards for screenwriters working for the markets in France, Germany, Japan, or India do not necessarily apply to you. If you are a screenwriter in England or Australia, almost all of the writing principles will apply to your work, but some commercial considerations will differ, and you will need

to research the current screenwriting market in your own country in choosing your story concepts and marketing methods.

To illustrate the principles I outline, I will be using American movies made within the last decade or two. Even though Casablanca can still turn everyone to mush, my assumption is that if you are reading this book, you are pursuing a screenwriting career today, and principles and commercial considerations apply to you that might not apply to screenwriters writing in other countries or other eras.

The book outlines screenwriting for what I call "mainstream , film and television": fictional feature films that are distributed nationally, prime-time (network and cable) TV movies and episodic series, and short fictional films. We're not talking about documentaries, industrials, Saturday animation, daytime soaps, commercials, news, sports, or weather. But again, the goal of all of those forms is to create an emotional response in the audience, so many of the principles will overlap.

I will talk a lot about Hollywood in this book. By *Hollywood* I do not mean the city in southern California that could make Sodom and Gomorrah blush. Rather I mean the power structure and purse strings of the film industry. So if you're pursuing Hollywood, it could mean that you're approaching an investment group in Des Moines.

Finally, this book is filled with personal opinions. The principles which constitute good screenwriting can be verified by looking at those movies which have been commercially and financially successful by virtue of their box office returns or Nielsen ratings, or by looking at films which have garnered awards, strong word of mouth, cult standing, etcetera. But emotional response is purely; personal, and in talking about how movies have succeeded in creating emotion, I'm obviously talking to a great extent about how they created an emotional response in me. So don't be overly concerned with your agreement or disagreement with my evaluation of a film. Focus on using the examples to increase your understanding of how the principles involved apply. And in turn, you should repeatedly verify the principles I outline by using your own favorite movies, those which created a positive emotional response in you.

Use and enjoy this book in whatever way is most helpful to you. Read it through once, then focus on the sections where you're feeling weakest. Or use the checklists after you have done one or two drafts of that facet of your own script. Or read the book just to decide if screenwriting is for you. Or lay it on your coffee table to convince the woman down the hall that you really are in show business. Or put it under the short leg of your typewriter stand to keep it from wobbling.

But at some point, put the book away. Screenwriting books, like screenwriting classes, run the risk of becoming a substitute for writing rather than a supplement to it. It's better to attempt your own screenplay, then go back to this book and its checklists after each draft. Then read other screenwriting books or take a writing class to get additional points of view prior to each screenplay you write.

In other words, somewhere along the line you've got to trust that you have enough information. Then you must call on all your courage, get out some paper, dig into your soul, and start writing.

Are You Ready?

This year (1980) more than 18,000 screenplays and teleplays will be registered at the Writer's Guild of America-West. Out of all these, less than 80 films will be made in Hollywood. Despite this, the eighties will be remembered as the decade of the screenwriter. More people are writing screenplays than ever before. And within the next few years, the number of people writing for the film medium-film, TV, cable, and disc - will double and triple in size.

We have evolved into a visual society; less than 30 years ago, we were still essentially a literary society. That changed with the growth of television, and is now changing again as we move into the age of the computer. We are in the midst of an information revolution. Children grow up playing video games, they learn how to program in grade school. The marketplace for the screenwriter is changing; within this decade the need for film writers will explode. The vast spectrum of cable will stabilize, and companies will soon be producing specialized material. The entire motion picture and television market will be something other than what it is today. No one knows exactly what this market will be, but one thing is certain: the opportunities for the screenwriter will be enormous. If you're serious about writing a screenplay, now is the time to sharpen your skills and perfect your craft. The future is now.

It takes time, patience, effort, and commitment to write a screenplay. Are you willing to make that commitment to yourself? Are you willing to learn and make mistakes? Are you willing to do the best job you can? What's really important about writing a screenplay is doing it. You set yourself a goal, a task, and you achieve it. That's what it's all about.

The Goal of a Screenwriter

The primary goal of any filmmaker is to **elicit emotion** in the audience and reader of the screenplay [love, hate, fear, passion, excitement, humor]. In order to succeed, your screenplay needs to accomplish the following objective: enable a sympathetic character to overcome a series of increasingly difficult, seemingly insurmountable obstacles and achieve a compelling desire.

The four stages of any screenplay are: Story concept, Characters, Plot structure, Individual scenes

Avoid Writer's Block

The great pitfall of screenwriting is writer's block, which is rooted in fear of failure and desire for perfection. To prevent block, alternatively brainstorm for a quantity of ideas and edit for quality. Don't get it right, get it written. Keep an open mind to allow

creativity to flow for your screenplays. Stay away from your own judgments and opinions limiting your ideas.

The Life of a Screenwriter

There are two big advantages to screenwriting:

- You get to tell stories for the movies.
- You can make a lot of money.

There are three major disadvantages to screenwriting:

- You don't get to weave magic with words.
- You have no control over what is done to your screenplay after it's sold.
- Screenwriters don't rank very high in the film industry.

If you choose to pursue screenwriting, you should:

- Establish a regimen.
- Immerse yourself in movies.
- Acquire information on the film business.
- Start making contacts.
- Join a writers' group.
- Pursue other markets for your work.
- Consider moving to Los Angeles (but not yet).
- Periodically evaluate your goals.

The Power of Screenwriting

From almost the first page of this book, I have been talking about the need to create emotion in a reader and an audience. For you as a screenwriter and for all filmmakers, that is the primary goal.

There are two direct paths to eliciting that emotional response in an audience. One is through the head. The other is through the glands.

The first path gets people thinking, gets their wheels turning.

The second path gets their blood racing, gets their juices flowing.

Both paths are fine. There is nothing inherently good or bad out either method. But each, if used exclusively, becomes esoteric. That is, each, when used alone, limits your potential audience.

If you go strictly with the glandular approach-trying just to get people frightened or turned on- you end up with splatter movies and pornography. And there is a limited audience for those.

If you attempt only to get people thinking, the result is at best a provocative intellectual exercise that is seen by six people in a college basement. Because there is a limited audience for those films as well.

The tragedy of the first situation is the abundance of films devoid of any apparent thought or any contribution to the human condition. The even greater tragedy of the second situation is that filmmakers with

important ideas to offer humanity are unable to find an audience or even to get their movies made.

The solution to these situations is combining the two approaches. If you can see the effectiveness of getting people excited, frightened, laughing, and crying and then can use that ability to really get them thinking, then you have tapped into the immense power you can wield as an artist, a screenwriter, and a filmmaker.

That is what I call reaching people through the heart.

That is also what I wish for all of you reading this book.

Now be joyful, get in touch with your own power, and start writing.

ORIGINAL

STORY CONCEPT

Every story answers the question *What if such and such happened?* Ex: What if a third-rate fighter had a chance to fight the heavyweight champion of the world? (*Rocky*)

Leads to a plot structure (a town terrorized by a shark in *Jaws*, ghosts and demons plaguing New York City in *Ghostbusters*), or to a character or characters (an indestructible cyborg from the future in *The Terminator*, a group of former 60s radicals in *The Big Chill*). You will be looking for a character to best enhance your plot or the plot situation to best bring out your character.

Expressing the Story Concept

A story concept can be expressed in a single sentence: *It is a story about _ (character/subject) who wants to _ (action/predicate)* (respectively). Can also include a character who wants something visible, even within this sentence: *It is a story about a wealthy coat hanger manufacturer who wants to befriend a bum* (*Down and out in Beverly Hills*).

The visible motivation on the part of the main character or characters is the cornerstone of the entire screenplay. All 4 stages must contribute to the main character's motivation (a story revolves around this person).

Finding Story Ideas

To originate story concepts for screenplays, it is almost always necessary to stimulate your own thinking by observing, recording, and reacting to all of the potential material that confronts you everyday, and to use that material as a jumping-off point for your own brainstorming and creativity. Creativity comes and goes, and sometimes needs your kicking to stir it!

Go to the following sources for ideas:

Adaptations of books, plays, and short stories - already provides a plot, get rights to the works. Consider these points:

Great literature doesn't necessarily mean great cinema. Bad qualities to bring from books: rich, textured writing; lots of interior thoughts; feelings, and descriptions; an expansive, convoluted plot; and an abundance of symbol and allegory. Good: character and plot; a style, mood, texture, and structure of own. Don't assume because you like it others will to.

You must be truer to your screenplay than to your original source. If you must alter or eliminate parts of the original, do it.

Be very wary of adapting your own novels and plays.

Contemporary true stories - Consider:

- A story isn't necessarily appropriate for adaptation for a docudrama just because it is true.
- A true story is often more effective as a small segment for TV or the like, not for features.
- Be truer to your screenplay than original source. You may have to spice up events and characters while still maintaining the accuracy and details of the true story.

Historical events

All principles for true stories also apply here.

When all principle characters in your dramatization are deceased, then there is no need to obtain rights to the story and are probably in the public domain.

The greatest added difficulty with historical adaptations is commercial. It is a big cost in production and audiences generally like to relate to contemporary characters and events. Using a single book as a source for a historical adaptation means you still must obtain rights to do so.

The strongest and most effective historical screenplays are those which involve some contemporary issue, theme, or plot situation placed in a period context.

Often the best use of historical events is as a jumping-off point for a fictional story. Ex: *Hoosiers*

Headlines - from newspapers, magazines, TV, radio. You don't care about facts or details as you will take the matter in the direction you want it (*Mars Attacks*).

Best example: *Karate Kid*. The producer based it from a boy in the San Fernando Valley who stopped getting picked on when he learned karate. This story led to a movie which included romance, an aging Okinawan instructor, a transplanted high school student, and a climatic tournament.

Combine two unrelated story topics.

Personal experience - Most people's experiences are not at all interesting enough for a movie or can blind you from proper format. Write about situations and emotions with which you're familiar.

MAIN RULE: NEVER EDIT, JUDGE, OR BLOCK YOURSELF AS YOU SEARCH FOR AND RECORD IDEAS!!!

Selecting the best story concepts

Select ideas from your records with both commercial and artistic potential. Commercial potential is the ability to convince the people

who make movies and TV shows that the movie of a screenplay will result in profits or high ratings; artistic potential means that a screenplay sets out to do something of value and can succeed on its own terms.

Story Concept Checklist

Must-Have:

1. **Hero** - main character (human, animal, machine, etc) on screen most of time, whose visible motivation drives the plot, and with whom the audience is deeply involved
2. **Identification** - Reader must identify with hero. Reader must put self in character's shoes, experience emotion through character
3. **Motivation** - An objective which the hero hopes to achieve by the end of the story by *wanting something*. Drives the plot forward. Examples: finding a treasure, getting the girl, stopping the killer
4. **Obstacles** - Serious challenges, hurdles, and obstacles in pursuing motivation. Something has to stand in the way of the main character reaching their motivation, there must be conflict.
5. **Courage** - to overcome obstacles. The hero must be frightened of the obstacles or something must be on stake for the hero. The audience will stick around to find out if your hero finds what they need or it is unresolved.
6. **A high concept** - story idea and title sufficient enough to draw in audiences
7. **Originality and familiarity** - something never seen before. All successful contemporary films draw on situations that have been explored before: disaster movies (*Armageddon*), gangster movies (*Boyz in the Hood*). Your elements must be different enough to grab an audience. Use from a winner and be ready to defend your idea's familiarity and originality.
8. **Second level of sell and subplots**. Second level of sell - gives story concept added originality and depth; a second story line, of equal importance to your original story concept, which also involves your hero and a second, equally important visible motivation for your hero. Ex: *E.T.* "alien from outer space" and "boy and his dog" (second sell). Usually the second sell is love: A married woman fights to lose weight and meets another man and then loses weight as this new man gives her confidence to do so (*A New Beginning*), or better, An alcoholic actress convicted of murder and trying to prove her innocence, the second sell is her wanting a relationship with the ex-cop who helps her (*The Morning After*) .
9. **Familiarity of setting** - urban or suburban parts of America in the present. Audiences may fail to relate to foreign places and times in foreign countries with no American culture. Some settings may not be contemporary but familiar enough for a screenplay: old west, World War II, and outer space

10. **Genres (Categories)** - Write movies in selling categories. Difficult categories*:

- à Musicals - all singing, all dancing (*Oklahoma*)
- à Westerns
- à Period pieces (Pre-1970)
- à Biographies
- à Science fiction - special effects requires lots of money
- à Horror - Best for independents, studios rarely produce original horror films

Best Categories:

- à Action-adventure
- à Suspense-thriller
- à Love story
- à Comedy
- à Drama
- à Any combo of these

More on this subject later.

11. **Medium** - Choose: feature film, movie for television, series episode, short film

à **Feature films vs. tv movies:** Features are more expensive, more "panoramic," more graphic in regards to sex and violence, less formulaic, more complex: *Dick Tracy*, *Total Recall*. TV films are more narrow-focused, more topical or issue-oriented, and more standardized in length, structure, etc.

12. **Cost** - The more expensive to make the movie, the more difficult to be expected. 5 Things make screenplays more expensive to film: Big special effects, a huge cast, lots of exotic locations, a period or historical setting, inclement weather

13. **Character growth** - Occurs when a character's search for courage results in greater knowledge, maturation, or actualization. More on this subject later.

14. **Theme** - Universal statement the screenplay makes about the human condition; that which an audience member can apply to their own life. The message is a more political statement that connects directly to the plot and no application to the average person's actions. More on this subject later.

Artistry vs. Commerciality

Write movies people want to see.

Checklist to determine if story has a combo of artistry and commerciality

1. Do I want to spend at least the next six months of my life working on the story idea?

2. Does this story have commercial potential?
3. If no, do you have the passion to see to it is written? Consider:
 - Writing should be personal fulfilling
 - Most screenplays don't get sold anyway but serve as a sample of your work
 - If you do a good enough job from passion, eventually it'd get sold. True for *Star Wars*, *E.T.*

Modifying Story Concept

1. If the concept is not provocative enough, can you add other elements to give it more immediate interest and a higher concept?
2. Can you combine the initial concept with another idea to give it a second level of sell or additional subplots?
3. If the setting isn't particularly familiar, could it be changed to contemporary America without destroying the other aspects of the story?
4. If the story is similar to other films, can you create elements that will add originality to the familiarity of the concept?
5. If the cost of filming the story seems prohibitively high, can the cost be lowered by changing the location or the period or by reducing the number of secondary characters?

ASSIGNMENTS

- Originate several ideas for possible stories. Keep a notebook and record potential plot ideas, character traits, or situations you confront in your life. Go for quantity, not quality!
- Now focus on quality. To do this, match your best ideas against both checklists in chapter.
- For each good idea, write: *It [the story] is a story about _ (character/subject) who wants to_ (action/predicate).*
- Now fill in the Story Concept checklist for your best idea. To determine whether an idea is good, use this model:
 - How solid is your story idea, premise, or concept?
 - Will it appeal to a mass audience?
 - Is it fresh? original? provocative? commercial?
 - Does hearing it make people say, "I want to see that!"?
 - Is it large enough in scope to appear on the silver screen?
 - Does it have "legs" to stand on its own as a story without big stars?
 - Fill out the story development worksheet to the best of your ability. Go back to the character profile after done with character development chapter.

Imagine how your movie will be advertised. Then on a sheet of paper, sketch out the one-sheet (movie poster) for your movie.

- Is there a striking visual image that will stop passersby?
- Is there a headline that plays off the title or conveys a high concept?
- Will people want to see this movie?

ORIGINAL

"MY MOVIE" STORY DEVELOPMENT

8 Essential Elements:

CONFLICT - The struggles and obstacles

PLOT - The events and action

SETTING - The world of the story; time/place

STRUCTURE - The combination of all the elements

THEME - The controlling idea

MOOD/ATMOSPHERE - The tone or feel

POINT OF VIEW - The character we mainly view the "movie world" from.

CHARACTERS - The inhabitants of your story

CHARACTER PROFILES:

Choose to write only what is equivalent for your script. Remember : too specific can cause casting problems!

NAME:

Character: hero, nemesis, reflect, romance, major, secondary

BIOGRAPHY: Past events

AGE:

HEIGHT:

WEIGHT:

BODY TYPE:

FACE TYPE:

COMPLEXION:

EYES:

HAIR:

RELIGION:

ORIENTATION:

RACE:

CLOTHING STYLE:

SPEAKING STYLE:

GENERAL Demeanor:

CAREER:

PREJUDICES:

BEST QUALITIES:

WORST QUALITIES:

WEAKNESSES:

HOBBIES:

TALENTS:

BRIEF DESCRIPTION: what goes in your script

PLOT

Begin by writing a single sentence identifying the main character and what they want or hope to accomplish.

My main character is _ and they want _.

My main character is Johnny and he wants to graduate from law school.

Now write a concept, a three sentence structure along the lines of beginning - middle - end.

Johnny, a redneck rebel, moves out of his family farm to confront college life. He finally graduates from undergraduate school and heads off to law school. He runs into problems where blossoms his first love.

Now expand each sentence into their own paragraph. You are building the structure of the movie.

Character Development

It is through the characters your reader will experience emotion.

The three facets of character

- **Physical makeup:** age, sex, appearance, disabilities
- **Personality:** intelligence, emotional makeup, etc.
- **Background:** everything that happened to the character prior to his appearance in the screenplay (exposition)

Developing Your Hero

To create the hero which best suits your story plot, determine those qualities the character should possess to suit the logic and reality of basic plot. Create the necessary identification with the hero for the reader. Must add those individual facets to the character to make him or her original and provocative.

Create a Rough Outline of Your Hero

If you have no idea about your characters, follow these steps:

- What limits are placed on this character by the plot situation itself? Must the character possess a certain age, sex, background, level of intelligence, or personality?
- Using the sources from chapter 2 (headlines, etc.), as a stimuli for character traits for your hero. Brainstorm rather than edit; keep an open mind before narrowing traits.
- Research the area of your story concept. Observing, interviewing, and researching can help.

Establish Character Identification

The audience and reader must identify with the hero of the story. These principles must be used for main character but can be used for other ones:

- **Sympathy** - give audience a reason to feel sorry for the character by being victim of misfortune; sooner deployed the better
- **Jeopardy** - Get reader to worry about character by putting them in dangerous situation, examples: threat of capture, exposure, embarrassment, or defeat
- **Likeable** - Get reader to like character: at least 1 or combo of 3 ways:
 - 1. Make the character a good or nice person (heroes of *Gremlins*)
 - 2. Make the character funny (*Beverly Hills Cop*)
 - 3. Make the characters good at what they do, as the heroes in *Lethal Weapon*
- **Immediate introduction** - First ten minutes; the audience awaits for someone to identify and root for
- **Possession of power** - 3 forms: 1. Power over other people (Don Corleone *Godfather*) 2. Power to whatever needs to be done, without hesitation no matter what stands in their way (*Rambo*, Arnold Schwarzenegger in *Commando*) 3. Power to express one's feelings despite opinions and acceptance of others (Archie Bunker in *All in the Family*)
- **A familiar setting** - Even if it's something people have heard but may not themselves experience (a farmhouse in rural America).
- **Familiar flaws and foibles** - Undeserved misfortune and a funny character, respectively

Specific only to certain kinds of films:

- **An archetypal superhero** - such as Superman, Indiana Jones, James Bond. We present emotion through their similarity to heroes of myths, legends, and fairy tales
- **The eyes of the audience** - The audience learns information only when the hero does (*Darth Vader revealing he is Luke's father*) or from someone observing the hero, or create identification with one character and transfer to another

Make Your Characters Original

Research subject area (if about firefighters, talk to real firefighters). Go against cliché by altering the physical makeup, background, and personality - For a cop, don't go with a white strong guy but the opposite. Change all traits given to character to their opposite (still brainstorming, so quality not quantity). Ex: *Columbo* and many characters in *Police Academy*. Pair with opposite character - Brings out more ideas, ex: Punky Brewster and James Bond. Cast the character - Imagine a certain actor playing the part and create the character around them. Use other actors as well for well-roundedness - never mention names.

Motivation

What the character hopes to achieve by end of movie; Specific way any character, mostly hero, determines plot – the one-line sentence from Story Concept. What hero desires determines what story is about: *Ghostbusters* – story about a former university teacher who wants to earn money by getting rid of ghosts.

Two levels: Outer and inner

Outer: What the character visibly hopes to accomplish by the end of the movie; drives plot of story and determines basic story concept (mandatory)

Inner: The reason (why?) for the outer motivation, which the character thinks will lead to self-worth (optional)

Comparisons:

Outer	Inner
Visible	Invisible
Desire for outward accomplishment	Desire for self worth
Revealed through action	Revealed through dialogue
Answers question: What this?	Answers question, Why does he want to do
Is this movie about?	
Related to plot	Related to character growth and theme

Reasons for accomplishing a task (work, school, etc) differs per person as in real life. Paths of self-worth: revenge, greed, power

Conflict

Is whatever stands in the way from the hero achieving his goal; sum of all hurdles and obstacles to reach objective

The sources of conflict are:

Outer – Nature or other characters

Inner – Within the character

Developing the Other Characters of Your Screenplay

Primary Characters

You will be in one of these two situations:

1. You may already have a cast of characters in mind, you're adapting a story, the logic of the plot dictates certain character types. Characters will function effectively if you know the basic function each fills in relation to hero
2. May have your hero worked out but have no idea who the other characters in the story will be. Knowing the basic categories is then helpful because you know you must originate people for your story who will fulfill specific functions

(Using *A Nightmare on Elm Street* as example):

Four Basic Categories of Primary Characters

1. **Hero** - Main character, whose outer motivation drives plot forward, primary object and on screen most of time. Must possess some outer conflict and motivation (Nancy)
2. **Nemesis** - Character who stands in the way of the hero achieving his or her outer motivation; a villain, opponent, or good guy (Freddy Krueger)
3. **Reflection** - character who supports the hero's outer motivation (her father) or at least some basic situation at the beginning of the screenplay. Can be friend, co-worker, sidekick, spouse, mate, lover, etc. Create reflection characters because it adds credibility to your plot if your hero has help in overcoming the outer conflict, it gives the hero someone to talk to, making it easier to reveal background, inner motivation, inner conflict, and theme or to create anticipation
4. **Romance** - character who is the sexual or romantic object of at least the hero's outer motivation, and must always support such motivation (her boyfriend). Audience must fall in love or understand with character as well if hero does so.

Rules for Creating Primary Characters

1. Characters must be people unless human or humanoid; not an animal, situation, or force of nature
2. Inner motivation and conflict may or may not be explored for any of the primary characters. Usually done so for the hero, if at all
3. It is not necessary to have a character in each category. Hero and at least one other categories a MUST. All depends on your story.
4. A character cannot fall into more than one category.

5. A character cannot change categories. Defined by the way they function at the beginning of the film or first introduced. Audiences ask themselves:
 - a. Who am I rooting for and what do they want? (hero and motivation)
 - b. Who is she up against (nemesis)
 - c. Who is going to help her (reflection)
 - d. Who will she fall in love with (romance)
6. It is possible to have more than one character in any of the categories. Duel and multiple heroes occur frequently (Nancy, her father)

For new writers, stick to only single categories.

Rules When Creating Nemesis:

1. Good villains make good movies - the stronger and more formidable, the better the story
2. Must be visible and specific character, not a collective noun ("Mafia"), force of nature ("cancer") or quality of life ("evil in the world"). If coming up against government, terrorists, etc., then use a specific character from these groups as nemesis. Does not mean audience must know nemesis identity.
3. Must show the final confrontation between your hero and nemesis (most of time the climax - point hero succeeds or fails to achieve outer motivation)

Secondary Characters

Are all the other people in your screenplay, the characters you create to add logic, humor, complexity, texture, depth, and reality to your screenplay after delineating your primary characters. Let these characters serves as many of the previous stated functions but employ them in terms of your hero's outer motivations so not to confuse the plot. Create them on an as needed basis for a perfect balance of character development.

Charting Character, Motivation, and Conflict

Characters:		O. Motivation	O. Conflict	I. Motivation	I. Conflict
Hero	Nancy	To live	Fred Krueger	n/a	n/a
Nemesis	Fred Krueger	Seek revenge	Teens playing with him	He's pissed off	n/a

Reflection	Father	To help his daughter	Society	He loves her	n/a
Romance	Boyfriend	To live	Wanted for murder he didn't commit	He loves her	Fear of being found guilty

Theme

Theme is universal; it applies to everyone about human condition. It grows out of plot ONLY. Wait until a few drafts before you define it. Themes are optional. It is a prescription to how one should live one's life in order to be more fulfilled, more evolved, or a better person (morality)

Theme emerges when the hero's similarity to the nemesis and difference from the reflection are revealed.

There is something inside motivating you to write, something you want to say. This is the movie message, called theme. Don't focus on the theme. The resolution will verify the acceptability of your message. It's something you've been wanting to say - the point of view of your story. CHINATOWN theme: You can get away with murder if you have enough money. The theme is the writer's view of how people should act in the world. Theme is what your movie is about, one thing, a theme or idea, and every scene and character is formed from the fountainhead. New stories can also deal with thematic material. In a few stories it may be possible to create a thematic or symbolic character: someone whose purpose is to carry a theme, value, or even story message, seldom the central character: mathematician in JURASSIC PARK.

Theme grows out of the writer's unconscious, is developed through the characters' unconscious, and is received by the audiences' unconscious.

Theme must grow out of the story concept; it must never be imposed on it.

Theme is not a message. A message is a political statement which applies to a specific group of people or a specific situation.

Several levels of meaning in exploring themes are possible: symbol, allegory, archetype, etc.

Character growth

Character growth occurs when the hero recognizes her own similarity to the nemesis and difference from the reflection.

Keys to creating captivating characters

A Goal and an Opposition

Your character wants a goal - dramatic is specific and measurable. Dealing with life is not a goal; seeking \$10 million worth of a historic artifact is. The nature of a goal reveals a lot about your character.

The goal should not be easy to attain. There must be opposition, which creates conflict, which then makes drama. Conflict reveals character and motivates people to learn. Ask: What does my character want and what does she fear most? Opposition will force her to face her fear.

The opposition should be an individual or an individual representing an organization. EX: GHOSTBUSTERS: The EPA is represented by a man who is after the Ghostbusters.

Where a group opposes the central character, such as a gang, focus on one person in the group who's the greatest threat to that character. Personalizing the opposition creates greater drama and will elicit the audience's sympathy for the central character. The hero is defined by their opposition. It need not be evil, just someone who has a good attempt to block your main character's goal.

When choosing a nonhuman opposition, such as nature or monsters (JAWS), consider adding a human opponent as well. A well-written story often features three opponents.

Also give your character some related inner drive or yearning that either supports the goal or is in opposition to it. This need may be inwardly blocked by some character flaw.

Motivation

Your character must be motivated. Ask: Why does my character want what he wants? Answer: motivation. The more personal, the better because the audience will sympathize and identify with more.

Ex: ROCKY

What is Rocky's Goal? Specific; wants to go the distance with the champ - 15 rounds.

Why? To prove he's not a bum.

Such motivation gives the story its power.

Back-story

Before page one, something happens to your character – a back-story, a brief history about a character. Usually, a back-story is not seen by the audience, but is there, haunting the central character and affecting his actions. Sometimes only the writer knows the back-story (AS GOOD AS IT GETS) but this allows the characters to seem fuller. It can be subtle: in STARMAN, Karen Allen's need is to learn to live again now that her husband is dead. Occasionally, the audience is known the back-story. EX: CONTACT opens with the back-story.

The Will to Act

Action reveals character, and crisis reveals his true colors because a person does what he does because of who he is. Problems and obstacles reveals what he's made of. Since actions speak louder than words, your character will generally reveal more through action than dialogue. Dialogue can be action – When Darth Vader tells Luke that he is his father and that he should join him, that's an action.

A Point of View (POV) and Attitudes

Everyone has a belief system, perception of reality influenced by past experience, a point of view developed over time. Two people may react in totally different ways to the same stimulus, dependent upon their perception. Their point of view is expressed in attitudes. Your character has a past. Ask: What is your character's point of view about life? What is your character's concept of love? How does he or she view the opposite sex? What is your character's attitude toward growing old? Sex? Falling rain? Grocery shopping? Dental hygiene and regular professional care? Is happiness a warm puppy or a warm gun? Give each character their own set of facts, different views and beliefs, regardless how that POV squares with reality. When a character's point of view changes, that's character growth.

Room to Grow

Your main character also has a point of view of self, called self-concept. I'm a winner... all of us act from this point of view and so do your characters. Realization is when the character has realized the change which has taken place.. Usually follows the Showdown (climax) but can take place during or just before Showdown.

EX: WIZARD OF OZ: Dorothy realizes there is no place like home.

Growth comes about through adversity and opposition striving for a goal. Only through conflict, making decisions, and taking actions. Ask yourself how your character learns or grows. Often they will grow from some form of slavery to some form of freedom (TITANIC), but can be from death to life (STARMAN). A character can learn to love (RAINMAN) or overcome pride (DRIVING MISS DAISY) or become more principled (AN AMERICAN PRESIDENT).

In some films, such as action/adventures, thrillers, and others, the main character may not grow. James Bond doesn't grow; he just accomplishes his mission. In most genres character growth is desirable and essential.

Believability

Dramatic characters are interesting usually because they are single-minded and focused. Humans tend to run off on tangents. Make your dramatic and comedic characters seem as human as possible - make us care about them:

- **Give them human emotions:** Allow the audience's emotions to identify with the feelings of your characters. A character is empathized more when she fights what she feels rather than when she expresses it.
- **Give them human traits:** Focus on the core of your character - the soul. Who is she? What is her strongest trait? Look for a flaw that might serve as contrast, to create inner conflict. You don't have to reveal character traits all at once. Each scene should reveal something new about your central character. Each contact with a new character sheds light until the central character is fully illuminated. Introduce your central character in normal circumstances before the catalyst upsets that balance so that we have a feel for whom this person is. This can be done by other characters talking about the central character. Include characteristics, problems, and imperfections that are familiar to all humans - He's a grouch. These will make your dramatic or comedic character more believable and more human. An opposition character's imperfections might be more irritating than enduring. You can also determine astrological signs, personality and psychology tests. Get books on these subjects!
- **Give them human values:** Give your characters positive values (such as loyalty and a sense of justice in GODFATHER). Bad guy central characters should be superior morally than others in story. If he breaks the law, make him less corrupt than the law. Give your character a talent for what they do, and/or endearing personal style in how she does it. Give her a moment alone to reveal her goodness. Confront your character with an injustice, or place him in a difficult situation or in jeopardy. Be careful not to make him too much a victim.
- **Give them human dimension:** Your characters should have dimension. Avoid cardboard characters and stereotypes - use depth. No one is

completely evil or good. The most loved characters in film have depth and dimension (bloodied faces, flaws, etc.).

- **Heroes and villains:** Depending on nature, your character lies somewhere between real life and cartoon. Some heroes are swashbucklers with a hardy flaw, others are bad all the way. Other films go deeper. The hero is often ordinary who becomes a hero on his job or on his way to something entirely different. An ordinary person becomes extraordinary person or an extraordinary person comes to realize who he really is or finally finds his way. EX: AS GOOD AS IT GETS – Who's the villain? The best villains or opposition characters believe they are doing the right thing; they wouldn't characterize themselves as villains. The opposition character often has difficulty recognizing another person's view of reality or needs.

Details

Details are little things that mean a lot. Idiosyncrasies, habits, quirks, imperfections, and other characterizations will add a lot to a character. They make the character a distinct individual. Personal expressions make a difference. Tiny characterizations (Roger Rabbit's stutter at "Please") ass believability and definition of a character. How does your character handle the little things? If it's right for your character, give them a specialized knowledge or skill, such as computer hacking skills. Props have been used with good effect – weapons (Indy Jones whip), costumes (ball bearings in AS GOOD AS IT GETS). Coincidences should generally work against your character – make it difficult for them to achieve goal. Don't bail her out at end as she should become the most active character in the final act.

A Writer Who Cares

Your central character must have a life and voice of their own. Show you care by researching to really know your characters. Observe them then emerging on the page as real. The best thing is when the characters take over the story and tell you what they want to do. To research, observe people, noting in a small notebook. Search your mind, your own experience, people you've known who can serve as character prototypes, places you've seen, etc. Investigate, explore, and create your character's background: educational background; ethnic, cultural, and religious roots; a professional or work history; past and present social connections and a family of some kind, and a particular way of speaking. Take trips to the library for information, or to a place of business to understand your character's occupation. Interview someone of a particular ethnic group, or even visit a neighborhood. Don't assume you can get by cause you seen movies of same subject matter. Buy someone's lunch to get an interview. Write a character biography or detailed character

profile to allow fully drawn characters. Your character's physical description is little importance to the script – focus on physical details essential to the story; a few lines or words that gives us essence of the story, something actors can act. Physiology: What kinds of emotions does your character portray? What is her disposition? How does he handle relationships? Identify complexes, phobias, pet peeves, fears, secrets, attitudes, beliefs, addictions, prejudices, inhibitions, frustrations, habits, superstitions, and moral stands. Is your character extroverted, introverted, aggressive or passive, intuitive or analytical? How does he solve problems? How does she deal with stress? In what way is he screwed up?

Reflect and ask questions:

- What are my character's values?
- What does my character do when she is all alone?
- What's the most traumatic thing ever happened to my character?
- What is the biggest secret?
- What is her most poignant moment?
- What are his hobbies?
- What special abilities does she have?
- What is his deepest fear?
- What kind of underwear does she wear?
- Which end of the toothpaste does he squeeze?
- What is the worst thing that could happen to my character? (crisis?)
- What is the best thing that could happen?
- What is my character doing tonight?

Create aspects to the character that makes her stand apart from all other movie characters. Give your character a contradiction or traits that exist in opposition, such as a clumsy beautiful woman. Identify one or more loveable imperfections as well. Certain things will stand out – select those that say the most about your character and relate the best to your story. Your character will be unique and multi-faced. It doesn't matter when you do the research during the writing process so long as it is done. You could wait till later to fit demands of the script.

Strong Supporting Cast

Add more characters. Emphasize relationships. Some work best because of opposite personalities, the characters are rivals, or similar interests and goals. In your cast, at least one central character, one opposition character, and a confidant (sidekick) whom your central character can talk to. The confidant sometimes performs the additional function of lending contrast to central character. In dramas, they can create necessary comic relief, though this can be done by other characters. You'll probably want a love interest who may function in another role. They may carry the theme or message of the story: ex: mathematician in JURASSIC PARK. Sometimes a shape-shifter adds a twist to the story. Have contrasts in characters and in many levels, from attitudes to

methods to social status. Each character must do something to move the story forward.

Good Character

Motivation, Dialogue, Believability. Heart and soul and nervous system of screenplay. Through characters viewers experience emotions.

What is character?

Action is character - what a person does is what he is, not what he says. A good character is made up of background, personality, conflict. Especially dramatic need, point of view, change, and attitude.

Dramatic need: What your character wants to win, gain, get, or achieve during course of story. Must have conflict. Knowing this need holds the elements of character in place.

Point of View: the way the character sees the world. Needs a definite point of view to be good character. Will act, not react, from point of view.

Change: Does your character go through change, if so what is it?

Attitude: Allows you to add dimension to your characters. Positive VS negative, happy VS sad, etc.

Tools of Character

Use anything to help you make a character - 3x5 cards, outline, etc. It must work for you.

Character biography: From birth until time begins in screenplay. Helps you form a character. Name, Age, Birthplace, Relationship with family, early life, what traits are they? Educational level, life in school and threw growing up since birth. As help, write your own biography. Define personal, private, and professional aspects of life, including relationships/interactions with other people.

Research: Interview people for ideas. Interview people who match your character: if plumber, interview a plumber. Find books on subject. At least 3 books. Other kinds of resources outside of three books.

Dialogue: Write lots and rewrite it to get better. It is a function of character. Use tools to help - a tape recorder to record people. People talk in fragments, run-on sentences, incomplete thoughts, changing mood and subject with blink of an eye. Good, effective dialogue will move the story forward and keep the reader turning the pages. It needs to communicate facts and information to the reader or audience. It reveals character. Exposition will expose a character through dialogue, voice-overs on photos, etc. About one scene devoted to exposition - too much is bad. Dialogue establishes relationships between characters and

comments on action, connects scenes, ties script together and makes a very effective cinematic tool. You must learn to get to know your characters.

The Visual Dynamics of Character

Film is a visual medium - you tell your story in pictures so we can see the story. Visual action reveals character.

Film must convey things about character.

Physical description: briefly describe your character. Do not take any more than 4 sentences, and be specific. Be brief, lucid, and to the point. Ex: In cars, don't specify year, make, model, or color. Setting can also reveal character. Show things about your character. Use the dynamic interaction between picture and sound. Don't say what you show, just show it. Sound track and picture tracks complements the other and broadens your story and character. Voice-over is very effective cinematic device. Still photographs, scrapbooks, photo albums, newspaper headlines, and other mementos can create this kind of visual dynamic.

If you want to write a scene or sequence showing a series of scenes or stills with dialogue voice-over, write the dialogue first without regard to the visuals. Make sure to tighten the dialogue as much as possible. On another page, indicate still pictures or scenes in the order which you want to use them. For stills, describe on a 3x5 card. Don't use more than four or five stills in the sequence. When they are written, take a third sheet and inter cut them. Polish the scene, weaving word and image together, tightly. Smooth out the transitions until the sequence flows.

The flashback inter cuts a scene in the present with a scene from the past. Fragments can fragment a scene, a whole scene, or most of the movie. Flashbacks are generally overused. They need only to expand your story if you are inventive. Film does in present time unless you need to reveal something essential; don't impede the flow of action. Structure flashbacks carefully.

Other visual dynamics: character writes in journal or diary, flash-forwards, special effects.

Let the story and characters tell you what you can and can't use.

Choosing a name

The name you give your characters is important, so choose good, strong ones: names evoke certain feelings in an audience. Think of some: Indiana Jones, Priscilla, Bruce Wayne, Forrest Gump, Malcolm X. Field Of Dreams has Ray as its main character: an ordinary, nondescript name for an ordinary, nondescript, unmotivated Iowa farmer. Thelma and Louise: an unusual name (but sounding like that of a typical Southern American housewife) and a fairly regular name -two degrees of normality for two far-from-ordinary characters. Why do you think the main character in Witness is called John Book?

Remember, some names are generation-specific: for example, Rose, May, Ethel, Blanche, George, Norman, Sharon, Tracey, Kevin, Jason, Kylie, Matt, Tiffany, Amber, Buffy, etc.

Also, consider the way names can be used to underscore an emotion: a character who has always been known by their last name might be annoyed by the pointed use of their first name, as would calling them, say, Mike, when they insist on being addressed as Michael; the same applies with nicknames. Watch *Scent Of A Woman* and note its use of Charles, Charlie and Chuckie; similarly, the use of Leonard and Lennie in *Memento*.

If you've seen the film *Insomnia* you might have noticed the ironic choice of giving the main character a name like Will Dormer; and calling one of the characters in *Minority Report* – a movie about sight and foresight – Dr. Iris (sic) Hineman was no accident. Likewise, in *The Truman Show*, you have a protagonist Truman Burbank (true-man/Burbank, as in Hollywood, California) opposed by the God-like presence of a character named Christof. And the naming of the main players in *Road To Perdition* Michael (Mike) and Michael Jr., while perhaps initially confusing, neatly reflects one of the movie's themes: the idea – the fear – that the son will follow in his father's footsteps as a gangland assassin. These are all names carefully chosen.

Tip: A good source of names is one of those books that list names for babies.

Try to give each of your characters names that do not share the same initial (unless there is a vital plot reason for it) or that sound the same. Three characters in the same story called Ray, Ricky and Reg, or Jack, Jacques and Jake would only confuse your audience (especially the Script Reader).

Popular Names:

Girls

- | | |
|---------------------|----------------------|
| 1. Madison | 26. Alexandra |
| 2. Emma | 27. Savannah |
| 3. Grace | 28. Bailey |
| 4. Isabella | 29. Ella |
| 5. Hannah | 30. Faith |
| 6. Abigail | 31. Brooke |
| 7. Olivia | 32. Sophia |
| 8. Elizabeth | 33. Jordan |

Boys

- | | |
|---------------------|---------------------|
| 1. Ethan | 26. Nathan |
| 2. Aidan | 27. Mason |
| 3. Caleb | 28. Cole |
| 4. Jacob | 29. Hunter |
| 5. Alexander | 30. Benjamin |
| 6. Tyler | 31. Daniel |
| 7. Logan | 32. Gavin |
| 8. Ryan | 33. Aaron |

9. Mackenzie 34. Gabrielle
 10. Alexis 35. Mia
 11. Emily 36. Nicole
 12. Chloe 37. Julia
 13. Paige 38. Anna
 14. Alyssa 39. Madeline
 15. Taylor 40. Kaitlyn
 16. Brianna 41. Natalie
 17. Hailey 42. Kylie
 18. Morgan 43. Trinity
 19. Sydney 44. Kyra
 20. Lauren 45. Victoria
 21. Jade 46. Sarah
 22. Zoe 47. Gabriella
 23. Samantha 48. Marie
 24. Kayla 49. Megan
 25. Ava 50. Alexa

9. Dylan 34. Jackson
 10. Andrew 35. Christopher
 11. Nicholas 36. William
 12. Connor 37. Jack
 13. Joshua 38. Brandon
 14. Michael 39. Samuel
 15. Zachary 40. Justin
 16. Jaden 41. Chase
 17. Aiden 42. Kyle
 18. Noah 43. Adam
 19. Matthew 44. Luke
 20. Austin 45. Ian
 21. James 46. Hayden
 22. Gabriel 47. Xavier
 23. Riley 48. Cameron
 24. Elijah 49. Christian
 25. Evan 50. Anthony

ASSIGNMENTS

- Write full biographies of all your characters, or main ones. Outline the characters from birth until their appearance in your screenplay to help you *know* your characters and write them more effectively.
- Enter the following information into this table:

Characters:		O. Motivation	O. Conflict	I.Motivation	I. Conflict
Hero					
Nemesis					
Reflection					
Romance					

- In four sentences, write a physical description about each character.
- Fill out the following per major character:

Your movie people have sociological, psychological, and physiological characteristics. Use the following to provoke your creative thought.

Sociology

Occupation	Education	Criminal record
Birthplace/upbringing	Ethnic roots	Past/present home life
Political views	Social status	Hobbies
Affiliations	Private life	Work history
Work environment	Personal life	Religion

Physiology

Height/weight	Build or figure	Attractiveness
Appearance	Hair/eyes	Voice quality
Defects/scars	Health/strength	Complexion
Clothing	Physical skills	Athletic ability

Psychology

Fears/phobias	Secrets	Attitudes
Prejudices	Values/beliefs	Inhibitions
Pet peeves	Complexes	Addictions
Superstitions	Habits	Moral stands
Ambitions	Motivations	Temperament
Personal problems	Imagination	Likes/dislikes
Intelligence	Disposition	

- Make your best effort to write dialogue said by your main characters. Do not worry about formatting and rules of dialogue. This will not be used in your screenplay, only as a tool for you to get to know your characters more.
- Finally, if you haven't already done so, create names for your characters.
- Consider who your story revolves around. This is your main character, not necessarily a protagonist. Does your central character have the following?
- An outside goal that the audience will care about?
 - A powerful, personal motivation for achieving the goal?
 - An opposition character in a position of strength, capable of doing great damage?
 - The will to act against opposition, and to learn and grow?
 - o Human emotions, traits, values, and imperfections that people can identify with?
 - o A particular point of view of life, the world, and/or self, giving rise to attitudes?
- Details, extensions, idiosyncracies, and/or expressions that are uniquely his/hers?

- A life and voice (dialogue) of his/her own?
- A key event from the past that has given rise to a character flaw?
- An inner need that he/she may be unaware of at first?

Evaluate your other main characters (and especially your opposition character) by this criteria. Each should have at least a goal or intention in the story. The more depth you can give them, the more interesting they will appear.

These are questions to ask of any of your movie people:

- How do you handle stress, pressure, relationships, problems, emotion?
- Are you extroverted or shy? intuitive or analytical? active or passive?
- What's your most traumatic experience? most thrilling experience?
- Essentially, who are you? What is at your core?
- What is your dominant trait?
- What do you do and think when you're alone and no one will know?
- How do you feel about yourself?
- How do you feel about the other people in the story?
- Who are the most important people in your life?
- How do you relate to each?
- What's the worst (and best) thing that could happen to you?
- What are you doing tonight? tomorrow?
- Where do you want to be ten years from now?

Answer these questions:

- How does your central character grow or change throughout the story?
 - How is your character different at the end of the story?
 - What does he/she know at the end that he/she did not know at the beginning?
 - What is your character's perception of reality?
 - Does that perception change by the end of the story?
 - Is your protagonist likeable?
 - Will the audience identify with your central character on some level?
 - Does your central character have depth, with both strengths and weaknesses?
 - Will the two key roles attract stars?
-
- What is the theme or message of your story?
 - What are you trying to say?
 - Will the end of your story say it for you without being preachy?
 - (The theme may not be evident to you until later in your writing.)

Structure

Plot Structure

The plot structure involves the events of the story and the layout, which determines if structure is exciting. It consists of specific events in a movie and their position relative to one another. Good structure means the right thing is happening at the right time. If events lack interest, excitement, humor, logic, or relevance, or if they occur in an order without creating suspense, surprise, anticipation, curiosity, or a clear resolution, then structure is weak. Structuring your story involves breaking plot up into three acts and make use of specific structural devices.

The Three Acts

Act 1: To establish the setting, characters, situation and outer motivation for hero (exposition)

Act 2: To Build the hurdles, obstacles, conflicts, suspense, pace, humor, character development, and character revelations (peak)

Act 3: To Resolve everything, particularly the outer motivation and conflict for the hero (resolution)

The three stages to the heroes outer motivation determine the three acts of your screenplay.

The acts should conform to this formula: the $\frac{1}{4}$ - $\frac{1}{2}$ - $\frac{1}{4}$ rule, that is to say 50% of the pages in your screenplay should evenly divide between act 1 and 3, while the other 50% for act 2. In episodic and TV movies, leave the audience with a feeling of anticipation so they won't change channels during commercials rather than getting the commercial break to correspond to the three acts. These are not actually labeled in your screenplay as they serve only as theoretical brainstorming model only.

Twists and Turns

You get from the beginning to the middle and such through use of turning points, also known as transition points, action points, plot points, character crossroads. Turning points are twists and turns of story. They are important events which complicate or reverses the action: cliffhangers, elations, crises. Though there may be several, the first big turning point "Big Event" ends Act 1 (the beginning) and moves the audience to Act 2 (middle). This is the big event that dramatically affects the central character's life. The next event is moving the audience from Act 3 into the final showdown, the crisis.

This is the one that forces your character to take the final action, or actions, to resolve the story.

Examples: TITANIC: Main or central character: Rose

Big Event: She attempts to jump off the ship and is saved by Jack

Crisis: Separation of the lovers

Situation, conflict, and resolution

Make a Good First Impression

Hook the reader and set forth the rules of the story. If it captures interest, the opening scene is called the hook, else the opening scene. The first image implies something about your story - location, mood, theme.

The character of your story will include the atmosphere or mood [tone], location, emotional setting, genre.

EX: GHOSTBUSTERS: A ghost scares a librarian, a funny event. Then we see Bill Murray hitting on a coed and pretends the coed has ESP and needs him as support to understand this feature.

SCREAM: Drew Barrymore faced with answering the quiz right or wrong, and if wrong, death occurs.

Your Two Key Characters

The central (main), or pivotal, character, should be first introduced and appear often in opening scene. Also the primary opposition character must be introduced sometime early.

The protagonist is the good guy or hero, while the antagonist is the bad guy or villain. Usually the protagonist is the central character, but can go to antagonist.

To make drama, create a strong central character with a powerful goal, and then provide a strong opposition character who tries to stop the central character from achieving the goal (conflict).

The Catalyst

Readers need to know kind of story they're reading, the direction of the story, who to root for. Somewhere in first 10 or 15 pages, something should happen to give the central character a goal, desire, mission, need, or problem. Often referred to as Inciting Incident, but can be called a catalyst.

EX: INDEPENDENCE DAY:

Catalyst: The aliens arrive.

Big Event: They blow up the white house.

Catalysts can also be the Big Event.

A good catalyst, besides giving the central character a new problem or desire, will often reveal something of main conflict, story premise, or situation. Ex: Will E.T. get home? Will Roy Scheider get Jaws?

Foreshadowing

You can get away with almost anything if you foreshadow it, or set it up, early in the story. Much of screenwriting is setting things up for a later payoff.

Examples from Titanic: The sunken ship, rooms, fireplace, safe; Rose's comb; How freezing the water is; Spitting lessons then at her finance's face; Jack: You'll die warm in your bed.

Foreshadowing creates a sense of unity in a story and also become a tool of economy, providing more than one use for an element.

Caution: Don't provide too much information or exposition. Only give the audience what they need to understand the story without getting confused.

The Pinch and Rising Conflict

The beginning ends with the Big Event. The middle focuses primarily on the conflict and complications of the story. The central character emerges from Act 1 with a desire to do something about the difficult situation created by the Big Event. Her action will likely fail, forcing her to take new actions. There will be many setbacks in Act 2 and some breakthroughs or temporary triumphs.

Act 2 focuses on rising conflict. Do not repeat conflict. Strong subplots that crisscross with the main plot will help you avoid repetitive conflict.

At the pinch of the story, about half-way through, another major event occurs. The central character often becomes fully committed. It can also be the moment when the motivation to achieve the goal becomes fully clear, or the stakes are raised. Example: GHOST: Patrick Swayze, as a ghost, learns his best friend had him killed. TITANIC: Pinch comes when Rose decides to jilt her fiancé and go with Jack. There is no turning back, and eventually the ship strikes an iceberg.

From the pinch on, the central character takes even stronger actions, perhaps even desperate actions that threaten to compromise her values. One or more temporary triumphs arouse from the opposition., who now shows his true strength. There may be a major setback, followed often by a new revelation or inspiration.

The conflict intensifies, the pace quickens until the worst thing that could happen happens. This is the crisis, the point when all seems lost, or where the character faces a crucial decision.

The Resolution

The climax or showdown follows on the heels of the Crisis. Often, something or someone spurs the character on to the showdown. The goal - everything - is on the line, including the theme or movie message and/or some important value. It's not mandatory to have car chases and explosions in the final act.

The Showdown is bigger than the Big Event. It's the biggest event or series of events in the movie because everything, up until now, has led up to it. Some of the best movies have ended in sadness or bittersweet: Titanic, Gone with the Wind, Sling Blade.

Avoid the deus ex machine ending ("god from the machine"). In ancient Greece, at the end of the play or opera, the gods would enter in some sort of a contraption and solve all the mortals' problems. Easy solutions are not dramatic; let your central character solve his own solutions.

Don't end your screenplay saying It was all a dream. Bring closure to the end; don't leave the ending open or ambiguous.

During this climatic scene or sequence (or afterward), the central character realizes something new about their selves, or we see some visible or spoken evidence of her growth. The central character has been through a crucible, has shown great courage - physical, emotional, and/or moral courage - and now the final result must be revealed to the audience and understood by the central character (realization).

There's the denouement, where all those loose ends are tied together and any remaining subplots are resolved. BACK TO THE FUTURE: How Marty's family turn out, and the professor returns from the future with a stunning new outfit.

The low down on high concept

A Titillating Title

The title should be short enough to fit on the marquee. Ideally it conveys something about the concept or theme. Like the headline in an ad, the title must stop the reader and pull him into the story.

Example: STAR WARS. Bad title: RAIDERS OF THE LOST ARK

An effective and titillating title can make an important first impression for your script, especially if it hints of a high concept.

Its Gotta Be Big

The Idea is the king. If it is a great idea, chances are it will be a success. IDEAS ARE EVERYTHING! When you hear a good concept, you should see a movie that can be sold. Things to consider:

- Easily understood by an eighth-grader
- Can be encapsulated in a sentence or two
- Provocative and big
- Character + conflict + hook (the Big Event)
- Sounds like an "event" movie with sequel potential
- It has legs - it can stand on its own without stars
- It will attract a big star
- A fresh and highly marketable idea
- Unique with familiar elements

Concept comes in many forms. It can be presented as a premise question: What if Peter Pan grew up (HOOK). The concept can be expressed as a logline. This is a single-sentence TV-Guide version of your movie: Terrorists hijack Air Force One (AIR FORCE ONE). Can also be lengthy. Must hook in the audience. The concept is always a hook, which is any brief statement, premise, or logline that hooks someone into the story. Ex: A Man dies and becomes his wife's guardian angel (GHOST). The concept is what hooks, or fails to hook, the agent or producer. More on loglines later.

Stories are about characters with problems. Some of the best concepts present something extraordinary happening to someone who is ordinary, someone just like us. This is often the Big Event. The best stories are about a protagonist who loses control of his or her life and who must regain it; they lose control because of the Big Event. Strong or character-focused or fish-out-of the water (a character is thrown into a whole new situation or lifestyle - BEVERLY HILLS COP). Successful concepts combine something familiar with something original. You can have the black sheep out of the family (someone wants to be bad) or the white sheep (someone wants to be good).

A good concept has universal appeal. Most everyone can identify with it. Some concepts give us a peak into a special world. The higher your concept, the more forgiving agents and producers will be with your script.

Stories that are offbeat or provocative have an excellent chance of being sold if they're easily visualized and encapsulated in a few words. Ask yourself What is the core of my story? What makes my story stand out? What is the concept that will help people understand what it's out?

Story layering

Goals and Needs

The central character has a conscious goal - what your central character outwardly strives for. Opposition makes it difficult for the person to reach a goal, and it comes in form of a person who wants the same goal or directly opposes your central character's goal. Beneath it looms a great unconscious need. The need has to do with self-image, or finding love, or living a better life - whatever the character needs to be truly happy or fulfilled. This yearning sometimes runs counter to the goal and sometimes supports or motivates it. The Crisis often brings the need into full consciousness.

Usually the need is blocked from within by a character flaw. This flaw serves as the inner opposition to the inner need. This character flaw is obvious to the audience, because we see the character hurting people, including himself. The flaw is almost always a form of selfishness, pride or greed.

The flaw comes from the back-story. Something happened before the movie began that deeply hurt the character. Now he acts in inappropriate or hurtful ways.

Two Stories in One

Screenplays tell two main stories: outside/action story (driven by the goal - also called spine) and inside/emotional story. The inside/emotional story usually derives from a relationship and generally driven by the need - also called the heart of the story or the emotional through-line. To find the inside/emotional story, look in the direction of the key relationship in the story. Sometimes there is no inside story, no flaw, no need, as in many thrillers, action/adventures, and horror movies. Each story has its own turning points and structure. One is the main plot; the other a subplot. The two stories should be intertwined synergistically.

Many scriptwriters miss this, and it is important that you stop and examine your story – Are you missing an action track for your wonderful inside story to roll on?

Example:

JERRY MAGUIRE wants a big contract for his only client, Rod. In the process of working with Rod, he manages to accomplish his mission and even finds intimacy with his wife. Let's take a closer look at this story, since it has not one but two flaws and two growth arcs. (Naturally, the flaws are related.)

	Action Story	Emotional Story
Flaw	Self-doubt.	Can't love and be intimate.
Catalyst	Client suffers in hospital; client's son accuses Jerry of not caring.	Meets woman who believes in him.
Big Event	Fired	Goes on a date.
Pinch	Jerry accuses Rod of playing without heart; Rod accuses him of marrying without heart.	Proposes marriage.
Crisis	After refusing contract, Rod is apparently injured.	Wife separates from Jerry because he doesn't love her.
Showdown	Rod plays well, not injured, gets interviewed, and gets big contract.	Jerry returns to his wife.
Realization	At the two interviews, Rod recognizes Jerry: Jerry has fulfilled his mission, no longer doubts himself, and wants to be with his wife.	At the two interviews, Rod recognizes Jerry: Jerry has fulfilled his mission, no longer doubts himself, and wants to be with his wife.

Plot

Plot compromises the important events in a character's story. The words plot, structure, and story are often used interchangeably. Plot grows from character because everything starts with a character who has a goal. Since this goal is opposed, the character takes action. The resulting conflict culminates in a crisis. Will she win? Will he lose? Will he grow? Will she decline? The answers will determine your plot.

There are two kinds of stories: plot-driven stories and character-driven stories. In plot-driven stories, the focus is primarily on the character's goal and action – the spine of the story. In character-

driven stories, the focus is primarily on character dynamics, a need, and a key relationship – the heart of the story.

Examples of Plot-Driven Stories

- **The character wins:** The character strives for a goal and wins. Very simple and common. EX: INDEPENDENCE DAY, ROCKY, SILENCE OF THE LAMBS
- **The character loses:** A moral victory of some kind often results despite the failure of a very sympathetic character. In TITANIC, Rose loses Jack but her heart will go on. [Kelcey's Addition: A NIGHTMARE ON ELM STREET]

Examples of Character-Driven Stories/Emotional story

- **The character grows by doing the right thing.** The character is about to do the wrong thing, but transforms into someone who overcomes his or her flaw, and does the right thing. Very popular. [Kelcey's Additions: SCROOGE adaptations and AS GOOD AS IT GETS] Love stories best for this plot because one or more lovers give up something for the other (PRETTY WOMAN).
- **The character grows up.** That is, they come of age while striving for one or more goals that are either achieved or not achieved – doesn't matter. GOOD WILL HUNTING, HOOK, PLATOON
- **The character learns.** The character learns what he or she needs to be happy. WIZARD OF OZ – Dorothy finds out there's no place like home.
- **The character fails to learn.** The character fails to learn what he or she needs to be happy. WAR OF THE ROSES
- **The character declines.** Often, by striving to achieve a worthy goal. UNFORGIVEN, CITIZEN KANE

Used for examples only. Others exist.

Subplots

There is normally one plot. Everything else happening in the character's life is a subplot. In addition to the central character's plot, all other characters have their own plot with a goal, action, crisis, and resolution: subplots. Each character's crisis may come at a different juncture in the script or converge at the same crisis moment, depending on the story. The great secret to master-plotting is to bring various subplots and main plot into conflict. Most or all of the subplots should cross the central character's main purpose. When two characters are at cross purposes, called a unity of opposites. To ensure a conflict to the end, you need unity of the central character's main plot and the opposing character's plot. The unity exists when the two plots are in direct opposition to each other, and compromise is impossible, ensuring a struggle to the end.

Genre

Genre is another characteristic of plotting, each which carries certain characteristics.

Love stories

In a romantic comedy, the lovers meet (Catalyst), are forced to be together or choose to be together (Big Event), fall in love (Pinch), are separated (Crisis), after which one or both will change in some way, reform, and return to the beloved (Showdown). Most often, this results in a Character-Grows-by-Doing-the-Right-Thing Plot. This category includes "date movies," a term popularized by Jeff Arch and Nora Ephron's *SLEEPLESS IN SEATTLE*. In fact, in the film itself, *guy movies* are distinguished from *chick flicks*. A date movie is a movie that appeals to both guys and chicks

Action/adventure

Make sure there is plenty of action and adventure. These stories usually open with an exciting action sequence, followed by some exposition. Although these can be suspenseful, the key to this genre is exciting action. These stories follow a Character-Wins Plot and usually end with a chase and/or plenty of violence. The key to good action scenes is reversals. ...It's like a good news! bad news joke. The bad news is you get thrown out of an airplane. The good news is you're wearing your parachute. The bad news is the rip cord breaks. The good news is you have a backup chute. The bad news is you can't reach the cord. Back and forth like that until the character reaches the ground.

Thrillers

Thrillers focus on suspense more than action. In a thriller, an ordinary man or woman gets involved in a situation that becomes life-threatening. The bad guys desperately want the MacGuffin, a name Hitchcock gave to the plot-device that often drives the thriller. In *NORTH BY NORTHWEST*, the MacGuffin is government secrets. In *CHARADE*, it's \$250,000 in stamps. Although the characters are after the MacGuffin, the audience cares more about the survival of the central character. This is because she cannot get help, has been betrayed in some way, and cannot trust anyone. The primary motivation is one of survival, so there's not much of a Character Realization in the end. Many thrillers don't have a MacGuffin, but all thrillers isolate the

central character, put her life at constant risk, and get us to identify with her fears.

Horror

Scary movies differ from the thriller in that the opposition is a monster, or a monster-like human. This genre leans heavily on shock and surprise. Examples include JAWS and SCREAM. ALIEN also relies on surprise, but the sequel, ALIENS, was wisely written as an action/adventure story, not another horror movie. Instead of scaring us, James Cameron thrills us with exciting action. Naturally there are horror elements in ALIENS, but the focus of the movie is on action.

Science fiction

Yes, ALIEN and ALIENS were science fiction movies, but the horror and action/adventure genres dominated in each respective case. Thus, we have hybrid genres: Horror/sci-fi and action/sci-fi. BACK TO THE FUTURE is a fantasy family drama, or a sci-fi comedy, or a combination of all four. The point is that most science-fiction takes on the characteristics of another genre and moves it to another world or time.

Traveling angel

This is a story about a character who solves the problems of the people around him. He doesn't grow much himself because he's "perfect," but other characters do; and once they have, the angel rides off into the sunset. MARY POPPINS, [Kelcey's Addition: SIXTH SENSE}, SHANE, and PALE RIDER are examples.

Detective/mystery

The murder mystery opens with a murder. Then, the police officer, private detective, or retired novelist solves the case. Since solving the case is primarily a mental exercise, there is often a voice-over narration so we can be privy to the central character's thoughts, as in MAGNUM, P.I. If this central character is a private detective, he will usually be portrayed as one who operates on the fringes of the law, such as Jake Gittes in CHINATOWN. Often, detectives uncover a small corruption that leads to a larger one. Many detective stories contain elements of "film noir."

Film noir

Film noir (literally, "night film") describes both a genre and a shooting style—shadowy, cynical, and realistic—and a storyline that features ordinary people in over their heads, no heroes and villains per se, but generally a struggle between good and evil within the central character, often ending unhappily. DOUBLE INDEMNITY, THE LADY FROM SHANGHAI, TOUCH OF EVIL, THE BIG SLEEP, DOA, THE POST-MAN RINGS TWICE, BODY HEAT, and L.A. CONFIDENTIAL are examples.

Fish-out-of-water

This is a popular genre because it creates so much potential for conflict and fun. A character is abruptly taken out of her element and forced to adjust to a new environment. Thus, Arnold Schwarzenegger, the cop, becomes a kindergarten teacher in KINDERGARTEN COP.

Obviously, there are many genres and combinations of genres: Revisionist Western (DANCES WITH WOLVES), Screwball comedy (BRINGING UP

BABY), Historical epic (7 YEARS IN TIBET, LAWRENCE OF ARABIA), Buddy picture (OUTRAGEOUS FORWNE), Milieu (ALICE IN WONDERLAND, MIDNIGHT IN THE GARDEN OF GOOD AND EVIL), Action/romance (ROMANCING THE STONE), and on and on. Once you choose your genre, watch several representative films. You are not researching your story but understanding what makes the genre work.

Other Types of Movies: There obviously are many other groupings that might be constructed. Discussing genres of movies might just be a way of describing the history of moviemaking - a method of grouping motion pictures for whatever convenient need arises for whatever individual or group. Without trying to define them, I'm listing here a number of other possible types.

The Art Film: Not a preferred Hollywood Type. HOWEVER -- the acceleration of cheaper video-to-film technology makes this an interesting potential genre to look at for the future.

The Black Comedy: A comedy that uses death and morbid doings as the root of its humor. Surfaces regularly. Most recent incarnations, *Very Bad Things* and *Pulp Fiction*.

The Buddy Movie: Not a distinctive genre. Really describes a vehicle for two stars of relatively equal importance, although one of them is usually the main character. Redford and Newman are the most well known pairing from the recent past.

When these types of films work, they can be a cash cow for the studios; for example, the "road" films of Bing Crosby and Bob Hope, the musicals of Fred Astaire and Ginger Rogers, the wacky doings of Dean Martin and Jerry Lewis, Abbot and Costello, etc. In today's market there is probably a pent-up appetite for female pairings, witness the phenomenal success of *Thelma and Louise* (despite the sour "downer" ending -- somebody took the ending of *Butch Cassidy and the Sundance Kid* too seriously. They should have checked out *The Sting*).

The Ghost Story: Obvious from its title, needs no definition. This type of story, popular in the past, has been somewhat supplanted by the horror genre. Interesting to us writers for its resurgence with a twist in the Demi Moore thriller *Ghost*. Testament to the writer's imagination.

The Heist (or Caper): Sort of a "cross-categorization." An intricately planned theft by a group of people. Examples: *Ocean's Eleven*, *The Thomas Crown Affair*, *The Great Train Robbery*, and more recently, one of the genres in *The Usual Suspects*.

The Picaresque: An episodic string of adventures by a hero who moves from place to place. Stellar example, *Tom Jones*, and more recently, *Forrest Gump*.

Other obvious types:

The Historical Drama
The Musical
The Western

So, enough analysis of genre.

Try to settle on a mix of two genres for your story. To start with, that is. Keep the possibility open that you might be able to spice up your story with little bits of a third genre, but -- proceed with caution. As an old Hollywood pro once growled at me, "More than two genres is a mess."

Movies that Fit the Genres/More Genres:

Action (Disaster): Stories whose central struggle plays out mainly through a clash of physical forces.

48 Hours	Return of the Jedi (also Science Fiction)
Face/Off	Speed (also a Thriller)
Die Hard	Titanic (also a Love story)
Air Force One	The Terminator
Jurassic Park	True Lies
Lethal Weapon	Twister

Adventure: Stories whose central struggle plays out mainly through encounters with new "worlds."

Apollo 13	Little Big Man (Also Epic/Myth)
The Deep	Lawrence of Arabia
Get Shorty (extraordinary blend of Gangster, Love, and Crime with a twist)	Quest For Fire
Indiana Jones and the Temple of Doom (also an Action picture)	Rain Man
	Robinson Crusoe
	Water World

Comedy: Stories whose central struggle causes hilarious results.

Ace Ventura, Pet Detective (also Adventure - the name gives it away)	My Best Friend's Wedding
Analyze This	Nine to Five
Annie Hall	Shakespeare in Love
Bowfinger	The Spy Who Shagged Me
French Kiss	When Harry Met Sally
Honey, I Shrunk the Kids (also Fantasy)	Working Girl (also Love Story)

Coming-of-Age Drama: Stories whose central struggle is about the hero finding his or her place in the world.

American Beauty	Rebel Without a Cause
American Graffiti	Risky Business
The Breakfast Club	Saturday Night Fever
The Graduate	Shakespeare in Love (also Romantic Comedy)
The Last Picture Show	Splendor in the Grass
The Lion King	Top Gun (also Action)
My Brilliant Career	The Water Boy (also Comedy)
The Paper Chase	
Pretty In Pink	

Crime: Stories whose central struggle is about catching a criminal.

48 Hours	Patriot Games
Basic Instinct	Pulp Fiction (Also <i>Black Comedy, Bends the Genre a lot</i>)
Fargo	The Sting
French Connection	The Untouchables
Ghost (also <i>Love and Thriller</i>)	
L.A. Confidential	

Detective Story/Courtroom Drama: Stories whose central struggle is to find out what really happened and thus to expose the truth.

Caine Mutiny	The Maltese Falcon
Chinatown	Philadelphia
Death and the Maiden	Rear Window
A Few Good Men	A Time to Kill
The General's Daughter	The Verdict
Inherit the Wind	Vertigo

Epic/Myth: Stories whose central struggle plays out in the midst of a clash of great forces or in the sweep of great historical change.

Apocalypse Now	Gone With the Wind
The Birth of a Nation	The Grapes of Wrath
Bridge on the River Kwai	Lawrence of Arabia (also <i>Adventure</i>)
Butch Cassidy and the Sundance Kid	Star Wars
Ghandi	The Ten Commandments
The Godfather	

Fantasy: Stories which are animated, or whose central struggle plays out in two worlds - the "real" world and an imaginary world.

A Connecticut Yankee in King	Mary Poppins
Arthur's Court	The Mask
Alice in Wonderland	Peter Pan
Antz	Snow White
Big	Toy Story
Ghostbusters	The Wizard of Oz
Heaven Can Wait	Who Killed Roger Rabbit?

Gangster: Stories whose central struggle is between a criminal and society. A cautionary tale, rooted in a main character who commits crimes (This genre is often blended with Film Noir).

Badlands	Goodfellas
Bonnie and Clyde	La Femme Nikita
Butch Cassidy and the Sundance Kid	M.
Dead End	Out of Sight (also <i>Love Story</i>)
Dead Man Walking	Sling Blade
The Godfather (also <i>Epic/Myth</i>)	The Usual Suspects

Horror: Stories whose central struggle focuses on escaping from and eventually defeating a Monster (either human or non-human).

Alien	King Kong
The Blair Witch Project	Nightmare on Elm Street
Friday the Thirteenth	Psycho
Halloween	Scream
I Know What You Did Last Summer	Tremors
It's Alive	

Love (Romance): Stories whose central struggle is between two people who each want to win or keep the love of the other.

Annie Hall	Mickey Blue Eyes
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As Good As It Gets
Casablanca (*also Epic/Myth*)
Ghost
The Graduate
It Happened One Night

Notting Hill
Pretty Woman
Roman Holiday
The Way We Were
Wuthering Heights

Science Fiction: Stories whose central struggle is generated from the technology and tools of a scientifically imaginable world.

2001 A Space Odyssey
Back to the Future
Blade Runner (*also Crime*)
ET: The Extra Terrestrial
The Fifth Element
Gattaca

The Sixth Sense
Stargate
Star Wars (*and all the sequels or prequels*)
The Terminator
Twelve Monkeys

Social Drama: Stories whose central struggle is between a Champion and a problem or injustice in society. Usually the Champion has a personal stake in the outcome of the struggle.

A Civil Action
Dead Man Walking
Dr Strangelove
Grapes of Wrath
Kramer Vs Kramer

Network
Philadelphia (*also Courtroom Drama*)
Schindler's List
To Kill a Mockingbird

Thriller: Stories whose central struggle pits an innocent hero against a lethal enemy who is out to kill him or her.

The Net
No Way Out
North by Northwest (*also Love Story*)
Sleeping With the Enemy

Night of the Hunter
Three Days of the Condor
Wait Until Dark
Witness (*also Love Story*)

MYTH

Beyond genre and plot is myth. In any story you write, it may help you to understand the mythological journey. The "hero's journey," as presented by Joseph Campbell, follows a particular pattern that may be weaved into the fabric of any story, regardless of its genre. Many stories contain elements of this mythological journey, while a few, like STAR WARS and THE WIZARD OF OZ, can be called myths because the central character passes through each stage of the hero's journey. Briefly, these are the stages in the hero's journey:

The hero lives amid ordinary surroundings. The Catalyst is actually a call to adventure, but the hero is reluctant to heed the call. This could be the moment when the hero receives her mission. She is given an amulet or aid of some kind by an older person, a mentor. For example, Dorothy is given the ruby red slippers by a good witch. Luke is given the light saber by Obi-Wan. Many stories feature mentors, e.g., Robin Williams in GOOD WILL HUNTING and Tommy Lee Jones in MEN IN BLACK.

The central character travels to the extraordinary world. This is followed by a series of tests and obstacles. The hero often undergoes a death experience and enters the secret hideout, the witch's castle, the death star, the belly of the whale, or the innermost cave.

Finally, the hero seizes the treasure and is chased back to the ordinary world, where this treasure blesses the people. The grail heals the land. The hero may be resurrected in some way. Luke and Han are honored at an awards ceremony. Dorothy returns to her family. The LAST STARFIGHTER is transfigured in front of the townspeople. Oskar Schindler is resurrected in a ring ceremony.

As a writer, you may have heard a call to action, a call to write, but hesitated. You must heed the call. As you struggle, as you learn, and as you write, you may very well walk the path of the hero, overcome obstacles, gain allies, and become the next great screenwriter. The hero's journey may very well become your personal odyssey.

The Structural Checklist

Refer to this list with each successful draft.

1. Every scene, event, and character must contribute to the hero's outer motivation.
2. Early in the screenplay, show the audience where the story is going to lead them.
3. Build the conflict
4. Accelerate the pace of the story (builds from the other) exposition → rising action → peak → climax → resolution.
5. Create peaks and valleys to the action and humor. Whether emotion, follow high emotions with low emotions to prevent boredom.
6. Create anticipation in the reader.
7. Give the audience superior position. (give audience information that characters in film do not know)
8. Surprise the audience and reverse the anticipation to increase involvement; predict total predictability.
9. Create curiosity in the reader. Make the reader want to stick around to see how a problem is solved, etc. The longer you withhold something, the longer anticipated it is.
10. Foreshadow the major events of a screenplay. Lay groundwork for character's actions early in film to make them more credible later. Particularly important with climax (last obstacle and the logic to overcome it is believable). Best to create important and climatic scenes first, then back to previous scenes to fill in information to foreshadow events.
11. Echo particular situations, objects, and lines of dialogue to illustrate character growth and change. Repeat an object or situation or line of dialogue in your screenplay at regular intervals through the course of the story, and it will illustrate changes your characters have experienced.
12. Pose a threat to one of the characters.
13. Make the story credible. Logical and believable within its own set of rules. If alter the rules of real life, they must be stated for the audience.
14. Teach the audience how to do something, vicariously. They learn it through the character.
15. Give the story both humor and seriousness.

16. Give the movie an effect opening. Must immediately grab audience's emotions and establish tone and mood of your screenplay and almost right away.
17. Give the story an effective ending. Includes two elements: climax and denouement. If your screenplay has second level of sell, must also have a second climax for this plotline. Do NOT leave issue unsolved - either character does or doesn't achieve the goal. Some issues may be left unresolved so long as they do not include the resolution of the hero's outer motivation. The denouement is the emotional tapering off period that follows the climax, a series of scenes that carries the story to fadeout. Allows the audience to absorb the impact of your ending. Can be lengthy. Ending must be one the audience accepts as the most emotionally satisfying resolution of your story. Cannot be defeated - must preserve and convey the dignity of the human spirit and a sense of hope or enlightenment about the human condition. Happy endings, while optional, do sell.

7 Types of Openings: Choose 1

1. *The hero action introduction opens with the hero immediately involved in some action sequence (Raiders of the Lost Ark).* Appropriate if only creating a superhero, a fantasy story, or if the hero will logically encounter action as a part of his everyday life.
2. *The hero non-action introduction opens with the hero living everyday life before she is thrust into the extraordinary circumstances.* Must grab the reader emotionally in some other way.
3. *The outside action opening is used a lot in suspense thrillers and action-adventures.* Opens with an action scene that does not include the hero then cuts to hero living their life before plunged into circumstances.
4. *The new arrival opens with a character arriving for the first time into a new situation.*
5. *Prologue is a sequence which occurs significantly prior to the main story - months or years before. (Vertigo, The Exorcist).* Main purpose is foreshadowing, and can also create curiosity and anticipation in the reader.
6. *Flashbacks begins with a sequence in the middle or end of the story and then flashes back to reveal the events that led up to that opening scene.* Best used in narration narrating a story that happened ago. Prevent opening with flashbacks - use prologue.
7. *Montages are a series of events or actions, none of which by itself constitutes a scene, but which are strung together to speed up the exposition.* Create an original sequence of events to introduce hero.

Can combine the above, but main objective is to pick one that will grab reader's attention and establish tone of screenplay in most effective, original way.

Structure

Strong line of dramatic action; it goes somewhere, moves forward, step by step, toward the resolution. It hold everything together.

A broad definition: The relationship or organization of the component parts of a work of art or literature (parts and whole; whole is greater than sum of its parts)

A screenplay is a story told in pictures, dialogue, and description, within the context of dramatic literature. They are visual, you show us not tell us.

Drama is conflict; without conflict, there is no screenplay.

Treatment

Must know your own story. What's it about? Can it be said in a few sentences? Write a 4-page treatment to see your story with a sense of overview and clarity that you will not have for many months.

Get an idea and research it. Books, people, until you feel comfortable with it. Do character work, and start writing.

Writing should be an adventure, shrouded in mystery and uncertainty, blessed with amazing grace.

Don't be detailed in this treatment. Save it for later. For your use and ideas only. More on writing treatments later.

Format:

½ page for opening scene or sequence
½ page for general action of Act I
½ page for plot point at end of Act I
½ page for action of Act II
½ page for plot point at end of Act II
¾ to 1 page for Act III, resolution

The Paradigm

A model, an example, a conceptual scheme. You plan what you're going to write but it may not work out that way. This is Ok and go with what new ideas comes up. This is a more sophisticated method of plotting, and replaces the big event-crisis-catalyst-pinch technique.

Stories have a beginning, middle, end.

Each act is a unit or block of dramatic action, no matter length.

Act I

Setups story: introduce main characters, establish dramatic premise, create the situation, and lay out scenes and sequences that build and expand the information of your story. Context holds the content in place, all the scenes, dialogue, description, shots, and special effects.

About p 25 a plot point occurs; a plot point is an incident, episode, or event that hooks into the action and spins it around into another direction - line of development. It's anything that moves the story forward. It takes us into Act II.

Your story must be established immediately, within the first 10 pages.

The First Ten Pages

You only got ten pages to grab your reader. Make sure these are lean, clean, and tight. Three elements: who is the main character, what is your story about (premise), and what are the circumstances surrounding the action.

The Second and Third Ten pages

In second ten pages must follow focus of your main character. Use note cards, make sure main character is in every scene. Make him active - initiates the action and responds to premise of first ten pages. He needs to make decisions as to where to go or what to do. Must move story forward. Don't be limited to rules of reality - go with it. Let go of the reality of the person, incident, or event. Find the unreality and use it. Only base them on persons, incidents, and experience.

In the third ten pages we move up to the plot point at the end of Act I, "an incident, episode, or event that hooks into action and spins it around into another direction pages 25-27 and takes you onto Act II.

1 st 10 pages	2 nd 10 pages	3 rd ten pages
 setup main character dramatic premise, on main character dramatic situation	follow focus Plot Point I "the problem"	define the problem

Act II

Held together by confrontation (conflict). Goes from Plot I to Plot II. Your main character will confront obstacles and conflicts that must be resolved and overcome in order for your character to achieve his or her dramatic need. Act II is where your character confronts and overcomes (or not overcomes) all obstacles to achieve his or her dramatic need. If you know what your main character wants to win, gain, get, or achieve during the course of your screenplay (the dramatic need), your story becomes your character overcoming all obstacles to achieve his or her dramatic need. Most difficult because is longest.

The plot point at the end of Act II spins the story into Act III. Can be any amount of plot points. Must know four things before structure idea: ending, beginning, plot point I, plot point II.

The new paradigm focuses on Act II into 2 parts, first half and second half. Writing is a processing of asking the right questions and waiting for the right answers.

Midpoint

Something happens on page 60 that helps design and structure the action of Act II. Once midpoint is established, Act II can be broken down into 2 30 page units. The first half goes through from plot point at the end of Act I to the midpoint. The second half of Act II goes from the midpoint to the plot point at the end of Act II. Allows you to have more a firm grasp on Act II.

The midpoint helps you design, structure, and write the second act of your screenplay.

When you're writing Act II, must know where you are going; got to have an endpoint, a goal, a destination. Must plan character's course of action. What happens to main character from plot point I to plot point II? You have a direction, a line of development. You know where you're going and what you're doing, and your story.

Act I (p 1-30) (pg 90-120)	Act II	(p 30-90)	Act III
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First half

Second half

Beginning	middle	end
	M p	
	P30-60, 45	p 60-90, 75
Setup	60	resolution
Plot point I, pp. 25-27	confrontation	Plot point II
	Pp 85-90	

First Half, Second half: Dramatic Context and the Pinch

What holds the first half together? Dramatic context - space that holds content in place, then provide content. Now find the time frame. If writing in a period of years, what do you show? Time is condensed into space. Passing of time shown in seasonal changes of clothing, dialogue referencing specific days, or use of even like election, wedding, funeral, etc. The time frame for Act II keeps your story in motion, supporting context.. Gives you greater structural support and enhances the dramatic tension by determining the obstacles your main character needs to overcome in order to achieve his or her dramatic need. Do all this for the second half of Act II. Each half is separate and independent though compromise one act.

Pinch

Keep story on track, half of each half must be one major scene or sequence to tie it all together. Usually there's a relationship between pinch 1 and pinch 2, a story connection. Last things to determine before writing. Must know where you are and where you are going. Keep writing no matter whether you like it or not.

Write the Second Act

Prepare material. Draw story line on the paradigm. Separate Act II into first and second halves. Establish time frame. Then pinch I and lay this all out in 14 3x5 cards. Start from Plot Point I and go to the midpoint. Lay cards out and free associate, few words on card - short, brief, simple, concise. Find the elements, or components of the action based on the dramatic context. Write first ten pages. Design your scenes. Your context is confrontation, your character is confronting obstacles that keep him and her from achieving his or her dramatic need. Move into the second 10 pages. You're leading into Pinch I, so design them carefully. What scenes do you have to write before the pitch? Write Pinch 1. Just write, it's easy to cut out scenes. Remember to use visual dynamics (seen throughout). Don't describe too much, and don't end up with thick paragraphs. Leave wide margins, left and right, at top and bottom. Want a lot of space on page. Be sparse and simple in descriptions, using no more than 5 or 6 sentences for each. Move into the third pages of the first half. Design scenes with midpoint in mind. Keep moving forward, forgetting about perfect pages. Hold all changes for the rewrite - here you'll integrate all those changes you've made during the actual writing. Your character will not be telling you what they want to do, where they want to go. Go with the low - let it

happen. Write the midpoint. Make sure it is a link in the chain of dramatic action, connecting the first half of Act II with the second half of Act II. Prepare second half, then write it. Determine the dramatic context, time frame, then pinch, all with 14 3x5 cards, Write in 10 page units, moving story forward through Pinch II to the plot point at the end of Act II. Don't rewrite now - you'll do it later. Don't become your own defeat - let the story guide you. Have a piece of paper that says "Critic" on it so you can keep track of self-critiques as you write. Continue writing your script. Around page 45 or 50, around Pinch I, you may find your structure needs to be altered. If you need to restructure your story, do it. Structure is flexible - scenes and dialogue can be repositioned or moved. When writing the second act, story will change. Let it change. Let yourself add more dramatic scenes. When you're in the paradigm, you can't see the paradigm. Be willing to change some of your elements to make your story work.

Act III

Deals with resolution. You must resolve your story. You must know how it will end - will the character succeed or fail, live or die, etc.

What is the resolution of your story? When you establish that, you can decide on the specific ending. You've always known your ending, now you can execute it. But first, does your ending still work? Is it still effective? Do you have to change the ending because of the changes you've made during the first two acts? Have you thought of another ending, a new one, more dramatic, more visual than the first one? Don't think too much about it, just do it. If you try to figure out the "correct," the "right" ending, you'll never do it. Choose an ending that works, that fits your story. As you write it, you'll find out whether it's effective or not. Trust the process. It's larger than you are; like "the Force," it will be with you if go with it; don't fight it and don't get in the way by forcing something to work that doesn't work. Many people ask if there's a pinch or plot point in Act III. Sometimes there is, it depends on the needs of your story. A key scene may be needed to 'connect', the resolution with the rest of your story line. Resolve character and story. Does your character change during your screenplay? If so, pay it off in Act III. Show it visually, dramatically, to resolve your story.

When you prepare Act III, the first thing you must do is define the story elements. Isolate them. Try to find a key scene that will hold everything. Then layout Act III on fourteen 3 x 5 cards. Go over the cards until you feel comfortable with the story's progression. Then start writing. You'll find you'll be on automatic, comfortable with the writing and discipline and story line. You still won't know whether it's working or not, because you can't see anything, but it feels good. At this stage, it will be working in spite of your doubts or insecurities. Just keep writing. Trust the process. Lay it down, scene by scene, page by page. All you have to do to complete Act III is put in time in front of the writing pad, typewriter, or computer screen.

You may even start thinking about your next screenplay. Things will be going smoothly and easily until the last few pages of the script. Then you might feel strange, find yourself 'blank,' not knowing what to write and without any real desire to complete the screenplay. You'll look for, and find, every excuse to avoid writing. It's really very funny; after weeks and months of preparation, research, commitment, pain, toil, and trouble, after weeks of self-doubt, fears, and insecurities, after weeks of working your ass off, you may suddenly want to chuck it, with only a few pages to write. It's absurd; you really can't take it too seriously. What do you do? What's happening is a common experience among writers. It originates below the level of awareness. Emotionally, you don't want to end the screenplay. You want to hang on, not finish it. It's like a terrible relationship; no matter how bad it is, a terrible relationship is better than no relationship at all.

The same principle applies to writing your screenplay. It's hard to end. It's been a great part of your life; you think about it every day, your characters are like friends, you talk about your story every chance you get. Writing has kept you awake at night, caused you pain and suffering, given you great satisfaction. Of course you don't want to give it up!

For what? It's only natural "to hold on." There's a lot of work left to do on this screenplay. When you finish this words-on-paper draft, you're only a third of the way through the screenwriting process. You're not done with anything; the ending of one thing is always the beginning of something else. You've got two more drafts to go before you complete this first-draft screenplay. Just finish your script; resolve it. And once you write "the end" give yourself a pat on the back and celebrate with a glass of wine, or champagne, or whatever else suits your disposition.

Put your screenplay on the desk in front of you and see how many pages you've written. Then take a week off. The hardest part of the screenwriting experience is complete. Now the work really begins.

ASSIGNMENTS

- Begin by focusing on the subject, action, and character when writing an idea. The subject is the guideline for you to follow as you structure the action and character into a dramatic story line. Take your idea and write it in three sentences according to action and character. Be general, avoid detail.
- Next, from your one-sentence story, write out the plot in first the three-act method, in three paragraphs, one for the beginning, one for the middle, and one for the end. Obviously, you cannot include all of the characters in this brief synopsis. Once this is done, re-evaluate your story, then break it down into the paradigm as such:

Act I (p 1-30)
(pg 90-120)

Act II (p 30-90) Act III

First half

Second half

Beginning	middle	end
	M p	
	P30-60, 45	p 60-90, 75
Setup	60	resolution
Plot point I, pp. 25-27	confrontation Pp 85-90	Plot point II

- Now write the logline for your movie. It should reflect character and plot as did the example given for *Air Force One*.
- Now devise a title for your movie. Use these guidelines to help:
 - Do you have a working title that inspires you?
 - Will this title titillate the audience? Is it a "grabber"?
 - Does it convey something of your story concept or theme?
 - Does it conjure up an image or an emotion?
 - Is it short enough to appear on a marquee? (Not always necessary.)

Write a four-page treatment (double-spaced). Summarize the beginning of your story in one page, the middle in two pages, and the end in one page. Focus on two to four main characters, the key events (plot points), and the emotional undercurrent of the story. Although somewhat difficult, this exercise will help tremendously in laying a strong foundation for your story. Now answer these questions:

- Is the central conflict of the story clearly defined?
- Are the character's goal and need clear?
- Are the stakes of the story big enough for a commercial movie?
- Does the story evoke an emotional response?
- Will the audience cry, get angry, laugh, get scared, fall in love, get excited, etc.?
- What makes this story unique, fresh, and original?
- Is your story too predictable? Have we seen this before?
- Are the facts of the story plausible? (They don't have to be possible, just plausible.)
- Will people be emotionally satisfied at the end?
- Identify the parameters of your story.
 - What is the genre? (Action/adventure, thriller, romantic comedy, etc.)
 - What is the time and setting?
 - What is the emotional atmosphere, and the mood?
 - What, if any, story or character limits exist?

More on treatments later.

It's time to write your screenplay's action. On each single 3x5 card, write out the full story. When the atmosphere, setting, etc., changes, this is time for a new card (as you will learn you are making the individual scenes without regard to format, which you'll learn later). These cards should then be placed in their right position on the paradigm (you may need to put the paradigm on poster board for more room. Do not write dialogue just yet unless you find it absolutely necessary. On the top of the card, give the location and time of day or season, such as KELCEY'S HOUSE - MIDNIGHT. This will save you a lot of time when you reformat these cards in the next chapter. Look at your other movie people; identify their goals. Their goals will drive their individual plots (actually subplots). Do these various plot lines intersect, resulting in adequate conflict for drama or comedy? You can use the lower right-hand corner for pacing and tracking plots. Some writers use a highlighter and identify plots by color. Blue is the action story, red is the love story, and so on. You can identify scenes as fast or slow, action or dialogue. If you discover that you have four dialogue scenes in a row, all with the same characters, you can adjust this pacing problem by moving scenes around, cross-cutting with action scenes, condensing, or even omitting an unnecessary scene. Once completed, your step outline will become the basis for writing your script. More on step outlines later.

Now that your step outline is complete, ask yourself these questions:

- Are your scenes well paced?
- Do the major turning points come at about the right time?
- Do things just happen, or is there a cause-and-effect relationship between character actions?
- Do the subplots intersect with the main plot, creating new complications?
- Are your characters' actions motivated, or do they exist just to make the story work?
- Does action, conflict, and dramatic tension build, or just repeat and become static?
- Are your central and opposition characters forced to take stronger and stronger actions?
- Does the conflict rise naturally to a crisis/climax?
- Don't forget to choose an opening from the list of openings found in this chapter. Each scene must have a beginning, middle, and end. This is similar to the step outline.
- Finally, from the list of genres found in this chapter, determine which genres best fit your movie and note it. You will later use this information at a later date.

Scenes

How to make a scene

Screenplays are comprised of acts, broken into sequences, into scenes, and into beats. Scene is a dramatic unit consisting of the camera placement (INTERIOR or EXTERIOR), a location, and time. When one of these elements changes, the scene changes.

Headings

Scene Headings

Location of camera: INT. for interior (indoors), EXT. for exterior, INT./EXT. for both.

Location of scene: KITCHEN - . Can include season, dream, etc. after time.

Time: DAY/NIGHT are preferred or a real time. Others: CONTINUOUS: the next scene takes place same time previous did; LATER: passage of time.

Examples:

INT. KITCHEN - DAY

EXT. TOKYO BAY - TWILIGHT - SUMMER, 1945

Space three times after scenes.

Montage

Sequence of brief shorts expressing the same or similar single idea: passage of time, stream of consciousness

MONTAGE - MY DREAM

-- A clown walks up to me and spits in my eye.

-- A park - A fly jumps off a cliff

End with a new scene heading. Focus is on beats of action but okay to add dialogue.

Series of Shots

Similar to montage, but of quick shots that tell a story leads to dramatic resolution or action

SERIES OF SHOTS - THE UNIVERSE

- A) The earth spins.
- B) Mars rotates.

INT. BEDROOM - DAY

Use sparingly, often interchangeable.

Flashbacks/Dreams

Often abused. Used only when needed to move the story forward.

INT. BEDROOM - DAY - FLASHBACK

The killer stalks the victim, then stabs them to death.

INT. BEDROOM - DAY - PRESENT TENSE [end]

Inserts

To draw special attention to a prop.

INSERT - THE LETTER

"Dear, [indented like dialog]

This is a letter."

INT. BEDROOM - NIGHT [end]

Description

Limit paragraphs to 4 lines, do not indent. Keep it to only what we need. One paragraph per beat of action or image. Try not to end a page in mid-sentence or in mid-speech.

Character First Appearances

CAPS when first introduced. Possessive form has a small-cap "s". Goes for when characters have more than one name, such as WOMAN then TERI.

Character Descriptions

Brief, only about nature of character. Used when first introduced – do not use licensed names and do not write so much it restricts cast.

Character Names

Characters with one or two lines of dialogue generally not given names. All others do. Avoid OFFICER 1... etc. Use on-two word descriptors: CHUBBY OFFICER.

Redundancies

Avoid saying things more than once.

INT. HOUSE – DAY

They enter the house.

SIGNS, NEWS HEADLINES,
SONGS, BOOKS, MAGAZINES,
NOTES, LETTERS

Put in caps.

Sounds

Use only important sounds and put in caps. Optional.

Special Effects,
Transitions, Editing

Directions, Music, Camera

Directions

Avoid unless important, then put in caps. Camera directions: CLOSE-UP, ECU (EXTREME-CLOSEUP), WE SEE. Transitions are margined as outlined in margins.

Subtitles/Supers:

Superimposed on screen to add special meaning to what we see or hear.

SUPER: "this is a subtitle."

Tips:

à Don't intrude. Show it don't tell it - Can he do it?

à CONTINUED/MORE no longer use in splitting dialogue and scene page-breaks.

Keys to Great Scenes

Each scene should move the story forward in terms of both plot and character. The scene you are now writing should be motivated by a previous scene, and should motivate the next. One creates anticipation for another in cause and effect. If the central character gets involved your scene is probably moving the story forward. All scenes should direct us to the Showdown at the end, which is the biggest scene, or sequence of scenes, in the movie. What is the payoff for this scene? Who do I need this scene? What is my purpose for this scene? Does the scene reveal something new about a character and/or story? At the end, does the audience want to know what happens next?

Never tell what you can show. Be as visual as possible. Rather than someone talking about someone doing something, show us that person showing us that thing.

Avoid talking heads. Add events behind just two people talking.

Every dramatic unit has a beginning, middle, and end.

Start the scene as close to the end of the scene as possible. Cut out unnecessary items. Challenge any scene that runs over two pages. Some scene should be long. You may find ways to improve them and shorten them, strengthening pace of your story.

Pace your scenes. Provides peaks and valleys of emotion and tension, with peaks ascending downward a climatic conclusion. Follow action

scenes with dialogue scenes. Contrast heavy scenes with light scenes. Make sure pace quickens as you close in on the Crisis and Showdown. Don't focus on action and events.

Scenes should culminate in something dramatic – a decision or imminent decision. Could be a reversal, cliffhanger, or revelation – some event that makes us want to see what's going on next. Twists and turns in plot are essential. Do not allow it to progress the way the audience expects it to. Scenes should end with a punch, with some kind of tension that leads us to another scene. In dialogue scenes, generally the last line should be the strongest.

Strive to create effective transitions between scenes. Not editing transitions. Find ways to fit the scenes together. You link your scenes with transitions only when appropriate. Transitions can be visual, verbal, thematic, and so on. It's okay to sharply contrast scenes. If it moves the story forward, use it. Straight cuts from one scene to next is the norm. Give the story cohesion.

Each scene should contain a definite emotion or mood. Focus on that emotion as you craft the scene. What is my character's intention or goal in this scene? What is my character's feeling? What is my character's attitude?

Focus the scene on well motivated conflict. Even in less dramatic scenes, a conflict should exist, regardless of how minor or subtle it is. Two people with same goal often disagree or bother the other. Even in love scenes, there may be some resistance at the beginning. Conflict is one of the tools to build suspense.

Beats

Scenes are made up of 'beats'. Even the shortest movie scene will have several beats within it. Scenes in plays run much longer and may contain dozens or even hundreds of small beats that reveal character nuances, enhance conflict and move the plot along.

A beat is a contained moment. The beat changes when something happens to change the mood or the intent of the characters.

Directors and actors break their scene into beats to help them understand the emotion and subtext of the scene and so they can wring the most drama and entertainment from each moment in the scene.

A mundane example of a beat breakdown within a scene:

A Detective walks into an interrogation room to confront a Suspect.

Beat one: The silent interchange that occurs as the Detective enters and faces the Suspect.

Beat two: The Suspect harangues the Detective for making him wait so long.

Beat three: The Detective responds to this rant by holding up a piece of evidence that connects the Suspect with the crime -- a bloody shirt maybe.

Beat four: This physical evidence quiets the Suspect temporarily. He stewes as he contemplates how to explain away the bloody shirt.

Beat five: The Detective goes on the offensive, probing deeper with questions about the shirt.

Beat six: The Suspect stops stewing and starts sweating.

Beat seven: The Detective circles the suspect as he talks, moving in closer, invading the Suspect's personal space. It appears that the Suspect is about to 'break'.

Beat eight: Instead of breaking, suddenly the Suspect grabs a pencil from the Detective's pocket and stabs him in the eye with it --

Great scenes have several beats with surprises and tiny twists of emotion, dialogue, gesture or action that reveal plot, character and emotion.

Look at a scene you've written that you feel works well. Break it down into beats, you'll see why it works. There is probably plenty going on to keep the audience engaged with the characters and their conflict.

Likewise, if you have scenes that aren't working, break them into beats and you might discover why. You need beats that will surprise and thrill your audience as they reveal the nuances of the characters and their conflict.

Tools for building Suspense

Evoked emotion

Create characters we like. They must be believable since they act as a conduit through which emotion can pass to us. We need to feel what they feel.

Create Conflict

Rising conflict creates suspense. Conflict is drama, two committed forces in conflict will always heighten suspense.

Provide Opposition

Give central character a powerful opposition, then force character to battle this foe. This opposition should be in a position of strength, capable of doing damage.

Build Expectation

Create expectation for trouble. The audience should expect something to happen.

Increase tension

Put the audience in a superior position. Make them know something the characters don't.

Use surprise

Throw an occasional twist, or sudden turn of events.

Create immediacy

When something vital is at stake for a character, that something becomes vital to us, the audience, as well. It can be the physical safety of the world, moral redemption of a juvenile delinquent, emotional fulfillment of two lovers who find each other, protection of a secret document, or triumph of value. The higher the stakes, the more intense the suspense.

Establish consequences

Closely related to immediacy is the establishment of terrible consequences if the central character does not achieve their goal.

Limit time

Put a ticking clock on it. Deadline create suspense because they introduce additional opposition - time.

Maintain doubt

If there is reasonable doubt about how a scene or movie is going to end, the suspense is intensified.

Leave them laughing (comedies)

Have strong story and characters than on gags. Comedy is drama in disguise. Have conflict. Comedy requires clarity and good timing - a sense of humor. Love situations and other personal situations are easy for us to identify with and are ripe for comedy. That's one reason the family situation comedy has done so well. Comedy makes good use of surprise and reversals, in revealing the truth about people, situations, and life. Comedy generally takes a point of view through exaggeration, deception, overstatement, understatement, contrast, parody, a ridiculous point of view, or obsession. Comedy characters need to present the same contrasts that dramatic characters do. Comedy presents people with pretenses or facades, then removes them little by little.

Writing Dialogue

Contains 3 parts: Character caption, actor's direction, and dialogue.

Character caption

The character name, in all caps. The actual name used throughout.

Actor's Directions

Parenthetically; Avoid telling actors how to act. Use to refer to a person in a group. (to Tim)

Dialogue

Indented, ragged right margin. Brief, conveys one thought. Fragments okay, 1-2 sentences. Avoid long speeches.

Avoid CONT'D and MORE and continuing.

Off-screen

Used when a character is speaking offscreen but in the scene KELCEY
(OS)

Voice Over

Indicates speaker is off screen and not in scene; best for narrations.

KELCEY (VO)

Overlapping Dialogue

Speaking at same time. Indicate "simultaneous" in character's parenthetical.

Telephone, Radio, Walky-talkies, etc. Voice

Use VO.

Telephone Conversations

Use INTERCUT - cross into two people's conversations. See people at same time.

INTERCUT - DAD'S HOUSE/MY HOUSE (two scenes at once)

INTERCUT TELEPHONE CONVERSATION - DAD AND ME

Action/dialogue

End with new scene

Writing Great Dialogue

What Dialogue Is

Only sounds like real-life speech. More focused, less rambling. Pull out "ans" and "uhs". It is organized and has direction but retains the style of real-life speech. Make it lean and short. Avoid long speeches. One or two lines. Must be understood first time. Ask is there a better, leaner way to say this? Am I writing more but the audience enjoying it less? Justify long speeches. Be patient. It may take a while for dialogue to break through. Good idea to write it last. Know characters well enough they speak with own voice.

8 Elements of the voice:

1. The text or words
2. The subtext, or meaning of words
3. Grammar and syntax
4. Vocabulary

5. Accent and/or regional or foreign influences
6. Slang
7. Professional jargon
8. Speaking style, rhythm and sentence length

It's not what you say but how you say it

Subtext gives writers the most fits. It is what's under the text, between the lines, the emotional content of words, what's really meant. Actors get motivation through subtext. Usually the context suggests the subtext. The goal is the text of the story and the inner need is subtext of story, or emotional through-line. It follows the subtext of dialogue in a scene will often derive from the character's underlying need or drive in the scene. Indirect is good. Subtext has to do with true intention of character. Less dialogue may be more "Go ahead make my day" vs. "If you shoot her I'll be real glad because I'm gonna enjoy killing you." When writing dialogue keep in mind the character's attitudes, point of view, feelings, thoughts, and underlying need or drive. Try to say one thing by saying something else. Don't make every line a subtext, just enough.

Writing Better Dialogue

Read your dialogue out loud or have members of a writing group read it to you. You'll hear what works and what doesn't. Is the dialogue too on the nose too direct? Without an implied meaning or subtext? Be aware of rhythm. Some characters terse and staccato; some lyrical and elegant. Each character has style of speech. Give us a flavor if character speaks with accent or dialect. Avoid VOICE OVER narration. Avoid chitchat, introductions. Make a purpose. Dialogue should move the story forward and reveal something about the character's attitudes, perceptions, and values. Every dialogue scene should involve conflict, even if just passive resistance. Back and forth, like a contest.

You can write better dialogue than you are writing now. Here's how:

1. Make sure that the majority of your exposition (things you need the audience to know) is told visually. Only put exposition in dialogue when you have no other alternative. When you do have to put exposition in dialogue, try to put it in the mouths of supporting characters, not your main characters.

2. Wherever possible begin a scene as long after the characters have started talking as possible. Try not to let your characters talk about things the audience already knows, or would have guessed.

3. End your scenes before the audience knows the outcome of the last beat of the scene. Often the last beat of a scene is visual, but if the last beat is a dialogue exchange, resist the temptation to write a line

that tells the audience what will happen next, or what the Hero has decided to do about a dilemma, or what the Villain has in store, etc. etc.

4. Dialogue works best when it expresses the underlying attitudes of the characters. This means you have to KNOW what the attitudes of your characters are.

5. Dialogue works best when it's short. At least you have less chance to "drop a clinker."

6. Dialogue works best when, like the iceberg, it's supported by hidden substance beneath the surface. Actors refer to this hidden substance as subtext. Good actors, when they study your screenplay to prepare their characterization will try to deduce the nature of their character's subtext. If you haven't really conveyed any subtext, they'll try their damndest to supply it for you, but they'll give you a much deeper performance if you write lines so that the reader senses that the character means something other than, or more than, the literal words being spoken.

When a line has no subtext whatsoever, the line is said to be "too on the nose."

7. Make sure that every line is based upon character NEED. Simplified, this means that a character says a line because he has a need to convey an idea or express an emotion to another character or characters, or needs to convince another character or characters to take action, or change their behavior

Or

A character says a line because he needs to know something another character knows or needs to elicit a reaction from another character.

8. Do not let your characters ask questions to which the answer is a simple "yes" or "no" unless you're writing a courtroom drama or an interrogation scene (and even then try to find other ways). The reason is that you write yourself into a box of yes's and no's and dull dialogue.

9. Use colorful speech to paint the attitude of your characters, but make it sound natural and not forced.

10. Set up your scenes so that each speaking character has an objective he or she is eager to pursue in the scene. Jot down the scene objective of each character and keep it beside you at the computer. Then write each character's dialogue with his or her individual scene objective underlying it.

11. Make sure your dialogue is "about something." Seems obvious? Not necessarily. Think about this: every piece of dialogue between two or more characters is in some way a struggle for power of one kind or another.

Look at your dialogue. Is it about a struggle for power between the characters? Power means all kinds of interaction. A character can struggle for the power to make another love her, or obey her, or promote her, or ally with her.

A character can struggle for the power to convince others to follow him, or to destroy something, or to keep working when all seems lost, or to have courage in the face of terror. A character can struggle to deny the power of another, to be left in peace, to let him live, to

keep a secret., to set him free, etc. etc. What are the power struggles about in your dialogue? You NEED TO KNOW to write good dialogue.

Exciting Exposition

Communicate the facts of the story - exposition. Make it exciting. Most comes out from the beginning of the story. Don't give anymore than necessary for the story. Let characters keep secrets as long as they can. Often saving up exposition and using it in crucial moments will make it more exciting and even transform it into a turning point. Some exposition can be creatively planted in love, action, or comedy scenes because you already have the audience's attention. It should come forth naturally and not tacked onto a scene. Seldom tell a character what they already know: We've been married for ten years now, honey. Don't get too exciting. Keep the audience's attention on the dialogue. Have characters argue over it. Some exposition can be better than dialogue, this can be better.

Flashbacks

About 95% of flashback in unsold scripts doesn't work. Usually used for cheap exposition, seldom moves story forward. Use only if moves the story forward, motivates the story. Don't take us to past until we care about what's happening in the future. Avoid long flashbacks and dream sequences. Use a transitional device: an object, place, song, visual image, color, phrase, or incident. Quick flashes are the safest. Try a more creative way than flashbacks.

ASSIGNMENTS

- Convert each card from last chapter into a scene using proper format as previously described.
- Now write the dialogue your characters will say throughout your story. Again, don't forget beginning, middle, or end! Put the dialogue on note-cards and attach it to the proper scenes.

Format Style Guide

Five basic principles of scene writing

1. You must create a movie in the mind of the reader.
2. Nothing goes on the page that doesn't go on the screen.
3. There are three uses for any screenplay: as a proposal; as a blueprint (shooting script); and as a record, for postproduction.
4. There must be nothing in the screenplay which you know you can improve.
5. Improper format reduces the reader's emotional involvement.

Screenplays are always written in present tense.

Writing Descriptions

Write character and setting description that is concise, clever, provocative, and detailed and that conveys the essence of a character or setting, rather than mere physical description, which might limit casting. Two or three word phrases for character and setting best. Ex: "an aging, dusty Underwood" NOT "typewriter"; for characters, describe clothing, hair style, movement, surroundings, habits, or physical details (scars, deformities, or expressions, attitudes, limited reference to background. Ex: (from Body Heat) TEDDY LAURSEN, rock and roll arsonist... Another ex: Earl's every movement projects the ten years he's spent pumping iron (limited background reference). Only go into detail if necessary for plot. Never mention actor names!

Writing Action

In writing action, your primary goal is clarity. Use everyday, straightforward language (a high school reading level). Stay away from convoluted words and phrases, excessive technical jargon, and impressive but tedious vocabulary. Lengthen the action and description passages, not the dialogue or unnecessary scenes. Use action words. Instead of "go", use walk, run, crawl, fly leap, hurtle, dart, or shuffle down the street. Give your action scenes to someone to read. If the reader confuses something, change it to make it better.

Do NOT write: They jump into their cars and there is a terrific chase.

Instead:

As the black limousine comes racing toward Jimmie, he leaps onto the sideboard of a passing ice cream wagon. Opening the door of the moving truck, he pushes the startled driver off the seat and guns the accelerator.

The limousine fishtails toward Jimmie and the truck, sideswiping a light pole and narrowly missing a young girl on her tricycle.

Soon the limo is bearing down on Jimmie's truck at close to 90 miles an hour as he thunders toward an irrigation ditch...

Dialogue

Ask the following questions about any scene before writing dialogue:

- What is my objective?
- How will the scene end?
- What is each character's objective?
- What is each character's attitude?
- How will the scene begin?

The Rewrite

Writing a screenplay is a process. Many people writing their first screenplay believe that all they have to do is write it, then have it typed up and sent out. Nothing is further from the truth. Writing is a day-by-day job, three to five hours a day, five days a week, typing pages over and over again, cutting strips of paper and pasting them on the master pages. Rewriting your screenplay is necessary; it corrects the changes you've made during the first words-on-paper draft, then clarifies and defines your story and sharpens your characters and situations.

Writing a first-draft screenplay is done in three stages; first, the words-on-paper draft, which you've just finished; second, the "mechanical" stage, where you correct changes made during the writing, and third, the "polish" stage.

When you complete the first words-on-paper draft, you're ready to begin the second stage, the "mechanical" stage; you'll correct the changes you made during the first stage, bring the script to length, tighten up the dramatic tension, and sharpen the focus of your main character. In this stage of the screenwriting process you're going to be changing things, a lot of things; you'll rewrite 80 percent of Act I, about 60 percent of the first half of Act II, about 25 percent of the second half of Act II, and about 10 or 15 percent of Act III. Then you'll go into the third stage of the first draft, polishing, accenting, texturing each scene, changing a word here, a word there, a sentence here, a scene there, sometimes rewriting a scene some 10 or 15 times to make it right. After you finish the first words-on-paper draft, and take a week to 10 days off, it's time to get back to work and begin the second stage of your screenplay. This rewrite of the first words-on-paper draft is the "mechanical" draft. That's just what it is. Don't expect creative inspiration to guide you, because you're going to be correcting all those changes you made in the first and second act so your story line progresses from beginning to end. You've got to set it up properly, add new scenes that make it work, and delete those scenes that don't. You're going to be typing a lot in this draft, so be prepared for it. The first thing you have to do is see what you've got. You probably don't know or remember what you did in the first act; when you're in the paradigm, you can't see the paradigm. You have no overview, no objective perspective about what you've done or not done. The first thing you have to do is get an overview. The way to do that

is read the entire first draft in one sitting from beginning to end. Do not take notes or write in the margins about the changes you want to make.

You might experience several emotional swings: "This is the worst thing I've ever read," is the most common response. "It's just awful, terrible." Your attitude should be simple: you know your script needs work, so you don't need anyone to tell you what you already know. How good or bad it is at this stage is absolutely irrelevant. What happens most of the time is that you get on a roller coaster; you'll like some of it, you'll hate some of it.

A rewrite is essential to make what you've written better. Accept it, don't argue with it, and don't fight it. That's just the way it is. Nobody ever told you writing a screenplay was going to be a piece of cake.

When you complete reading the words-on-paper draft, think about it. Make mental notes, nothing else. Notice what you have to do to set up those changes you made during Act II, and any other things you need to do to make the script work. Think about it a few hours, or better yet, let it cook overnight. You don't need to make any clearcut or defined decisions at this point. You'll be working in 30-page units of action. You'll rewrite Act I, then the first half of Act II, then the second half of Act II, and then Act III. You'll do most of the work in Act I. You're going to rewrite about 80 percent of this material.

Now read Act I and make extensive notes, either on the margin or on a pad. Any dialogue changes, scene changes, or shifts in action, plot, or character, will need to be integrated into the script as a whole. When you know the changes you want to make, do new scene cards for Act I. Some scenes will be okay the way they are; some will not. Just take your 3 x 5 cards and lay them out for the new Act I. You'll probably need to write about five or six new scenes, change some of the dialogue in several scenes, and then polish, trim, and cut to length. This process should take about two weeks. Usually, Act I takes the longest time of the rewrite. Rewriting the first act will be easier than you thought it would be. You've already established your writing discipline, and you know your story, so the execution of these changes should be easy and natural. Sometimes you might have difficulty deciding what to do, especially if Act I is too long. If that happens, you might need to transfer a few scenes from Act I to Act II. Just do the rewrite for Act I. Work in to-page units, and strive for clarity and simplicity of visual image. Tell your story, one scene at a time, one page at a time. Concentrate on opening up your story visually. You'll find in Act I you had a tendency to tell most of your story with dialogue. You'll "talk" your story. For example, your character may be driving a car and see a jewelry store. "I need a jade ring," your character says to her mother. "Let's stop." You end the scene and then cut to the next scene, where she shows off her new jade ring at a party. This time show it; go inside the store, show your character standing at the counter buying the ring, then cut to the party scene. Show your character walking in the park, jogging on the streets. Think visually; be aware of cinematic transitions, how you go from one scene into another; watch your lead ins and lead outs. When you finish Act I, go back and clean it up a bit. Polish a scene or retype some pages, cut

out a few lines of dialogue to make it clearer and tighter. Don't spend too much time on it; it's important to move forward through the screenplay; always work from beginning to end, beginning to end.

Move on to the first half of Act II. Read it and take notes on what you need to do to make it work. You'll find you'll be changing about 60 percent of the first half. Determine the changes you want to make, then layout this section on 3 X 5 cards, just like Act I. Know your dramatic context; make sure Pinch I is clean and tight and the midpoint clear and defined. If you need to do anything to make your story work, do it.

Tell your story visually. Try to cut down your dialogue scenes by focusing on the visual dynamics. Let Pinch I keep your story on track.

Does the midpoint still work effectively? Is it too long or too short? Do you need to redefine it visually? Write the midpoint. You'll spend a week or two on this section. Move on to the second half of Act II. Read it through. Make notes on what you need to do to correct the changes. Structure the second half on fourteen 3 x 5 cards. Once you know what you need to do, execute it simply, keeping the dramatic context and time frame clearly in mind. You probably won't have to change more than 25-30 percent of the second half of Act II. Keep your story on track. Follow your main character through the development of your story; move forward through Pinch II and Plot Point II. When you finished, don't spend too much time polishing this section because you'll spend a lot of time in doubt and confusion, and the creative urge might disappear. This section will only take you about a week to correct.

In Act III, you'll only need to rewrite about 10-15 percent of the words-on-paper draft. This will take you about a week. You might want to clean up and define your ending, refocus the resolution. The actual writing process itself at this time is clear-cut and simple to handle; you know exactly what you have to do to finish it. If you have a large action sequence for your ending- like the destruction of the new Death Star in Return of the Jedi-you may want to draw a picture or "storyboard" what will happen.

A screenplay is a story told in pictures, dialogue, and description. It didn't matter that I was making up a location; if the film was made, the script would be changed to fit the actual location site. Don't worry about whether the "exact" location exists; simply be clear about what you want to write, then write it. You should be able to finish this "mechanical" draft of your screenplay in about four to five weeks, and it should end up being anywhere from 110 to 120 pages, no longer. Your story line should be clear, with all the necessary changes fused into an organic story line from beginning to end. You may or may not want to take a few days or a week off. Do what you want. You're ready to move into the third, or polish, stage of your first-draft screenplay.

This is where you'll really write your screenplay. You'll be typing a lot. The process of rewriting entails more typing than writing. You'll move three lines from a scene in Act I to another scene in the first half of Act II. You may type it up on a strip of paper and paste it on the page. You'll bridge one scene with another scene, and drop the

transition; you'll telescope scenes; that is, you may take a scene from Act I, combine it with a scene in Act II, and end up with a scene shorter than either. You'll accent, polish, hone, tighten, and texture your script; it's the most important stage of the screenwriting experience. You'll notice rhythm of action, you'll see places where a "pause," or a "beat" will strengthen the suspense of your scene. You'll reword; "he looks at the woman across from him," may become "he regards her questioningly." You'll sharpen visual images by adding adjectives, tighten and condense dialogue by cutting words from speeches, sometimes whole sentences, occasionally chunks of dialogue.

Again, work in 30-page units of action; do Act I, then the first half of Act II, then the second half of Act II, then Act III. Working in units like this allows you to control your story and move forward, step by step, toward the resolution.

Good structure, remember, is the relationship between the parts and the whole; it is like an ice cube and water, or fire and its heat. As you're polishing your screenplay, you'll subdue the structural elements until they are integral to the story.

Polish Act I. Read it, typing and cleaning it up as you move through scenes and pages. Cross out a sentence here, add a few words there, bridge this paragraph with this line of dialogue, and so on. Tighten, trim, condense, polish, cut, cut, and cut some more. Most new writers don't like to cut words-or paragraphs-but you've got to be ruthless in this stage. If you're wondering whether you should keep this dialogue, paragraph, description, or scene, chances are you'll need to cut it.

The purpose of the polish stage is to make it the best screenplay you can. How do you know when the rewrite's done? When can you lay down your pages and say "I've completed the first draft of my screenplay"? It's a difficult question. You never really know, but there are certain signs to look for. First of all, understand that your script will never be perfect. There will always be a few scenes that don't work. No matter how many times you write and rewrite, they'll never be right. You'll have to let those scenes go.

The Good Read

The writer's job is to keep the reader turning pages. What does the reader look for?

Story, character, and style, first and foremost. The first thing that attracts me is the writing style, the way the words are put down on paper: lean, tight, crisp, and visual. Then the premise. Does it grab my attention? Is it interesting? How is the script set up in terms of story, and visual dynamics? Are the characters well-rounded and three-dimensional? Is there enough information presented during the first ten pages to make me want to continue reading? When you find a "good read," you know it; there's a certain excitement and energy on the first page. People hate to read in Hollywood, yet everybody loves to read a good screenplay. Things never change in that respect.

A reader's evaluation sheet from a major film company:

GENRE:

Brief SYNOPSIS: a four- or five-line description of what the story is about; the subject of the screenplay.

Detailed Summary: one-and-a-half page detailed summary of the story, in depth and detail

I - Character

A) Design:

B) Development:

II-Dialogue

III. Structure

A) Design:

B) Development:

C) Pacing:

D) Resolution:

Reader's recommendation:

What's the reader going to say about your screenplay? As an exercise you might want to familiarize yourself with this evaluation. This is where the reader comes from. From his or her point of view there's always another script to read; usually the pile on the desk is about two feet high. Everybody's writing screenplays, and when the readers read the scripts, 99 times out of 100 they are disappointed.

Each Rewrite

With each successive rewrite, polish the dialogue so that it:

- Contributes to the scene's objective and the overall outer motivation for your hero
- Is consistent with the characters
- Reveals character background, inner motivation or conflict, or theme, when appropriate
- Is as clever, funny, original, provocative, interesting, and enjoyable to read as is appropriate

Second and Third Draft Completed

When the second or third draft is completed, apply the following checklist:

- How does the scene contribute to the hero's outer motivation?
- Does the scene possess a beginning, middle, and an end?
- Does the scene thrust the reader into the following scenes?
- What is each character's objective?
- What is each character's attitude?
- Does the scene contain action, not just dialogue?
- Does the scene serve multiple functions? A single scene can employ: character background, inner motivation, inner conflict and identification, theme, humor, exposition, and structural devices

(superior positioning, foreshadowing, echoing, etc.). Some scenes should contain nothing but action.

Chart the script as follows:

	Scenes:	1 INT - MY HOUSE	2	3	
Description					
Hero					
Romance					
Nemesis					
Reflection					
Major secondary					
Other secondary					
Identification					
Structural devices					
Code:					

Describe the scenes for each category.

The code allows you to graph out elements. For example, "XX" is exposition, "!!" for action ("!!!!" can mean a lot of action) and "Haha" for humor.

Do the needs of other primaries:

1. Are your Romance, Nemesis, and Reflection defined in terms of the Hero's outer motivation when they are introduced?
2. Are all of your primary characters introduced by the beginning of Act 2?
3. Once a primary character is introduced, are there any long gaps on the chart where the character doesn't appear? This is a danger signal. A primary character must appear regularly throughout the screenplay unless the character dies. Otherwise, the character is not fulfilling her necessary function.
4. Is there an "arc" to each primary character's story? In other words, do your Nemesis, Reflection, and Romance all possess clear outer motivations, and are those desires built up and resolved by the end of the screenplay?
5. Do the primary characters other than the hero interact? This won't always occur, but as a general rule, your screenplay will be stronger if your reflection, nemesis, and/or romance confront each other. Such scenes will provide opportunities for added conflict, humor, and character revelation and will help prevent a monotonous story line involving only your hero.
6. Does each of your primary characters have at least one "big moment"? It's nice if you can create a particularly dramatic, funny, or revealing scene or two for characters besides your hero. As with the previous item on this list, such moments will add depth, texture, and emotional involvement to your screenplay.

Such scenes can also help commercially, when it's time to cast the movie.

About Formats

There is no such thing as **THE** correct format. That's why every book on formatting has slightly different formatting rules.

BUT (a big but), there is **proper** format.

What does this mean? Simply, that there's not just **one** way to format scripts, but a range of ways that are acceptable. Some books say that a film script's left margin should be 1.5". Others say that it should be 1.7" Both of those are right. Nobody's going to look at your script, pull out a ruler and scream, "One point six-four inches! You'll never work in this town again!" But a 1" left margin... that's not right. That's out of the acceptable range and could piss off a producer who thinks you're trying to trick him into thinking your script is shorter than it really is.

Why is there a range and not a single way? Who knows. Individual preference, often. Changing tastes over time, usually. But sometimes it's a more obnoxious reason. Some TV shows have a unique format just so they can tell if a writer submitting to that show has done her homework. If the writer's script is not in that unique format, the producers can say to themselves, "Well, we're obviously not important enough for the writer to have checked to see how **WE** do it! No thank you." It's petty, but it's true. Don't worry, though, we'll tell you how to avoid that situation.

Like most rules, the ones in here are meant to be used whenever possible, but broken when necessary. None of this is etched in stone, but you can't go wrong by following it religiously. If you have a really good reason for doing it differently; if that rule-breaking formatting choice tells your story better than anything we describe... go for it. Just don't be cavalier and think that your story is unique and, therefore **NEEDS** unique formatting. Remember, the odds are that the greatest scripts you can think of were written using these rules, not some weird, random ones.

From the formatting and style standpoint, a script is nothing but a collection of elements. From the element standpoint, the key to successful formatting and powerful writing is knowing what the elements are, how and when to use them and how they should look.

Presentation - Things to Do AFTER You're Done

If a producer or such request a certain format, use it! Check with screenplays written by the studio to write yours that way.

List of No-Nos:

- No fancy covers, artwork, illustrations, storyboards.

- Don't number the scenes.
- No justified right margins.
- Don't write CONTINUED at the top and bottom of each page.
- Don't bold or italicize.
- Avoid camera and editing directions
- Don't use a dot-matrix printer. Photocopies are okay.
- Don't date your script.
- Don't mention a draft.
- No suggested cast list or character bios unless requested.
- No list of characters or sets.
- Don't include a synopsis unless requested.
- Don't include a budget.
- No headers or footers except page numbers.

Font: Courier, 12 point, 10 characters per inch (horizontally).

Binding/Printing:

- 20 lb. 8 ½ by 11 in. 3-hole punched white paper
- Two sheets of card stock plain color, 110lbs 8 ½ by 11 in., front and back of screenplay. Use only two brass brads - top and bottom. Leave the middle hole empty.

Screenplay organized as such: front stock sheet, title page, script, and back stock sheet, all 3-hole punched.

Length: 100-110 pages

Page Numbers: 1 in from right edge, ½ in from top, written as 15. (with period). Not on first page.

The Title Page:

Center title, quotes are optional. Your address or phone number should appear in lower left or right corner. If you want to include WGA information, do so at the bottom, opposite your personal information.

"MY TITLE"

by

My Name

The First Page: Begin with FADE IN: (1.5 in from left). No page number.

Credits: Against, but treat like scene headings. BEGIN CREDITS and END CREDITS

Last Page: Triple-space. FADE OUT written before.

Margins and Spacing

The actual margin settings are

Margins:

Left: 1.5 in

Right: .5-lin (8 in from left, ragged not justified)

Top: 1 in

Bottom: 1 in

Make sure dialogue does not extend beyond 6.0 inches from left.

Element	Left Margin (from left edge)	Right Margin (from right edge)	Spacing (before/within)
Action	1.5"	1"	Double/Single
Scene Heading	1.5"	1"	Double/Single
Character Name	3.5"	2"	Double/
Parenthetical	3"	3.5"	Single/Single
Dialogue	2.5"	3"	Single/Single
Shot	1.5"	1"	Double/Single
Transition	5.5"	1"	Double/Double
Page Number	½ in from top	1"	n/a
Dual-Column Dialogue	Left Margin (from left edge)	Right Margin (from left edge)	Spacing (before/within)
Character Name 1	2.75"	3.75"	Double/
Parenthetical 1	2.25"	4.5"	Single/Single
Dialogue 1	2"	4"	Single/Single
Character Name 2	5.75"	.75"	Double/
Parenthetical 2	5.25"	1.25"	Single/Single
Dialogue 2	5"	1"	Single/Single

Page Breaks:

The first script line on every page should be 1" from the top of the page. The Header, if any, is 1/2" from the top.

Never end a page with a Scene Heading... unless another Scene Heading is the first thing at the top of the next page.

Never end a page with a Shot... unless another Shot is the first thing at the top of the next page.

Never start a page with a Transition.

If you need to put a page break in the middle of some Action, you can only break the page after at least 2 lines of Action, and only at the end of a sentence. Some studios also insist that the Action at the top of the next page have at least 2 lines as well. If you can't split the Action to fit this rule, don't split it and move the entire Action onto the next page (some people will argue that you don't need to split Action -- just move it to the next page. Why would you do this when it might unnecessarily add pages to your script?).

Never put a page break between a Scene Heading and a Cast List (in TV and Sitcom scripts).

Never put a page break after a Cast List element.

Never put a page break before an END OF ACT or END OF SCENE indicator.

Never put a page break after a Character Name.

If you have a Parenthetical directly under a Character name, never put a page break after that Parenthetical.

If you need a page break in the middle of Dialogue, you can only break the page after at least 2 lines of Dialogue, and only at the end of the sentence. If you have a Parenthetical in the middle of some Dialogue, like this:

HILLARY
I really wanted to be President myself,
but I knew that there was no way...
(beat)
Unless... well, I couldn't do that, now
could I?

... you cannot put a page break after the Parenthetical, but you have the option of putting one before it if you need to (in other words, it's a valid place to put a page break, but it's your own stylistic choice as to whether you do -- we do). Regardless, when you split Dialogue with a page break, put the word "more" or "MORE" in parenthesis on the line after the Dialogue in the same margins as the Character Name. Then, at the top of the next page, repeat the Character Name before the Dialogue and add the Extension (CONT'D) or (cont'd). It's a personal preference for whether you use the uppercase or lowercase "cont'd" and "more."

ASSIGNMENTS

- This is it. You've made it to the final stages of screenwriting, and it is time to write your first draft. Put everything in proper order, which should already be done, and begin writing out your screenplay, scene by scene in a screenwriting program or word processing program. With a screenwriting program, you don't need to worry about formats because it does it for you!

- Apply all checklists from previous chapters and this chapter against your screenplay to make sure it's written correctly.
- Read your script and fill out the reader's sheet given in this chapter. Now give your script to someone to read with the reader's sheet and match it against yours. What's different and why?
- It is absolutely imperative that you do the following upon completion of the first draft.

1. Take at least two weeks off from your script. Let it ferment for a while. You will be much more objective for the pre-revision analysis (Checkpoints 20-24). During this time you may want to read a book, go to a seminar, see movies of the same genre, or read scripts, or turn your attention to other things.

2. Reward yourself in some way that makes you feel good about being the next great screenwriter.

Before writing the second draft, consider letting your hot property cool off. Sit on it a couple of weeks, then craft your second draft from your head. Here, you become a script surgeon. Whittle down the dialogue; remove unnecessary narration, flashbacks, dream sequences, and so on. You become an analyst in every way you can define that word. Once this work is completed, polish your script until you are ready to present your wonder to Hollywood. The following checkpoints will help you evaluate your revisions.

Apply this checklist to the script was the first draft is completed:

- Is your script too technical, too complex, or too difficult to understand?
- Will your script require a huge budget with unshootable scenes, such as herds of camels crossing the San Diego Freeway? Other possible big budget problems: special effects, period settings, exotic locations, too many arenas or locations, large cast, water, and animals.
- Is your script's budget about right for its market?
- Have you followed the rules of formatting and presentation?
- Have you written thoughts, feelings, memories, or anything else that cannot appear on the screen?

Dialogue

- Is the dialogue "too on the nose"?
- Do your characters say exactly what they feel?
- Does each character speak with his/her own voice, vocabulary, slang, rhythm, and style?
- Is the dialogue crisp, original, clever, compelling, and lean?

- Are individual speeches too long or encumbered with more than one thought?
- Does the story rely too heavily on dialogue?
- Are your dialogue scenes too long?
- Are there too many scenes with talking heads?
- Are you telling when you could be showing?
- Is the comedy *trying* to be funny, or is it naturally funny?

Exposition

- Are you boring your audience by telling too much too soon?
- Are you confusing your audience with too little information?
- Are you giving your audience just enough exposition to keep them on the edge of their seats?
- Is your exposition revealed through conflict or through static dialogue?
- Have you used flashbacks as a crutch or as a means to move the story forward?

Character and story

- Will the reader root for your hero?
- Will the reader have an emotional identification with the hero?
- Are your characters believable? Are they humans with dimension?
- Do your characters come across as retreads whom we've seen before?
- Do any of your characters grow or change throughout the story?
- Is there a moment at the end when this growth will be recognized by the reader?
- When will the reader cry?
- Is the story too gimmicky, relying too heavily on nudity, violence, shock, or special effects?
- Will the first 5-10 pages capture the reader's interest?
- Do the first 20-30 pages set up the central conflict?
- Does the middle build in intensity toward the Showdown at the end?
- Is the story, plot, or ending too predictable?
- Are all the loose ends tied up in the denouement (the resolution after the Showdown)?

Sometimes it just doesn't work. You have story problems, character problems, and you're not quite sure how to solve them. When you are blocked or you sense some- thing is wrong, what can you do?

1. Don't panic. We all go through this. Realize that you have the ability to solve your problems.

2. Take two weeks off. Don't worry about it. You may get inspiration during this period because you will be more relaxed.

3. Read a book; go to a seminar; flick out. Many of my "breakthroughs" have come on the plane while reading a book about writing.

4. Often you actually know where the trouble is. You have a gnawing feeling inside about something in your story, or perhaps a sense that "something" is wrong, but you ignore it because you don't want to do a major rewrite. In my script-analysis work, I don't know how many times a writer has told me the following: "I kinda knew w\lat was wrong, but I guess I needed you to confirm it." The point is this: You have an inner sense that you must learn to trust, even when it makes the writing process un- comfortable and the rewriting painful. When you read your script through, if you naturally stop reading at some point, that often signals a problem.

5. Get feedback from other writers or consider using a script consultant.

6. Study mythology (Christopher Vogler's *Writer's Journey*) and understand your genre.

7. Revise your four-page treatment. Sometimes this helps you focus and get back on track.

8. Ask stupid questions. Don't be afraid to challenge your own ideas. Ask "What if?" Nothing is sacred. Anything goes. Maybe your hero should be the villain.

9. When revising, if solving one problem also solves another problem, you're on the right track.

10. Create a Character/Action Grid. Essentially, this is a mini step-outline, constructed on a few sheets of paper. Use it to identify each character's purpose and actions in the story. Most writers use it for their five to seven main characters. I recommend use of the Grid after the first draft or when you are stuck. But you are the captain of your ship. Use it when you wish or not at all.

CHARACTER ACTION GRID - Character and Story

Title, genre, concept

Theme or message

NAME OF CHARACTER:

Role, purpose in story

Occupation

Conscious goal

Personal motivation

Inner need

Flaw blocking need

Backstory

Dominant, core trait

Other good & bad
traits

Imperfections, quirks

Skills, knowledge, props

Point of view, attitudes

Dialogue style

Physiology

Psychology, Sociology

Relationship w/others

Catalyst

Big Event

Crisis

Showdown

Realization

Denouement

CHARACTER! ACTION GRID - Actions

ORIGINAL

Character/action grid example

I created the following as a small example of how to use the Grid. I created only three characters. I won't take you through the entire grid with them, nor will I outline the entire story. I just want to give you a feel for the Grid's use. You will want to list every important action of your main characters from the beginning to the end of the story.

CHARACTER/ACTION GRID -Character and Story

Char: Jim Sally Max

Role: Central character/hero Love interest, 2nd opp. Main opposition

Occ: Investigative journalist Animal rights advocate Circus owner

Goal: Exploit Blimpo the Elephant Save Blimpo the Elephant #1 Circus Act in U.S.

for a story from exploitation

Motiv: Salvage career Blimpo saves her life (later) Prove he's not a loser Need: Be more caring Trust and love Jim Respect animals

Flaw: Anything for a story Only trusts animals Inhumane

CHARACTER/ACTION GRID -Actions

JIM SALLY MAX

Fired, but then gets last chance

Dumped by Sally Dumps Jim; can't trust him Whips Blimpo

Kidnaps Blimpo; chased Chases Sally

Hides Blimpo in Jim's yard

Next morning: Finds Blimpo

Continue outlining your characters' actions to the end. When the Grid is completed, you will be able to see your entire story on 1-3 pages. The structure, pacing, motivation, and plot lines will be easier to work with.

Marketing

Three keys to marketing yourself as a screenwriter

- Try everything
- Don't listen to statistics
- Knowledge is power

Two sources of information regarding who the people in power are

- Primary research (contacts) - tell anyone who asks what you do for a living you're a screenwriter; ask for favors
- Secondary research (the media)

Four categories of people in power

- Agent or attorney
- Independent producers who develop projects
- Elements (major stars or directors)
- Financiers (studios, networks, investors, and grant-funding agencies)

You must approach all four categories of people simultaneously.

What to Do When Completed

Before approaching anyone with your screenplay, be sure it is good enough to present by getting a positive response to it from at least two out of five people whose judgment you trust. After your screenplay is completed, stay away from it for a few weeks to allow yourself to become objective when you review your screenplay to determine if it works. When it's as good as you can make it, make eight copies and distribute them as follows:

- Put the original someplace safe in case your house burns down.
- Keep the first copy.
- Register the second copy to US Copyright Office.
- Register the third copy with the Writers Guild of America.
- Give the last 5 copies to someone you can trust, major consideration to an evaluator. If you get even 2 positive responses, go ahead and send it to an agent.
- Copyright and register the new one.
- Record every contact you come into. Make sure each screenplay is complete before sending it to each contact, else you can lessen your chance if you send your screenplay to the same person again.

Finding an Agent

Research agents using contacts, the media, the Writers Guild of America list of agencies, other published lists of agents, and the Guild's agency department.

Agents look for three things in a potential client:

- A writer who will make money
- Someone with career potential
- Someone who won't add to their problems

You will want three things in a potential agent:

- Someone to guide your career
- Someone with power in the film business
- Someone who can negotiate

Approach agents with:

- A recommendation or referral
- A letter of approach - 1 pg, polite, direct, to the point. Parts: The purpose - tell what medium it is for, you're looking for representation, if second or third, say so; A personalized comment - if you came to them because of a friend or client they represent, say so; Description of the screenplay - extent up to you, mention genre. If an unpopular genre, mention what grabbed you or don't mention it at all.; Reference to the script as a writing sample, an excellent one, to show that you want work not just selling this screenplay; Offer to sign release forms - these protect them in case they make a movie similar to your idea; Your Background - screenwriter-specific, brief, any publications, awards, honors in film and writing, subject of screenplay; Your location - say you can return to LA whenever necessary; Future contact - say you will be contacting them in the next few days to discuss the situation further. More on query letters later.
 - à Follow-up call: Wait a few days for them to get it and call in middle of the week. Be nice to secretaries as they are your link to the agent and could become your agent someday. If told they are not reading unsolicited screenplays, ask for other agents or if he will read the screenplay
- A cold phone call
- Dropping in to the office
- DO NOT SUBMIT YOUR SCREENPLAY UNTIL TOLD SO!

The object of approaching an agent is to get someone at the agency to read your screenplay. If one agrees to read your screenplay send a thank you letter reminding them of your conversation, and always check up your status once a month until you get a response.

If an agent is interested in you as a writer, meet with the agent, and at least ask the following two questions:

- What did you think of my script?
- Who else do you represent?

Don't be afraid to mention your career goals and objectives.

If you sign with an agent, he receives 10 percent of all your earnings as a screenwriter.

An attorney can be hired to represent you instead of an agent, usually for a fee rather than a percentage.

Approach Production Companies and other Ways of Finance

Use the same process for concurrently approaching producers, elements, and financiers.

Research producers through articles, interviews, published directories, film credits, and contacts. Then approach them through their heads of development. Do the same with 3 screenwriters from movie credits and ask the WGA who represents them.

Most elements have their own production companies, are approached in the same way as other independent producers. Otherwise go through their representatives or obtain personal productions.

Do not approach studios or networks at lower than level of story editor.

Approach other financiers with your screenplay, a bud breakdown, and a prospectus or grant application.

Never let your business activities interfere with your writing.

Reject all rejections and keep writing!

The Screenwriter's Deal

Three ways for a screenwriter to earn money

- Sale of the screenplay
- A development deal
- A salaried staff writer position

Sale of the screenplay is based on an option/purchase deal. An option is the exclusive right to purchase property for a predetermined amount of money over a finite period of time.

The negotiable elements of an option/purchase deal include:

- Option price
- Purchase price
- Option period
- Renewal clause
- Exclusivity
- Guaranteed rewrites
- Bonuses

- Percentage of net profits
- Participation in sequels, spin-offs, and remakes
- Ancillary rights (merchandising)
- Turnaround clause

In a development deal, the screenwriter is hired by a producer or financier to write a screenplay based on the idea, or on a story concept controlled by the producer.

A pitch is a verbal presentation of a film story. More about pitches and premises later.

A step deal is a development deal outlining each stage in the process—treatment, screenplay, rewrites—plus the fee paid at each stage and the amount you are guaranteed before the project can be discontinued or another writer hired.

Staff writers, story editors, and producers for episodic television series can receive both guaranteed salaries and negotiated fees for the episodes they write, plus royalties for rebroadcasts.

Your Strategic Marketing Plan

Principles

Segmentation: identifying the market segments that seem best for your script.

Differentiation: How you market yourself from other writers competing for that same market segment. (What gives you that competitive edge?)

Three steps to planning: purpose, audience, and strategy.

Purpose

What you want to accomplish from the point of view of your audience.

Audience

Identify the individual you wish to sell your script to. Understand his or her company. What are they looking for now or bought in the past? Query letters vs. phone calls? What's their market?

Strategy

Derives from their needs, their ideas into your scripts. What do you need to put in a query to hook them, how will your work benefit them?

There are features and benefits.

Features - The logical argument.

Benefits - The emotional argument.

What benefits them and will get their emotions?

High Concept

Find those few words that will hook the agent or producer, or tell your story, in 25 words or less.

Use local resources, even newspaper, television networks, etc. as backdoors to Hollywood.

Tools for Selling

Before you can sell your screenplay, or even send it to agents, you need to develop some marketing tools using what you already know. It's time to rewrite your logline, pitch, premise, synopsis, and treatment.

Logline

Logline techniques vary among screenwriters but most will agree with this warning from the American Association of Screenwriters, "If you can't say it in three sentences, you don't know what your script is about."

Don't limit yourself to the set-up or the plot, emphasize the unique elements of your script that enable audiences to connect with the situation and identify with the hero. Think of the logline as a commercial for your movie.

LOGLINE FOR A CHARACTER-DRIVEN DRAMA: RAIN MAN

The set-up: A young, self-centered hotshot goes home for his father's funeral and learns he's been cut out of the will. The family wealth goes to an older sibling - an autistic brother he never knew he had.

Imagine we were making a commercial for RAIN MAN. What clips would we use?

To create IDENTIFICATION with the star we'd show moments emphasizing the contrast between the brothers and dramatize the star's frustration with this unexpected obstacle to his ambitions.

To create CONNECTION with the star's situation we'd show the ACTION he takes to get what he wants -- the family money. How does he try to get control of the inheritance? He kidnaps the autistic brother. Since the brother is afraid to fly, they drive cross-country. They visit places (Las Vegas, fancy shopping malls) where the hotshot feels at home but which the autistic brother finds challenging - comically and touchingly.

To highlight the POTENTIAL CRISIS the hero faces, we'd focus on moments that dramatize the unexpected relationship developing between the brothers as the hotshot realizes how unusual his 'savant' brother is.

To emphasize what's at RISK for the hotshot, we'd hint at the secret that binds them and threatens the grandiose plans he has made.

LOGLINE FOR RAIN MAN:

A self-centered hotshot returns home for his father's funeral and learns the family inheritance goes to an autistic brother he never knew he had. The hotshot kidnaps this older brother and drives him cross-country hoping to gain his confidence and get control of the family money. The journey reveals an unusual dimension to the brother's autism that sparks their relationship and unlocks a dramatic childhood secret that changes everything.

LOGLINE FOR A PLOT-DRIVEN COMEDY: SOME LIKE IT HOT

The set-up: Two male musicians witness the St. Valentine's Day massacre. When the mobsters pursue them, they try to elude them by joining an all-girl band headed for a gig in Miami.

What film clips would we use to create a commercial for this classic comedy?

We'd emphasize the accelerating COMIC COMPLICATIONS that result from the cross-dressing:

The sax player falls so hard for a sexy girl in the band that he creates a new male identity so he can pursue her.

The bass fiddle player struggles to keep from blowing their cover as he dodges the comical romantic advances of an aging, nearsighted playboy.

We'd want to reveal the DANGEROUS COMPLICATIONS that the mob massacre promised upfront. We must reveal that the mobsters show up at the Miami resort where the 'girls' have a gig because their arrival complicates the love stories and pressures the heroes.

LOGLINE FOR SOME LIKE IT HOT:

Two male musicians accidentally witness the St. Valentines' Day massacre; and to elude the mobsters who pursue them, they dress in drag and join an all-girl band headed for Miami. One of them falls for a sexy singer and poses as a Miami playboy so he can woo her; he convinces his pal to dodge the amorous advances of the rather

nearsighted Miami playboy he impersonates. Love conquers all -- till the mobsters show up at the same Miami resort for a convention.

CHECKLIST FOR YOUR LOGLINE

Reveal the star's SITUATION
Reveal the important COMPLICATIONS
Describe the ACTION the star takes
Describe the star's CRISIS decision
Hint at the CLIMAX - the danger, the 'showdown'
Hint at the star's potential TRANSFORMATION
Identify SIZZLE: sex, greed, humor, danger, thrills, satisfaction
Identify GENRE
Keep it to three sentences
Use present tense

The Pitch

Many writers fear pitching their stories, if they wanted to perform for an audience, they would not have chosen a solitary profession like writing. Script writing may be a solitary pursuit when you face the blank page; but once you put something magic on that blank page, everybody wants to get into the act.

Working writers often pitch their stories while they're in the midst of writing their screenplays. Even after they sell the script, they have to pitch it to the director and the actors. All successful screenwriters learn how to pitch effectively, it's part of the job description.

PRACTICE YOUR PITCH

This seems rudimentary, but some writers get caught up in the omnipotent throes of the creative process and believe they can wing it. Spare yourself and your audience some agony -- DON'T wing it.

INSIDER TIP: Practice pitching to a pal or writing partner. Pitch a screenplay you've already written or a movie you've seen before you practice pitching your new story. Leave the audience with the impression that they've seen your movie or at least a tantalizing trailer of your movie.

WHAT TO INCLUDE IN YOUR PITCH

The pitch should be about 10 minutes max. This leaves time for feedback. The initial pitch must answer these questions:

1) Who is the movie about?

Give the impression the movie centers on ONE character, the most interesting character -- the STAR. Movies are star-driven. Even low-budget independent producers hope the unknown actor they cast in the

lead will become a star or at least look like a star in this movie.

2) What happens to the star?

- Include the arena of the story and the basic situation of the star.
- Tell where the star is (emotionally, physically, mentally) at the beginning.
- Tell where he/she goes (emotionally, physically, mentally) during the movie.
- Explain where the star ends up (emotionally, physically, mentally) by the climax.
- Describe how the star's crisis changes him or her in some fundamental way.
- Emphasize the conflicts (internal and external) the star faces.

3) What gets in the way?

~ Highlight major OBSTACLES (inanimate or physical situations).

~ Describe important ADVERSARIES (characters) that try to prevent the star getting what they want. These blockers should be worthy opponents, otherwise overcoming them won't be satisfying.

4) What's at stake?

Describe a few dramatic moments in detail. Choose moments involving the star where the conflicts escalate or the crisis becomes more complicated. Make it clear the star resolves the climactic crisis or is actively involved in resolving it.

USE YOUR GENRE TO SELL YOUR PITCH

Know the genre of your movie -- movies are sold to audiences by genre. Your pitch audience is interested in how they will market the movie as well as how they will make it. Don't tell them how to market it, just make it clear that it is MARKETABLE.

EMPHASIZE STAR QUALITIES

Present your story to emphasize the qualities that will attract the star. Here are some general guidelines:

- 1) Stars usually respond to an interesting, well-developed character caught up in a compelling situation with potential for exciting conflict.
- 2) Stars instinctively want to play a character who takes action within the story that leads to the resolution of the climactic conflict. Duh.

EMPHASIZE QUALITIES THAT MIGHT ATTRACT A SUCCESSFUL DIRECTOR.

To attract a director you must lay out a compelling story that can be

told visually. By this I don't mean special effects and stunning scenery. The story must unfold visually; the emotion conveyed visually, the danger represented visually and so on. Your pitch demonstrates this by the action you choose to describe and the way you've dramatized and resolved the conflicts

DETAILS, DETAILS, DETAILS

How detailed should you be? Don't become mired in miniscule movements of plot. Give them a movie trailer not a summary of the movie.

Query Letter

Some writers mistakenly believe a query letter should ask permission to send their script. That sets you up for a lot of rejection. Your query letter has a much more subtle purpose – to identify those who will respond to your movie.

HOW TO BEGIN

Format: Query letters run one page or less, single-spaced in a readable font on business-like stationery.

Salutation: Write to a targeted individual, not a company. This target should be someone appropriate for your story.

ANTICIPATE THEIR QUESTIONS:

Often, you don't personally know the target of your query. And they certainly don't know you. Put them at ease by answering the first question on their mind –

WHY ARE YOU BOTHERING ME?

Your opening paragraph should clarify why you have chosen to query this particular person. Define how the script might meet their needs. If an established film professional referred you to this person, tell them this upfront.

OKAY... SO WHAT IS YOUR MOVIE ABOUT?

I know this part of the letter sets stomachs churning. Writers believe the entire future of their script rests on what they put into these few descriptive sentences.

Relax! No one sells a movie script off a query letter. All this letter has to do is entice them to take a look at the script. This first contact begins a conversation that hopefully develops into a working relationship.

Organize your pitch into two paragraphs:

The Movie Trailer

The first pitch paragraph acts as a trailer for your movie. Tease the reader into wanting to see your movie script, just like movie trailers entice the audience to come back to see the next attraction. Introduce

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your genre, the main characters, the lead character's situation, the main obstacles and major adversary and how the lead plans to overcome them. Hint at the ending without giving it away.

The Movie Poster

The second pitch paragraph promotes your script by highlighting vital elements that reveal unique marketing angles which make your movie special. Think of it as the poster for your movie. Here are some brief examples of story elements worth emphasizing:

POTENT THEMES: The movie WITNESS had a provocative theme – Do you resort to violence in order to keep the peace?

UNEXPECTED TWISTS: The alien in E.T. is not a conventional extra-terrestrial intent on conquering earth; he's a frightened, homesick, loveable creature who was stranded here accidentally. He's not the adversary in the movie, the misguided adults are.

GENRE FLIP-FLOP: THE FULL MONTY is an atypical male bonding movie (no violence or contact sports) where the men recover their pride by baring their souls as well as their bodies.

PRESSURE COOKER: Some movies use devices to raise the stakes. MIRACLE ON 34TH STREET has a ticking clock – Kris Kringle needs to be released from jail by Christmas Eve. TITANIC exploits our knowledge that the big boat sinks and sets us wondering which passengers will survive.

WHO ARE YOU? AND WHY SHOULD I CARE?

This paragraph should reveal your credentials. Include relevant background information: scripts sold or optioned, filmmaking experience, publishing credits.

If you have no writing credits, focus on relevant accomplishments: script contests or writing programs you have completed. If you have personal experience relevant to your story, the setting or the crisis of your hero, include that; but BE BRIEF.

Add a unique and memorable detail that will make you attractive to the agent or producer. Some writers target film pros from their alma mater. Others mention unique hobbies, personal experiences or established careers in other fields that give them a special point of view.

DON'T FORGET THE HANDSHAKE

Invite them to read your script and tell them how to get a copy. Some writers include a self-addressed stamped postcard for a reply.

VITAL DETAIL: Include your contact information (or your agent's)!

WHAT TO LEAVE OUT OF YOUR QUERY :

THREATS: Resist the urge to beg, whine, complain, fabricate or threaten.

CYNICISM: Avoid statements like this: "You're my 209th submission and you'll probably blow me off royally like the rest of them did..."

NEGATIVITY: Resist defeatist generalities: "With 100,000 scripts floating around Hollywood, I doubt you'll pay attention to mine..."

PITY: Don't ask for pity: "I have three young children, my health coverage expired, the transmission blew on my Toyota and my husband just walked out on me..."

FORMAT

The presentation of your letter can be as important as your content. A traditional (paper) query should include the following elements:

A decent letterhead. At the very least, your name and address and other contact information should be printed at the top of your letter (NOT at the bottom or under your signature) in an attractive font. You can have an inexpensive letterhead designed and typeset at your local printing shop, or online through iPrint.com. Or, design your own on your computer.

A business-style body. Always include a blank line between paragraphs, and don't indent more than five spaces (if at all).

A formal salutation. Don't address the editor by first name unless you know him/her personally.

Clean, proofread copy. Don't rely on your spellchecker; review your query yourself before mailing it out.

Quality paper. Use at least 20-lb. bond paper for queries. Some writers like to use fancier papers -- parchment, linen, etc. -- on the theory that a nicer paper with a professional tint will stand out amidst all the white paper on an editor's desk. Don't go to "colors" however -- pink paper and blue type scream for rejection.

A SASE (self-addressed stamped envelope). Don't use "insert" envelopes; fold a full-size business envelope (#10) in thirds and use that. Be sure it has adequate postage. If you are submitting a query from another country, be sure that your SASE has the correct postage for the target country -- or else include an appropriate number of IRCs (international reply coupons).

THE LAST WORD

For better results, focus on the ACTION you want the reader to take after reading the letter. SUBTLE HINT: You want them to think -- Hey, we do not want to miss out on this script, let's take a look at it.

Synopsis

Even when many writers understand their story's premise, they have a tendency to revert to offering examples of the activities of their

characters and plot devices when asked to describe their story. While characters and plot are a manifestation of a story, they do not accurately reflect what a story itself is about. The purpose of this essay is to lay out the principles of writing a story synopsis:

- understanding what a story is that engages an audience
- writing a synopsis that reflects a story's movement to fulfillment
- understanding the difference between a synopsis of a story and an outline of character goals and plot device

When a writer is able to write a story synopsis that accurately reflects the issues at stake in their story, they can describe their story in a dramatic, compelling manner.

Writing A Synopsis

Many writers confuse this issue of describing a story by outlining the actions of their characters because they come to their story through some character or plot device. To describe a story, however, is a separate issue from writing about a character's goals. For example, the story *The Hunt for Red October* is about **freedom defeating oppression**. This is the dramatic issue at the core of the story. Through resolving what's at stake in the story -- this issue of freedom defeating oppression -- in a dramatic way, the story offers an audience a fulfilling experience.

To describe *The Hunt For Red October*, then, is not the same as talking about the actions of its main character, Ramius. A synopsis of *The Hunt For Red October* might begin,

"The Hunt For Red October" is the story of one man's quest to be free of the system that oppresses him."

Note, the first line of the synopsis identifies what's at stake in the story, freedom defeating oppression. One should avoid writing,

"The Hunt For Red October is the story of Ramius, the commander of a Soviet nuclear-missile armed submarine who uses the submarine he commands to flee to America."

Ramius manifests the story, but the story itself is about this issue of freedom defeating oppression. Because readers desire to experience this **story's** fulfillment, they are drawn to the story.

So a story's synopsis should make it clear what's at stake in the story **itself**, first, before introducing the story's characters. Characters in a story have a purpose that is given meaning by what's at stake in the story.

"To gain his freedom, Ramius sets into motion a plan to escape to America in the Red October."

Note that **Ramius**, as a character, is described in his relationship to the issue at stake in the story, **freedom**. This continues this process of the synopsis describing the story itself. One should avoid writing,

"As the story opens, Ramius sets in motion a plan to escape to America in the Red October."

This offers a description of the story's main character, and the story's plot, but it doesn't suggest the connection between Ramius' actions, the story's plot, and what's at stake in the story itself.

"Ramius has long hated his oppressors, the communist party that rules Russia and his native Estonia, but he's been held in check while his wife was alive. With her passing, he has no restraints on his desire to be free."

This gives us a sense of why Ramius desires to be free: it is to escape the oppression of his communist masters, whom he loathes. Even though this appears to be describing Ramius, it's describing him in a way that makes clear his relationship to the story itself, and its premise about freedom defeating oppression.

One should avoid writing,

"Ramius wants to pay back the communists for what they have done to his homeland, Estonia."

This explains why Ramius acts, and it's true, but it doesn't tie his actions into the story's underlying premise.

"To set into motion his plot to escape to America and freedom, Ramius must risk killing his political officer, then trust that his crew will blindly follow his orders because he's their captain. Ramius does this knowing that if he acts suspiciously, one of the crew has orders to kill him."

This description continues to tie Ramius' actions into the story's underlying premise. That Ramius can act to gain his freedom, but he must take **risks**. It is the nature of a story that it creates drama over its outcome. So a synopsis should offer an idea about what sets out a story's drama. Next, by the very fact that Ramius is part of an oppressive system guarantees his orders will be obeyed. Thus, this description of the story ties these elements into its premise about freedom and oppression. Third, the synopsis raises a dramatic issue that plays out through the story: how long can Ramius hide from his assassin his true purpose?

Avoid writing,

"Ramius kills the Red October's political officer, and then gives his crew orders he knows they will follow because he's their captain."

The above merely describes the actions of Ramius, without tying them into the story's underlying premise. And, without giving a strong suggestion of the drama over the story's course and outcome.

"Killing the political officer is only a first step. Next, Ramius must avoid detection by his fellow submariners when they are ordered to find and detain him...later, to find and destroy him. For his communist oppressors fear what a free man armed with nuclear missiles might do."

Note the repetition of the story's main theme, freedom, and the escalation of the drama over the story's outcome: Ramius is now actively hunted and feared by his oppressors. Note how this synopsis presents that each step that Ramius gains to be free, he doubles the efforts others take to stop him. This, in brief, is the purpose of the story's plot, to increase the drama over the story's outcome.

Avoid writing,

"Ramius outmaneuvers the Soviet submarines sent to find him, captained by men he has trained. In Moscow, those in the military and communist party begin to fear what Ramius might be planning, and plot his destruction."

The above fails to directly state "why" the men in Moscow fear Ramius.

"Ramius outmaneuvering the soviet submarine fleet brings about an order that the soviet surface navy find and destroy him. The Soviet navy going on alert in the Atlantic puts the Americans on the alert. When they learn that a nuclear-armed submarine is on a course toward America, decisions must be made about the nature of the Soviet threat, and, if the Red October is a rogue submarine, the Americans should destroy it. Tensions escalate in Washington D.C. and Moscow. But CIA analyst Jack Ryan suspects Ramius' true purpose. Because he operates in a free system, his council is given weight and listened to."

Note how this synopsis introduces Jack Ryan, the other main character of the story. His actions are tied to the fact that Jack is listened to because he operates in a free system. Thus, the description of Jack also ties his actions into the story's underlying premise.

Avoid writing,

"Ramius outmaneuvering the soviet submarine fleet puts the soviet Atlantic fleet onto full alert to find

and destroy him. An American attack submarine that has picked up Ramius' trail passes along information about the Red October. The American sailors are intelligent, capable, and able to think for themselves, in contrast to the soviet counterparts. In Washington D.C., CIA analyst Jack Ryan suspects that Ramius' purpose may not be what it appears. He is a strong, charismatic man, and his opinion is listened to. In both Washington and Moscow, tensions mount."

The above is okay, but it doesn't clear continue to identify what's at stake in the story.

"Ramius and the Red October narrowly avoid being destroyed by a soviet attack submarine. But now the American military must make a decision: should Ramius, a rogue military commander, be destroyed? Is he a threat to America? Jack Ryan puts into action a plan to prove that Ramius is attempting to escape to America, and bringing a tremendous prize: a new type of submarine with a revolutionary propulsion system."

Again, this ties Ramius' action to this battle between freedom and oppression.

To conclude,

"In a climactic confrontation, Jack Ryan boards the Red October and is able to kill the KGB assassin hunting Ramius. Working with Ramius, the two men are able to stage an "explosion" and sinking of the Red October witnessed by its crew, who have been picked up by American vessels. The crew will thus report that Ramius is dead, the Red October sunk. But working together and aided by the ingenuity of the American military, they merely "stage" that that the Red October, the Soviet Union's most advanced submarine, has been sunk.

"Through his undeniable courage, and the aid of Jack Ryan and other Americans, Ramius gains his freedom.

"The Hunt For Red October is a dramatic, compelling story about how the values of freedom defeat oppression."

The synopsis ends with a reiteration of what's at stake in this story, and the story's fulfillment.

At each step of this synopsis, the synopsis has been clear about what's at stake in the **story**. To simply describe the actions of a story's characters and its plot devices in a synopsis is to leave out what actually engages the interest of an audience: the dramatic playing out of what's at stake in the story revolving around a dramatic issue or idea that has engaged the interest of its audience.

The ability to write a synopsis that clearly describes what's at stake in a story and a story's fulfillment helps a writer bring out the true dramatic issue or idea at the heart of their story. Such a synopsis answers not only the question of "how," but the deeper question of "why" an audience should care about a particular story and its outcome.

Treatment

A premise is an idea for a story; the set-up or situation, with little or no story implied. Rarely written down to be presented.

A synopsis can be one long paragraph, or several paragraphs; probably no more than a page-and-a-half in length; usually less, usually focused on plot. It's often a concise distillation of a story that exists in longer form, such as the synopsis of a script found in a coverage.

A treatment is a full exploration of a story. Covers character, plot, setting, theme; clarifies the intent of the writer. Can contain character descriptions, a synopsis, or statements on theme and tone. Attempts to convey the filmgoing experience through to the story's end; may use bits of key dialog. Usually more than three pages; average is seven to twelve.

Occasionally, you'll get a producer or a development person who wants you to give them a treatment so they can use it as a guide to pitch to their boss or the company they have a deal with. Don't be surprised if, after you give them the five pages, they ask you to condense it into one or two.

Treatments are ALWAYS written in the present tense and single-spaced. They are the broad strokes of the story and tell about the setting of the story, the characters in the story, the plot points of the story (turning points), the most dramatic scenes in the story, and from whose point of view the story is told.

There are several techniques for making your treatment more readable. One is to use headings in all caps so any executive can easily follow the story (like chapter headings in a book).

Another technique is to label the information that you are giving them. Some frequently used labels are CONCEPT, TONE, CHARACTERS, THEME, PLOT, and RESOLUTION. Make sure your act breaks or turning points are clear but don't label them.

If you choose to include any dramatic pieces of dialogue, write them in prose, i.e. "she tells him that she's leaving" or keep the dialogue to a minimum and place in quotes ... "It's over."

Be sure to place character names in all caps when first introduced.

When writing a treatment, think VISUAL. Paint us a picture of the scenes. I like to start a treatment with a word picture of the setting. Something like this:

It's hot. Not just hot. Killer hot. Steam rises from the street. Huge, black clouds roll into the city that refuses to die. Palm trees bend almost in half. Suddenly, the skies open up above NASA headquarters.

Use words that appeal to the senses when writing treatments. Although the primary sense that you'll want to use is visual, don't forget auditory and sensual (touch) words. The WHIR of the helicopter blades as the chopper lifts off...

Many screenwriters prefer starting with an action sequence.

For example: The SUV careens around the corner; a girl jumps from the front seat. Don't you want to know what happens next?

A treatment is written in prose form in paragraphs that are separated by a line of space. All paragraphs should be short.

Treatments for television cover seven acts, while treatments for feature films usually cover three acts. Frequently, screenwriters are asked to write a treatment when a production company or studio has obtained the rights to a true story or has optioned the film rights to a novel. In both cases, the executive wants to know what the writer's take would be on this project.

Who is the main character? What does he/she want? How will the film differ from the book or true story? There's a fine line to walk here. You want to show that you have an active imagination, but don't stray too far from what they purchased.

A treatment is no place to try and impress your college English professor. Don't use big words or sound pretentious. Grab a hammer from the toolbox and nail down some simple, declarative language.

Don't drown us with details about the story. You'll bore us to death and you won't make a sale. Know what the theme or point of your story is and drive it home. Make us relate to it. What about your story hooks us, makes us want to hear more?

Here are the components of a good treatment:

1. Start with an opening that hooks the reader.
2. Introduce the reader to your protagonist and make sure that we care about this person.
3. Show us what the main conflict of the story is and what type of story we're reading (drama, suspense, action, comedy, etc.)
4. Give us the story line (spine) and structure of the story. This section should include the major scenes of the movie and the turning points (act breaks).
5. End with a knockout ending that makes us want to shout "YES!"

Remember the goal of your treatment is to get them interested and wanting more. Then, they'll call you for a meeting.

If it's at all possible, try to proceed to the screenplay without writing a treatment at all.

Step Outline

Okay, this is more a development tool, but I still felt the need to put it here with the rest of the tools of the trade.

A step outline is a scene by scene outline with (little or) no dialogue that is the intermediate form between the treatment (or synopsis) and the script. If your treatment is well written, you can easily expand/elaborate it into a synopsis. If your synopsis is well written, virtually each sentence will become a scene, and a list of the scenes

is the basis of your step outline, and ultimately of your script. Expand each sentence into a synopsis of the scene it will become, keeping it in prose, not dialogue. The step outline once completed is the basis of the screenplay. Simply translate the prose into dialogue and description, and viola-- there you have it.

By now, you have an idea of what you want your movie to be about. Now it's time to give your story some structure. To clearly define a beginning, middle, and ending. Then we can start piecing the bones together and build the skeleton of your script, also known as the step outline.

How do you create a step-outline?

First, you're going to need a couple of things:

Patience

40-60 index cards or three blank sheets of paper

Pen, Pencil, or Computer

Plot Summary - (idea) for you movie

Basic Outline (optional)

It's a good idea to create a basic outline as well, considering you need your major turning points in order to write your scenes. Below is an example of a basic outline to help you get started.

The Shawshank Redemption (Basic Outline & Major Turning Points)

The setup

ACT ONE

Andy's convicted of murder and enters Shawshank

PLOT POINT ONE

Andy asks Red for the Rock Hammer

The Conflict

ACT TWO

First Half: Andy adapts to prison life and forms a relationship with Red, the man who can get anything

Second Half: Andy tells Red about the Warden and finds out who killed his wife. Hope for freedom

PLOT POINT TWO

Andy escapes from Shawshank

The Resolution

ACT THREE

Andy and Red reunite in Mexico

****This is the story you will always be telling. Pin your premise on your bulletin board or even your forehead so you never lose track of the direction of the story.**

I offer you eleven questions with explanations and by answering them with your concept in mind you will have the basic structure of your movie.

1. What is the set-up? The opening of your script must draw the prospective audience into the initial setting of the story. You must reveal the everyday life of your hero or protagonist. And you must allow the audience to establish an identity with the character by making him or her sympathetic, threatened, funny, likeable, and or powerful.

2. What is the opportunity? This is the first turning point in the story. By the end of the first ten percent of your script, your hero must be presented with an opportunity that will create a visible desire, and start the character on a journey.

3. What is the new situation? The hero must react to a new situation or problem that resulted from the opportunity. The hero must formulate a plan and define an overall goal. Often, the opportunity leads the character to a new location and enters the new situation willingly, with a feeling of excitement and anticipation. The character also believes that the new problem can be easily solved.

4. How do the plans change? This is the second turning point in the script and must take place by the end of the first twenty five percent of the script. Something must happen to the hero that over shadows the original goal into a greater desire and goal with a clearly defined end point.

5. What progress does the hero make? The hero is making progress toward the new desire. His or her plan seems to be working as action is taken to achieve the goal. The character overcomes all obstacles as the approach.

6. What is your point of no return? This is the third turning point in the story. At the exact midpoint of the script, the hero must fully commit to achieving the desired goal. The option of turning back or giving up on the plans is no longer available.

7. What are the complications and what is at stake? You must reveal some of the complications the character is facing. Achieving the visible goal becomes increasingly difficult. Reveal what the hero can lose if he fails. You must build your conflict but also allow success to be within the hero's grasp.

8. What is the major set back? This is the fourth turning point in the story. Seventy five percent into the story something must happen to the hero and his plans that makes it seem to the audience that all is lost. The hero is faced with a do or die decision.

9. What is the plan of last resort? Reveal the hero's final plan. The hero can't quit, he must risk everything to achieve the ultimate goal. The conflict must be overwhelming. The pace must be accelerated. It must seem that everything is working against the hero.

10. What is the climax? This is the final turning point in the story and must take place by the last 90 to 99 percent of the story. The hero must face the biggest obstacle yet. Using all his knowledge acquired through his journey he must determine his own fate. A visual finish line must be resolved.

11. What is the aftermath? This is where you reveal the new lie of the hero. Show what awaits the hero now that the journey is over.

By answering these questions, you will have all the necessary information to complete your step outline. The step outline is a sequential ordering of your script's scenes. A drama will consist of approximately 30 steps and an action / adventure will consist of approximately 40 steps.

Steps 1-5 should be your set up, the beginning of your story. Steps 6-25, for a drama, 6-35, for an action / adventure, will be your complications. And the remaining steps are where you reveal your ending and aftermath of the story.

Creating a Step-Outline!

There are usually forty to sixty scenes in a movie. Each index card will represent one scene in your movie. On one side of the index card tell yourself what the scene is about, and on the other side identify whether it's a major turning point like the inciting incident, first act climax, or resolution. Index cards are great because you can rearrange scenes in your story without having to rewrite everything. If you're using regular paper, that's OK, just be prepared for possible rewrites. Every writer has a unique way of working. Find what's best for you. Each step in your outline consists of a one or two sentence statement clearly describing what happens in the scene. Don't worry about fancy writing because the step-outline is strictly for your eyes only. Remember, this is your roadmap to telling a high quality story. I've broken down a movie that you've probably seen so that you can follow how the outline could have been written. You can follow the step-outline and see how the story unfolds into a beginning, middle, and end.

Project Plan

Title:

Genre/description:

Target Market

What is the best market for your script?

What is the best venue for your project? (Where similar products can be found)

List producers and production companies that produce for this market.

If appropriate for your market, list the actors or actresses you feel would best fill as cast to your movie.

List potential direction for your project.

List individual agents if you plan to sell to agents.

Making Contacts

Who in the film business has read your work and responded favorably?

Who do you know in business you can refer you to someone else otherwise helpful?

List friends, family, associates, etc. who might have business contacts.

List places you can go to network: writer's groups, clubs, seminars, etc.

List other marketing research sources (trades, directories).

List other ideas that might be right for your script, such as contests.

Positioning Strategies

(not part of plan, only to help)

How is your project similar to other projects in the medium you have chosen?

How is it original? What fresh twists does it add?

Draw a movie poster and ad for your movie. How will it be sold?

Which of your script's pluses can you emphasize in the selling process?

Commerciality-Will the resulting movie be a cinch to market?

A role that an "A" actor or actress will covet.

A story that is visual, active, and fresh, that doesn't rework other movies.

An ending that is emotionally satisfying.

A character (and characters) that is believable and interesting.

A script that is not too similar to a recent failure, yet has some- thing in common with a past success.

A script that is in correct spec format, and that flows like a river when read.

A one-sentence concept, hook, or logline that says, "This is a movie. Buy me!"

A concise, hard-hitting, saliva-inducing query letter.

Will the resulting budget be unreasonable for the genre, with a dozen far-flung locations shot entirely at night in the water with animals and children, and with hundreds of special effects and opticals.

What personal pluses do you bring to the table?

Enthusiasm.

Objectivity-Can you separate your ego from your work, or are you defensive?

Ambition-Do you love the business and want a full-time writing career?

Grace-Do people enjoy working with you? talking to you? meeting you?

IDENTIFYING PROSPECTS

The next step in your plan—once you have completed the above worksheets and the "positioning" worksheets that follow—is to begin your marketing research and networking. You will also begin to approach people you suspect might know someone in the industry.

Now, select your best prospects (producers, talent, directors, agents, and contacts). Generally, you will work with about eight people at a time. You will not contact any of them until you have done your homework (completed the worksheets).

Name	Title
Company	
Buying (and/or other) history	
Budget range (if applicable)	
Current needs/wants	
How he/she prefers to be contacted	

Name	Title
Company	
Buying (and/or other) history	
Budget range (if applicable)	
Current needs/wants	
How he/she prefers to be contacted	

Weekly Action Plan

Main goal

Key milestones 1
 2
 3

Time commitment

What specific actions will take you this week to achieve your milestones?

Marketing research

Meetings, pitches, groups, networks

Query letters

Cold calls

Follow-ups

Contests

Other

Other

Other

Notes:

ASSIGNMENTS

- Complete all plans and other documents within this chapter.
- Contact agents and production companies and send your scripts when asked.

Before you submit your script, do the following:

- Get feedback from writers' group members.
- Consider hiring a professional reader or script analyst.
- Make adjustments. Is your script a "good read"?
- Be sure the script looks 100% professional and that it is formatted correctly. Register your script with the Writers Guild of America and copyright with the Copyright Office.

Appendix

Sample Screenplay Opening

FADE IN

Sunlight spills through the narrow blinds of a large window and down onto a plush red carpet. A vibrator is heard humming in the background along with the voices of a man and a woman, FLOYD THURSBY and BAMBI SHARPSTEIN.

BAMBI O.S.

Wider... Oh, please... Open wider!

The man's response is a garbled, inaudible groan.

FLOYD O.S.

Rowrafrooahara.

The camera moves up from the carpet to reveal the feet and legs of the man, twisting and writhing in a horizontal position on an extended lounge chair. They are clothed in black wing tips, brown socks, and gray polyester slacks. Draped over the man's legs is one of the woman's shapely calves, highlighted by her sheer white hose and white shoes.

Moving up the two intertwined bodies, we see that the woman is draped over the man's chest and is massaging his gums with the rubber tip of an electric dental vibrator, while he squirms apprehensively in a dental chair.

BAMBI

You've got to start flossing more, Mr. Thursby.

She pushes her fingers deeper into his mouth.

BAMBI (Cont.)

We don't want to let Mr. Plaque get the best of Mr. Molar now, do we?

FLOYD

(longingly)

Fruhroorahayia.

We move into a CLOSE-UP of Floyd's hand as it grips the arm of the chair passionately.

CUT TO:

EXT - CITY PARK - NIGHT

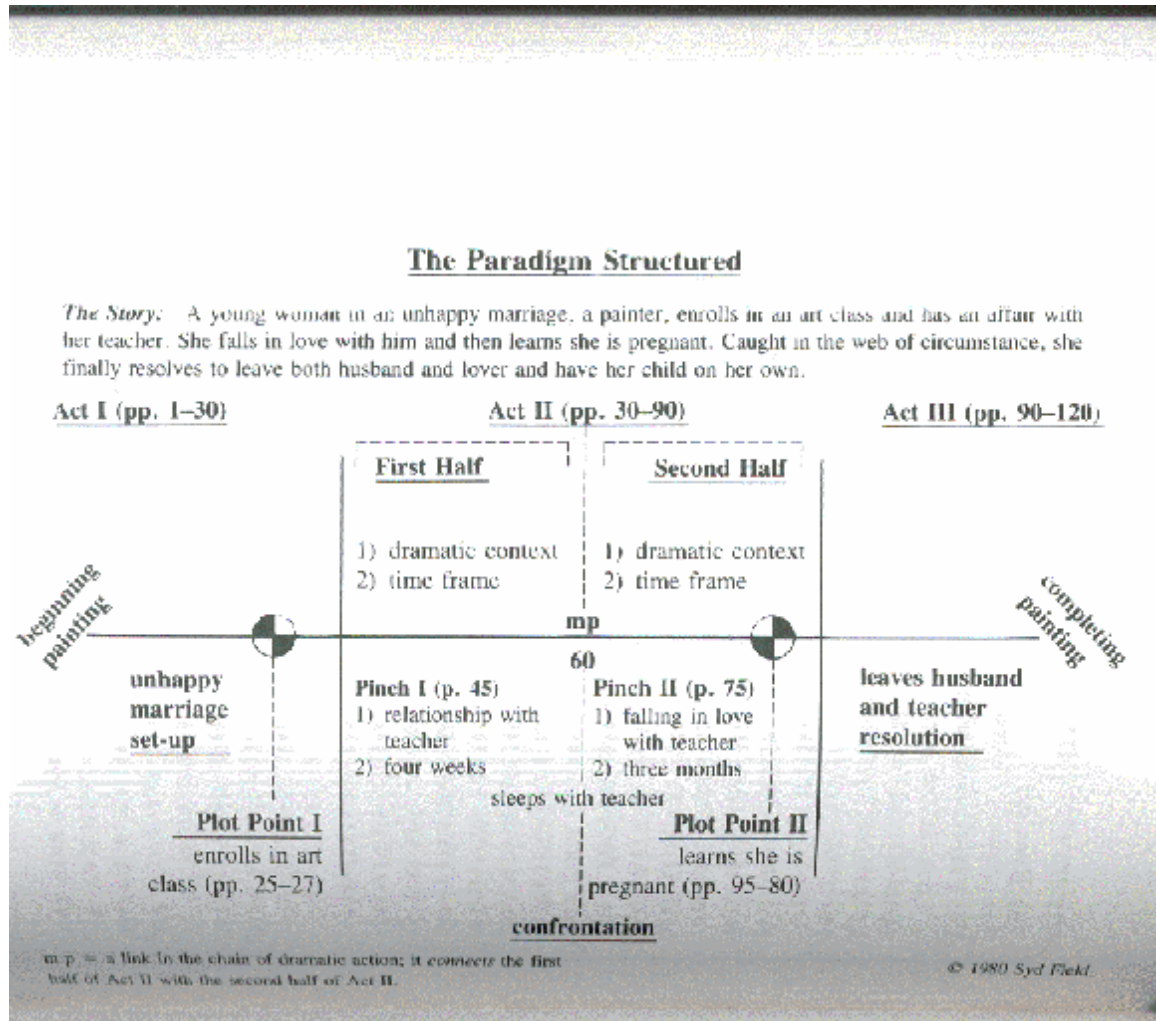
Floyd is sitting on a lonely park bench, looking distraught and disheveled. He is surrounded by pigeons and is clutching an old toothbrush. He stares blankly into space.

FLOYD V.O.

My life dissolved the day I met her.

ORIGINAL

Paradigm Structure



Step Outline

- 1) Inside a house
 - a) A photo of a loving family. In background, we can hear the sound of a children's party in progress.
 - b) Into the party steps Seamus, a tall, good-looking man in his mid-thirties.
 - c) The family makes a fuss of him. The kids sit on his lap and kiss him. He is a popular and familiar guy.
 - d) The father of the family takes Seamus to one side.
 - e) A little later, one of the little kids looks out of the window and watches as her father is shot by Seamus.
 - f) Seamus walks off
- 2) Seattle city center
 - a) The tall buildings framed against the mountain backdrops twinkle underneath the canopy of a serene dusk. Underneath and underscoring all this, we hear the strains of Bruckner's 2nd Symphony.
 - b) We start to drop slowly, till eventually a large hall comes into view, filling frame.
- 3) Seattle symphony hall
 - a) The conductor cuts his baton through the air as he guides the Seattle Symphony through a thumping allegro section.
 - b) Pushing past various musicians, we finally land on a beautiful woman cellist in her late twenties. This is Kate Gerard.
 - c) As the music builds to crescendo, she looks up and sees a familiar face in the audience. It's a young man of similar age to Kate. She smiles at him.
 - d) Outside, Kate, cello case in hand, runs down the steps of the concert hall and flies into the arms of the young man. They hug and kiss.
 - e) She asks him when he got in.
 - f) He tells her he's been back just over a week.
 - g) She playfully starts to beat up on him. This is Erik, her brother.
- 4) Apartment Block
 - a) Kate is walking a few paces behind Erik as he walks down the corridor toward the door of his apartment.
 - b) Balancing an enormous pizza box and a bottle of wine, Erik opens the door to his sparsely-furnished apartment.
 - c) He kneels down, his eyes coming into line with a fine cotton thread stretched out across the doorway about knee height; the thread being hooked around a small tack. Seeing that it is still intact, he quickly unwinds the cotton and lets it fall to the floor.
 - d) A beat later, he steps aside to let Kate step through the door with her cello in tow.
 - e) Inside the room she comments on how sparsely furnished the place is.
 - f) He tells her he's only been back a few days.
 - g) She asks him what new job is he up to now.
 - h) He lifts up a huge envelope and tells her it's a travel book that he has been working on for some time. Kate is impressed.

i) He tells her that it is finished and that he has a publisher here in town interested in buying it - which is the reason for him coming back.

j) She seems pleased for him.

k) He tells her that it should have been mailed today.

5) Erik's Car

a) Driving Kate home, Erik asks her if she still has "dad's old tub"-- her father's boat. He asks her if he could use it on the weekend.

b) She laughs. "What's all the big interest in sailing again?" "The last time he went sailing was when we were kids."

c) Erik tells her he has changed his mind. That he's been stuck in a car - land locked - and that he just wants some time to himself.

d) Erik tells her that if it's okay with her, he'll come over sometime over the weekend and pick up the keys to the boat.

e) She tells him that it's no problem, gets out of the car and watches him drive off.

6) Erik's Apartment

a) Erik opens the door to his apartment.

b) He stands for a moment in the doorway and again kneels to check the cotton alarm system. But this time the cotton has been broken.

c) He stiffens and fingers the limp cotton between his fingers.

d) He enters the apartment and surveys the room. Nothing looks as if it's been disturbed.

e) He calls Kate, who is awakened from her sleep by the call.

f) Erik tells her he's coming over right now for the keys to the boat.

g) She sleepily agrees and tells him to come over and collect them.

7) Johnson Quayside

a) Erik gets into a small sloop. From his demeanor, he is no great yachtsman.

b) On the horizon the clouds look thick as we push in close to the boat, so close we can make out its name, The Mary May.

8) Harbor Patrol hut

a) The next day a young harbor patrolman - feet up on the table - is watching TV.

b) Distracted by the buzz of the phone. He picks it up and answers it.

9) Out at Sea

a) Somewhere out at sea, we see a couple in a boat. They look concerned.

b) Surrounding their boat is the wreckage of another boat - the nameplate, The Mary May can be seen floating.

10) Police Station

a) Kate stands listening to a detective inside a police station.

b) Her young daughter blithely stares out at her tearful mother, crying silently behind an office divide.

c) The detective tells Kate that they found the boat somewhere off Paquaw Island, but not Erik's body.

d) He tells her some of his clothes were found and that's how they

managed to contact her.

e) The detective tells her that his body may already have been washed out to sea with the strong morning current, but they're going to keep searching.

f) He asks her whether or not her brother was depressed, implying he might have wanted to take his own life.

g) She tells him Erik seemed full of life the last time she saw him.

h) The detective continues and asks why would a guy want to take out a boat that he could barely handle into an obvious on coming storm.

i) This sets her mind racing.

ORIGINAL

Step Outline

Premise: A young banker is wrongly convicted of a murder and sentenced to life in prison. After bringing hope and resourcefulness to the entire prison he escapes under daring and almost impossible circumstances to recapture the freedom he was denied for twenty-years.

The Shawshank Redemption (A Possible Step-Outline)

ACT ONE

Scene One: Andy (our hero) finds himself on trial for a murder he did not commit.

Scene Two: Andy's convicted of murdering his wife and her lover.

Scene Three: At the prison we meet "Red", a man who's been institutionalized most of his life. The man who can get anything.

Scene Four: Andy and the new set of prisoners arrive together at the Shawshank state prison under intimidating and unpleasant circumstances.

Scene Five: The new inmates meet the warden who turns his back on any injustice and claims to live by the Bible.

Scene Six: During Andy's first night in the prison the guards beat to death an inmate for crying to loudly. Andy keeps to himself.

Plot Point One

Scene Seven: Weeks later, Andy talks to "Red", he trusts him. Andy asks him to get him a small rock hammer.

ACT TWO - FIRST HALF

Scene Eight: Andy is raped and beat by a group of men called "The Ladies". It won't be the last time. He adapts to prison life.

Scene Nine: Andy gives tax advice to the head guard asking only in return a few beers for his coworkers. Andy is establishing his relationships with the guards and fellow inmates.

Scene Ten: Late at night when lights are out Andy slowly begins picking away at the wall in his cell.

Scene Eleven: Andy asks Red for a Rita Hayworth poster. Red assumes it's for entertainment.

Scene Twelve: The ladies beat Andy to a pulp and he's in the infirmary for a month.

Scene Thirteen: The guards beat the head Lady almost killing him, and a group of inmates collect rocks for Andy. They like him and trust him.

Scene Fourteen: The warden hears of Andy's tax skill and puts the feelers out on him. The warden is up to something.

Scene Fifteen: The warden sends Andy down to the library to work with old man Brooks. The warden wants Andy close to him. Andy continues to help the guards with their money and taxes.

Scene Sixteen: Brooks finds out he's being released and goes crazy. He's spent his whole life in prison and doesn't think he can survive on the outside.

Scene Seventeen: Brooks is released and hangs himself alone in his apartment.

Scene Eighteen: After six years of writing letters Andy finally receives a little bit of money to start a library in the prison. Creating hope for the inmates.

Midpoint

Scene Nineteen: The opportunity arises for Andy to hear some music and he plays it for the entire prison. The hole is worth the sound and memory of music for Andy. It gives him hope.

ACT TWO - SECOND HALF

Scene Twenty: Red tells Andy his stories of hope are pointless. Red once again is denied parole.

Scene Twenty-one: Andy gives Red a gift of music, showing him that hope does exist if you allow it to.

Scene Twenty-two: The warden talks to Andy about doing books for him. Andy receives enough money to build a real library and they name it after Brooks.

Scene Twenty-three: The warden is running a money scam through the prison and Andy is his ticket to millions.

Scene Twenty-four: A young prisoner named Tommy arrives at the prison. All the guys including Andy take a liking to him.

Scene Twenty-five: Tommy tells Red and Andy the name of the prisoner who killed Andy's wife and lover.

Scene Twenty-six: Andy tells the Warden who won't help Andy.

Scene Twenty-seven: The warden has young Tommy killed so Andy can't get out of prison.

Scene Twenty-eight: The warden puts Andy in the hole. The warden doesn't trust Andy getting out, he knows too much.

Scene Twenty-nine: Andy talks to Red about going to Mexico. He hints to Red that he doesn't plan on staying in prison much longer.

Scene Thirty: Red and the gang think Andy is going to kill himself. He's been acting strangely.

Plot Point Two

Scene Thirty-one: During cell check Andy is missing. The warden is frantic. Andy will definitely go to the police about the corruption at Shawshank.

Scene Thirty-two: Hidden behind a poster in Andy's cell is the hole he escaped out of. He spent twenty years digging it.

Scene Thirty-three: Andy escapes and collects the warden's money. The police are on their way to Shawshank.

Scene Thirty-four: The warden would rather die than go to prison. He kills himself before the cops can get to him.

Scene Thirty-five: Red gets out on parole.

Scene Thirty-six: He is released from prison but not before he receives word from Andy.

Scene Thirty-seven: Red hates the outside world. He misses the world he knows - prison. He remembers the promise he made to Andy.

Scene Thirty-eight: Andy invites Red to Mexico, giving him money.

Scene Thirty-nine: Red decided he can make it on the outside and travels to find Andy.

ACT THREE

Scene Forty: Red and Andy are reunited in Mexico.

ORIGINAL

Step Outline

DARK PARK

by Sally Screenwriter

Act I

- 1) Desert. Hot. A taxi cab cruises down a dirt road.
- 2) DRIVER swerves to miss tortoise in road. This awakens the passenger, DEREK HOPKINS. He asks the driver how much further to carnival. Cabbie doesn't speak English.
- 3) A carney worker fixes the flap of the Big Top to "Annie's Amusement O'Rama." Around the large tent are smaller tents which contain either food services or games. Parked behind the tents are trucks and trailers.
- 4) The taxi cruises down the main street of the small Texas town.
- 5) The cab stops at the entrance to the park. Derek pays the driver and walks toward the tents.
- 6) STEPHANIE WINTERS, a ticket taker, greets Derek. She flirts with him. He explains he is looking for work. Stephanie directs him to the carnival's manager.
- 7) Derek finds HERB NORRIS, the rugged and surly manager. Herb hires Derek to run the illegal card games for the "high rolling" locals. But Derek must get final approval from owner in the morning.
- 8) Derek spends the night sleeping over with the animals in a pile of hay.
- 9) In the morning, Derek is introduced to the owner, ANNIE DUNCAN. It's his ex-girlfriend. Derek is ready to walk but she convinces him to stay, knowing he'll make her a lot of money. They agree to avoid each other as best as possible.
- 10) Herb shows Derek the tent he'll be working in. Derek has to clean it out and set things up himself. Everyone must carry their own weight, Herb explains. No exceptions.
- 11) Derek asks around the area for an extra table and a broom.
- 12) He meets JIMMY the "whipping boy" for the company. Jimmy quickly explains the lay of the land. He also finds him all the stuff he needs to set up his tent.

And so on....

Treatment

"Mary May"

by Amy Screenwriter

Inside a house we see a photo of a loving family. In background, we can hear the sound of a children's party in progress. Into the party steps Seamus, a tall, good-looking man in his mid-thirties. The family makes a fuss of him, the kids sit on his lap and kiss him. He is a popular and familiar guy. The father of the family takes Seamus to one side. A little later, one of the little kids looks out of the window and watches as her father is gunned down by Seamus.

Seattle city center. The tall buildings framed against the mountain backdrops twinkle underneath the canopy of a serene dusk. Underneath and underscoring all this, we hear the strains of Bruckner's 2nd Symphony. We start to drop slowly, till eventually a large hall comes into view, filling frame.

Seattle symphony hall. The conductor cuts his baton through the air as he guides the Seattle Symphony through a thumping allegro section. Pushing past various musicians, we finally land on a beautiful woman cellist in her late twenties. This is Kate Gerard. As the music builds to crescendo, she looks up and sees a familiar face in the audience. It's a young man of similar age to Kate. She smiles at him.

Outside, Kate, cello case in hand, runs down the steps of the concert hall and flies into the arms of the young man. They hug and kiss. She asks him when he got in. He tells her he's been back just over a week. She playfully starts to beat up on him. This is Erik, her brother. He asks her if she's hungry. But before she can reply the heavens open up and a downpour begins.

Kate is walking a few paces behind Erik as he walks down the corridor toward the door of his apartment. Balancing an enormous pizza box and a bottle of wine, Erik opens the door to his sparsely-furnished apartment. He kneels down, his eyes coming into line with a fine cotton thread stretched out across the doorway about knee height; the thread being hooked around a small tack. Seeing that it is still intact, he quickly unwinds the cotton and lets it fall to the floor. A beat later, he steps aside to let Kate step through the door with her cello in tow. Inside the room she comments on how sparsely furnished the place is. Well, I've only been here a few days, he tells her. I just got everything back from storage. She asks him what new job is he up to now. Kate tells him she can never seem to keep track of all the jobs he's had. He lifts up a huge envelope and tells her it's a travel book that he has been working on for some time. Kate is impressed. He tells her that it is finished and that he has a publisher here in town interested in buying it - which is the reason for him coming back. She seems pleased for him. He tells her that it should have been mailed today.

Driving Kate home, Erik asks her if she still has "dad's old tub" --

her father's boat. He asks her if he could use it on the weekend. She laughs. "What's all the big interest in sailing again?" "The last time he went sailing was when we were kids." Erik tells her he has changed his mind. That he's been stuck in a car - land locked - and that he just wants some time to himself. Erik tells her that if it's okay with her, he'll come over sometime over the weekend and pick up the keys to the boat. She tells him that it's no problem. She gets out of the car and watches him drive off.

Back home, Erik opens the door to his apartment. He stands for a moment in the doorway and again kneels to check the cotton alarm system. But this time the cotton has been broken. He immediately stiffens and fingers the limp cotton between his fingers. He enters the apartment and surveys the room. Nothing looks as if it's been disturbed. He rushes to the phone and calls Kate, who is awakened from her sleep by the call. He tells her he's coming over right now for the keys to the boat. She agrees and tells him to come over and collect them. She looks a little concerned. She asks him if he's all right. He tells her everything is fine but he just can't seem to sleep. She puts the phone down and falls back onto her pillow.

The next day at Johnson quayside we see Erik setting out in a small sloop. From his demeanor, he is no great yachtsman. On the horizon the clouds look thick as we push in close to the boat, so close we can make out its name, The Mary May.

The next day a young harbor patrolman - feet up on the table - is watching a tiny personal TV. Suddenly distracted by the buzz of the phone. He picks it up and answers it.

Somewhere out at sea, we see a couple in a boat. Surrounding their boat is the wreckage - the boat's nameplate, The Mary May.

Kate stands listening to a detective inside a police station. Her young daughter blithely stares out at her tearful mother, crying silently behind an office divide. The detective tells Kate that they found the boat somewhere off Paquaw Island, but not Erik's body. He tells her some of his clothes were found and that's how they managed to contact her. The detective tells her that his body may already have been washed out to sea with the strong morning current, but they're going to keep searching. He asks her whether or not her brother was depressed, implying he might have wanted to take his own life. She tells him Erik seemed full of life the last time she saw him. The detective continues and asks why would a guy want to take out a boat that he could barely handle into an obvious on coming storm. This sets her mind racing.

Treatment

SYNOPSIS OF "SALLY HEMINGS: AN AMERICAN SCANDAL"

Part One

Monticello, Charlottesville, Va., 1787

After Sally Hemings' sister, Critta (Klea Scott), gives birth to a son by Jefferson's mean-spirited nephew, Peter Carr (Chris Stafford), her mother, Betty (Diahann Carroll), the matriarch of the Hemings family of Jefferson house servants, informs Sally (Carmen Ejogo) that she will soon escort Jefferson's daughter, Polly (Jessica Townsend), to Paris to join Jefferson -- who is serving there as Ambassador to France. Jefferson's other daughter, Martha (Mare Winningham), is already in Paris. Sally resists going and leaving her boyfriend, Henry (Larry Gilliard Jr.), but Betty insists it's a privilege to go. Her son, James (Mario Van Peebles), who is serving as a chef in Paris for Jefferson, has gotten word to Betty that "Negroes" are free in France.

In Paris, James enthusiastically welcomes Sally, who is surprised by the well-appointed quarters and well-made outfits that await her there. She also finds it unusual that the white servants are following James' orders. James tells the somewhat overwhelmed Sally that she will benefit greatly from the freedoms and educational opportunities there while serving as a maid. At Jefferson's dinner party with guests such as Thomas Paine (Kevin Conway), Pierre Du Pont (Paul Kandel) and Lady Cosway (Kelly Rutherford), Jefferson first sees Sally -- and is surprised by how much she has grown to look like his beloved late wife. Later, Jefferson tells Sally that he plans to educate her.

Passing by a rally with James, Sally first learns how much the French peasants are suffering under the French king and queen. At a dinner party that follows, Lady Cosway, who is frustrated that Jefferson isn't giving her a romantic commitment, informs him that she has decided to depart to London to reconcile with her husband. Over the next nine months, Sally and Polly are schooled together. Sally is coached on the manners of society and learns to read and write in French and English.

Sally asks Jefferson if when he wrote "All men are created equal" in The Declaration of Independence, did he also mean slaves? He responds that "slavery is an abomination and there's no easy answer" -- and recommends that she read Thomas Paine's pamphlet "Common Sense"

Serving as an attendant to Martha and Polly at a party at Versailles, Sally surprises Paine by quoting from "Common Sense." Later, Paine remarks that the educated Sally shows how all slaves, if freed, could become productive members of society. He encourages Jefferson to return to the States and use his influence to push an anti-slavery bill through Congress. Jefferson and Sally share a romantic moment during a brief dance at the party -- which is interrupted by a grand entrance by hosts King Louis XVI and Marie Antoinette. After Martha and Polly leave for boarding school at a convent, Jefferson admits to

Sally that he has feelings for her. Their romance begins shortly thereafter.

Three months later, the dangerous conditions of the French Revolution force Jefferson to retrieve his daughters and prepare to return to Monticello. Sally informs Jefferson that she is pregnant. James entreats Sally to remain with him in France and is baffled by her choice to give up her and her future child's freedom in order to remain by Jefferson's side. Before making the decision, however, Sally tells Jefferson she won't give birth to a slave -- and gives him her condition for returning. James reluctantly returns with Sally to the United States -- and is promised freedom from Jefferson prior to their departure.

Upon their arrival at Monticello, the outspoken Betty is angry and saddened to see that Sally is following in her own footsteps -- for Betty had become pregnant by her owner, Master Wayles. A forgiving Henry offers to help raise Sally's unborn baby -- and is heartbroken when Sally tells him she's in love with the baby's father. Meanwhile, the disheartened James finds it harder than ever to take orders from Jefferson's belligerent nephew.

At a welcome home party -- which also serves as a congratulatory party regarding Jefferson's newly assigned post as secretary of state -- Martha becomes reacquainted with her cousin, Thomas Mann Randolph (Zeljko Ivanek), who is obviously attracted to her. Shortly before Jefferson's departure from Monticello, Sally gives birth to his son. He looks white and is named Thomas Jefferson Hemings.

One year later, Martha marries Randolph and moves to his plantation with a gift of 20 slaves -- including Henry. When Henry and other slaves are temporarily transferred to Monticello, he tells Sally that Randolph is crazy -- that he mutters and forgets to put on his clothes. Sally secretly begins to teach Henry to read. Martha comes to Monticello to give birth, but her child is stillborn.

Sally shepherds an abused runaway slave from a nearby plantation and when she is caught by the slave's master, she must call herself Jefferson's property in order to escape from his clutches. The next day, Jefferson tells her he has handed the president his resignation and will remain at Monticello.

During the course of the next four years, good times include the birth of Martha and Sally's baby girls and Jefferson's plans for a domed Monticello. But sad times soon follow as Sally's baby falls ill and dies -- and James, who had lost his spirit and started drinking upon his return to the plantation, finally tells Jefferson that he will be leaving as per their agreement in Paris. One year later, Polly marries Jack Eppes (Duke Lafoon) and Jefferson gives them a plantation and "twenty-six slaves in service to (their) happiness."

Henry tells Sally that he wants to take part in slave revolts. When she says that killing is wrong, Henry responds that a somewhat pampered Hemings house slave wouldn't understand. He also tells her that Vice President Jefferson spends time with a woman named Margaret Bayard Smith when he is in D.C. When Sally confronts Jefferson about Margaret,

he says she's just a social companion. She says she's keeping similar company which enrages him. When Henry gets caught among a group of armed escaped slaves, the local authorities end up killing him -- to Sally's horror. Sally demands an answer on where Jefferson stands on slavery. He references his first draft of The Declaration of Independence. She says that he must try again to end it.

Sally gives birth to another son (Beverly) and Jefferson decides to run for president. At Monticello, Jefferson hosts a dinner for James and Dolly Madison (Reno Roop and Kathryn Meisle) and Richmond Recorder writer James Callender (Rene Auberjonois). The smarmy Callender makes a point of commenting on how they are being served by fair-skinned, red-haired slaves. Callender then unsuccessfully tries to blackmail Jefferson for a position of post master of Virginia in exchange for not writing about Jefferson's slave children. Sally and Jefferson's daughter, Harriet, is born the year Jefferson becomes the third president of the U.S. Following his election, Callender runs scandalous stories about Jefferson and Sally, but Jefferson steadfastly refuses to discuss it. Madison begs him to deny the claims -- but Jefferson will not. Martha urges Jefferson to sell Sally to bring an end to the speculation and protect his legacy. Feeling that he is to blame for the scandal, their child Tom (Jesse Tyler Ferguson) chooses to run away -- nearly breaking Sally's heart.

Part Two

Monticello, Charlottesville, Va., 1802

Martha tries to unite the family to end the rumors of Jefferson's relationship with Sally. Unbeknownst to Jefferson -- who is living in Washington, D.C. as president -- Martha works to rid the house of any letters and evidence of the liaison.

Later, a drunk James crosses Callender's path and makes a scene while warning him to stop defaming his sister. James is then seen taking his own life and is buried at Monticello. Sally's eulogy notes that James' skills, education, manners and ultimate freedom were not enough to get him the respect he desired -- which is why he died in despair.

When Gabriel Lilly (Mark Joy), a hired white slave master, starts to hit the slaves -- and eventually Sally -- Jefferson's nephew, Samuel Carr (Peter Bradbury), fires him on the spot. Lily then orchestrates a ruse to get Sally -- after which he savagely beats and whips her. Samuel ends up rescuing her -- and her family nurses her back to health. Meanwhile, Jefferson proudly writes to Sally of the finalization of the Louisiana Purchase. Shortly thereafter Callender is found drowned in the shallow part of a river.

Concerned about Polly's failing health, Jefferson returns to Monticello. Samuel tells Sally that Jefferson doesn't care for her. He gives her some specific Jefferson writings and makes an unwanted advance. Sally reads the negative observations Jefferson made about blacks 25 years earlier and shares her disgust with Jefferson. He counters that he was ignorant when he wrote it -- and declares his love for her.

In the next 12 years, Polly and Betty die, Sally and Jefferson have two more sons (Madison and Eston), and after serving two terms as president, Jefferson again retires to Monticello. Because of a long drought, Monticello has not been prosperous in years. However, Jefferson cannot contain his enthusiasm regarding retirement, the completion of the dome at Monticello and the beginning of his next project -- the creation of the University of Virginia.

When Jefferson's builders come to collect money he doesn't have, Jefferson holds out hope that he will be able to get his old friend DuPont to back the university during his upcoming visit. DuPont brings his son (David Bridgewater) and his American nephew, William Alexander (Zachary Knighton). William mistakes Sally's daughter, Harriet (Amelia Heinle), for a Randolph -- which she does not correct. Sally tells Harriet not to deny who she is -- but Harriet exclaims that she wants to have a full and free life.

When Alexander learns Harriet's true identity, he cruelly and publicly rejects her. Meanwhile, Jefferson and DuPont finally realize that while Jefferson's been seeking money from DuPont for the university -- DuPont has been wanting Jefferson to invest in gunpowder. After a good laugh at the irony, DuPont prepares to leave -- after stating his embarrassment at Alexander's behavior.

Five years later, to avoid complete financial ruin, Jefferson is forced to sell most of his possessions. The sale includes the prized books in his library -- which will replace books that were destroyed when the British burned the National Library in 1812. Informing Jefferson that he is bankrupt, Martha convinces the despondent Jefferson that he must sell some of his slaves.

In an emotional moment, Jefferson gathers many of the slaves and tells them that he has failed them in freedom -- and that his Monticello dreams failed because they were based on the inequity of slavery. He then informs them that they will be sold. After the tear-filled slave auction, Harriet and Beverly decide to leave Monticello. Jefferson gives them money and makes sure they are properly escorted to the stagecoach in Charlottesville.

Four years later, Sally's son, Tom (Sean Pratt), finally comes back to her -- offering to take her back to his home and family. Sally tells him that Monticello is as much a home to the Hemings as it is to the Jeffersons. She can't leave it -- nor would she want to leave Jefferson.

Martha brings Jefferson the unsettling news that the bank is foreclosing on Monticello. Jefferson falls ill, and after once more declaring his love for Sally, he dies on July 4, 1826 -- the 50th anniversary of the Declaration of Independence. Martha brings Sally Jefferson's will -- declaring that there were no inheritances. However, he was able to afford to free five slaves -- including Sally's sons, Madison and Eston. Martha says she will overlook the fact that Sally is not mentioned, since her father wouldn't have wanted to separate Sally from her family. Sally reveals to a surprised Martha that she's been free since Paris -- and tells her they're more alike than Martha would like to believe. In fact, since Sally's father was

Martha's grandfather -- they're truly family. The two finally connect for a moment before embarking upon their separate futures.

ORIGINAL

Query Letter

Amy Screenwriter
16000 Ventura Blvd
Encino, CA 91436

June 1st 1999

Jim Farrah
Agency For Gifted Writers
3412 Wilshire Blvd, Suite 200
Beverly Hills, CA 90210

Dear Jim,

Keep the paragraphs short, punchy, warm and not too formal. Say what you're looking for and give a brief description of your script.
I am looking for representation as a screenwriter and would like to send you my new screenplay, Mary May. The script is a mysterious journey through the bizarre and surreal world of our protagonist's brother. Witness to a murder, she becomes embroiled in a conspiracy that will shake the foundations of all she has come to believe in. *Tell the person reading the letter that this is not your first effort and that you have a certain amount of experience. Never tell an agent/production company this is your first script...this is a sure way of having your work tossed in the trash before it's even been read.* As well as writing Mary May, I've written three other screenplays, one of which placed third in the Acme International Screenwriting Competition. I have also had a number of short stories published in the Spokane Press Monthly.

Finish by telling the person why you feel your script is different. Don't tell them if they read your script you will split the money with them! Remember, this letter will probably have been the tenth query letter this person has read that morning, so keep it brief, positive and upbeat.
Mary May, I feel, is a unique script with an important message that today's movie-going crowd will readily warm to and find gripping. This is my best work and deserves my best efforts to get it made. I feel your agency/production company would be perfect for this material. Enclosed is a self-addressed post card. Yes, you want to read Mary May. Or No, you're not interested.

I look forward to your reply.

Sincerely,

Amy Screenwriter
Enclosure

Query Letter

June 30, 1999

Hollywood Producer
Hollywood Production Company
1234 Hollywood Blvd., Penthouse Suite
Hollywood, CA 90046

Dear Hollywood Producer,

I recently completed my third screenplay entitled, "My First Big Sale." Last year, I was a finalist in the REALLY BIG SCREENWRITING CONTEST as well as reaching the third round of THAT OTHER REALLY BIG CONTEST. I would like to see if you would consider reading my latest work.

"My First Big Sale" is the story of a young, aspiring screenwriter who moves to Los Angeles from the East coast to kick start his writing career. While walking around the city looking for inspiration, he finds himself caught up in a plot to blow up the Mann's Chinese Theater. The writer becomes a real life action hero as he fights to save the audience inside from the terrorist. He is able to save the day, and all of this becomes the basis for his first screenplay which sells for \$10 million dollars.

If you are interested in this action-comedy, please contact me at:

Sally Screenwriter
5678 Maple Drive
Anywhere, USA 12345
999-555-1212
sallyscreen@e-mail.com

Sincerely,

Sally Screenwriter

Query Letter

Your name
Address

Date

Executive's name
Executive's title
Address of company

Dear Mr. or Ms. Executive: (use a colon, not comma)

Begin with a friendly greeting and/or attention-grabbing line about your script. Continue with a sentence such as: "I have just completed the feature screenplay [title] that I would like to submit to you for your consideration." If appropriate, include information about why your project may be the right match for their company.

Describe your script in three to four sentences. State the genre, who the main characters are, using their actual names, what their major obstacle is, and how they plan to overcome it. Don't give away the ending.

Give a brief one-paragraph bio stressing your screenwriting or film background. For example: "I am a recent graduate of" or "My credits include: [name films or scripts and awards]." Also, add something unique about yourself that makes you attractive to the production company, studio, or agent.

Closing paragraph. Two simple sentences will do. For example: "Enclosed you will find a self-addressed stamped envelope for your reply. I look forward to hearing from you soon."

Sincerely,
Name
Phone number

Query Letter

2/20/04

Mr. Successful Agent

Success Agency

1234 Lucky Ave.

Prosperous Springs, CA. 12345

(The above address should be single-spaced not double)

Dear Mr. Agent,

I am currently seeking representation for my original film script, Luck of the Draw. The script won the New Screenplay Contest in Grandstand, New York, last year, and it has received two awards since then. The story originated during my stint as a journalist for the Grandstand Times.

In Luck of the Draw, energetic young reporter, Ace Dobson, finds evidence linking a prominent New Yorker to a string of bank robberies. It's a first-time journalist's dream come true, except for one minor detail. The thief in question happens to be his father, and his boss. Luck of the Draw is a compelling look at one man's struggle to choose between family loyalty and justice.

I'd like to send the complete script for your review. I've enclosed a post card for your reply, or you may call me at (123) 456-7890. Thank you for your time and consideration.

Sincerely,

(your signature here)

Jane Doe

Structure Table

ACTION/PLOT POINT/DESCRIPTION	PG #s IN 120-PG SCRIPT?
SETUP: Who is the character, what is the place, time, mood, size/scope/feeling, point of view. What's the story about? Whose story is it? What does hero want, and what's stopping hero from getting it? Do we like hero and care if he/she gets what she wants? What happens next	1 - 12
CENTRAL QUESTION POINT: What is the central question, the theme, the main issue the movie is going to answer?	3
NEW OPPORTUNITY: Something that happens to steer events in a particular direction	12
CHOICE OF PATH: Based on the new opportunity, the hero begins taking steps toward a general goal	12 - 30
CHANGE OF PLANS/TURNING POINT: what event throws hero a curve, forces response or reaction, sets the hero's plan/goal, defines the hero's new pathway for Act II? General goal(s) become specific.	30
PROGRESS: Plans to achieve goals are working. There are conflicts but things are going pretty well. Hero is changing, circumstances are changing and stakes get higher.	30-60
MOVING FORWARD METAPHOR: A small scene with symbolic overtones, showing the character's growth, and giving us a clue to the resolution	45
POINT OF NO RETURN: Something happens so that hero, if pushing forward and committing, against all odds, to goal, cannot return to where he/she was in the setup. Sometimes, here the external goal has become internal/personal, and pursuing it will change the hero.	60
POST-POINT MOMENT: A lighter moment, which typically follows the POINT OF NO RETURN. Doesn't further action, but shows how hero is changing, then obstacles start to escalate	60+
COMPLICATIONS AND HIGHER STAKES: The goal becomes even harder to achieve. It looks like it will take everything to do this, harder than thought, but hero wants it more because it's harder.	60 - 90
ALL HOPE IS LOST/ MAJOR SETBACK/THE BIG GLOOM/ GIVING UP POINT: The greatest setback. It appears that hero may not achieve goal, hero about to give up, but something happens that changes everything, an event that gives a chance at a goal hero didn't know he/she had	90
FINAL PUSH --> ONE SPECIFIC ACTION: Final intensification of the hero's pursuit of the goal, which usually becomes focused here into achieving one specific action. An event occurs that educates the hero, and starts the resolution. Hero may be getting something more or different from what he/she set out to get, hero has learned something and is changed by it, a	90 - 108

new complications sets in?	
CLIMAX: Hero is close, can see goal, final obstacle, has to give up everything in pursuit of the goal, crisis point where all is in jeopardy, final moment, all or nothing . Hero achieves or fails to achieve the goal, and outer motivation is clearly resolved, often through confrontation with a "nemesis."	108 - 114
DENOUEMENT: What is the outcome, resolution, hero's new life?	108 - 114
THE END	120

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Los Angeles, CA 90048
Telephone: (310) 247-1040
Fax: (310) 247-1048

Field Entertainment

1240 N. Wetherly Dr.
Los Angeles, CA 90069
Telephone: (310) 271-8440
Fax: (310) 271-6243
Email: fieldent1@yahoo.com

Field-Cech-Murphy Agency

12725 Ventura Blvd. #D
Studio City, CA 91604
Telephone: (818) 980-2001
Fax: (818) 980-0754

Fifi Oscard Agency, Inc.

110 W. 40th St., Rm. 1601
New York, NY 10018
Telephone: (212) 764-1100
Fax: (212) 840-5019
Email: agency@fifoscard.com

Film Artists Associates

4717 Van Nuys Blvd., Ste. 125
Sherman Oaks, CA 03
Telephone: (818) 386-9669
Email: filmart@pacbell.net

Film-Theater Actors Exchange

582 Market St. #302
San Francisco, CA 94104
Telephone: (415) 433-3920

Filmwriters Literary Agency

4932 Long Shadow Drive
Midlothian, VA 23112
Telephone: (804) 744-1718

Firm, The

9465 Wilshire Blvd.
Beverly Hills, CA 90212
Telephone: (310) 860-8000
Fax: (310) 860-8100

Flashpoint Entertainment

1318 San Ysidro Dr.
Beverly Hills, CA 90210
Telephone: (310) 305-6300
Fax: (310) 472-2203

Flora Roberts, Inc.

157 West 57th St.
New York, NY 10019
Telephone: (212) 355-4165

FMA Management

8836 Wonderland Ave.
Los Angeles, CA 90046
Telephone: (323) 654-1080
Fax: (323) 822-1385
Email: info@fmamanagement.com
Web: <http://www.fmamanagement.com>

For Writers Only

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Chicago, IL 60604
Telephone: (773) 769-6350

Foundation Management

100 N. Crescent Dr., Ste. 323
Beverly Hills, CA 90210
Telephone: (310) 385-4321
Fax: (310) 385-4338

Foursight Entertainment

6275 W. Olympic Blvd.
Los Angeles, CA 90048
Telephone: (323) 549-9899
Fax: (323) 549-9550
Email: info@foursight.com
Web: <http://www.foursight.com>

Fox Chase Agency

498 Pugh Road
Wayne, PA 19087
Telephone: (610) 687-8821

Fox Chase Agency

Radnor Corporate Center
Radnor, PA 19087
Telephone: (610) 341-9840

Fred R. Price Literary Agency

14044 Ventura Blvd. #201
Sherman Oaks, CA 91423
Telephone: (818) 763-6365

Frederick Hill Associates

1842 Union St.
San Francisco, CA 94123
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Fax: (415) 921-2802

Gage Group, Inc.

14724 Ventura Blvd. , Suite 505
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Email: gagegrouppla@yahoo.com

Galleon Literary Agency, Inc.

516 Southard St.
Key West, FL 33040
Telephone: (305) 294-6129

Garver, Hurt Talent, Inc.

400 New York Ave. North #207
Winter Park, FL 32789
Telephone: (407) 740-5700

Geddes Agency

8430 Santa Monica Blvd. #200
West Hollywood, CA 90069
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Gelfman Schneider Literary Agents

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Genesis Agency

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Gerald K. Smith and Associates
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Telephone: (661) 242-5818

Gersh Agency, Inc. (LA)
232 North Canon Dr.
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Fax: (310) 274-3923

Gersh Agency, Inc. (NY)
41 Madison Ave., 33rd Fl.
New York, NY 10010
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Fax: (212) 391-8459

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Memphis, TN 38117
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Glenda Stafford & Associates
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Clearwater, FL 33764
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Gold/Miller Company
9220 Sunset Blvd. 10th Fl
Los Angeles, CA 90069
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Fax: (310) 777-2185

Good Writers Agency
113 Henry Hudson Dr.
Delmont, PA 15626
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Fax: (724) 468-3420
Email: goodwriters@alltel.net

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Los Angeles, CA 90069
Telephone: (310) 285-0001
Fax: (310) 285-0077

Gothic Publishing Agency

P.O. Box 5457
Glendale, AZ 85312
Telephone: (602) 843-1972

Grace Company

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Rochester Hills, MI 48307
Telephone: (810) 650-9450

Grade A Entertainment

368 N. La Cienega Blvd.
Los Angeles, CA 90048
Telephone: (310) 358-8600
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Email: development@gradeaent.com

Graham Kaye Management

Telephone: (310) 271-5865

Graup Entertainment

9350 Wilshire Boulevard
Suite 328
Beverly Hills, CA 90212
Telephone: (310) 271-1234

Gruenberg Film GmbH

Blankenburger Chaussee 84
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Telephone: 01149(0)30-9432999
Web: <http://www.gruenbergfilm.com>

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2329 Lakeview Dr.
Yardley, PA 19067
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Hanar Company

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Pascoag, RI 02859
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Handprint Entertainment

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Los Angeles, CA 90024
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Harold Matson Co., Inc.

276 Fifth Ave.
New York, NY 10001
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Harold Ober Associates

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Web: <http://www.hassman.Com>

Headline Artists Agency

16400 Ventura Blvd. #235
Encino, CA 91436
Telephone: (818) 986-1730

Henderson/Hogan Agency, Inc.

247 South Beverly Dr.
Beverly Hills, CA 90212
Telephone: (310) 274-7815

Henry Morrison, Inc.

105 South Bedford Rd. #306-A
Mount Kisco, NY 10549
Telephone: (914) 666-3500

Hofflund/Polone

9465 Wilshire Blvd. Ste. 820
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Telephone: (310) 859-1971
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Hohman/Maybank/Lieb

9229 Sunset Blvd.
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Hopscotch Pictures

311 N. Robertson Blvd., Suite 809
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1611 Electric Avenue
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Innerrealm Creative Management

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Innovative Artists

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Indianapolis, IN 46205

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Jack Scagnetti

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James Levine Communications

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Joint Venture Agency

2927 Westbrook Dr. #110B
Fort Wayne, IN 46805
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Jon Klane Agency

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New York, NY 10012
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Joyce Ketay Agency, Inc.

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New York, NY 10036
Telephone: (212) 354-6825
Fax: (212) 354-6732
Email: ketay@aol.com

Jumprope Productions

10932 Morrison St., #108
North Hollywood, CA 91601
Telephone: 818-752-2229
Email: info@jumpropeprods.com
Web: <http://www.jumpropeprods.com>

K.P. Agency

10 East Ontario
Chicago, IL 60611
Telephone: (312) 787-9888

K.T. Enterprises

2605 Ben Hill Rd.
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Telephone: (404) 346-3191

Kalliope Enterprises, Inc.

15 Larch Dr.
New Hyde, NY 11040
Telephone: (516) 248-2963

Kaplan/Perrone Entertainment

10202 W. Washington Blvd. Astaire #3003
Culver City, CA 90232
Telephone: (310) 244-6681
Fax: (310) 244-2151
Web: <http://www.kaplanperrone.com>

Kaplan-Stahler-Gumer Agency

8383 Wilshire Blvd. #923
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Ken Sherman & Associates

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Los Angeles, CA 90046
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KeyLight Entertainment

244 Fifth Ave., 11th Fl.
New York, NY 10001
Telephone: (212) 725-2090
Fax: (212) 725-1588

Kick Entertainment

1934 East 123rd St.
Cleveland, OH 44106
Telephone: (216) 791-2515

Kingdom Industries, Inc.

118-11 195th St.
P.O. Box 310
Saint Albans, NY 11412-0310
Telephone: (718) 949-9804

KMA Agency

11 Broadway Suite 1101
New York, NY 10004

Telephone: (212) 581-4610

Kristine Krupp Talent Agency

P.O. Box 6556

San Rafael, CA 94903

Telephone: (415) 479-5404

Email: kk talent@mindspring.com

L.A. Premiere Artists Agency

8899 Beverly Blvd. #510

Los Angeles, CA 90048

Telephone: (310) 271-1414

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Lapides Entertainment Organization

345 N. Maple Dr., Suite 200

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Telephone: (310) 276-9620

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Email: talkshowz@aol.com

Larchmont Literary Agency

444 North Larchmont Blvd., #200

Los Angeles, CA 90004

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Larry Grossman & Associates

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Milwaukee, WI 53224
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Bradenton, FL 34209
Telephone: (941) 792-9159

Lenhoff & Lenhoff

830 Palm Ave.
West Hollywood, CA 90069
Telephone: (310) 855-2411
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Leona P. Schecter Literary Agency

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Lord, Sterling Literistic, Inc.
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New York, NY 10012
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Lyle Steele & Company, Ltd.
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Lynn Pleshette Agency
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M.A. Powley Literary Agency
56 Arrowhead Road
Weston, MA 02193
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468 N. Camden Drive, Suite 200
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Marion A. Wright Agency

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McConnell Management Group

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McIntosh and Otis, Inc.

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Media Artists Group/Capital Artists

6300 Wilshire Blvd. Ste. 1470
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Metropolitan Talent Agency

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Mission Management

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Frankovich Buiding, Suites 115-117
Culver City, CA 90232
Telephone: (310) 244-6380
Fax: (310) 842-7530
Email: trevor@mission-underground.com

Mitchell J. Hamilburg Agency

11718 Barrington Court, Ste. 732
Los Angeles, CA 90049-2930
Telephone: (310) 471-4024
Fax: (310) 471-9588

Mocean Management

1680 N. Vine St., Suite 418
Hollywood, CA 90028
Telephone: (323) 466-5056
Email: info@moceanpics.com
Web: <http://www.MoceanPics.com>

Momentum Marketing

1112 East Laguna Dr.
Tempe, AZ 85282-5516
Telephone: (602) 777-0365

Monroe-Pritchard-Monroe

722 Ridgecreek Dr.
Clarkston, GA 30021
Telephone: (404) 296-4000

Monteiro-Rose Agency

17514 Ventura Blvd., Suite 205
Encino, CA 91316
Telephone: 818-501-1177
Fax: 818-501-1194
Email: monrose@monteiro-rose.com

Montgomery - West Literary Agency

7450 Butler Hills Dr.
Salt Lake City, UT 84121
Telephone: (801) 943-3044

Moore Artists

6006 Wilshire Blvd., Ste. 530
Beverly Hills, CA 90036
Telephone: (323) 965-7700
Email: manager@mooreartistes.com

Morpheus Entertainment

35-200 Cathedral Canyon Drive
Suite 154

Cathedral City, CA 92234
Telephone: (619) 324-3733
Fax: (619) 770-1763

Morra, Brezner, Steinberg and Tenenbaum

345 N. Maple Drive, Suite 200
Beverly Hills, CA 90210
Telephone: (310) 385-1820
Fax: (310) 385-1834

Mosaic Media Group

9200 Sunset Boulevard 10th Floor
Los Angeles, CA 90069
Telephone: (310) 786-4900
Fax: (310) 777-2185

Nervik Company

604 1/2 S. Ridgeley Drive
Los Angeles, CA 90036
Telephone: (323) 933-2545
Fax: (323) 933-4246

New Scribes Literary Agency

1771 Post Road East
Suite 297
Westport, CT 06880
Telephone: (203) 454-6567
Fax: (203) 259-8054
Email: newscribes@aol.com

Niad Management

3465 Coy Dr.
Sherman Oaks, CA 91423
Telephone: (818) 981-2505
Fax: (818) 386-2082
Email: firstname@niadmanagement.com
Web: <http://www.niadmanagement.com>

Nick Ellison, Inc.

55 Fifth Avenue, 15th Floor
New York, NY 10003
Telephone: (212) 206-6050
Fax: (212) 463-8718
Web: <http://www.greenburger.com>

Nimbus Production Group, Inc.

5519 Old New Market Road
New Market, MD 21774
Telephone: (301) 831-3333

Nine Yards Entertainment

8530 Wilshire Blvd., 5th Fl
Beverly Hills, CA 90211
Telephone: (310) 289-1088
Fax: (310) 289-1288

Octane Entertainment

1129 S. Highland Avenue
Los Angeles, CA 90019
Telephone: (323) 932-0940
Fax: (323) 932-0464
Email: abfischer@octaneent.com

Omniartists Creative Group

'The Heart of Screenland'
4905 Indian Wood Road Unit 216
Culver City, CA 90230
Telephone: (310) 202-0390
Email: omniartists@earthlink.net

Omnibus Productions

184 Thompson St. #1-G
New York, NY 10012
Telephone: (212) 995-2941

Omnipop

10700 Ventura Blvd., 2nd Fl.
Studio City, CA 91604
Telephone: (818) 980-9267
Fax: (818) 980-9371
Email: omni@omnipop.com
Web: <http://www.omnipop.com>

Opfar Literary Agency

1357 West 800 South
Orem, UT 84058
Telephone: (801) 224-3836

Orange Grove Group, Inc.

12178 Ventura Blvd. #205
Studio City, CA 91604
Telephone: (818) 762-7498
Fax: (818) 762-7499
Email: gregmayo@orangegrovegroup.com
Web: <http://www.orangegrovegroup.com>

Origin Talent Agency

4705 Laurel Canyon Blvd., Suite 306
Studio City, CA 91607
Telephone: (818) 487-1800
Fax: (818) 487-9788
Email: otalent@aol.com
Web: <http://www.origintalent.com>

Original Artists

9465 Wilshire Blvd., Ste. 305
Beverly Hills, CA 90212
Telephone: (310) 275-6765
Fax: (310) 275-6725

Otitis Media

1926 Dupont Ave. South
Minneapolis, MN 55403
Telephone: (612) 377-4918

Otto Kozak Literary & Motion Picture Agency
114 Coronado Street
Atlantic Beach, NY 11509

Overland Literary Management
1701 Harvard Street NW
Washington, DC 20009
Telephone: (310) 205-8998 (LA)
(202) 667-1135 (DC)
Fax: (202) 667-2419
Email: overlandlitmgt@prodigy.net

Overview Management
11634 Victory Boulevard Suite3
North Hollywood, CA 91606
Telephone: (818) 755-8979
Fax: (818) 755-4543
Email: mjooverview@aol.com

Panda Talent Agency
3721 Hoen Ave.
Santa Rosa, CA 95405
Telephone: (707) 576-0711

Panettiere & Co. Talent Agency
1841 North Fuller Ave.
Los Angeles, CA 90046
Telephone: (323) 876-5984
Fax: (323) 876-5076

Paradigm
10100 Santa Monica Blvd. #2500
Los Angeles, CA 90067
Telephone: (310) 277-4400
Fax: (310) 277-7820

Paragon Management
4314 Matilija Ave., #105
Sherman Oaks, CA 91423
Telephone: (818) 501-2826
Fax: (818) 501-2837
Email: Mgrliterary@aol.com

Paramuse Artists Association
1414 Ave. of the Americas
New York, NY 10019
Telephone: (212) 758-5055

Partos Company
227 Broadway, Ste. 204
Santa Monica, CA 90401
Telephone: (310) 458-7800

Fax: (310) 587-2250

Email: partos@partos.com

Web: <http://www.partos.com>

Pathways Agency

3795-A Paris Street

Denver, CO 80239

Telephone: (303) 371-5525

Paul Brandon & Associates

1033 North Carol Dr. #T-6

Los Angeles, CA 90069

Telephone: (310) 273-6173

Paul Gerard Talent Agency

11712 Moorpark St. #112

Studio City, CA 91604

Telephone: (818) 769-7015

Fax: (818) 769-6788

Paul Kohner, Inc.

9300 Wilshire Blvd. #555

Beverly Hills, CA 90212

Telephone: (310) 550-1060

Fax: (310) 276-1803

Paul Lane Entertainment

468 North Camden Drive

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Beverly Hills, CA 90210

Telephone: (310) 860-7485

Fax: (310) 860-7400

Paul Schwartzman Office

3000 West Olympic Blvd.

Santa Monica, CA 90404

Telephone: (213) 651-5500

Pema Browne, Ltd.

11 Pena Pl.

Valley Cottage, NY 10989

Telephone: (818) 340-4302

Peter Lampack Agency

551 Fifth Avenue, Suite 1613

New York, NY 10176-0187

Telephone: (212) 687-9106

Fax: (212) 687-9109

Email: lampackag@aol.com

Peter Turner Agency

3000 W. Olympic Blvd. Suite 1438

Santa Monica, CA 90404

Telephone: (310) 315-4772

Philip Adley Agency

157 Tarmarack Dr.
May, TX 76857-1649
Telephone: (915) 784-6849

Picture of You

1176 Elizabeth Dr.
Hamilton, OH 45013
Telephone: (513) 863-1108
Email: apoyl@aol.com

PINCH Entertainment

7361 Rosewood Avenue
Los Angeles, CA 90036
Telephone: (323) 782-3815
Fax: (323) 908-4116
Email: info@pinchent.com
Web: http://www.pinchentertainment.com

PMA Literary and Film Management

45 W. 21st St., 6th Fl.
New York, NY 10010
Telephone: (212) 929-1222
Fax: (212) 206-0238
Email: pmalitfilm@aol.com
Web: http://www.pmalitfilm.com

Polestar Management

9454 Wilshire Blvd. Suite 204
Beverly Hills, CA 90212
Telephone: (310) 858-5895
Fax: (310) 858-5899

Pop Art Management

9615 Brighton Way, Ste. 426
Beverly Hills, CA 90210
Telephone: (310) 247-2734
Fax: (310) 247-2736
Email: info@popartfilms.com

Preferred Artists

16633 Ventura Blvd. #1421
Encino, CA 91436
Telephone: (818) 990-0305
Fax: (818) 990-2736

Premier Artists Agency

400 S. Beverly Dr. #214
Beverly Hills, CA 90212
Telephone: (310) 284-4064

Principato-Young Management

9465 Wilshire Blvd., Suite 430
Beverly Hills, CA 90212
Telephone: (310) 274-4130
Fax: (310) 274-4108

Privilege Talent Agency

14542 Ventura Blvd., Ste. 209
Sherman Oaks, CA 91403
Telephone: (818) 386-2377
Fax: (818) 386-9477

Production Arts Management

1122 South Robertson Blvd. #9
Los Angeles, CA 90035
Telephone: (310) 276-8536

Professional Artists Unlimited

321 West 44th Street #605
New York, NY 10036
Telephone: (212) 247-8770
Fax: (212) 977-5686

Propaganda Management

940 N. Mansfield Avenue
Hollywood, CA 90038
Telephone: (323) 462-6400
Fax: (323) 962-7192

QCorp Literary Agency

4195 SW 185th Avenue
Aloha, OR 97007
Telephone: (503) 649-6038

Quality Artists

5455 Wilshire Blvd. #1807
Los Angeles, CA 90036
Telephone: (213) 936-8400
Email: qualityarts@earthlink.net

Quillco Agency

3104 West Cumberland Ct.
Westlake Village, CA 91362
Telephone: (805) 495-8436
Fax: (805) 373-9868
Email: quilico2@aol.com

Radmin Company

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Beverly Hills, CA 90210
Telephone: (310) 274-9515
Fax: (310) 274-0739
Email: info@radmincompany.com

Raines and Raines

103 Kenyon Rd.
Medusa, NY 12120
Telephone: (518) 239-8311
Fax: (518) 239-6029

Rath Welker Company

6399 Wilshire Blvd., Ste. 600
Los Angeles, CA 90048
Telephone: (323) 866-3400
Fax: (323) 782-6822

Rebar Management

10061 Riverside Dr., Ste. 722
Taluca Lake, CA 91602
Telephone: (818) 840-2231
Fax: (818) 840-2161

Reece Halsey Agency

8733 Sunset Blvd.
Suite 101
Los Angeles, CA 90069
Telephone: (310) 652-2409
Fax: (310) 652-7595
Web: <http://www.kimberlycameron.com>

Reece Halsey North

98 Main St. PMB 704
Timburon, CA 94920
Telephone: (415) 789-9191
Fax: (415) 789-9177
Email: bookgirl@worldnet.att.net

Regency Literary International Agency

285 Verona Ave.
Newark, NJ 07104
Telephone: (201) 485-2692

Reverie Literary Agency

6822 22nd Ave. North #121
Saint Petersburg, FL 33710
Telephone: (813) 864-2106

Richard Herman Talent Agency

124 Lasky Dr.
2nd Floor
Beverly Hills, CA 90212
Telephone: (310) 550-8913
Fax: (310) 550-0259

Richard Parks Agency

138 E. 16th St., Suite 5-B
New York, NY 10003
Telephone: (212) 254-9067

Richard Sindell and Associates

8271 Melrose Ave. #202
Los Angeles, CA 90046
Telephone: (323) 653-5051

Richland Agency

2828 Donald Douglas Loop North
Santa Monica, CA 90405

Telephone: (310) 571-1833

Rick Hashagen & Associates

157 West 57th St.
New York, NY 10019
Telephone: (212) 315-3130

Rigberg-Roberts-Rugolo

1180 S. Beverly Drive, Suite 601
Los Angeles, CA 90035
Telephone: (310) 712-0712
Fax: (310) 712-0717

Robert A. Freedman Dramatic Agency, Inc.

1501 Broadway #2310
New York, NY 10036
Telephone: (212) 840-5760

Robert L. Seigel

67-21F 193rd Ln.
Fresh Meadows, NY 11365
Telephone: (718) 454-7044

Roberts Company

3000 W. Olympic Blvd., Bldg. 3, Ste. 1469
Santa Monica, CA 90404
Telephone: (310) 552-7800
Fax: (310) 552-9324

Robyn L. Tinsley

2935 Ferndale
Houston, TX 77098

Rocky Mountain Literary

P.O. Box 31519
Phoenix, AZ 85046
Email: johntaylor@royaltalent.com
Web: <http://royaltalent.com>

Rollins Agency

2221 ne 164th street #331
North Miami Beach, FL 33160
Telephone: (305) 354-7313
Fax: (305) 944-4030
Email: Rollinsagency@juno.com

Roslyn Targ Literary Agency

105 West 13th St., Ste. 15-E
New York, NY 10011
Telephone: (212) 206-9390
Fax: (212) 989-6233
Email: roslyntarg@aol.com

Rothman Agency

9465 Wilshire Blvd. #840
Beverly Hills, CA 90212

Telephone: (310) 247-9898

Fax: (310) 247-9888

Roundtable Ink

6161 Santa Monica Blvd. Suite 202

Hollywood, CA 90038

Telephone: (323) 466-4646

Fax: (323) 466-4640

Email: rtink@pacbell.net

Rozon/Mercer Management

345 N. Maple Dr., Ste. 376

Beverly Hills, CA 90210

Telephone: (310) 777-1100

Fax: (310) 777-1880

RPM international

8642 Melrose Avenue, Suite 200

Los Angeles, CA 90069

Telephone: (310) 652-6220

Fax: (310) 652-6320

Email: lrpm@ix.netcom.com

Ruth Webb Enterprises, Inc.

10580 Des Moines Avenue

Northridge, CA 91326

Telephone: (818) 363-1993

Fax: (818) 363-4474

Web: <http://www.ruthwebbagency.com>

Sager Management

260 S. Beverly Drive, Suite 205

Beverly Hills, CA 90212

Telephone: (310) 274-4555

Fax: (310) 274-4353

Salpeter Agency

7461 West Country Club Dr. North #406

Sarasota, FL 34243

Telephone: (941) 359-0568

Sandra Marsh Management

9150 Wilshire Blvd. #220

Beverly Hills, CA 90212

Telephone: (310) 285-0303

Fax: (310) 285-0218

Email: smarshmgmt@earthlink.net

Sandra Watt & Associates

8033 Sunset Blvd. #4053

Hollywood, CA 90046

Telephone: (213) 851-1021

Sanford J. Greenburger Associates

55 Fifth Avenue 15th Fl

New York, NY 10003

Telephone: (212) 206-5600
Fax: (212) 463-8718
Web: <http://www.greenburger.com>

Sanford-Gross Agency
1015 Gayley Ave. #301
Los Angeles, CA 90024
Telephone: (310) 208-2100
Fax: (310) 208-6704

Santos-Fischer Management
8111 Beverly Blvd.
Los Angeles, CA 90048
Telephone: (323) 655-8988
Fax: (323) 655-8979

Sarkes-Kernis Company
315 S. Beverly Drive, Suite 216
Beverly Hills, CA 90212
Telephone: (310) 785-0444
Fax: (310) 785-0839

Sarnoff Company, Inc.
10 Universal City Plaza #2000
Universal City, CA 91608
Telephone: (818) 753-2377
Fax: (818) 753-2378

Scott Waxman Agency
1650 Broadway, Suite 1011
New York, NY 10019
Telephone: (212) 262-2388
Fax: (212) 262-0119

Seven Summits Pictures and Management
8447 Wilshire Blvd. Suite 200
Beverly Hills, CA 90211
Telephone: 323-655-0101
Fax: 323-655-2204

Shafer & Associates
9000 Sunset Blvd. #808
Los Angeles, CA 90069
Telephone: (310) 888-1240

Shapiro/West and Associates
141 El Camino Drive, Suite 205
Beverly Hills, CA 90212
Telephone: (310) 278-8896
Fax: (310) 278-7238

Shapiro-Lichtman-Stein, Inc.
8827 Beverly Blvd.
Los Angeles, CA 90048
Telephone: (310) 859-8877

Fax: (310) 859-7153

Shearman Entertainment

1541 Ocean Avenue, Suite 200
Santa Monica, CA 90401
Telephone: (310) 860-0086
Fax: (310) 260-6336

Shirley Hamilton, Inc.

333 East Ontario Ave. #302B
Chicago, IL 60611
Telephone: (312) 787-4700

Shirley Wilson & Associates

5410 Wilshire Blvd., Ste. 510
Los Angeles, CA 90036
Telephone: (323) 857-6977
Fax: (323) 857-6980
Email: son4shirl@aol.com

Shooting Star Management

150 Ocean Park Blvd., Suite 423
Santa Monica, CA 90405
Telephone: (310) 452-0778
Fax: (310) 452-5697

Showbiz Entertainment

6922 Hollywood Blvd. #207
Hollywood, CA 90028
Telephone: (213) 469-9931

Shukat Company Ltd.

340 West 55th Street
Suite 1-A
New York, NY 10019-3744
Telephone: (212) 582-7614
Fax: (212) 315-3752
Email: staff@shukat.com

Shulman Rose Agency

10537 Santa Monica Blvd. #305
Los Angeles, CA 90025
Telephone: (310) 470-4243
Fax: (310) 470-4384

Shumaker Artists Talent Agency

6533 Hollywood Blvd. #401
Hollywood, CA 90028
Telephone: (323) 464-0745

Shuman Company

3815 Hughes Ave., 4th Fl.
Culver City, CA 90232
Telephone: (310) 841-4344
Fax: (310) 204-3578

Email: info@shumanco.com

Siegan & Weisman, Ltd.

29 S. LaSalle St. #450
Chicago, IL 60603
Telephone: (312) 782-1212

Silver Screen Placements, Inc.

602 65th St.
Downers Grove, IL 60516
Telephone: (708) 963-2124

Silverlight Entertainment

15490 Ventura Blvd. Suite 220
Sherman Oaks, CA 91403
Telephone: (818) 981-4400
Fax: (818) 981-4418

Email: stevendrim@aol.com

Sister Mania Productions, Inc.

916 Penn St.
Brackenridge, PA 15014
Telephone: (412) 226-2964

Sladek Entertainment

8306 Wilshire Blvd. PMB 510
Beverly Hills, CA 90211
Telephone: (323) 934-9268
Fax: (323) 934-7362

Email: dansladek@aol.com

Web: <http://www.danielsladek.com>

Smith Entertainment

2818 La Cienega Ave
Second Floor
Los Angeles, CA 90034
Telephone: (310) 815-0300
Fax: (310) 815-0822

Email: info@smithentertainment.com

Web: <http://www.smithentertainment.com>

Soloway, Grant, Kopaloff and Associates

6399 Wilshire Blvd. #414
Los Angeles, CA 90048
Telephone: (323) 782-1854
Fax: (323) 782-1877

Somers Teitelbaum David

1925 Century Park East, Suite 2320
Los Angeles, CA 90067
Telephone: (310) 203-8000
Fax: (310) 203-8099

Spivak Entertainment

11845 W. Olympic Blvd. Suite 1125
Los Angeles, CA 90064

Telephone: (310) 473-4545

Fax: (310) 473-1994

Stanton & Associates Literary Agency

4413 Clemson Dr.

Garland, TX 75042

Telephone: (972) 276-5427

Email: preston8@earthlink.net

Web: <http://www.harrypreston.com>

Star Quality Agency

2634 Yorktown #412

Houston, TX 77056

Telephone: (713) 961-2960

Stardust Agency

PO Box 610

Lynbrook, NY 11563

Telephone: (516) 596-0406

Fax: (516) 596-0646

Starflight Agency

2450 Ogden Rd.

P.O. Box 182

Union, NJ 07083

Telephone: (201) 964-9292

Starwill Productions

433 N. Camden Drive, 4th Floor

Beverly Hills, CA 90210

Telephone: (323) 874-1239

Stephanie Rogers & Associates

8737 Carlitas Jay Court

Las Vegas, NV 89117

Telephone: (702) 255-9999

Sterling Lord Literistic

65 Bleecker St.

New York, NY 10012

Telephone: (212) 780-6050

Fax: (212) 780-6095

Stewart Talent Management Corp.

58 West Huron

Chicago, IL 60610

Telephone: (312) 943-3131

Fax: (312) 943-5107

Stone Manners Agency

6500 Wilshire Blvd., Ste. 550

Los Angeles, CA 90048

Telephone: (323) 655-1313

Fax: (212) 505-1448

Strata Spheres

205 Mulberry Street, #5F
New York, NY 10012
Telephone: (212) 625-0365

Stuart M. Miller Company
11684 Ventura Blvd. #225
Studio City, CA 91604
Telephone: (818) 506-6067
Fax: (818) 506-4079
Email: smmco@aol.com

Stylus Management
1803 W. Byron
Chicago, IL 60613
Telephone: (866) 285-2800
Fax: (773) 665-9475
Email: name@stylusmanagement.com
Web: <http://www.stylusmanagement.com>

Suchin Company
12747 Riverside Drive
Suite 208
Valley Village, CA 91607-3333
Telephone: (818) 505-0044
Fax: (818) 505-0110

Suite A Management
120 El Camino Dr., Ste. 202
Beverly Hills, CA 90212
Telephone: (310) 278-0801
Fax: (310) 278-0807
Email: suite-a@juno.com
Web: <http://www.suite-a-management.com>

Summit Talent & Literary Agency
9454 Wilshire Blvd. Suite 203
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Susan Gurman Agency
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Susan Schulman Literary Agency
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Susanne Johnson Talent Agency, Ltd.

108 West Oak St.

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Telephone: (312) 943-8315

Suzanne J. Reynolds Agency

167 Church St.

Tiverton, RI 02878

Sydra-Techniques

998C Old Counrty Rd., Ste. 224

Plainview, NY 11803

Telephone: (516) 496-0953

Fax: (516) 682-8153

Email: sbuck@sydra-techniques.com

Web: <http://www.sydra-techniques.com>

Talent East

555 Main St. #704

New York, NY 10044

Telephone: (212) 838-1392

Talent Entertainment Group

8912 Burton Way

Beverly Hills, CA 90211

Telephone: (310) 205-5525

Fax: (310) 205-5385

Email: momed@earthlink.net

Talent Representatives, Inc.

20 East 53rd St. Ste. 2A

New York, NY 10022

Telephone: (212) 752-1835

Talent Source

1560 Broadway, Ste. 1308

New York, NY 10036

Telephone: (212) 764-2001

Fax: (212) 730-2706

Email: talentsource@tciartists.com

Tall Trees Development Group

301 Old Westport Rd.

Wilton, CT 06897

Telephone: (203) 762-5748

Tannery Hill Literary Agency

6447 Hiram Ave.

Ashtabula, OH 44004

Telephone: (216) 997-1440

Tantleff Office

375 Greenwich St. #603
New York, NY 10013
Telephone: (212) 941-3939

Tavel Entertainment

9171 Wilshire Blvd. Suite 406
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Telephone: (310) 278-6700
Fax: (310) 278-6770

Tel-Screen International, Inc.

2659 Carambola Cir. North
Building A #404
Coconut Creek, FL 33066
Telephone: (954) 372-8910

Terry Lichtman Agency

12216 Moorpark Street
Studio City, CA 91604
Telephone: (818) 655-9898

Texas Film Institute Literary Management

The Ranch of Dos Cerros
409 Mountain Spring
Boerne, TX 78006
Telephone: (830) 537-5906

The Tantleff Office

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Todd Moody & Associates

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Knoxville, TN 37919
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Tollin/Robbins Management

10960 Ventura Blvd., Ground Fl.
Studio City, CA 91604
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Fax: (818) 766-8488

Triumph Literary Agency

3000 West Olympic Blvd. #1362
Santa Monica, CA 90404

Telephone: (310) 264-3959

Turning Point Management Systems

6601 Center Drive West #500
Los Angeles, CA 90045
Telephone: (310) 348-8171

Turtle Agency

7720B El Camino Real, Ste. 125
Carlsbad, CA 92009
Telephone: (760) 632-5857
Fax: (760) 632-5858
Email: cturtlewal@aol.com

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Telephone: (818) 760-0321

Under Agency

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Cincinnati, OH 45230

Union

9201 Wilshire Blvd. #307
Beverly Hills, CA 90212
Telephone: (310) 205-4890
Fax: (310) 205-4894

United Artists Talent Agency

14011 Ventura Blvd., #213
Sherman Oaks, CA 91423
Telephone: (818) 788-7305
Fax: (818) 788-7018
Email: uat@thegrid.net

United Talent Agency

9560 Wilshire Blvd.
5th Floor
Beverly Hills, CA 90212
Telephone: (310) 273-6700
Fax: (310) 247-1111

Universal Creative Artists

6829 North Lincoln #135
Lincolnwood, IL 60646
Telephone: (847) 679-3916
Email: reductase@msn.com

Universal Talent Agency

8306 Wilshire Blvd. #530
Beverly Hills, CA 90211
Telephone: (310) 273-7721

Unlimited Management

1640 S. Sepulveda Blvd., Ste. 515
Los Angeles, CA 90025
Telephone: (310) 470-5303
Fax: (310) 914-4556

Untitled Entertainment

8436 W. Third St., Ste. 650
Los Angeles, CA 90048
Telephone: (323) 966-4400
Fax: (323) 966-4401

Value Data Corporation

540 West Boston Post Rd.
Mamaroneck, NY 10543
Telephone: (914) 834-8100

Victor and Grais Productions

132B S. Lasky Drive
Beverly Hills, CA 90212
Telephone: (310) 247-1116
Fax: (310) 247-1197

Victoria Sanders Literary Agency

241 6th Ave. #11H
New York, NY 10014
Telephone: (212) 633-8811

Vines Agency

648 Broadway, Suite 901
New York, NY 10012
Telephone: (212) 777-5522
Fax: (212) 777-5978
Email: jv@vinesagency.com

Vintage Entertainment

1045 Ocean Ave., Penthouse
Santa Monica, CA 90403
Telephone: (310) 576-6025
Fax: (310) 576-6026
Email: info@govintage.com
Web: <http://www.govintage.com>

Virginia Barber Agency

101 Fifth Avenue
New York, NY 10003
Telephone: (212) 255-6515
Fax: (212) 691-9418

Vision Art Management

9200 Sunset Blvd.
Penthouse 1
Los Angeles, CA 90069
Telephone: (310) 888-3288
Fax: (310) 888-2268

Vision Quest

2929 Panthersville Rd. #Y26
Decatur, GA 30034
Telephone: (404) 243-4291

Visionary Management

8265 Sunset Blvd., Suite 104
Los Angeles, CA 90046
Telephone: (323) 848-9538
Fax: (323) 848-8614

Viviano Entertainment

10 Universal City Plaza 20th Floor
Universal City, CA 91608
Telephone: (818) 753-2334
Fax: (818) 753-2335
Email: bviviano@aol.com

Walker Talent Agency, Inc.

1080 S. 1500 E #98
Clearfield, UT 84015
Telephone: (801) 725-2118
Fax: (707) 276-0946

Warden White and Associates

8444 Wilshire Blvd., 4th Floor
Beverly Hills, CA 90211
Telephone: (323) 852-1028

Wardlow and Associates

14000 Palawan Way, Ste. 6
Marina Del Ray, CA 90292
Telephone: (310) 452-1292
Fax: (310) 452-9002
Email: wardlowwaso@aol.com

Watkins Loomis Agency

133 E. 35th St. Suite 1
New York, NY 10016
Telephone: (212) 532-0080

Whiskey Hill Entertainment

1000 South Williams St.
P.O. Box 606
Westmont, IL 60559-0606
Telephone: (630) 852-5023

William Carroll Agency

139 North San Fernando Rd. #A
Burbank, CA 91502
Telephone: (818) 845-3791

William Clark Literary Agency

355 W. 22nd St., 4th Fl.
New York, NY 10011
Telephone: (212) 675-2784
Fax: (866) 828-4252

Email: wcquery@wmclark.com

William Morris Agency (LA)

One William Morris Pl.
Beverly Hills, CA 90212
Telephone: (310) 859-4000
Fax: (310) 859-4462

Web: <http://www.wma.com>

William Morris Agency (NY)

1325 Avenue of the Americas
New York, NY 10019
Telephone: (212) 586-5100
Fax: (212) 246-3583

Web: <http://www.wma.com>

Winokur Agency

5575 North Umlerland St.
Pittsburgh, PA 15217
Telephone: (412) 421-9248

Witherspoon and Associates

157 W. 57th Street #700
New York, NY 10019
Telephone: (212) 889-8626
Fax: (212) 696-0650

Wordsworth

230 Cherry Lane Rd.
East Stroudsburg, PA 18301
Telephone: (717) 629-6542

Working Artists Talent Agency

13525 Ventura Blvd.
Sherman Oaks, CA 91423
Telephone: (818) 907-1122
Fax: (818) 907-1168

Email: info@workingartistsagency.com

Web: <http://www.workingartistsagency.com>

Wright Concept

1612 W. Olive Avenue, Suite 205
Burbank, CA 91506
Telephone: (818) 954-8943
Fax: (818) 954-9370

Writers Agency

82 Washington Pl. #1E
New York, NY 10011

Writers House

21 W. 26th St.
New York, NY 10010
Telephone: (212) 685-2400
Fax: (212) 685-1781

Writers Shop

101 Fifth Avenue
New York, NY 10003
Telephone: (212) 255-6515
Fax: (212) 691-9418

Writerstore

2004 Rockledge Rd. NE
Atlanta, GA 30324
Telephone: (404) 874-6260

Wylie Agency

250 W. 57th St. Suite 2114
New York, NY 10107
Telephone: (212) 246-0069
Fax: (212) 586-8953

Wyman Management

144 S. Beverly Drive, Suite 601
Beverly Hills, CA 90212
Telephone: (310) 858-7111
Fax: (310) 858-0852

Zide/Perry Entertainment

9100 Wilshire Blvd. Suite 615E
Beverly Hills, CA 90212
Telephone: (310) 887-2999
Fax: (310) 887-2995

Web: <http://www.inzide.com>

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List of Production Companies

1492 Pictures(Chris Columbus)
c/o Warner Brothers
4000 Warner Blvd., Bldg. 3
Burbank, CA 91522
818-954-4939

3 Ring Circus Films
3699 Wilshire Blvd, Ste 1240
Los Angeles, CA 90010
(213) 251-3300 tel
(213) 251-3350 fax

3am Pictures
P.O. Box 639
San Gabriel, CA 91778
626-285-0005
Fax: 309-416-8924
www.3ampictures.com
E-mail: query@3ampictures.com

40 Acres & A Mule Filmworks, Inc. (Spike Lee)
124 DeKalb Ave.
Brooklyn, NY 11217
718-624-3703
310-276-2116

@Radical Media
435 Hudson St.
New York, NY 10014
212-462-1500

A & E Television Networks
235 E. 45th Street
New York, NY 10017
212-210-1400
www.AandE.com

A Band Apart (Quentin Tarantino)
7966 Beverly Blvd.
Los Angeles, CA 90048
323-951-4600

A Happy Place (Lance Bass)
15 Brooks Avenue
Venice, CA 90291
310-450-0550
www.happyplaceonline.com

Abandon Entertainment
135 W. 50thSt., Ste 2305
New York, NY 10020
212-246-4445
212-397-8361 fax
www.abandonent.com

Acapella Pictures
8271 Melrose Ave. Ste 101
Los Angeles, CA 90046
323-782-8200 tel
323-782-8210 fax

Act III Productions (Norman Lear)
100 N. Crescent Dr. Ste 250
Beverly Hills, CA 90210
310-385-4111 tel
310-385-4148 fax

Agamemnon Films Inc.
650 N. Bronson Ave. Ste. B-225
Los Angeles, CA 90004
323-960-4066

Alcon Entertainment
10390 Santa Monica Blvd, Ste 250
Los Angeles, CA 90025
310-789-3040
310-789-3060 fax

Alliance Atlantis Motion Picture Group
808 Wilshire Blvd., Ste. 300
Santa Monica, CA 90401
310-899-8000
<http://www.allianceatlantis.com/MotionPictures/>

Allied Filmmakers (Jake Eberts)
Kenthouse
14-17 Marketplace
Great Titchfield Street
London, England W1W8AJ
(44)207-636-6111
blackbird.films@pathe-uk.com
or
9100 Wilshire Blvd., Suite 425 East
Beverly Hills, CA 90212
310-858-5800

Alphaville (Sean Daniel/Jim Jacks)
5555 Melrose Ave., DeMille Bldg.
Hollywood, CA 90038
323-956-4803

AM Productions & Management (Ann-Margaret/Burt Reynolds)
8899 Beverly Blvd. Ste. 713
Los Angeles, CA 90048
310-275-9081
310-275-9082 fax

Amen Ra (Wesley Snipes)
520 Washington Blvd. #813
Marina Del Rey, CA 90292
310-246-6510
310-550-1932 fax

American Empirical Productions (Wes Anderson)
36 East 23rd St., 6th Floor
New York, NY 10010
212-475-1771

American Zoetrope (Francis Coppola/Fred Fuchs)
6747 Milner Rd.
Los Angeles, CA 90068
323-851-8808
323-851-8803 fax
<http://www.zoetrope.com>

Angel Ark Productions (Jason Alexander)
5042 Wilshire Blvd.
Los Angeles, CA 90036
818-508-3338

Angry Dragon Ent. (Dean Cain)
10202 Washington Blvd.
Culver City, CA 90232
310-244-6996

Angry Films, Inc. (Don Murphy)
Columbia Pictures
10202 Washington Blvd., Poitier 3206
Culver City, CA 90232
310-244-7590
310-244-2060 fax

Apatow Productions
2900 W. Olympic Blvd., Ste 141
Santa Monica, CA 90404
310-255-7026
310-255-7025 fax

Apostle Pictures (Denis Leary)
1697 Broadway, Ste. 906
New York, NY 10019
212-541-4323
E-mail: apostlepix@aol.com

Appian Way (Leonardo DiCaprio)
9255 Sunset Blvd., #615
West Hollywood, CA 90069
310-300-1390

Appleseed Entertainment
9801 Amestay Ave.
Los Angeles, CA 91325
818-718-6000
818-993-8720
www.appleseedentertainment.com

Arenas Entertainment
8010 Hollywood Boulevard
Los Angeles, CA 90046
323.650.0656
info@arenasgroup.com
www.arenasgroup.com

Artisan Entertainment
2700 Colorado Blvd., 2nd Floor
Santa Monica, CA 90404
310-449-9200
310-255-3940 fax
<http://www.artisanent.com>

Artists' Colony, The
256 S. Robertson Blvd, Ste 1500
Beverly Hills, CA 90211
310-720-8300
www.theartistscolony.com

Asis Productions (Jeff Bridges)
200 N. Larchmont Blvd, Ste 2
Los Angeles, CA 90004
323-871-4290
323-871-4847 fax

Atelier Pictures
280 S. Beverly Dr. #500
Beverly Hills, CA 90212
323-888-7727
www.atelierpix.com

Atkinson Way Films (Sam Waterson)
6121 Santa Monica Blvd., Suite 201
Los Angeles, CA 90038
323-465-350
323-465-3344 fax

Atlantic Streamline
1323 A Third Street
Santa Monica, CA 90401
310-319-9366

E-mail: info@atlanticstreamline.com
www.atlanticstreamline.com

Atlas Entertainment (Charles Roven)
9200 Sunset Blvd.
Los Angeles, CA 90069
310-786-4900

Atman Entertainment
7966 Beverly Blvd. 3rd Fl
Los Angeles, CA 90048
323-951-4600

Attract Media
Attn: Paul Lindsey, New Projects
133 Wagstaff Lane
Jacksdale
Nottingham
England
NG16 5JN
E-mail: scripts@attract.co.uk

Aurora Productions
8642 Melrose Ave. Ste 200
Los Angeles, CA 90069
310-854-6900
310-854-0583

Automatic Pictures
5225 Wilshire Blvd, Ste. 525
Los Angeles, CA 90036
323-935-1800
323-935-8040 fax

Avenue Pictures
11111 Santa Monica Blvd., Suite 525
Los Angeles, CA 90025
310-996-6800
310-473-4376 fax

Axial Entertainment
20 West 21st Street, 8th Floor
New York, NY 10010
www.axialentertainment.com

Badham Co., The (John Badham)
3344 Cleredon Road
Beverly Hills, CA 90210
818-990-9495
E-mail: development@badhamcompany.com
www.badhamcompany.com

Bakula Productions, Inc. (Scott Bakula)
5555 Melrose Ave.
Los Angeles, CA 90038
323-956-3030

Ballpark Productions
PO Box 508
Venice, CA 90294
310-827-1328
310-577-9626 fax

Ballyhoo, Inc.
6738 Wedgewood Place
Los Angeles, CA 90068
323-874-3396

Baltimore/Spring Creek Pictures, LLC
(Barry Levinson/Paula Weinstein)
4000 Warner Blvd.
Burbank, CA 91522-0768
818-954-1210
www.Levinson.com

Barnstorm Films (Tony Bill)
73 Market St.
Venice, CA 90291
310-396-5937

Baum Productions, Carol
8899 Beverly Blvd., Ste 721
Los Angeles, CA 90048
310-550-4575
310-550-2088 fax

Baumgarten Merims Productions, Inc.
1640 S. Sepulveda #218
Los Angeles, CA 90025
310-996-1885
310-996-1892 fax

Bay Films (Michael Bay)
631 Colorado Ave.
Santa Monica, CA 90401
310-319-6565
310-319-6570 fax

Bazmark, Inc. (Baz Luhrman)
10201 W. Pico Blvd.
Los Angeles, CA 90035
310-369-5448

Beacon Communications
120 Broadway #200

Santa Monica, CA 90401
310-260-7000
310-260-7050 fax

Bedford Falls Co. (Ed Zwick)
409 Santa Monica Blvd., PH
Santa Monica, Ca 90401
310-394-5022
310-394-5825 fax

Bel-Air Entertainment (Steve Reuther)
4000 Warner Blvd., Bldg. 66
Burbank, CA 91522
818-954-4040
818-954-2838 fax

Benderspink
6735 Yucca St.
Hollywood, CA 90028
323-845-1640 tel
323-512-5347 fax

Bennett Productions, Harve
PO Box 825
Culver City, CA 90232
310-306-7198

Berg Entertainment
7421 Beverly Blvd.
Los Angeles, CA 90036
323-930-9935
323-930-9934 fax

Berman Productions, Rick
5555 Melrose Ave., St.. 232
Los Angeles, CA 90038
323-956-5037
323-862-1076 fax

Bernstein Productions, Jay
PO Box 1148
Beverly Hills, CA 90213
310-858-1485
310-858-1607 fax

Black Sheep Entertainment
4063 Radford Ave.
Studio City, CA 91604
818-769-2227
818-769-2228 fax

Blinding Edge Pictures (M. Night Shyamalan)
P.O. Box 602

Conshohocken, PA 19428
610-251-9200
610-260-9879 fax

Blue Bay Productions (Rod Liber)
1119 Colorado Ave., Ste. 100
Santa Monica, CA 90401
310-440-9904

Blue Collar Productions
1041 North Formosa Ave.
Santa Monica East Building
Suite 201
West Hollywood, CA 90046
323-850-2530
323- 850-2531 fax

Blue Relief (Diane Keaton)
15260 Ventura Blvd., Ste 1040
Sherman Oaks, CA 91403
310-822-1493
310-822-1593 fax

Blue Rider Pictures
1600 Rosecrans Ave., Bldg. 6B, 3rd Fl
Manhattan Beach, CA 90266
310-727-3303
310-727-3334 fax
<http://www.blueriderpictures.com>

Blue Tulip Productions (Jan De Bont)
1708 Berkeley Street
Santa Monica, CA 90404
310-582-1587
310-582-1597 fax
info@bluetulipprod.com

Blue Wolf Productions (Robin Williams)
P. O. Box 210520
San Francisco, California 94121
415-668-6900

Bob & Alice Productions (Bonnie Hunt)
11693 San Vicente Blvd.
Los Angeles, CA 90049
310-260-2959

Bodega Bay Prods., Inc. (Michael Murphy)
P.O. Box 17338
Beverly Hills, CA 90209
310-273-3157
310-271-5581 fax
www.bodegabay.net

Bona Fide Productions
8899 Beverly Blvd. Ste. 804
Los Angeles, CA 90048
310-273-6782
310-273-7821 fax

Boxing Cat Productions (Tim Allen)
11500 Hart St.
North Hollywood, CA 91605
818-765-4870
818-765-4975 fax

Boz Productions (Bo Zenga)
1632 N. Sierra Bonita Avenue
Los Angeles, California 90046-2816
323-876-3232
323-876-3231 fax

Brave New Films
1948 N. Van Ness Avenue
Los Angeles, California 90068
323-962-9913
323-962-9903 fax

Bregman Productions - IAC Prods... (Martin&Michael Bregman)
150 E. 57th St. Penthouse 1A
NY, NY 10022
212-421-6161

Brillstein-Grey Entertainment
9150 Wilshire Blvd, Ste 350
Beverly Hills, CA 90212
310-275-6135
310-275-6180 fax

Brooksfilms, Ltd. (Mel Brooks)
9336 W. Washington Blvd.
Culver City, CA 90232
310-202-3292
310-202-3225 fax

Brookwell/McNamara Entertainment
c/o Hollywood Center Studios
1040 N. Las Palmas, Bldg. #33, 2nd Floor
Hollywood, CA 90038
323-860-8989

Brownhouse Productions (Whitney Houston)
c/o Walt Disney Studios
500 S. Buena Vista Street
Burbank, CA 91521
818-560-3952

Bruckheimer Films, Jerry
1631 10th Street
Santa Monica, CA 90404
310-664-6260

Bubble Factory, The
8840 Wilshire Blvd., 3rd Floor
Beverly Hills, CA 90211
310-358-3000
310-358-3299 fax

Bungalow 78 Productions
5555 Melrose Ave., Lasky Bldg. #200
Los Angeles, CA 90038
323-956-4440
323-862-2090 fax

Butchers Run Films (Robert Duvall)
1041 N. Formosa Ave., Santa Monica Bldg.
West Hollywood, CA 90046
323-850-2703
323-850-2741 fax

C-2 Pictures
2308 Broadway
Santa Monica, CA 90404
310-315-6000
310-828-0443 fax

C3 Entertainment, Inc.
1725 Victory Blvd.
Glendale, CA 91201
818-956-1337
818-241-0122 (fax)
query@c3entertainment.com
www.c3entertainment.com

C/W Productions (Tom Cruises' co.)
5555 Melrose Ave.
Hollywood, CA 90038
323-956-8199
323-862-1250 (fax)

Calley Productions, John
10202 West Washington Blvd. Lean Bldg., Suite 119
Culver City, CA 90232
310-244-7777
310-244-4070 (fax)

Cannell Studios
7083 Hollywood Blvd., Ste. 600
Hollywood, CA 90028
323-465-5800
323-856-7390 fax

Capital Arts Entertainment
17941 Ventura Blvd.
Encino, CA 91316
818-343-8950

Cappa Productions (Martin Scorsese/Barbara De Fina)
445 Park Ave.
New York, New York 10022
212-906-8800

Capstone Pictures
2008 North Berendo Street
Los Angeles, CA 90027
323-665-8178

Carlyle Prods. & Mgmt
2050 Laurel Canyon Road
Los Angeles, CA 90046
323-848-4960
323-650-8249 fax

Carter Company, The Thomas
3000 W. Olympic Blvd.
Santa Monica, CA 90404
310-264-3990
310-264-3991 fax

Casey Silver Productions (formerly Gone Fishin' Prods.)
1411 5th Street, Suite 200
Santa Monica, CA 90401
310-566-3750
310-566-3751 fax

Castle Rock Entertainment
335 N. Maple Dr., Ste. 135
Beverly Hills, CA 90210
310-285-2300
310-285-2345 fax

Catfish Productions (James Keach & Jane Seymour)
23852 Pacific Coast Highway, Ste. 313
Malibu, CA 90265
310-456-6175
310-264-9148 fax

Cecchi Gori Pictures
11990 San Vicente Blvd., Ste 200
Los Angeles, CA 90049
310-442-4777
310-442-9507 fax

Centropolis Entertainment (Roland Emmerich)
1445 N. Stanley, 3rd Floor

Los Angeles, CA 90046
323-850-1212
323-850-1201 fax

Chancellor Entertainment
10600 Holman Ave., Ste 1
Los Angeles, CA 90024
310-474-4521
310-470-9273 fax

Chartoff Productions
1250 Sixth St., Ste. 101
Santa Monica, CA 90401
310-319-1960
310-319-3469 fax

Cheyenne Enterprises (Bruce Willis)
406 Wilshire Boulevard
Santa Monica, California 90401
310-455-5000
310-688-8000

Chick Flicks
116 N. Robertson Blvd., Ste. 400
Los Angeles, CA 90048
310-967-6541
310-854-0383 fax

Cinergi Pictures Entertainment Inc.
2308 Broadway
Santa Monica, CA 90404-2916
310-315-6000
310-828-0443 fax

Cinetel Films
8255 Sunset Blvd.
Los Angeles, CA 90046
323-654-4000
323-650-6400 fax

Cineville International, Inc.
3400 Aripport Ave.
Santa Monica, CA 90405
310-397-7150
310-397-7155 fax

Classic Films, Inc
6427 Sunset Blvd.
Hollywood, CA 90028
323-962-7855
323-962-8028 fax

Clean Break Productions (Tom Arnold)
14046 Aubrey Rd.
Beverly Hills, CA 90210
818-995-1221
818-995-0089 fax

Cloud 9 Media Group, LLC
818-506-9922

Collision Entertainment
1817 Stanford St. 2nd Floor
Santa Monica, CA 90404
310-315-0678
310-315-0688 fax

Colomby Films
2110 Main Street, Suite 302
Santa Monica, CA 90405
310-399-8881
310-392-1323 fax

Company Films
2629 Main Street, Ste 167
Santa Monica, CA 90405
310-399-2500
310-399-2583 fax

Concept Entertainment
Attn: David Faigenblum, Eve LaDue
9348 Civic Center Drive, 3rd Floor
Beverly Hills, CA 90210
(310) 276-6177
(310) 276-9477 fax
Email: enquiries@conceptentertainment.biz

Concorde-New Horizons Corp. (Roger Corman)
11600 San Vicente Blvd.
Los Angeles, CA 90049
310-820-6733
310-207-6816 fax

Concourse Productions (Mark Rydell)
171 Pier Avenue #354
Santa Monica, CA 90405
310-306-0502

Constantin Film Development, Inc.
9200 Sunset Blvd, Ste 730
Los Angeles, CA 90069
310-247-0305
310-247-0305 fax

Conundrum Entertainment (Bobby & Peter Farrelly)
325 Wilshire Blvd., Ste 201
Santa Monica, CA 90401
310-319-2800
310-319-2808 fax

Cornucopia Pictures
10989 Bluffside Dr., Ste 3414
Studio City, CA 91604
818-985-2720

Cosmic Entertainment
310-275-8080

Craven/Maddalena Films
11846 Ventura Blvd., Ste 208
Studio City, CA 91604
818-752-0197
818-752-1789 fax

Crusader Entertainment
132-B Lasky Dr.
Beverly Hills, CA 90212
310-248-6360
310-248-6370 fax

Crispy Films
9713 Santa Monica Blvd. Suite 201
Beverly Hills, CA 90210
310-550-1424
310-550-1425 fax

Crystal Sky, LLC
1901 Avenue of the Stars, #605
Los Angeles, CA 90067
310-843-0223
310-553-9895 fax

Cube Vision
2900 West Olympic Boulevard
Santa Monica, CA 90404
310-255-7000

Dark Horse Entertainment
421 S. Beverly Drive
Beverly Hills, CA 90212
310-789-4751

Darkwoods Productions (Frank Darabont)
1041 N. Formosa Ave. SME #108
West Hollywood, CA 90046
323-850-2497
323-850-2491 fax

David Ladd Films
MGM
2450 Broadway Street
Santa Monica, CA 90404
310-449-3410
310-586-8272

Davis Entertainment Co. (John Davis)
2121 Ave. of the Stars, St.. 2900
Los Angeles, CA 90067
310-556-3550

De Laurentiis Company, Dino
100 Universal City Plaza, Bungalow 5195
Universal City, CA 91608
818-777-2111
818-866-5566 fax

De Line Pictures
Paramount Pictures
5555 Melrose Ave.
Los Angeles, CA 90038
323-956-3200
323-862-1301 fax

DeeGee Entertainment
368 N. La Cienega Blvd.
Los Angeles, CA 90048
310-652-0999
310-652-0718 fax

Deep River Productions
100 N. Crescent Dr. Ste 350
Beverly Hills, CA 90210
310-432-1800
310-432-1801 fax

Delaware Pictures
650 N. Brosnan Ave.
Hollywood, CA 90004
323-960-4552
323-960-4556 fax

Destiny Force Prods.
233 Wilshire Blvd. Ste. 400
Santa Monica, CA 90401
310-449-0076
310-734-1822 fax

Di Novi Pictures (Denise Di Novi)
3110 Main St. #220
Santa Monica, CA 90405
310-581-1355
310-399-0499 fax

Dimension Films
375 Greenwich Street
New York, NY 10013
212-941-3800
212-941-3949 fax

Donners' Company, The
9465 Wilshire Blvd., Suite 420
Beverly Hills, CA 90212
310-777-4600
310-777-4610 fax

Dreyfuss/James Prods.
The Lot
1041 N. Formosa Ave., Pickford Bldg. Rm 110
West Hollywood, CA 90046
323-850-3140
323-850-3141 fax

Eagle Nation Films (LeVar Burton)
13547 Ventura Blvd., Ste. 209
Sherman Oaks, CA 91423
323-956-5989

Edmonds Entertainment (Kenneth "Babyface" Edmonds)
1635 N. Cahuenga Blvd.
Los Angeles, CA 90028
323-860-1550
323-860-1554 fax

El Dorado Pictures (Alec Baldwin)
725 Arizona Ave., Ste. 100
Santa Monica, Ca 90401
310-458-4800
310-458-4802 fax

Electric Entertainment (Dean Devlin)
5707 Melrose Ave.
Hollywood, Ca 90038
323-817-1300
323-467-7280 fax
www.electric-entertainment.com

Energy (Brooklyn Weaver)
999 N. Doheny Dr. #711
Los Angeles 90069
310-274-3440
<http://www.energyentertainment.net>

*First look deal with Sony based Original Films(Neal Moritz)

Escape Artists
Sony Pictures
10202 W. Washington Blvd.
Culver City, CA 90232

310-244-8833
310-244-2151 fax

Esparaza-Katz Productions/Maya Pictures
3030 Andrita St
Los Angeles, CA 90065
310-281-3770
310-281-3777 fax

Evans Co., The Robert
Paramount Pictures
5555 Melrose Ave., Lubitsch #117
Los Angeles, CA 90038
323-956-8800
323-862-0070 fax

Everyman Pictures (Jay Roach, director)
10201 West Pico Blvd.
Los Angeles, CA 90035
310-369-4200
310-969-0883 fax

Evolution Entertainment
901 N. Highland Ave.
Los Angeles, CA 90038
323-850-3232
323-850-0521 fax

Face Productions/Jennilind Productions (Billy Crystal)
Castle Rock Entertainment
335 N. Maple Dr., Ste 135
Beverly Hills, CA 90210
310-285-2300

Farrell/Minoff Prods. (Mike Farrell)
14011 Ventura Blvd., Ste. 401
Sherman Oaks, CA 91423
818-789-5766
818-789-7459 fax

Feldman Co., Edward S.
1041 N. Formosa Ave., Santa Monica East, Ste. 210
West Hollywood, CA 90046
323-850-2655
323-850-2649 fax

FGM Entertainment (Frank Mancuso, Jr.)
310 N. Canon Dr., Ste. 328
Beverly Hills, CA 90210
310-205-9900
310-205-9909 fax

Fields Productions, Adam
8899 Beverly Blvd., Suite 821
W. Hollywood, CA 90048
310-859-9300
310-859-4795 fax

Fifty Cannon Entertainment (Mike Newell)
1950 Sawtelle Blvd., Ste 333
Los Angeles, CA 90025
310-244-4622

Filmcolony, Ltd.
100 N. Crescent Dr., Ste. 125
Beverly Hills, CA 90210
310-432-1701
310-432-1705 fax

Fine Line Features
116 N. Robertson Blvd. Ste 200
Los Angeles, CA 90048
212-649-4800
310-854-5811
310-659-1453 fax

Finerman Prods., Wendy
10202 W. Washington Blvd.,
Culver City, CA 90232
310-244-8800
310-244-8488 fax

Fireworks Entertainment
421 S. Beverly Dr.
Beverly Hills, CA 90212
310-789-4700
310-789-4747 fax

First Kiss Productions (Alicia Silverstone)
468 North Camden Drive, Suite 200
Beverly Hills, CA 90210
310-860-5611

First Look Media
8000 Sunset Blvd.
Los Angeles, CA 90046
323-337-1000

Flatiron Films
9229 Sunset Blvd., Ste 608
Los Angeles, CA 90069
310-271-6559
www.flatironfilms.com

Flower Films, Inc. (Drew Barrymore)
9220 Sunset Blvd., #309
Los Angeles, CA 90069
310-285-0200
310-285-0827 fax

Flutie Entertainment
9300 Wilshire Blvd, Suite 333
Beverly Hills, CA 90212
310-247-1100
310-247-1122 fax
www.FlutieEnt.com

Flying Freehold Productions (Patrick Stewart)
233 Wilshire Blvd., Suite 600
Santa Monica, CA 90401
310-459-8142
310-230-3572 fax

Fortis Films (Sandra Bullock)
8581 Santa Monica Blvd, Ste. 1
W. Hollywood, CA 90069
310-659-4533
310-659-4373 fax

Forward Pass (Michael Mann, director)
12233 Olympic Blvd., Ste 340
Los Angeles, CA 90064
310-207-7378

Foster Productions, David
1041 N. Formosa Ave., Formosa Bldg, Ste 211
West Hollywood, CA 90046
323-850-2710
323-850-2712 fax
fosterflicks@aol.com

Foundation Entertainment
3272 Motor Ave., 2nd Fl
Los Angeles, CA 90034
310-204-4686
310-204-4603 fax
www.foundent.com

Foundry Capital (Robert Greenhut, producer)
140 W. 57th Street
New York, New York 10019
212-977-9597
212-977-9525 fax

F.R. Productions (Fred Roos, producer)
2980 Beverly Glen Circle, Ste 200
Los Angeles, CA 90077

310-470-9212
310-470-4905 fax

Franchise Pictures Inc.
8228 Sunset Blvd., Ste 305
Los Angeles, CA 90046
323-848-3444
323-822-1442 fax

Furthur Films (Michael Douglas)
100 Universal City Plaza, Bldg. 1320
Universal City, CA 91608
818-777-6700
818-866-1278 fax

**** Please note that we do our best to keep the page updated and accurate, but addresses can frequently change (without our knowing it) so it is best to check with the company first to make sure they have not moved.**

Gaylord Films
4000 Warner Blvd. Bldg. 148
Burbank, CA 91522
818-954-3500

Gene Simmons Company, The
P.O. Box 16075
Beverly Hills, CA 90210
310-859-1694
310-859-2631 fax

George Street Pictures (Chris O'Donnell)
3815 Hughes Ave. Ste. 3
Culver City, CA 90232
310-841-4361
310-204-6310 fax

Gerber Pictures
9465 Wilshire Blvd., Suite 318
Beverly Hills, CA 90212
310-385-5880
310-385-5881 fax

GhettoSuburbia Entertainment
4335 Van Nuys Blvd., Suite 116
Sherman Oaks, CA 91403
818-749-4920

Gillen & Price
7425 Oakwood Ave.
Los Angeles, CA 90036
323-655-8047
323-655-8047 fax

Giraffe Productions (Jay Mohr)
500 S. Buena Vista St.
Burbank, CA 91521
818-560-6500
818-560-4466 Fax

Gittes, Inc.
10202 W. Washington Blvd. Poitier #1200
Culver City, CA 90232-3195
310-244-4333
310-244-1711 fax

Global Network Pictures
244 Fifth Ave. 2 Fl., Suite A215
New York, New York 10001
212-802-9357 (Ricardo Cordero-Chairman)
www.chezrisque.com

Goat Cay Productions (Sigourney Weaver)
P.O. Box 38
New York, New York, 10150
212-421-8293
212-421-8294 fax

Goatsingers, The (Harvey Keitel)
177 W. Broadway, 2nd Floor
New York, NY 10013
212-966-3045
212-966-4362 fax

Goepp Circle Productions (Jonathan Frakes)
10990 Wilshire Blvd., 16th Floor
Los Angeles, CA 90024
323-650-3392

Golchan Productions, Frederic
10990 Wilshire Blvd., 14th Floor
Los Angeles, CA 90024
310-208-8525
310-208-1764 fax

Goldcrest Films International, Inc.
1240 Olive
Los Angeles, CA 90069
323-650-4551
323-650-3581 fax

Goldstein Co., The
1644 Courtney Ave.
Los Angeles, CA 90046
310-659-9511
310-659-8779 fax

Goldwyn Productions, John
5555 Melrose Avenue
Hollywood, CA 90038
323-956-5054

Good Machine
417 Canal, 4th Floor
New York, NY 10013
212-343-9230
212-343-9645 fax

Goodman-Rosen Productions
421 South Beverly Drive
Beverly Hills, CA 90212
310-789-4558

Gordan Company, Mark
12200 W. Olympic Blvd., Ste 250
Los Angeles, CA 90064
310-943-6401
310-943-6402 fax

Gordon Productions, Dan
2060-D Ave. Los Arboles, #256
Thousand Oaks, CA 91362
805-496-2566

Gracie Films (James L. Brooks)
10202 W. Washington Blvd., Poitier Bldg.
Los Angeles, CA 90232
310-244-4222
310-244-1530 fax

Grade A Entertainment
368 N. La Cienega Blvd.
Los Angeles, CA 90048
310-358-8600
development@gradeaent.com

Graham/Rosenzweig Films
6399 Wilshire Blvd. Ste 510
Los Angeles, CA 90048
323-782-6888
323-782-6967 fax

Grammnet Productions (Kelsey Grammer)
5555 Melrose Avenue, Lucy Bungalow
Los Angeles, CA 90038
323-956-5547
323-862-1433 fax

Gran Via Productions (Mark Johnson)
9350 Civic Center Drive, Suite 100

Beverly Hills, CA 90210
310-777-3522

Green Moon Productions (Antonio Banderas/Melanie Griffith)
11718 Barrington Ct. Ste. 827
Los Angeles, CA 90049
310-471-8800
310-471-8022 fax

Greenstreet Films, Inc.
9 Desbrosses St., 2nd Fl.
New York, NY 10013
212-343-1049
212-343-0774 fax

Haines Company, Randa
9242 Beverly Blvd., St. 200
Beverly Hills, CA 90210
818-760-1173
818-760-1175 fax

Hallway Pictures
4929 Wilshire Boulevard, Suite 388
Los Angeles, CA 90010
323-937-9210
323-937-9222 fax

Hamzeh Mystique Films
61 Blaney Street
Swampscott, MA 01907-2546
781-596-1281
781-599-2424 fax
ziad@hamzehmystiquefilms.com

Handprint Entertainment
1100 Glendon Ave. Ste 1000
Los Angeles, Ca 90024
310-481-4400
310-481-4419 fax

Happy Madison Productions (Adam Sandler)
10202 West Washington Blvd., Judy Garland Bldg.
Culver City, CA 90232
310-244-3100

Harpo Films, Inc. (Oprah Winfrey)
345 N. Maple Dr., Ste. 315
Beverly Hills, CA 90210
310-278-5559

Hart-Sharp Entertainment
380 Lafayette St., ste 304
New York, NY 10003

212-475-7555
212-475-1717 fax

Harvey Entertainment Company
11835 W. Olympic Blvd. #550E
Los Angeles, CA 90064
310-444-4100
310-444-4101 fax

HBO Films
2049 Century Park East, St.. 3600
Los Angeles, CA 90067
310-201-9200
www.hbo.com/films

Heel & Toe Films (Paul Attanasio)
2058 Broadway
Santa Monica, CA 90404
310-264-1866
310-264-1865 fax

Hill Productions, Debra
1250 6th St., St.. 205
Santa Monica, CA 90401
310-319-0052
310-260-8502 fax

Hofflund Polone
9465 Wilshire Blvd., Ste 820
Beverly Hills, CA 90212
310-859-1971
310-859-7250 fax

Horseshoe Bay Prods.
11965 Venice Blvd., Suite 205
Los Angeles, CA 90066
310-566-7850
310-566-7849 fax

Hungry Man Films
428 Broadway, 6th Fl.
New York, NY 10013
212-625-5600
212-625-5699 fax

Hyams Productions, Inc. , Peter
1453 Third St. Ste. 315
Santa Monica, CA 90401
310-393-1553
310-393-1554 fax

Hyde Park Entertainment
2450 Broadway Street

Santa Monica, CA 90404
310-449-3191
310-449-3356 fax

Icon Productions, Inc. (Mel Gibson)
808 Wilshire Blvd., 4th Floor
Santa Monica, CA 90401
310-434-7300
310-434-7377 fax

Imagemovers (Robert Zemeckis)
100 Universal City Plaza, Bldg. 484
Universal City, CA 91608
818-733-8313
818-733-8333 fax

Imagine Entertainment (Ron Howard & Brian Grazer)
9465 Wilshire Blvd., 7th Floor
Beverly Hills, CA 90212
310-858-2000
310-858-2020 fax

Incognito Entertainment
9440 Santa Monica Blvd., Suite 302
Beverly Hills, CA 90210
310-246-1500
310-246-0469 fax

Indelible Pictures (Art Linson)
219 Rose Avenue
Venice, CA 90291
310-399-5699

Indican Productions (Julia Ormond)
2565 Broadway, Ste 138
New York, NY 10025
212-666-1500
212-666-9588 fax

Industry Entertainment (Keith Addis & Nick Wechsler)
955 S. Carrilo Dr., 3rd Floor
Los Angeles, CA 90048
323-954-9000
323-954-0990 fax

Initial Entertainment Group
3000 W. Olympic Blvd., Ste 1550
Santa Monica, CA 90404
310-315-1722
310-315-1723 fax

Intermedia Films
9350 Civic Center Drive, Suite 100

Beverly Hills, CA 90210
310-777-0007
310-777-0008 fax
www.intermediafilm.com

Irish Dreamtime (Pierce Brosnan)
2450 Broadway, Ste. E-5021
Santa Monica, CA 90404
310-449-3411
310-586-8138 fax

Ixtlan Productions (Oliver Stone)
1207 4th Street
Santa Monica, CA 90401
310-395-0525
310-395-1536 fax

Jacobson Company, The (Tom Jacobson)
500 S. Buena Vista St.
Burbank, CA 91521
818-560-1600
818-655-8746 fax

Jersey Films (Danny De Vito)
PO Box 491246
Los Angeles, CA 90049
310-550-3200
310-550-3210 fax

Jim Henson Pictures
1416 North La Brea Avenue
Hollywood, CA 90028
323-802-1500

Jinks/Cohen Company, The
100 Universal City Plaza
Universal City, CA 91608
818-733-9880
818-733-9843 fax

Johnson Productions, Don
9876 Wilshire Blvd., Ste 33
Beverly Hills, CA 90210
310-887-6001

Josephson Entertainment
10201 W. Pico Blvd., Bldg. 50
Los Angeles, CA 90035
310-369-7501
310-969-0898 fax

Jovy Junior Enterprises Ltd
31 Kingly Street

London
W1R 5LA, UK

Junction Entertainment (Jon Turtletaub)
9615 Brighton Way, Ste 320
Beverly Hills, CA 90210
310-246-9799
310-246-3824 Fax

Kaplan/Perrone Entertainment (Aaron Kaplan & Sean Perrone)
10202 W. Washington Blvd.
Astaire Bldg. Suite #3003
Culver City, CA 90232
310-244-6681
310-244-2151 (fax)

Katalyst Films
1633 26th Street, 2nd Fl.
Santa Monica, CA 90404
310-907-2236
310-907-2456 fax

Katz Prods., Marty
3000 Olympic Blvd.
Santa Monica, CA 90404
310-264-3948
310-264-3949 fax

Kelley Productions, David E.
Raleigh Manhattan Beach Studios
1600 Rosecrans Ave., Bldg. 4B
Manhattan Beach, CA 90266
310-727-2200

Kennedy/Marshall Company
619 Arizona Avenue
Santa Monica, CA 90401
310-656-8400
310-656-8430 fax

Killer Films, Inc.
380 Lafayette St., #302
New York, New York 10003
212-473-3950
212-473-6152 fax

Kingsgate Films, Inc. (Nick Nolte)
8954 W. Pico , 2nd Fl
Los Angeles, CA 90035
310-281-5880
310-281-2633 fax

Kinowelt Film Production UK
38-42 Whitfield St
London
W1T 2AP
+44-207-916-0157

Kirschner Productions, David
400 South June Street
Los Angeles, CA 90020
323-939-0230

Kleiser Prods., Randal
3050 Runyon Canyon Rd.
Los Angeles, CA 90046
323-850-5511
323-850-1074 fax

Kline Productions, Adam
4553 Glencoe Avenue, Suite 200
Marina Del Rey, CA 90202
310-314-2000
arkpix@aol.com

Konrad Pictures
10202 W. Washington Blvd.
Culver City, CA 90232
310-244-3555
310-244-0555 fax

Kopelson Entertainment (Arnold & Anne Kopelson)
8560 Sunset Blvd., Suite 600
Los Angeles, CA 90069
310-360-3200
310-360-3201 fax

Kosberg Prods., Robert
1438 N. Gower St., Box 10
Hollywood, CA 90028
323-468-4513
530-483-3257 fax

Krainin Productions, Inc.
25211 Summerhill Ln
Stevenson Ranch, CA 91381
845-359-0445
845-359-0446 fax
or
818-763-8747 (voice and fax)

Krane Group, The Jonathan
8033 Sunset Blvd., Ste. 6750
Los Angeles, CA 90046
310-278-0142
310-278-0925 fax

Kushner-Locke Company, The
846 Woodacres Road
Santa Monica, CA 90402
310-395-3433

La Luna Films
335 N. Maple Dr., Ste 235
Beverly Hills, CA 90210
310-285-9696
310-285-9691 fax

Ladd Company, The (Alan Ladd, Jr.)
9465 Wilshire Blvd, Ste 910
Beverly Hills, CA 90212
310-777-2060
310-777-2061 fax

Lakeshore Entertainment Group
5555 Melrose Ave., Gloria Swanson Bldg.
Los Angeles, CA 90038
310-956-4222
310-862-1190 fax

Lang Syne Films, Inc.
1501 Broadway, Suite 1800
New York, NY 10036
212-944-9090
LangSyneFilms@yahoo.com

Larger Than Life Productions
100 Universal City Plaza, Bldg. 5138
Universal City, CA 91608
818-777-4004
818-866-5677 fax

Largo Entertainment
2029 Century Park East, Ste. 4125
Los Angeles, CA 90067
310-203-0055
310-2030254 fax

LaSalle Holland
141 W. 28th Stree, Suite 300
New York, NY 10001
(212) 541-4443
(212) 563-9655
www.lasalleholland.com

Leaudouce Films
1626 Wilcox Ave. # 424
Los Angeles, CA 90028
323-469-3546
www.leaudoucefilms.com

Levinson/Fontana Company, The (Barry Levinson)
185 Broome Street
New York, NY 10002
212-353-8209

Licht/Mueller Film Corp
132 S. Lasky Dr., Ste 200
Beverly Hills, CA 90212
310-205-5500
310-205-5590 fax

Lighthouse Productions
120 El Camino Dr, Ste 212
Beverly Hills, CA 90212
310-859-4923
310-859-7511 fax

Lightstorm Entertainment (James Cameron)
919 Santa Monica Blvd.
Santa Monica, CA 90401
310-656-6100
310-656-6102 fax

Lion Rock Productions (John Woo and Terence Chang)
2120 Colorado Avenue, Suite 225
Santa Monica, CA 90404
310-309-2980
310-309-6151 fax

Lions Gate Entertainment Corp.
4553 Glencoe Ave. Ste 200
Marina del Rey, CA 90292
310-314-2000
310-392-0252 fax

Live Planet, Inc. (Ben Affleck, Matt Damon, Chris Moore, Sean Bailey)
2644 30th Street, Suite 101
Santa Monica, CA 90405
310-664-2400
310-664-2401 (fax)
www.liveplanet.com

Lobell Productions, Mike
1424 N. Crescent Heights Blvd., Suite 21
Los Angeles, CA 90046
323-822-2910

Longbow Productions
4181 Sunswept Drive, Ste. 100
Studio City, CA 91604
818-762-6600

Love Spell Entertainment (Jennifer Love Hewitt)
4063 Radford Ave., #213
Studio City, CA 91604
818-754-5453
818-754-5463 fax

Lucid Film (Ryan Phillippe)
9350 Civic Center Drive
Los Angeles, CA 90210
310-777-3536

Mad Chance
4000 Warner Blvd., Bungalow 3
Burbank, CA 91522
818-954-3803
818-954-3447 fax

Malpaso Prods. (Clint Eastwood)
c/o Warner Bros.
4000 Warner Blvd, Bldg. 81
Burbank, CA 91522-0811
818-954-3367
818-954-4803 fax

Mandalay Pictures
4751 Wilshire Blvd, 3rd Floor
Los Angeles, CA 90010
323-549-4300
323-549- 9832 fax

Mandolin Entertainment
12210 1/2 Nebraksa Avenue
Los Angeles, CA 90025
310-943-4354

Mandy Films, Inc. (Leonard Goldberg)
9201 Wilshire Blvd., #206
Beverly Hills, CA 90210
310-246-0500
310-246-0350 fax

Manhattan Project Ltd., The
1775 Broadway, Ste 410
New York, NY 10019-1903
212-258-2541
212-258-2546 fax

Mania Productions
PO Box 807
Venice, CA 90294
310-399-2622 fax
E-mail: development@mania.com
Website: www.mania.com
Notes: Sci-fi, fantasy, & horror

Manifest Film Company
619 18th Street
Santa Monica, CA 90402
310-899-5554
310-899-5553 fax

Mark Prods., Laurence
10202 W. Washington Blvd., Poiter Bldg. Ste. 3111
Culver City, CA 90232
310-244-5239

Marmont Prods, Inc
1543 Dog Team Road
New Haven, VT 05472
802-388-2461
802-388-2555
marprod@earthlink.net

Marstar Prods.
8840 Wilshire Blvd, #102
Beverly Hills, CA 90211
310-358-3210
310-820-1850 fax

Marvel Studios Inc.
10474 Santa Monica Blvd., Ste 206
Los Angeles, CA 90025
310-234-8991
310-234-8481 fax

Material (Jorge Saralegui)
3000 Olympic Blvd., Suite 2311
Santa Monica, CA 90404
310-998-5828
310-998-5827 fax

Matthau Company, The (Charles Matthau)
11661 San Vicente Blvd, #609
Los Angeles, CA 90049
310-454-3300
www.matthau.com

Maverick Films (Madonna)
9348 Civic Center Drive
Beverly Hills, CA 90210
310-276-6177
310-276-9477 fax

Mayhem Pictures
725 Arizona Ave. Ste. 302
Santa Monica, CA 90401
310-393-5005
310-393-5017 fax

Media 8 Entertainment
1875 Century Park East, Ste 2000
Los Angeles, CA 90067
310-226-8300
310-226-8350 fax

Meerson-Krikes
427 N. Canon Dr., Ste 216
Beverly Hills, CA 90210
310-858-0552
310-858-0554 fax

Mendel Productions, Barry
100 Universal City Plaza, Bug. 5163
Universal City, CA 91608
818-733-3076
818-733-4070 fax

Meno Film Co. (Gus Van Sant)
122 Hudson Street, 5th Floor
New York, NY 10013
646-613-1260

Merchant-Ivory (Ismail Merchant & James Ivory)
250 W. 57th St., Ste. 1825
New York, New York 10107
212-582-8049
212-459-9201

Merv Griffin Entertainment
9860 Wilshire Blvd.
Beverly Hills, CA 90210
310-385-3160
310-385-3162 fax

Mestres Productions, Ricardo
115 Barrington Walk
Los Angeles, CA 90049
310-472-3242
310-472-3215 fax

Metafilmics, Inc
4250 Wilshire Blvd.
Los Angeles, CA 90010
818-734-9320

Meyer Productions., Patricia K.
511 Hill St. Ste 313
Santa Monica, CA 90405
310-392-0422
310-264-3979 fax
pk.meyer@verizon.net

Middle Fork Prods.
301 N. Canon Drive, Suite 228
Beverly Hills, CA 90024
310-271-4200
310-271-8200 fax

Mike's Movies (Michael Peyser)
627 N. Las Palmas
Los Angeles, CA 90004
323-462-4690
323-462-4699 fax

Mindfire Entertainment
3740 Overland Ave., Suite E
Los Angeles, CA 90034
310-204-4481
310-204-5882 fax
www.mindfireentertainment.com

Miracle Pictures (A. Kitman Ho)
1223 Wilshire Blvd., Suite 916
Santa Monica, CA 90401
310-392-3011

Mirage Enterprises (Sydney Pollack/Anthony Minghella)
233 S. Beverly Dr. Ste 200
Beverly Hills, CA 90212
310-888-2830
310-888-2820 fax

Misher Films
100 Universal City Plaza
Universal City, CA 91608
818-777-0555
818-733-5709 fax

Montecito Picture Company, The (Ivan Reitman & Tom Pollock)
1482 East Valley Road, Suite 477
Montecito, CA 93108
805-565-8590
805-565-1893 fax

Morgan Creek Productions
10351 Santa Monica Blvd., Suite 200
Los Angeles, CA 90025
310-432-4848
310-432-4844 fax
www.morgancreek.com

Morra, Brezner, Steinberg, & Tenenbaum
345 N. Maple Drive, Suite 200
Beverly Hills, CA 90210
310-385-1820
310-385-1834 fax

Mosaic Media Group
9200 Sunset Blvd. 10th Floor
Los Angeles, CA 90069
310-786-4900
310-777-2185 fax

Mostow/Lieberman
100 Universal City Plaza, Bung 4111
Universal City, CA 91608
818-777-4444
818-866-1328 fax

Motion Picture Corp. of America
1401 Ocean Ave. Ste. 301
Santa Monica, Ca 90401
310-319-9500
310-319-9501 fax

Mount Film Company (Thom Mount)
9169 Sunset Blvd.
Los Angeles, CA 90069
310-288-5990
310-288-5991 fax

Mr. Mudd (John Malkovich)
5225 Wilshire Blvd., Ste 604
Los Angeles, CA 90036
323-932-5656
323-932-5666 fax

Mutant Enemy, Inc. (Joss Whedon)
1800 Stewart Street
Santa Monica, CA 90404
310-579-5180
310-579-5380 fax

Mutual Film Company (Mark Gordon & Gary Levinsohn)
650 N. Bronson Ave., Clinton Building
Hollywood, CA 90004
323-871-5690
323-871-5689 fax

Naaila Entertainment (Hype Williams)
2110 Broadway, Suite A
Santa Monica, CA 90404
310-255-0111
310-255-0112 fax

Neufeld Productions, Mace
9100 Wilshire Boulevard, Suite 517 (East Tower)
Beverly Hills, California 90212
310-401-6868
310-401-6866 fax

New Crime Productions (John Cusack)
555 Rose Ave.
Venice, CA 90291
310-396-2199
310-396-4249 fax

New Regency Prods. (Arnon Milchan)
10201 W. Pico Blvd. Bldg. 12
Los Angeles, CA 90035
310-369-8300
310-969-0470 fax

Newman Entertainment, Vincent
8840 Wilshire Blvd., 3rd Floor
Beverly Hills, CA 90211
310-358-3050
310-358-3289 fax

Newmarket Capital Group
202 N. Canon Drive.
Beverly Hills, CA 90210
310-858-7472
310-858-7473 fax

Nine Yards Entertainment
8530 Wilshire Blvd. , 5th Floor
Beverly Hills, CA 90211
310-289-1088
310-289-1288 fax

No Hands Productions
9 Desbrosses Street, 2nd Floor
New York, NY 10013
212-609-0947 fax
Email: email@nohandsproductions.com
www.nohandsproductions.com

Nu Image (Avi Lerner)
6423 Wilshire Blvd.
Los Angeles, CA 90048
310-388-6900

Nuance Prods. (Paul Reiser)
4049 Radford Ave.
Studio City, CA 91604
818-754-5484
818-754-5485 fax

Numenorean Films
12930 Ventura Blvd., #820
Studio City, CA 91604
818-763-3797
[E-mail:info@NumenoreanFilms.com](mailto:info@NumenoreanFilms.com)
www.numenoreanfilms.com

Obst Prods., Lynda
5555 Melrose Ave., Bldg. 210
Hollywood, CA 90038
323-956-8744
323-862-2287 fax

Offroad Entertainment
5555 Melrose Ave., Bldg. 209
Hollywood, CA 90038
323-956-4425
323-862-1120 fax

Oliver Productions, Lin
8271 Beverly Blvd.
Los Angeles, CA 90068
323-782-1495
www.linoliverproductions.com

Olmos Productions, Inc. (Edward James Olmos)
500 S. Buena Vista Street
Old Animation Bldg.
Burbank, CA 91521
818-560-8651
818-560-8655 fax

Original Film (Neal Moritz)
2045 S. Barrington Avenue
Los Angeles, CA 90025
310-445-9000
310-445-9191 fax

Out of the Blue...Entertainment
10202 W. Washington Blvd, Astaire Bldg, #1200
Culver City, CA 90232
310-244-7811
310-244-1539 fax

OutaSite New Media Studios
1099 Gainard Street
Crescent City, California 95531
707-465-1556
888-975-8889
707-465-1556 fax
<http://www.outasite.com>
admin@outasite.com

Outerbanks Entertainment (Kevin Williamson)
8000 Sunset Blvd., 3rd Floor
Los Angeles, CA 90046
323-654-3700
323-654-3797 fax

Outfit Management/Noci Pictures, The
www.nocipictures.com

E-mail: moviegossfilm@aol.com

Note: Please email 25 word synopsis

Outlaw Productions
9155 Sunset Blvd.
West Hollywood, CA 90069
310-777-2000
310-777-2010 fax
www.outlawfilm.com

Overbrook Entertainment (Will Smith)
450 North Roxbury Drive, 4th Floor
Beverly Hills, California 90210
310-432-2400

Oxygen Media
75 Ninth Ave.
New York, NY 10011
212-651-2000
212-651-2099 fax

Pacifica Entertainment, Inc.
9350 Civic Center Drive, Suite 100
Beverly Hills, CA 90210
310-550-3800
310-550-3801 fax

Palomar Pictures
5657 Wilshire Blvd., 5th Floor
Los Angeles, CA 90036
323-525-2900

Pandemonium (Bill Mechanic)
100 N. Crescent Drive, Suite 148
Beverly Hills, CA 90210
310-385-4088

Pandora Films
4000 Warner Blvd. Bldg. 148
Burbank, CA 91522
818-954-3600
818-954-7713 fax

Pariah (Gavin Polone)
9465 Wilshire Blvd., Set. 820
Beverly Hills, CA 90212
310-859-1971
310-859-7250 fax

Parkway Productions (Penny Marshall)
100 Universal City Plaza, Bldg. 1320 E. Ste 3B
Universal City, CA 91608

818-777-3865
818-733-2915 fax

Penn's Company, Zak
Twentieth Century Fox
10201 W. Pico, Bldg. 31 Rm 303
Los Angeles, CA 90035
310-369-7360
310-969-0249 fax

Permut Presentations (David Permut)
9150 Wilshire Blvd., Ste. 247
Beverly Hills, CA 90212
310-248-2792
310-248-2797 fax

Pfeffer Film
Walt Disney Studios
500 S. Buena Vista Blvd., Animation Bldg.
Burbank, CA 91521
818-560-3177
818-843-7485 fax

Phase I Productions (Joe Wizan)
3210 Club Dr.
Los Angeles, CA 90064
310-842-8401
310-280-0415 fax

Phoenix Pictures
10202 W. Washington Blvd., Frankovich
Culver City, CA 90232
310-244-6100
310-839-8915 fax

Pink Slip Pictures (Max Wong)
1314 N. Coronado Street
Los Angeles, CA 90026
213-483-7100

Plan B (Brad Pitt and Jennifer Aniston)
9150 Wilshire Blvd., Suite 350
Beverly Hills, CA 90210
310-275-6135

Platinum Dunes (Michael Bay)
631 Colorado Ave.
Santa Monica, CA 90401
310-394-9200

Platt Productions, Marc
Universal Studios
100 Universal City Plaza, Bungalow 5184

Universal City, CA 91608
818-777-8811
818-866-6353 fax

Plum Pictures
85 Fifth Avenue, 12th Floor
New York, NY 10003
212-379-1566
212-989-7744 fax

Pressman Film Corp., Edward R.
1648 North Wilcox Avenue
Hollywood, CA 90028
323-871-8383

Pretty Pictures (Neil LaBute)
100 Universal City Plaza, Bldg. 2352 A 3rd Floor
Universal City, CA 91608
8818-733-0926
818-866-0847 Fax

Protozoa Pictures
438 W. 37th St., Ste 5G
New York, NY 10018
212-244-3369
212-244-3735 Fax

Punch Productions (Dustin Hoffman)
11661 San Vincente Blvd., Suite 222
Los Angeles, CA 90049
310-442-4888
310-442-4884 fax

**** Please note that we do our best to keep the page updated and accurate, but addresses can frequently change (without our knowing it) so it is best to check with the company first to make sure they have not moved.**

Radar Pictures, Inc.
10900 Wilshire Blvd, Ste 1400
Los Angeles, CA 90024
310-208-8525
310-208-1764 fax

Radiant Pictures (Wolfgang Peterson & Gail Katz)
914 Montana Ave., 2nd Floor
Santa Monica, CA 90403
310-656-1400
310-656-1408 fax

Ransohoff Productions, Inc. Martin
400 S. Beverly Dr. Ste 308
Beverly Hills, CA 90212

310-551-2680
310-551-2094 fax

Rat Entertainment (Brett Ratner)
9255 Sunset Blvd., Ste 310
Los Angeles, C 90069
310-228-5000
310-860-9251 fax

Recorded Picture Company
7001 Melrose Ave.
Los Angeles, CA 90038
323-937-0733
323-936-4913 fax

Red Bird Productions (Debbie Allen)
3623 Hayden Avenue
Culver City, CA 90203
310-202-1711

Red Hen Productions (Stuart Gordon)
3607 W. Magnolia, Suite L
Burbank, CA 91505
818-563-3600
818-787-6637 fax

Red Hour Films (Ben Stiller)
193 N. Robertson Blvd.
Beverly Hills, CA 90211
310-289-2565
310-289-5988 fax

Red Om Films (Julia Roberts)
16 W. 19th St., 12th Fl.
New York , NY 10011
212-243-2900
212-243-2973 fax

Red Strokes Entertainment (Garth Brooks)
9465 Wilshire Blvd. Ste.319
Beverly Hills, CA 90212
310-786-7887
310-786-7827 fax

Red Wagon Prods. (Doug Wick & Lucy Fisher)
10202 W. Washington Blvd., Hepburn West
Culver City, CA 90232
310-244-4466
310-244-1480 fax

Rehme Productions (Robert Rehme)
10956 ½ Weyburn Ave.
Los Angeles, CA 90024

310-824-3371
310-824-5459 fax

Reiner/Greisman (Rob Reiner)
335 N. Maple Drive, Suite 135
Beverly Hills, CA 90210
310-285-2300

Renaissance Pictures (Sam Raimi)
315 S. Beverly Drive, Suite 2166
Beverly Hills, CA 90212
310-785-3900
310-785-9176 fax

Renfield Prods. (Joe Dante)
1041 N. Formosa Ave, Writers Bldg. 321
West Hollywood, CA 90046
323-850-3905
323-850-3907 fax

Reperage (Jean-Jacques Annaud)
333 S. Beverly Drive., Ste 100
Beverly Hills, CA 90212
310-552-1275
310-552-1276 fax

Revelations Entertainment (Morgan Freeman)
301 Arizona Ave., Ste. 303
Santa Monica, CA 90401
310-394-3131
310-394-3133 fax

Revolution Studios (Joe Roth)
2900 W. Olympic Blvd.
Santa Monica, CA 90404
310-255-7000

RKO Pictures, Inc.
1875 Century Park East, Ste 2140
Los Angeles, CA 90067
310-277-0707
310-226-2490 fax

Roscoe Enterprises, Inc
3000 W. Olympic Blvd., Ste 2223
Santa Monica, CA 90404
310-449-4066
310-264-4158 fax

Roundtable Ink
6161 Santa Monica Blvd., Ste 202
Hollywood, CA 90038

323-466-4646
323-466-4640 fax

Ruddy Morgan Organization, Inc., The
9300 Wilshire Blvd., Ste 508
Beverly Hills, CA 90212
310-271-7698
310-278-9978 fax

Rudin Prods., Scott
5555 Melrose Ave., DeMille Bldg.
Los Angeles, CA 90038
323-956-4600
323-862-0262 fax

Saban Entertainment
10960 Wilshire Blvd.
Los Angeles, CA 90024
310-235-5100
310-235-5102 fax

Samuelson Prods. Limited
10401 Wyton Dr.
Los Angeles, CA 90024-2527
310-208-1000
310-208-2809 fax

Sandbox Entertainment
116 N. Ropertson Blvd., Ste 400
Los Angeles, CA 90048
310-967-6451
310-659-6425 fax

Sarkissian Productions, Arthur
9255 Sunset Blvd., Ste 340
West Hollywood, CA 90069
310-385-1486
310-936-2800 fax

Saturn Films (Nicholas Cage)
9000 Sunset Blvd., #911
West Hollywood, CA 90069
310-887-0900
310-248-2965 fax

Scherick Associates
1950 Sawtelle Blvd., Suite 282
Los Angeles, CA 90025
E-mail: info@scherick.com
Note: Please address queries to "Development Manager."

Schiff Productions, Paul
3000 W. Olympic Blvd., Bldg 2 Ste 1476

Santa Monica, CA 90404
310-264-3914
310-264-3913 fax

Schroeder Entertainment, Adam
4000 Warner Blvd.
Burbank, CA 91522
818-954-5627

Schumacher Prods., Joel
4000 Warner Blvd.
Burbank, CA 91522
818-954-6100
310-954-4642 fax

Scott Free Productions (Ridley & Tony Scott)
634 N. La Peer Dr.
West Hollywood, CA 90069
310-360-2250
310-360-2251 fax

Screen Gems
10202 W. Washington Blvd.
Culver City, CA 90232
310-244-4000

Section Eight (George Clooney & Steven Soderbergh)
4000 Warner Bros., Bldg. 15
Burbank, CA 91522
818-954-4860

Seraphim Films (Clive Barker)
1606 Argyle St.
Hollywood, CA 90028
323-462-0840
323-462-9911 fax
www.clivebarker.com

Seven Arts Pictures
9595 Wilshire Blvd., Penthouse
Beverly Hills, CA 90212
310-887-3830
310-887-3840 fax

Shady Acres Entertainment
100 Universal City Plaza
Universal City, CA 91608
818-777-4446
818-866-6612 fax

Shonkyte Productionioins, Inc. (Sean Young)
2629 Main Street PMB 129

Santa Monica, CA 90405
E-mail: postmaster@seanyoung.com

Shoreline Entertainment, Inc.
1875 Century Park East, Suite 600
Los Angeles, CA 90067
310-551-2060
310-201-0729 (Fax)

Signature Films/ Millennium Dance Complex
5113 Lankershim Blvd.
N. Hollywood, CA 91601
818-752-2991
818-752-8386 fax

Silver Pictures (Joel Silver)
4000 Warner Blvd., Bldg. 90
Burbank, CA 91522-0001
818-954-4490
818-954-3237 fax

Simian Films (Hugh Grant/Elizabeth Hurley)
335 N. Maple Drive, Suite 335
310-285-2371

Simon Productions, Randy
1113 N. Hillcrest Rd
Beverly Hills, CA 90210
310-274-7440
310-274-9809 fax

Simonds Co., The Robert
1999 Avenue of the Stars, Ste 2350
Los Angeles, CA 90067
310-789-2200
310-201-5998 fax

Single Cell Pictures (Michael Stipe)
1016 N. Palm Ave
West Hollywood, CA 90069
310-360-7600
310-360-7011 fax

Sirk Productions
2460 Lemoine Ave, 3rd Floor
Fort Lee, NJ 07024
201-944-0982
E-mail: sirkprod@yahoo.com
www.sirkproductions.com

Skylark Entertainment / R & R Films
12405 Venice Blvd., Suite 237
Los Angeles, CA 90066

310-390-2659
310-402-3223 fax

Skylark Films
1123 Pacific St. Ste. G
Santa Monica, CA 90405-1525
310-396-5753
310-396-5753 *51

SNL Studios (LA)
5555 Melrose Avenue
Los Angeles, CA 90038
323-956-5729
323-862-8605 fax

Solo One Productions (Marlee Matlin)
8205 Santa Monica Blvd.
Los Angeles, CA 90046
323-658-8748

Sommers Company, The (Stephen Sommers & Bob Ducsay)
204 Santa Monica Blvd., Suite A
Santa Monica, CA 90401
310-917-9200

Spanky Pictures, Inc. (Ted Demme)
1041 N. Formosa Ave. Picford Bldg. Rm. 199
West Hollywood, CA 90046
323-850-2788
323-850-2745 fax

Spelling Films
5700 Wilshire Blvd., St.. 375
Los Angeles, CA 90036
323-965-5700

Spring Creek Productions (Paula Weinstein)
335 N. Maple Dr., Ste 209
Beverly Hills, CA 90210
310-270-9000
310-270-9001 fax

Spyglass Entertainment Group (Roger Birnbaum)
10900 Wilshire Blvd., 10th Fl
Los Angeles, CA 90024
310-443-5800
310-443-5912 Fax
www.spyglassentertainment.com

Stampede Entertainment (Ron Underwood)
3000 W. Olympic Blvd., Bldg 3
Santa Monica, CA 90404
310-552-9977

Stone Village Productions (Scott Steindorff)
1036 Carol Drive, Suite 302
West Hollywood, CA 90069
310-205-6339
310-205-6368 fax

Storm Entertainment
127 Broadway, Suite 200
Santa Monica, CA 90401
310-656-2500
310-656-2510 fax

Storyline Entertainment
500 S. Buena Vista St.
Old Animation Bldg. Ste 3D
Burbank, CA 91521
818-560-2928
818-560-5145 fax

Strike Entertainment
3000 West Olympic Boulevard
Santa Monica, CA 90404
310-315-0550

Sudden Storm Productions
1 Deer Park Crescent, Suite 703
Toronto, Ontario M4V 3C4
416-927-9342
info@suddenstorm.ca
www.suddenstorm.ca

Sundance Institute
8857 W. Olympic Blvd.
Beverly Hills, CA 90211
310-360-1981
310-360-1969

Tall Trees Productions
7758 Sunset Blvd.
Los Angeles, CA 90046
323-878-1111
323-878-1112 fax

Tapestry Films, Inc.
9328 Civic Center Dr.
Beverly Hills, CA 90210
310-275-1191
310-275-1266 fax

Taylor Made Films
1270 Stone Canyon Rd.
Los Angeles, CA 90077
310-472-1763
310-472-8698 fax

Team Todd
2900 Olympic Blvd
Santa Monica, CA 90404
310-255-7265
310-255-7222 fax
E-mail: teamtodd@aol.com

Ten Thirteen Productions (Chris Carter)
PO Box 900
Beverly Hills, CA 90213
310-369-1100

TIG Productions, Inc.
100 Universal City Plaza
Universal City, CA 91608
818 777-2737
818 733-5616 fax

Tisch Co., The Steve
10202 W. Washington Blvd., Astaire Bldg.
Culver City, CA 90232
310-244-6612

Tollin/Robbins Productions
10960 Ventura Blvd., 2nd Floor
Studio City, CA 91604
818-766-5004

Totem Prods. (Tony Scott)
8009 Santa Monica Blvd.
Los Angeles, CA 90046
323-650-4994
323-650-1961 fax

Tribeca Productions (Robert De Niro)
375 Greenwich St. 8th floor
New York, NY 10013
212-941-4000
212-941-4044 fax

Trigger Street Productions (Kevin Spacey)
755 A North La Cienega Blvd.
Los Angeles, CA 90069
310-360-1612
310-360-1616 fax
www.triggerstreet.com

Trilogy Entertainment Group
325 Wilshire Blvd., Ste 203
Santa Monica, CA 90401
310-656-9733
310-656-9737 fax

Troma, Inc.
c/o Troma Bldg.
733 9th Avenue
New York, NY 10019
212-757-4555
www.tromaville.com

True Blue Productions (Kirstie Alley)
PO Box 27127
Los Angeles, CA 90027
323-661-9191
323-661-9190 fax

Turman-Morrissey Company, The
1875 Century Park East, Suite 2000
Los Angeles, CA 90067

Type A Films
100 Universal City Plaza Building 1320, Suite 2E
Universal City, CA 91608
818-777-6222

Ufland Productions
534 21st St.
Santa Monica, CA 90402
310-656-3031
310-656-3073 fax

Underworld Entertainment (Hughes Brothers)
1329 Palisades Beach Road
Santa Monica, CA 90401
310-393-9993
310-393-1566 fax

Upfront Productions
12841 South Hawthorne Blvd., #297
Hawthorne, CA 90250
Email: Filmnu@yahoo.com
Web site: www.upfrontproductions.com

Valhalla Motion Pictures (Gale Anne Hurd)
8530 Wilshire Blvd, Ste 400
Beverly Hills, CA 90211
310-360-8530
310-360-8531 fax

Vanguard Films
8703 W. Olympic Blvd.
Los Angeles, CA 90035
310-360-8039
310-888-8012 fax

Vault Inc., The
1831 Centinela Ave., 2nd Fl
Santa Monica, CA 90404
310-315-0012
310-315-9322 fax

Vertigo Entertainment
9348 Civic Center Drive, Mezzanine Level
Beverly Hills, CA 90210
310-288-5170
310-278-5295 fax

Victor & Grais Productions
2932 Wilshire Blvd., Ste. 202
Santa Monica, CA 90403
310-828-3339
310-828-9588 fax

View Askew Productions, Inc.
116 Broad Street
Red Bank, NJ 07701
732-842-6933
732-842-3772 fax

Village Roadshow Pictures
3400 Riverside Dr. Ste 900
Burbank, CA 91505
818-260-6000
818-260-6001 fax

Wachs Company, The Robert D.
345 N. Maple Dr., Ste 179
Beverly Hills, CA 90210
310-276-1123
310-276-5572 fax

Weed Road Pictures (Akiva Goldsman)
4000 Warner Blvd., Bldg. 81 Ste. #115
Burbank, CA 91522
818-954-3371
818-954-3061 fax

Weintraub Production, Jerry
4000 Warner Blvd., Bungalow 1
Burbank, CA, 91522-0001
818-954-2500
818-954-1399 fax

Wheelhouse (Randall Wallace)
15464 Ventura Blvd.
Sherman Oaks, CA 91403
818-461-3599
818-907-0819 fax

White Wolf Productions
2932 Wilshire Blvd. Ste 201
Santa Monica, CA 90403
310-829-7500
310-586-0717 fax

Wildwood Enterprises, Inc/
South Fork Pictures (Robert Redford)
1101 Montana Ave., Ste E
Santa Monica, CA 90403
310-395-5155
310-395-3975 fax

Wind Dancer Production Group
200 W. 57th St., Ste 601
New York, NY 10019
212-765-4772
212-765-4775 fax

Winkler Films (Irwin Winkler)
211 S. Beverly Dr., Ste. 200
Beverly Hills, CA 90212
310-858-5780
310-858-5799 fax

Winston Productions, Stan
7028 Valjean Avenue
Van Nuys, CA 91406
818-902-5639

Witt-Thomas Films
11901 Santa Monica Blvd Ste. 596
West Los Angeles, CA 90025
310-472-6004
310-476-5015 fax
pwittproductions@aol.com

Wolper Organization
4000 Warner Blvd., Bldg. 14
Burbank, CA 91522
818-954-1421
818-954-1593 fax

Working Title Films
9720 Wilshire Blvd., 4th Fl
Beverly Hills, CA 90212
310-777-3100
310-777-5243 fax

Wychwood Productions (Simon West)
5555 Melrose Avenue
Hollywood, CA 90038
323-956-8994

Yak Yak Pictures (Mimi Leder)
4000 Warner Blvd., Bldg 138
Burbank, CA 91522
818-954-3861
818-954-1614 fax

Yorktown Prods., Inc. (Norman Jewison)
18 Gloucester Lane, 5th Fl
Toronto, ON M4Y 1L5 Canada
416-923-2787
416-923-8580 fax

Zanuck Co., The (Richard & Lili Fini Zanuck)
9465 Wilshire Blvd., Ste 930
Bevelry Hills, CA 90212
310-274-0261
310-273-9217 fax

Ziskin Productions, Laura
10202 W. Washington Blvd.
Culver City, CA 90232
310-244-7373
310-244-0073 fax

Zollo Productions, Inc.
257 W. 52nd St., 2nd Fl
New York, NY 10019
212-957-1300
212-957-1315 fax

Zucker Productions (Jerry Zucker)
1250 6th St., Suite 201
Santa Monica, CA 90401
310-656-9202
310-656-9220 fax

Zucker/Netter Productions (David Zucker)
1411 5th St., Ste. 402
Santa Monica, CA 90401
310-394-1644
310-899-6722 fax

Independent Production Companies:

AIRCRAFT PICTURES

58 Shannon St.
Toronto, Ontario M6J 2E7 Canada
tel: 416-536-9179
fax: 416-536-9178
www.aircraftpictures.com
email: info@aircraftpictures.com

ALLIANCE ATLANTIS COMMUNICATIONS CORPORATION

121 Bloor St. East, Ste. 1500
Toronto, Ont. M4W 3M5 CANADA
416-967-1174
Fax: 416-960-0971
www.allianceatlantis.com
E-mail: info@allianceatlantis.com

ALLIANCE ATLANTIS COMMUNICATIONS CORPORATION(US)

808 Wilshire Blvd., Suite 300
Santa Monica, CA 90401 U.S.A
310-899-8000
Fax: 310-899-8100

ALLIANCE FILMWORKS

P.O. Box 823208
South Florida, Fl. 3308
954-437-7887
Fax: 954-437-7399
www.alliancefilmworks.com
E-mail: info@alliancefilmwoks.com

ALLIED ENTERTAINMENT GROUP

8899 Beverly Blvd., Suite 911
West Hollywood, CA 90048
310-271-0703
Fax: 310-271-0706

AMERICAN CINEMA INTERNATIONAL

4640 Lankershim Blvd., Suite 500
N. Hollywood, CA 91602 U.S.A.
818-985-8500
Fax: 818-985-4845

AMERICAN WORLD PICTURES

6355 Topanga Canyon Blvd., Ste. 428
Woodland Hills, CA 91367 U.S.A
818-715-1480
Fax: 818-715-1081

AMESELL ENTERTAINMENT

12001 Ventura Place, Suite 404
Studio City, CA 91604
818-766-8500
Fax: 818766-7873

ARCHLIGHT PICTURES

1201/39 McLaren St.
North Sydney 2060
Australia
(61-2) 9955-8825

ARAMA ENTERTAINMENT, INC.

18034 Ventura Blvd., Suite 435

Encino, CA 91316 U.S.A
818-788-6400
Fax: 818-990-9344
E-mail: aramaent@aol.com

ARTISAN ENTERTAINMENT

2700 Colorado Avenue, 2nd Floor
Santa Monica, CA 90404 U.S.A
310-449-9200
Fax: 310-255-3840
www.artisanent.com

ARTIST VIEW ENTERTAINMENT

12500 Riverside Drive, Suite 201
North Hollywood, CA 91607
818-752-2480
Fax: 818-752-9339

ASSOCIATED TELEVISION INTERNATIONAL

4401 Wilshire Blvd.
Los Angeles, CA 90010 U.S.A
323-556-5600
Fax: 323-556-5610
E-mail: associatedtv@msn.com

ASYLUM, THE

6671 Sunset Blvd., Bldg. 1593
Hollywood, California 90028
323-463-6575

AURA ENTERTAINMENT

9350 Wilshire Blvd., Suite 400
Beverly Hills, California 90212
310-278-9992

BEYOND FILMS, LTD.

53-55 Brisbane Street
Surry Hills, NSW 2010
Australia
(61-2) 8217-2000
www.beyond.com.au

BLUE RIDER PICTURES

2800 28th Street, Suite 105
Santa Monica, CA 90405 U.S.A.
310-314-8246
Fax: 310-581-4352
www.blueriderpictures.com

CAPELLA INTERNATIONAL, INC.

9242 Beverly Blvd., Suite 280
Beverly Hills, CA 90210-3710 U.S.A
310-247-4700
Fax: 310-247-4701

CARLTON INTERNATIONAL MEDIA, INC.

12711 Ventura Blvd., Suite 300
Studio City, CA 91604 U.S.A
818-753-6363
Fax: 818-753-6388
www.carltonint.co.uk
E-mail: enquiries@carltonint.co.uk

CANARY FILMS

235 E 95th Street, 15m
New York, NY 10128 U.S.A
E-mail: jlschweitzer@earthlink.net
www.canaryfilmsnyc.com

CASTLE HILL PRODUCTIONS INC./CINEVEST

1414 Avenue of the Americas, 15th Floor
New York, NY 10019 U.S.A
212-888-0080
Fax: 212-644-0956

CECCHI GORI GROUP

11990 San Vicente Blvd., Suite 200
Los Angeles, CA 90049 U.S.A
310-442-4777
Fax: 310-442-9507
E-mail: msalvo@earthlink.net

CELESTIAL PICTURES

Shaw Administration Bldg., Lot 220
Clear Water Bay Road
Kowloon, Hong Kong
(852) 2927-1111

CINE EXCEL ENTERTAINMENT

1102 North Screenland Drive
Burbank, CA 91505 U.S.A
818-848-4478
Fax: 818-848-1590
www.cineexcel.com
E-mail: info@cineexcel.com

CINETEL FILMS, INC.

8255 W. Sunset Blvd.
Los Angeles, CA 90046-2432 U.S.A
323-654-4000
Fax: 323-650-6400

CONCORDE-NEW HORIZONS, CORP.

11600 San Vincente Blvd.
Los Angeles, CA 90049 U.S.A
310-820-6733
Fax: 310-207-6816
www.newconcorde.com

CONQUISTADOR ENTERTAINMENT

600 Flower Street, Suite 5
Venice, California 90291
310-396-9692

COREY MARR PRODUCTIONS, INC.

E-mail: info@coreymarr.com

CREATIVE LIGHT WORLDWIDE

8383 Wilshire Blvd., Suite 212
Beverly Hills, CA 90211 U.S.A
323-658-9166
Fax: 323-658-9169
www.creativelightworldwide.com

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8701 Wilshire Blvd.
Beverly Hills, CA 90211 U.S.A
310-657-6700
Fax: 310-657-4489
www.crownintlpictures.com
E-mail: crown@crownintlpictures.com
(Please note - they do not accept unsolicited screenplays via email)

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1901 Avenue of the Stars, Suite 605
Los Angeles, CA 90067 U.S.A
310-843-0223
Fax: 310-553-9895

CURB ENTERTAINMENT INTERNATIONAL

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Burbank, CA 91505 U.S.A
818-843-8580
Fax: 818-566-1719
E-mail: curbfilm@earthlink.net

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8282 Sunset Blvd., Suite A
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323-848-4140
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San Diego, CA 92120
619-286-8384
Fax 619-286-8324
E-mail: karl.kozak@home.com

DJ. DONNELLY PRODUCTIONS GROUP LTD.

PGDC.TV
PO Box 250
1245 South Powerline Rd.

Pompano Beach, FL 33069 U.S.A
347-733-2913
E-mail: djdproductions@peoplepc.com

DOUBLE TREE ENTERTAINMENT

9606 Santa Monica Blvd., 3rd Floor
Beverly Hills, CA 90210
310-859-6644
Fax: 310-859-6650

DREAM ENTERTAINMENT

8489 W. 3rd. Street, Suite 1036
Los Angeles, CA 90048 U.S.A
323-655-5501
Fax: 323-655-5603
www.diversafilms.com
E-mail: DreamEnter@aol.com

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Fax: 44-207-868-7766
www.filmfour.com
E-mail: filmfourintl@channel4.co.uk

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Beverly Hills, CA 90212 U.S.A
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Fax: 310-789-4747
www.watchfireworks.com
E-mail: info@fireworkspix.com

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310-385-4400 (LA)
Fax: 212-539-4099

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Los Angeles, CA 90046 U.S.A
323-848-3444
Fax: 323-822-2165

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Los Angeles, CA 90024 U.S.A
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Fax: 310-569-4000

GIRLIE GIRL PRODUCTIONS

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Los Angeles, CA 90068 U.S.A
323-851-1206
Fax: 323-851-1263
E-mail: info@girliiegirlproductions.com
www.girliiegirlproductions.com

GOLCHAN PRODUCTIONS, FREDRIC

1447 N. Hayworth Ave.
West Hollywood, CA 90046
3232-656-1122

GOOD MACHINE INTERNATIONAL, INC.

417 Canal Street, 4th Floor
New York, NY 10013 U.S.A
212-343-9230
Fax: 212-343-7412
www.goodmachine.com
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GREEN COMMUNICATIONS

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818-557-0050
Fax: 818-557-0056
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E-mail: info@greenfilms.com

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P.O. Box 20161
Fort Worth, Texas 76102
817-528-9395
www.highlandmyst.com

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1040 Hamilton Street, Suite 205
Vancouver, BC V6B 2R9 CANADA
604-632-1707
Fax: 604-632-1607
www.filmhorizon.com
E-mail: rhs@filmhorizon.com

IMAGEMAKER FILMS

561 28th Avenue
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Fax: 310-302-1002
www.ImageMakerFilms.com

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310-430-1503
Fax: 310-231-4872
www.insomniamedia.com

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Jacksonville, OR 97530 U.S.A
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INTERMEDIA/I.S. FILM DISTRIBUTION

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14225 Ventura Blvd.
Sherman Oaks, CA 91423 U.S.A
818-981-4950
Fax: 818-501-6224
E-mail: jimperil105@aol.com

LAKESHORE INTERNATIONAL

5555 Melrose Ave., Gloria Swanson, 4 Floor
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323-956-4222
Fax: 323-862-1456
www.lakeshoreentertainment.com

L.I.F.T. PRODUCTION SERVES

365 Canal Street
New Orleans, LA 70130 U.S.A
504-565-LIFT
Fax: 504-565-5411
www.lift-la.com
Email: John@lift-la.com

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4553 Glencoe Avenue, Suite 200
Marina del Rey, CA 90292 U.S.A
310-314-2000
Fax: 310-392-0252

**** Please note that we do our best to keep the page updated and accurate, but addresses can frequently change (without our knowing it) so it is best to check with the company first to make sure they have not moved.**

MAINLINE RELEASING

1801 Avenue of the Stars, Suite 1035
Los Angeles, CA 90067 U.S.A
310-286-1001
Fax: 310-286-0530
www.mainlinereleasing.com
E-mail: info@mainlinereleasing.com

MANDEVILLE FILMS, INC.

P.O. Box 525
Campbellville, Ontario, L0P-1B0 Canada
www.mandevillefilms.com
E-mail: mandevillefilms@hotmail.com

MANMADE ENTERTAINMENT PRODUCTIONS, INC

4182 Saloma Ave.
Sherman Oaks, Sherman Oaks U.S.A
818.783.4888
www.manmadeentertainment.net
E-mail: submissions@manmadeentertainment.net
*Please include genre in subject line when submitting.

MDP WORLDWIDE

1875 Century Park East, Suite 2000
Los Angeles, CA 90067 U.S.A
310-226-8300
Fax: 310-226-8350

METROPOLIS FILMS (Stephen Ryder)

230 Park avenue, 10th floor
New York NY 10169-0001
646-435-5588
212-808-3020 fax
E-mail: metropolisfilms@aol.com
www.metropolis-films.com

MINDS EYE FILMS

2 Hazledene Road
london W4 3JB ENGLAND
+ 44 (0) 020 8995 7437
Fax: + 44 (0) 020 8995 5196
info@mindseyefilms.com
www.mindseyefilms.com

MODERN ENTERTAINMENT

16255 Ventura Blvd., Suite 1100
Encino, CA 91436 U.S.A
818-386-0444
Fax: 818-728-8294

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P.O. Box 7400
Studio City, CA 91614 U.S.A
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MYRIAD PICTURES

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310-279-4000
Fax: 310-279-4001
www.myriadpictures.com

NITE OWL PRODUCTIONS, LTD

Attention: Sonia Satra
1409 Armacost Avenue, Suite 6
Los Angeles, CA 90025 U.S.A
E-mail: UPBEATmag@aol.com
www.niteowlproductionsltd.com

NORTH BY NORTHWEST ENTERTAINMENT

Attention: Kim Beatty
903 W. Broadway
Spokane, WA 99201
509-324-2949
Fax: 509-979-6781
E-mail: kbeatty@nxnw.net
www.nxnw.net

ODYSEY ENTERTAINMENT

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London W1J 8BJ

UK

(44-207) 016-8847

OMEGA ENTERTAINMENT, LTD.

8760 Shoreham Drive
Los Angeles, CA 90069 U.S.A
310-855-0516
Fax: 310-652-2044
<http://www.omegapic.com/home.htm>

OPEN CITY FILMS

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New York, NY 10013 U.S.A
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Fax: 212-587-1950

ORIGINAL SIX PRODUCTIONS, LTD.

Attn: Stuart Fawcett / Steve Orton
14 Lilac Way
East Gosscote, Leicester LE7 England
+44 116 210 4166
<http://www.originalsixproductions.com>

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8800 Sunset Blvd., Suite 302
Los Angeles, CA 90069 U.S.A
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Fax: 310-855-0719
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PANDORA

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4000 Warner Blvd., Bldg. 148. Suite 200
Burbank, CA 91522 U.S.A.
818-954-5549
Fax: 818-954-7713

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11777 Mississippi Ave.
Los Angeles, CA 90025
310-477-8400

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3599 Cahuenga Blvd. West
Los Angeles, CA 90068 U.S.A
323-878-0404
Fax: 323-878-0486

RENAISSANCE FILMS, LTD.

34-35 Berwick Street
London, W1V 8RP UNITED KINGDOM
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Fax: 44-207-287-5100

www.renaissance-films.com

E-mail: info@renaissance-films.com

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New York, NY 10017 U.S.A
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Fax: 818-715-7009

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West Hollywood, CA 90046
323-874-2769
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www.stag-films.com

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Fax: 310-458-6102

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Santa Monica, CA 90401
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Fax: 310-656-2510

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310-309-8400
Fax: 310-828-4132

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310-247-0994
Fax: 310-247-0998

TAURUS ENTERTAINMENT COMPANY

5831 Sunset Blvd.
Hollywood, CA 90028 U.S.A
323-860-0807
Fax: 323-860-0834
www.taurus-entertainment.com

TOMORROW FILM CORPORATION

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Beverly Hills, CA 90212 U.S.A
310-385-7900
Fax: 310-385-7990

TRI-HUGHES ENTERTAINMENT GROUP

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Los Angeles CA 90025 U.S.A
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www.trihughes.com

TROMA ENTERTAINMENT, INC.

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Fax: 212-399-9885
www.troma.com

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Fax: 310-278-0885

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<http://www.wbei.com>
Email: postmaster@wbei.com

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Santa Monica, CA 90401 U.S.A
310-576-6383
Fax: 310-576-6384
www.xeolux.com
Email: info@xeolux.com

Production Companies:

Columbia Pictures

10202 W. Washington Blvd.
Culver City, CA 90232-3195
310-244-4000
<http://www.spe.sony.com>

Dreamworks SKG

1000 Flower Street
Glendale, CA 91201
818-695-5000
<http://www.dreamworks.com>

Fox Searchlight

10201 W. Pico Blvd.
Los Angeles, CA 90035
310-369-2359

Hollywood Pictures

500 S. Buena Vista St.
Burbank, CA 91521
818-560-1000

Metro-Goldwyn-Mayer Pictures

10250 Constellation Blvd.
Los Angeles, CA 90067
310-449-3000
<http://www.mgm.com>

Miramax Films

c/o Tribeca Film Center
375 Greenwich Street
New York, NY 10013-2338
or
8439 Sunset Blvd.
West Hollywood, CA 90069-1921

323-822-4200

<http://www.miramax.com>

New Line Cinema

116 N. Robertson Blvd., St.. 200

Los Angeles, CA 90048

310-854-5811

<http://www.newline.com>

Paramount Pictures

5555 Melrose Ave.

Los Angeles, CA 90038

323-956-5000

<http://www.paramount.com>

RKO Pictures

1875 Century Park East, St.. 2140

Los Angeles, CA 90067

310-277-0707

Twentieth Century Fox

10201 W. Pico Blvd.

Los Angeles, CA 90035

310-369-1000

<http://www.fox.com>

Universal Pictures

100 Universal City Plaza

Universal City, Ca 91608-1085

818-777-1000

<http://www.universalpictures.com>

Walt Disney Pictures/Touchstone

500 S Buena Vista St.

Burbank, CA 91521-0001

818-560-1000

<http://www.disney.com>

Warner Brothers Pictures

4000 Warner Blvd.

Burbank, CA 91522-0001

818-954-6000

<http://www.warnerbros.com>

Common Forms You'll Encounter

Release Form:

DATE: _____

Dear _____,

I am submitting to you the following material
(hereafter referred to as "The Material")

TITLE: _____

FORM OF MATERIAL: _____
(e.g. screenplay, treatment, outline)

PRINCIPAL CHARACTERS: _____

BRIEF SUMMARY OF PLOT: _____

WRITERS GUILD OF AMERICA REGISTRATION # _____

I am submitting to you herewith certain written material (the
"Material")
identified above.

I recognize that your files are replete with ideas and stories for
theatrical motion pictures and television programs, and that new
ideas for motion pictures and television programs are constantly
being submitted to you or being developed by you. I also recognize
that many stories and ideas are similar and often different stories
and ideas relate to one or more common underlying themes.

In consideration of the foregoing and your agreeing to accept and
review the Material, I agree to the following:

I acknowledge that the Material was created and written by me

without any suggestion or request from you that I write or create the Material.

You agree that you will not use the Material or any part thereof unless you either:

enter into an agreement with me granting you the right to use the Material or determine in good faith that you have the independent legal right without my consent to use all or any part of (or any features

or elements in the Material either because (i) I do not own or control such Material or such features or elements, or (ii) the Material or features or elements used by you and claimed by me to be the Material or embodied in the Material is in the public domain, is not new or novel, is not legally protected or protectable, or was independently developed by you or obtained by you from other sources including your own employees.

I hereby acknowledge and agree as follows:

a. I warrant that I am the sole owner and author of the above described material and that I have the full right and authorization to submit the material to you.

b. I agree that any part of the submitted material which is not novel or original and not legally Protected may be used by you without any liability on your part to me and that nothing herein shall place you in any different position with respect to such non-novel or non-original material by reason hereof.

c. You shall not be under any obligation to me with respect to the submitted material except as may later be set forth in a fully executed written agreement between us.

d. I realize that you may have had access to and/or may have independently created or have had created ideas, themes, formats and/or other materials which may be similar to the theme, plot, idea, format or other element of the material now being submitted by me and I agree that I will not be entitled to any compensation by reason of the use by you of such similar material.

I have retained a copy of the Material and agree that you shall not be obligated to return the Material to me, and I release you from all liability

if the Material is lost, misplaced, stolen or destroyed.

I acknowledge that you are under no obligation to use the Material in any manner. I further represent and warrant that the material is original

with me, that I am the author and sole and exclusive owner of the Material and of all rights in and to the Material, and that I have full power and authority to submit the Material to you on the foregoing terms

and conditions, each and all of which shall be binding on me, my agents, heirs, successors, licensees and assigns.

Signed: _____
(Your Signature)

[If co-authored, co-author should sign too:_____]

Received by:_____

Date Received:_____

Life Rights Contract:

This is a sample of the contract you might use if someone agrees to let you write a script involving their true story.

I, _____, hereby irrevocably consent and agree that you, _____, and your successors, licensees, and assigns in perpetuity and throughout the universe have the right to use, fictionalize, and/or exploit in whole or in part my life story, my name, likeness, poses, statements, writings, photographs, anecdotes, acts, appearances, and voices. I understand and agree that you may portray me and my life story in any manner and by any actor/actors, under my name or any other name. I hereby waive any objection that I may have that your use of such material may be defamatory, constitute an invasion of privacy, or otherwise violate any right which I may have in connection with such material. I hereby waive any right to bring and prosecute an action for defamation, invasion of privacy, right of publicity, or any similar action, whether my life story is used by you or your successors, licensees, or assigns.

You will have the right to add to, subtract from, arrange, alter, and revise my life story and all materials relating thereto in any manner and to combine such materials with materials relating thereto in any manner and hereby waive any rights of "droit moral" that you may have in my life story. All rights, licenses, and privileges granted to you shall be cumulative, and you may exercise or use any of said rights, licenses, and privileges separately from, simultaneously with, or in connection with any other such rights, licenses, and privileges.

I grant you and your successors, licensees, and assigns in perpetuity and throughout the universe all motion picture rights (including, without limitation, all silent, sound, dialogue, talking, and musical motion picture rights), all television rights, remake and sequel rights, novelization rights, and all allied, ancillary, corollary rights, subsidiary, merchandising rights including, without limitation, videocassette, videodisk, soundtrack interactive, online which may be produced in any and all media, now known or devised in the future in any and all languages, and any and all other rights pertaining thereto, and the right to exploit the aforesaid rights in any manner and by all means, whether now known or hereafter devised.

ACCEPTED AND AGREED:

Signature

Name

Date

Signature

Name

Date

Screenplay Option Contract:

Title of screenplay

Author

Producer

This letter, when signed and dated by you, _____, and returned by mail to me, _____, will confirm the agreement between you and I regarding any and all motion picture, television, broadcast, home video, remake, sequel, CD-Rom and all other computer-assisted forms of media, merchandising, allied, subsidiary and ancillary rights now known or hereafter invented throughout the universe and in any and all languages (exclusive of book publishing) to the screenplay written by you called _____.

OPTION

In return for \$_____, development services and other valuable consideration, receipt of which is hereby acknowledged, you hereby grant me the exclusive option to purchase the Rights to the screenplay for an exclusive period of ___ months from the date of my receipt of this signed contract. It is also agreed that the option may be automatically extended without any additional consideration at the end of ___ months for an additional ___ days by giving notice if there are negotiations with a buyer in order to conclude negotiations. The option may be extended on the same terms for an additional ___ months upon mutual written consent.

If the property is set up with a production company, the option may be automatically extended for a period of ____ months upon notice and payment to you of \$_____. Thereafter, the option may be extended for an additional ____ months upon notice and payment to you of \$_____.

PURCHASE PRICE

1. Theatrical Motion Picture

If the initial release is a theatrical motion picture, the purchase price is ____% of the "direct approved budget" (i.e. excluding legal, interest, contingency, overhead, and completion guarantees) with a floor of \$_____ and a ceiling of \$_____.

2. Television Movie

Network: If the initial release is a television movie for a U.S. network (ABC, CBS, NBC, FBN) the purchase price is \$_____.

Cable: If the initial release is a television movie for a cable or non-network broadcast, the purchase price is \$_____.

3. Sequels, Prequels, Spinoffs

50% of original.

4. Remakes

33 1/3% of original

5. Television series

For a U.S. broadcast network (ABC, NBC, CBS, FBN) prime time series, payments will be \$_____ per produced episode of up to 30 minutes; \$_____ per produced episode up to 60 minutes; \$_____ over 60 minutes.

For a series on any other broadcast or cable entity, payments will be \$_____ up to 30 minutes; \$_____ up to 60 minutes; \$_____ over 60 minutes.

WRITING SERVICES

And additional writing services shall be paid according to appropriate WGA minimums.

PROFIT PARTICIPATION

____% of 100% of net profits from all sources to _____ (Production Company.)

You warrant that you, _____, have (a) exclusive 100% ownership of the Rights free and clear of any claim, right, adverse interest or encumbrance and (b) the authority and unencumbered right to enter into this Agreement and grant the Rights to me.

Until such time as we execute a more detailed document incorporating these and other provisions standard for such agreements in the entertainment industry, this will constitute an agreement binding on _____ and _____ and their respective successors, assigns, heirs, and legal representatives. _____ (Producer) shall consult with you or your representative regarding the assignment of the Agreement but shall have at her sole discretion the right to assign this Agreement or any of her rights hereunder, but no such assignment shall relieve her of her obligations hereunder unless the assignee assumes all such obligations in writing.

This Agreement constitutes the entire understanding between us with respect to the subject matter hereof and no modification of this Agreement shall be effective unless it is in writing executed by us both. Nothing contained herein shall be deemed to create or constitute a partnership between or joint venture by us. This Agreement shall be construed in accordance with the laws of the State of _____ applicable to contracts negotiated, executed, and to be wholly performed within said state. Reference to _____ (producer) shall include _____ (production company) and conversely.

ACCEPTED AND AGREED:

Name

Date

Name

Date

Copyrighting Screenplays

Many writers are concerned that someone will steal their work. Other writers want to use concepts or situations created by someone else. This page attempts to explain how writers can best protect their own work, while shamelessly stealing other people's ideas.

Copyright is a concept that has developed in force and sophistication for the past four hundred years or so. In Classical times, authors wrote for fame; they had no way of getting royalties when books were copied by hand.

With the invention of the printing press came the possibility of getting paid royalties. But Elizabethan England had no copyright laws. Rogue publishers would regularly send people with extremely good memories (memories were much better then) to see plays by popular authors such as Shakespeare. They would come home, write down as much of the dialogue as they could remember, and the publisher would try to get a folio out before the legitimate owner of the work published a clean copy. They also bribed actors to steal scripts, which required the playwright to write out separate copies of the play for each actor, with only the parts they needed to have. Only after the publication of many "bad folios" did Shakespeare publish his own copies of his plays, risking that someone would buy his "good folio" and put on his play without paying him.

Current copyright law is strong but finicky.

What is copyright?

Copyright is the right of the author to control who can publish his or her work. It exists from the moment he creates something copyrightable, and can be sold, licensed or given to another party.

There are four main criteria for determining what is copyrightable:

- The work must be original. If you stole your plot from Shakespeare, you can't copyright that plot, only the ways you creatively departed from Shakespeare's work.
- It must be the independent expression of an author. Only the expression, not the underlying ideas, are protected. For example, your specific dialogue, the sequence of scenes or visual images, your characters, all can be protected. Your concept can not be protected. What's an idea, and what's the expression of an idea, is a matter the courts decide case by case, but if it can be told in two sentences, my bet is it's an idea.
- The work must be of a non-utilitarian nature. You can't copyright a contract or instruction manual.
- The work must be fixed in a tangible medium of expression, i.e. on paper, computer disk, magnetic tape, or stone tablets, not

just something you said over lunch.

How do I enforce my copyright?

There are two ways people protect their copyright in the entertainment industry.

The Writer's Guild of America (WGA) will, for your \$20 check, archive a copy of your work (screenplay or synopsis), and send you back a slip with a registration number on it, providing independent proof that you wrote a screenplay or story at a certain time. This can be useful if someone later steals your idea or screenplay, but:

- The registration lasts only 5 years, then has to be updated.
- The registration has no legal meaning, except as evidence.

A better way to protect your screenplay is to register it with the Registrar of Copyright. You do so by sending it to the Library of Congress in Washington, DC. It is then archived by the Librar of Congress in perpetuity, which is why the LoC is the largest library in the world.

There are important legal differences to the two services. The Library of Congress provides a legal registration of copyright under federal law. The WGA provides only a private-party service with no legal effect. It is good for evidence, but it is not statutory. The legal difference between evidence and a statutory registration is the difference between having a contract that says you bought a house (evidence), and having the title deed registered in your name with the state government (statutory).

The legal distinction is important. If someone steals your screenplay and you can prove it (evidence), you are entitled to damages. But you have to prove you have been damaged, and you have to prove how much you have been damaged, usually by measuring how much money you would have made if the other guy hadn't stolen your work. But if you have registered with the LoC, you can be awarded statutory damages. That means that the statute fixes a certain minimum amount of damages which you will be rewarded even if you can't prove you would have made any money if your work had not been stolen. You don't need to prove you were hurt, or that the other guy made any money. You only need to prove that he stole your idea and "published" it.

To register a work at the LoC, you need a form PA, which you can order by phone at (202) 707 9100. This

- Is permanent, and

- Is a legal and statutory registration with the US government.

You can also download a form PA in PDF format.

- Download Form PA with instructions.
- Download Form PA without instructions.
- Download Short Form PA.

You will need Acrobat Reader, which you can download free on the Net:

For more information on copyright in the US, check out the LoC itself.

Note that popping a script in the mail and mailing it to yourself (so-called "poor man's copyright") is completely useless. What is to prevent you from mailing yourself an envelope today and then putting a different script in it ten years from now?

You do not need to be a US citizen to copyright a work at the Library of Congress. However, if you copyright your work in most nations, your work is effectively copyrighted in the US, I believe. For example, if you copyright your work in France, you may consider it protected in the United States by virtue of various international copyright conventions. If you live in a recent nation such as Croatia, or a nation on poor terms with the US such as Cuba, North Korea or Libya, then you will need to copyright your work here in order to be protected. Of course if you're a writer, you'd better get out of Cuba, North Korea or Libya as fast as you can before you say something someone doesn't like.

Although you can't copyright an idea, you can protect your idea contractually. If you agree with someone that, if they use your idea, they have to buy it from you first, then you have a contract. If they steal your idea, you can sue them for breach of contract -- even if it isn't an original idea and you never wrote it down. A written contract is the safest way to do this, but an oral contract is legally all you need, though practically, it's usually not worth the paper it's written on. You can create a legal and enforceable oral contract by saying, "If you use this, I wanna get paid, okay?" in front of witnesses who will testify to what you said in court.

The truth is, most producers in Hollywood are far too busy to steal your idea. When you're making a \$30 million picture, it's rarely worth the hassle to steal someone's idea when you can buy it for \$50,000.

Before 1989, you were obliged to put a copyright notice on your work. You no longer have to do so. However, the copyright infringer may claim she infringed "innocently" unless you put the notice on.

By the way, you only have to copyright your work once. Even if you revise it, by protecting the plot and characters, you are essentially guaranteeing that anyone who steals from a later work will run afoul

of your copyright. If you change the work so completely that someone could steal from it without stealing from the original, that's when you need to copyright the work again..

What if you want to write something based on someone else's work?

You may not legally distribute something that incorporates copyrighted work that someone else owns, unless they give you permission. If you do, they are entitled to sue you for money damages, and then also enjoin you (stop you) from distributing it any further.

Two exceptions are "fair use," which allows you to use brief quotations; and parody. You can, for example, distribute a poster for "Starr Wars" in which the evil Kenneth Starr appears as Darth Vader, using the exact style and format of the original Star Wars poster. You can quote a short phrase from a song in a movie without permission from the owner of the copyright of the song, but if you have a character singing the song or if you use any part of an actual recording of a song, you will need permission, which will generally cost a lot of money. "Happy Birthday," by the way, is still under copyright!

You can base your work on other people's work that has fallen out of copyright, or which is not copyrightable. Work that is not copyrightable includes, for example, a premise, a concept, or a basic plot. In other words you can write a script about a little girl who is whisked away to a magical land and, opposed by evil creatures and helped by wonderful allies, tries to get home. But from the moment the allies include a Tin Woodman, a Cowardly Lion, or a Scarecrow, you have infringed on the copyright of the L. Frank Baum estate. You also can't have the Tin Woodman show up in a dream sequence in a drama you wrote; the character himself is under copyright.

Once enough time has lapsed, the rights to the book *The Wizard of Oz* lapse, and become "public domain." At that moment, anyone can make a movie of *The Wizard of Oz*. However, they can't use any details invented for the 1939 movie starring Judy Garland; these are still under copyright.

Prior to 1978, the author of a work had a copyright for 28 years, and could renew it for an additional 28 years. This has now been extended to 47 years, for a total of 75 years. So, as of this writing, a work that is older than 75 years (i.e. written in 1913 or before) is now public domain. Under Public Law 102-307, any work created in 1960 or later is automatically renewed for 47 years.

In the case of works written now, copyright lasts 70 years after the

death of the author, or in the case of multiple authors, of the last surviving author. A "work for hire" lasts 95 years from publication or 120 years from authorship. (These terms were extended in October, 1998; they used to be 50, 75 and 100 years.) A "work for hire" exists when a writer is hired by a company to write something for them, for example a television staff writer; in this case the "author" is legally considered to be the company paying the bill.

ORIGINAL

Glossary

A Page - A revised page that extends beyond the original page, going onto a second page. (i.e. Page 1, 1A, 2, 3, 3A)

Abbreviations - shortcuts used in scripts such V.O., O.C.,

Act - A large division of a full-length play, separated from the other act or acts by an intermission.

Act/Scene Heading - Centered, all CAPS heading at the start of an act or scene. Act numbers are written in Roman numerals, scene numbers in ordinals.

Acting Edition - A published play script, typically for use in productions in the amateur market or as reading copies. Often has a list of prop list or set design sketches.

Action - The moving pictures we see on screen. Also, the direction given by a director indicating that filming begins.

ad lib - Dialogue in which the characters or actors make up what they say in real time on the movie set or on stage. From the Latin ad libitum, "in accordance with desire."

Against - A term describing the ultimate potential payday for a writer in a film deal. \$400,000 against \$800,000 means that the writer is paid \$400,000 when the script is finished (through rewrite and polish); when and if the movie goes into production, the writer gets an additional \$400,000.

Agent Submission - A method of play submission, in which a theater requires that a script be submitted by a recognized literary agent.

Alan Smithee - A fictional name taken by a writer or director who doesn't want their real name credited on a film.

Angle - A particular camera placement.

Approved writer - A writer whom a television network trusts to deliver a good script once hired.

Arbitration - Binding adjudication by members of a Writers Guild of America committee regarding proper onscreen writer credit of a movie; arbitration is available only to WGA members or potential WGA members.

Artistic Director - A theater company's chief artistic officer and usually the last stop before a play is selected for production.

Associate Artistic Director - An artistic officer of a theater company, frequently a director and often second to the Artistic Director, integrally involved with its artistic decisions.

At Rise Description - A stage direction at the beginning of an act or a scene that describes what is on stage literally "at rise" of the curtain, or more commonly in contemporary theater, as the lights come up.

Attached - Agreement by name actors and/or a director to be a part of the making of a movie.

Audio/Visual Script - A dual column screenplay with video description on the left and audio and dialogue on the right, used in advertising, corporate videos, documentaries and training films.

b.g. - Abbreviation for "background" (i.e. In the b.g., kids are fighting).

Back Door Pilot - A two-hour TV movie that is a setup for a TV series if ratings warrant further production.

Back End - Payment on a movie project when profits are realized.

Back Story - Experiences of a main character taking place prior to the main action, which contribute to character motivations and reactions.

Bankable - A person who can get a project financed solely by having their name is attached.

Beat - A parenthetically noted pause interrupting dialogue, denoted by (beat), for the purpose of indicating a significant shift in the direction of a scene, much in the way that a hinge connects a series of doors.

Beat Sheet - An abbreviated description of the main events in a screenplay or story.

Bill - The play or plays that together constitute what the audience is seeing at any one sitting. Short for "playbill."

Binding - What literally holds the script together. As a writer submitting your manuscript, you might use either brads with cardstock covers or one of a number of other pre-made folders (all available from The Writers Store).

Black Box - A flexible theater space named for its appearance.

Blackout - A common stage direction at the end of a scene or an act.

Book - The story and the non-musical portion (dialogue, stage directions) of a theatrical musical.

Brads - Brass fasteners used to bind a screenplay printed on three-hole paper, with Acco #5 solid brass brads generally accepted as having the highest quality.

Bump - A troublesome element in a script that negatively deflects the reader's attention away from the story.

Button - A TV writing term referring to a witty line that "tops off" a scene.

Cable - A cable television network such as HBO, or cable television in general.

Cast - The characters who are physically present in the play or film. These are the roles for which actors will be needed. When we talk about a role in a stageplay as being double-cast with another, it means that the same actor is expected to play both roles. This happens in film as well (e.g. Eddie Murphy), but only rarely.

Cast Page - A page that typically follows the Title Page of a play, listing the characters, with very brief descriptions of each.

Center (Stage) - The center of the performance space, used for placement of the actors and the set.

CGI - Computer Generated Image; a term denoting that computers will be used to generate the full imagery.

Character - Any personified entity appearing in a film or a play.

Character arc - The emotional progress of the characters during the story.

Character name - When any character speaks, his or her name appears on the line preceding the dialogue. In screenplays, the name is tabbed to a location that is roughly in the center of the line. In playwriting, typically the name is centered, but with the advent of screenwriting software that automatically positions the character name correctly, it has become acceptable to use a similar format for character names in stageplays.

Cheat a script - Fudging the margins and spacing of a screenplay on a page (usually with a software program) in an attempt to fool the reader into thinking the script is shorter than it really is.

Close Up - A very close camera angle on a character or object.

Commission - A play for which a theater company gives a playwright money to write, typically with the understanding that the theater will have the right of first refusal to premiere it.

Complication - The second act of a three-act dramatic structure, in which "the plot thickens," peaking at its end.

Conflict - The heart of drama; someone wants something and people and things keep getting in the way of them achieving the goal. At times,

the obstacles can be common to both the hero and villain, and the ultimate goal a laudable one for both parties.

Continuing Dialogue - Dialogue spoken by the same character that continues uninterrupted onto the next page, marked with a (cont'd) in a stage play.

Continuous Action - Included in the scene heading when moving from one scene to the next, as the action continues.

Copyright - Proof of ownership of an artistic property that comes with registering your script through the United States Register of Copyrights.

Copyright Notice - Placing ©Your Name on the Title Page of a script.

Courier 12 pitch - The main font in use in the U.S. by both publishers and the Hollywood film industry.

Designer - Theater professional whose job it is to envision any of the following elements in a play: costumes, sets, lights, sound or properties.

Development - The process of preparing a script for production.

Development Hell - The dreaded creative death malaise that occurs when the development process lasts too long.

Dialogue - The speeches between characters in a film or a play.

Direct Solicitation - When a theater contacts a playwright or his agent about submitting a script. Theaters that use this method typically do not want the playwright to initiate the contact.

Direction, Stage Direction - (See Stage Directions in Revised above.)

Director - In a stageplay, the individual responsible for staging (i.e. placing in the space or "blocking") the actors, sculpting and coordinating their performances, and making sure they fit with the design elements into a coherent vision of the play. In a musical, there will typically be a separate musical director responsible for the musical elements of the show. In a Dramatists Guild contract, the playwright has approval over the choice of director (and the cast and designers). In film, the director carries out the duties of a stage director and then some (e.g. choosing the shot list), with considerably more say-so over the final product.

Downstage - The part of the stage closest to the audience, so named because when stages were raked (slanted), an actor walking toward the audience was literally walking down. Called "Down" for short.

Draft - A version of a play. Each draft of rewrites/revisions should be numbered differently.

Dramatists Guild of America - The professional organization of playwrights, composers and lyricists, based in New York.

Dual Dialog - When two characters speak simultaneously

Emphasized Dialogue - Dialogue that the playwright wants stressed, usually identified with italics.

Establishing Shot - A cinematic shot that establishes a certain location or area.

Evening-Length Play - A play that constitutes a full evening of theater on its own (a.k.a. Full-Length Play).

Event - What precipitates a play. For example, Big Daddy's birthday is the event in *Cat on a Hot Tin Roof*.

Exposition - The first act of a dramatic structure, in which the main conflict and characters are "exposed" or revealed. Also, any information about the characters, conflict or world of the play.

EXT. - Outdoors.

Extension - A technical note placed directly to the right of the Character name that denotes HOW the character's voice is heard. For example, O.S. is an extension that stands for Off-Screen.

f.g. - Abbreviation for "foreground" (i.e. In the f.g., kids are fighting).

Feature Film - A movie made primarily for distribution in theaters.

FLASHBACK - A scene from the past that interrupts the action to explain motivation or reaction of a character to the immediate scene.

Font - The look of the printed text on the page. For screenplays, Courier 12 point is the standard (a fixed font which in practical terms means that an l or an m, although the m being wider, occupy the same width of space). For stageplays, while Courier 12 point is often used, Times Roman and other proportional spaced, clearly readable fonts are also acceptable. (Proportional spaced fonts make adjustments for skinnier letters; text usually takes less space.)

Formula - More commonly used in the world of film than for describing the stage, it usually refers to a "sure-fire" method of structuring a script (i.e. it must include certain elements and arrive at a certain ending). For example, there have been a slew of movies where a group of misfits are thrown together and ultimately become the David that slays Goliath on the athletic field (e.g. *The Bad News Bears*).

FREEZE FRAME - The image on the screen stops, freezes and becomes a still shot.

Full-Length Play - Also known as an Evening Length Play, a play that constitutes a full evening of theater.

Genre - The category a story or script falls into - such as: thriller, romantic comedy, action, screwball comedy

Green Light - A project OKed for production.

Header - An element of a Production Script occupying the same line as the page number, which is on the right and .5" from the top. Printed on every script page, header information includes the date of a revision and the color of the page.

Heat - Positive gossip about a project on the Hollywood grapevine.

High concept - A brief statement of a movie's basic idea that is felt to have tremendous public appeal.

Hip pocket - A casual relationship with an established agent in lieu of a signed, formal agreement of representation.

Hook - A term borrowed from songwriting that describes that thing that catches the public's attention and keeps them interested in the flow of a story.

In the Round - A type of theater space in which the audience is, usually in a circular configuration, on all sides of the playing area.

Indie - A production company independent of major film studio financing.

INT. - Indoors.

Intercut - A script instruction denoting that the action moves back and forth between two or more scenes.

Intermission - A break between acts or scenes of the play to allow for set changes, and for the audience to go to the bathroom, stretch and buy concessions.

Interrupt - When one character cuts off another character's dialogue, sometimes marked with an ... but better marked with an em dash (--).

Left - On stage, the actors' left, assuming they are facing the audience. Short for Stage Left.

Lights Fade - A common stage direction to end a scene or an act.

Line Reading - When a director or playwright gives an actor a specific way to perform a line of dialogue.

Literary Manager - The artistic officer of a theater in charge of at least the first stages of reviewing scripts for possible production. She may have dramaturg responsibilities as well.

Literary Office - Usually headed by the literary manager and often staffed with interns and in-house or freelance readers. Typically the place to direct script submissions and inquiries.

Locked Pages - A software term for finalized screenplay pages that are handed out to the department heads and talent in preparation for production.

Logline - A "25 words or less" description of a screenplay.

Lyrics - The words that are sung by characters in a musical.

M.O.S. - Without sound, so described because a German-born director wanting a scene with no sound told the crew to shoot "mit out sound."

Manuscript - A script before it has been published.

Manuscript Format - The ideal submission format in the United States and in a number of other countries, with character names centered and CAPS before their dialogue, and indented stage directions.

Master Scene Script - A script formatted without scene numbering (the usual format for a spec screenplay).

Match Cut - A transition in which something in the scene that follows in some way directly matches a character or object in the previous scene.

Miniseries - A long-form movie of three hours or more shown on successive nights or weeks on U.S. television networks.

Montage - A cinematic device used to show a series of scenes, all related and building to some conclusion.

Movie of the Week - Also known as an "MOW," a movie made primarily for broadcast on a television or cable network.

Multimedia - Writing and filmmaking encompassing more than one medium at a time which, script-wise, usually refers to CD-ROM games or Internet-based programming.

Multiple Casting - When an actor plays more than one character.

Musical - A play in which songs and music are an integral part of the dramatic structure.

Musical Numbers Page - A page in a musical script, usually following the Cast Page, that lists the musical numbers, divided by act, and the characters that sing in them.

Notes - Ideas about a screenplay shared with a screenwriter by someone responsible for moving the script forward into production, which the screenwriter is generally expected to use to revise the screenplay. A similar paradigm exists on stage, with notes coming most often from the dramaturg or director.

Numbered Scenes - Numbers that appear to the right and left of the scene heading to aid the Assistant Director in breaking down the scenes for scheduling and production.

O.C. - Abbreviation for Off Camera, denoting that the speaker is resident within the scene but not seen by the camera.

O.S. - Abbreviation for Off Screen, denoting that the speaker is not resident within the scene.

Off - Short for offstage. Typically written as (off) next to a character name when a character speaking dialogue is offstage while she speaks.

One-Act Play - Technically, a play that has only one act, but in more common usage, a play that is not an evening unto itself but instead usually runs no more than an hour. A common arrangement is to produce three half-hour long one-acts on the same bill.

One-hour Episodic - A screenplay for a television show whose episodes fill a one-hour time slot, week to week.

Opening Credits - Onscreen text describing the most important people involved in the making of a movie.

Option - The securing of the rights to a screenplay for a given length of time.

Package - The assembly of the basic elements necessary to secure financing for a film.

PAN - A camera direction indicating a stationary camera that pivots back and forth or up and down.

Parenthetical - Also known as a "wryly" because of the propensity of amateur screenwriters to try to accent a character's speech -- as in BOB (wryly) -- an inflection to a speech noted by a writer. Of course, in stageplays, all stage directions (at least in Manuscript Format) are in parentheses, but "directing off the page," as it's often called, is equally frowned upon.

Pass - A rejection of a property by a potential producer or an agent.

Pitch - To verbally describe a property to a potential buyer in the hope it will be bought.

Play - Sometimes known as a stageplay, it's a production which is meant to be performed on stage in front of a live audience.

Playwright - A person who writes stage plays.

Playwriting - The craft or act of writing scripts for the stage (i.e. the live theater).

Points - Percentage participation in the profits of a film.

Polish - In theory, to rewrite a few scenes in a script to improve them. In practice, a screenwriter is often expected to do a complete rewrite of a script for the price of a polish.

POV - Point of View; a camera angle placed so as to seem the camera is the eyes of a character.

Producer - The person or entity financially responsible for a stage or film production.

Production Script - A script in which no more major changes or rewrites is anticipated to occur, which is used day by day for filming on a movie set.

Professional Recommendation - A method of submission in which a writer may submit a full script if it's accompanied by a theater professional (typically a literary manager or artistic director, though sometimes a director is acceptable as well).

Property - Any intellectual property in any form (including a play or screenplay) that might form the basis of a movie. In theater, usually called a "prop," an item (e.g. a gun, spoon, hairbrush, etc.) that can be held by one of the characters.

Proscenium - A type of stage in which the actors play opposite the audience, from which they are separated. Most high school auditoriums are prosceniums.

Published Play Format - The format typically found in an Acting Edition, meant to save space, in which the character names are on the left and stage directions occur on the same lines as dialogue.

Query - A method of submission in which a writer approaches a theater with a brief letter, accompanied by a synopsis and sample pages.

Rake - A stage that is slanted so that as an actor moves away from the audience, he gets higher. Few contemporary theaters have raked stages. It's more likely that the house (i.e. where the audience sits) will be raked.

Reader (aka Script Reader) - A person who reads screenplays for a production company or stageplays for a theater company and writes a report about them, often being paid per report.

Reading - A "performance" of a play in which the actors are script-in-hand. It could either take place around a table (called a "table reading") or with some blocking or staging (a "staged reading").

Register of Copyrights - The US government office that registers intellectual property (e.g. scripts), necessary prior to filing a claim for copyright infringement in court.

Release - A legal document given to unrepresented writers for signing by agents, producers or production companies, absolving said entities of legal liability.

Resolution - The third act of a dramatic structure, in which the conflict comes to some kind of conclusion: the protagonist either gets it or doesn't.

Reversal - A place in the plot where a character achieves the opposite of his aim, resulting in a change from good fortune to bad fortune.

Revised Pages - Changes are made to the script after the initial circulation of the Production Script, which are different in color and incorporated into the script without displacing or rearranging the original, unrevised pages.

Right - On stage, the actors' right, assuming they are facing the audience. Short for Stage Right.

Romantic comedy - Also known as a "romcom," a comedic movie in which the main story resolves around a romance.

Scene - Action taking place in one location and in a distinct time that (hopefully) moves the story to the next element of the story.

Scene Heading - A short description of the location and time of day of a scene, also known as a "slugline." For example: EXT. MOUNTAIN CABIN - DAY would denote that the action takes place outside a mountain cabin during daylight hours.

Screenwriter - The most important and most abused person in Hollywood. The screenwriter writes the script that provides the foundation for the film, though it may go through any number of changes, both in the rewriting process before production, during production, and in the editing process afterward. While in the world of theater, there is usually only one playwright on any given play (or one collaborative team), in film there may be many screenwriters throughout the life of a project.

Script - The blueprint or roadmap that outlines a movie story through visual descriptions, actions of characters and their dialogue. The term "script" also applies to stageplays as well.

Script cover - What protects the script on its travels between the writer and its many potential readers. The Writers Store carries a number of acceptable covers.

Script reader - (See above as Reader.)

Script Writing Software - Computer software designed specifically to format and aide in the writing of screenplays and teleplays.

Securely Bound Script - Typically, a stageplay contest's request that a script be more firmly bound than brads will do. Either it is literally bound, or it is securely held in a folder.

Set - The physical elements that are constructed or arranged to create a sense of place.

Setting - The time and place of a play or screenplay.

Screening - The showing of a film for test audiences and/or people involved in the making of the movie.

SFX - Abbreviation for Sound Effects.

Shooting Script - A script that has been prepared to be put into production.

Shot - What the camera sees. For example, TRACKING SHOT would mean that the camera is following a character or character as he walks in a scene. WIDE SHOT would mean that we see every character that appears in the scene, all at once.

Showrunner - A writer/producer ultimately responsible for the production of a TV series, week to week.

Simultaneous Dialogue - When two characters speak at the same time, written in two columns side by side.

Situation comedy - Also known as a "sitcom," a normally 30-minute (in the United States) comedic television show revolving around funny situations the main characters repeatedly fall into.

Slugline - Another name for the SCENE HEADING

SMASH CUT - A quick or sudden cut from one scene to another.

Soap Opera - Daytime dramas so named because they were originally sponsored by the makers of laundry detergent in the early days of television.

Spec Script - A script written without being commissioned on the speculative hope that it will be sold.

SPFX - Abbreviation for Special Effects.

Split Screen - A screen with different scenes taking place in two or more sections; the scenes are usually interactive, as in the depiction of two sides of a phone conversation.

Stage center - More commonly known as Center Stage, it is the center of the performance space, used for placement of the actors and the set.

Stage Directions - In a stageplay, the instructions in the text for the actors (e.g. entrances, exit, significant actions or business) and stage crew (e.g. lights fade). Also, in a musical, the person who directed the non-musical elements of the show may be credited with "Stage Direction" to distinguish him from the Music Director, who will be credited with "Music Direction."

Stage Left - On stage, the actors' left, assuming they are facing the audience. "Left" for short.

Stage Right - On stage, the actors' right, assuming they are facing the audience. "Right" for short.

Stock Shot - A sequence of film previously shot and available for purchase and use from a film library.

Submission - Name for a script once it is submitted to producers or agents.

Suggested Setting - A setting on stage in which a few set pieces or lighting or other technical elements take the place of elaborate set construction.

SUPER - Abbreviation for "superimpose" meaning the laying one image on top of another, usually words over a filmed scene (i.e. Berlin, 1945).

Synopsis - A two to three page, double-spaced description of a screenplay.

Tag - A short scene at the end of a movie that usually provides some upbeat addition to the climax.

Technical Demands - The extent to which a play requires specific lighting, sound, sets, etc. Plays with minimal technical demands are easier and less expensive to produce.

Ten-Minute Play - A complete play, with a beginning, middle and end, designed to play in ten minutes.

The Business - Show business in general; more specifically, Hollywood moviemaking and television business.

Thriller - A fast-paced, high stakes crime story in which the protagonist is generally in danger at every turn, with the most danger coming in the final confrontation with the antagonist.

Thrust - A stage configuration in which the playing area protrudes into the audience; the actors have audience on three sides of them.

Ticking Clock - A dramatic device in which some event looming in the near future requires that the conflict reach a speedy resolution (hence, the ticking clock).

TITLE - Text that appears onscreen denoting a key element of the movie, a change of location or date, or person involved in the making of the movie.

Title Page - A page of the script that contains the title and the author's contact information.

Touring Play - A play with minimal technical demands that is meant to be easily packed up and moved from one performance space to another.

Transition - A script notation denoting an editing transition within the telling of a story. For example, DISSOLVE TO: means the action seems to blur and refocus into another scene, and is generally used to denote a passage of time.

Treatment - A scene by scene description of a screenplay, minus all or most of the dialogue.

Tweak - A minor change made in a scene or portion of a screenplay or a stageplay.

Unsolicited Script - A method of script submission in which the writer sends the script, without prior contact, to the theater or production company. Some theaters allow this, most don't-and very few film production companies, for liability reasons, can read unsolicited materials.

Upstage - The part of the stage farthest from the audience, so named because when stages were raked (slanted), an actor walking away from the audience was literally walking up. Called "Up" for short.

V.O. - Abbreviation for Voice Over, denoting that the speaker is narrating the action onscreen.

WGA Signatory - An agent, producer or production company that has signed an agreement to abide by established agreements with the Writers Guild of America.

Workshop - A developmental "production" of a play, with a significant amount of rehearsal, but with less fully realized production values (e.g. set) than a full production.

Writers Guild of America - Also known as "the WGA." The main union for screenwriters in the United States, with chapters in Los Angeles and New York.

ORIGINAL

Poetics

By Aristotle

Written 350 B.C.E

Translated by S. H. Butcher

Table of Contents

Section 1

Part I

I propose to treat of Poetry in itself and of its various kinds, noting the essential quality of each, to inquire into the structure of the plot as requisite to a good poem; into the number and nature of the parts of which a poem is composed; and similarly into whatever else falls within the same inquiry. Following, then, the order of nature, let us begin with the principles which come first.

Epic poetry and Tragedy, Comedy also and Dithyrambic poetry, and the music of the flute and of the lyre in most of their forms, are all in their general conception modes of imitation. They differ, however, from one another in three respects- the medium, the objects, the manner or mode of imitation, being in each case distinct.

For as there are persons who, by conscious art or mere habit, imitate and represent various objects through the medium of color and form, or again by the voice; so in the arts above mentioned, taken as a whole, the imitation is produced by rhythm, language, or 'harmony,' either singly or combined.

Thus in the music of the flute and of the lyre, 'harmony' and rhythm alone are employed; also in other arts, such as that of the shepherd's pipe, which are essentially similar to these. In dancing, rhythm alone is used without 'harmony'; for even dancing imitates character, emotion, and action, by rhythmical movement.

There is another art which imitates by means of language alone, and that either in prose or verse- which verse, again, may either combine different meters or consist of but one kind- but this has hitherto been without a name. For there is no common term we could apply to the mimes of Sophron and Xenarchus and the Socratic dialogues on the one hand; and, on the other, to poetic imitations in iambic, elegiac, or any similar meter. People do, indeed, add the word 'maker' or 'poet' to the name of the meter, and speak of elegiac poets, or epic (that is, hexameter) poets, as if it were not the imitation that makes the poet, but the verse that entitles them all to the name. Even when a treatise on medicine or natural science is brought out in verse, the name of poet is by custom given to the author; and yet Homer and Empedocles

have nothing in common but the meter, so that it would be right to call the one poet, the other physicist rather than poet. On the same principle, even if a writer in his poetic imitation were to combine all meters, as Chaeremon did in his Centaur, which is a medley composed of meters of all kinds, we should bring him too under the general term poet.

So much then for these distinctions.

There are, again, some arts which employ all the means above mentioned- namely, rhythm, tune, and meter. Such are Dithyrambic and Nomic poetry, and also Tragedy and Comedy; but between them originally the difference is, that in the first two cases these means are all employed in combination, in the latter, now one means is employed, now another.

Such, then, are the differences of the arts with respect to the medium of imitation

Part II

Since the objects of imitation are men in action, and these men must be either of a higher or a lower type (for moral character mainly answers to these divisions, goodness and badness being the distinguishing marks of moral differences), it follows that we must represent men either as better than in real life, or as worse, or as they are. It is the same in painting. Polygnotus depicted men as nobler than they are, Pauson as less noble, Dionysius drew them true to life.

Now it is evident that each of the modes of imitation above mentioned will exhibit these differences, and become a distinct kind in imitating objects that are thus distinct. Such diversities may be found even in dancing, flute-playing, and lyre-playing. So again in language, whether prose or verse unaccompanied by music. Homer, for example, makes men better than they are; Cleophon as they are; Hegemon the Thasian, the inventor of parodies, and Nicochares, the author of the Deiliad, worse than they are. The same thing holds good of Dithyrambs and Nomes; here too one may portray different types, as Timotheus and Philoxenus differed in representing their Cyclopes. The same distinction marks off Tragedy from Comedy; for Comedy aims at representing men as worse, Tragedy as better than in actual life.

Part III

There is still a third difference- the manner in which each of these objects may be imitated. For the medium being the same, and the objects the same, the poet may imitate by narration- in which case he can either take another personality as Homer does, or speak in his own person, unchanged- or he may present all his characters as living and moving before us.

These, then, as we said at the beginning, are the three differences which distinguish artistic imitation- the medium, the objects, and the manner. So that from one point of view, Sophocles is an imitator of the same kind as Homer- for both imitate higher types of character; from another point of view, of the same kind as Aristophanes- for both imitate persons acting and doing. Hence, some say, the name of 'drama' is given to such poems, as representing action. For the same reason the

Dorians claim the invention both of Tragedy and Comedy. The claim to Comedy is put forward by the Megarians- not only by those of Greece proper, who allege that it originated under their democracy, but also by the Megarians of Sicily, for the poet Epicharmus, who is much earlier than Chionides and Magnes, belonged to that country. Tragedy too is claimed by certain Dorians of the Peloponnese. In each case they appeal to the evidence of language. The outlying villages, they say, are by them called komai, by the Athenians demoi: and they assume that comedians were so named not from komazein, 'to revel,' but because they wandered from village to village (kata komas), being excluded contemptuously from the city. They add also that the Dorian word for 'doing' is dran, and the Athenian, prattein.

This may suffice as to the number and nature of the various modes of imitation.

Part IV

Poetry in general seems to have sprung from two causes, each of them lying deep in our nature. First, the instinct of imitation is implanted in man from childhood, one difference between him and other animals being that he is the most imitative of living creatures, and through imitation learns his earliest lessons; and no less universal is the pleasure felt in things imitated. We have evidence of this in the facts of experience. Objects which in themselves we view with pain, we delight to contemplate when reproduced with minute fidelity: such as the forms of the most ignoble animals and of dead bodies. The cause of this again is, that to learn gives the liveliest pleasure, not only to philosophers but to men in general; whose capacity, however, of learning is more limited. Thus the reason why men enjoy seeing a likeness is, that in contemplating it they find themselves learning or inferring, and saying perhaps, 'Ah, that is he.' For if you happen not to have seen the original, the pleasure will be due not to the imitation as such, but to the execution, the coloring, or some such other cause.

Imitation, then, is one instinct of our nature. Next, there is the instinct for 'harmony' and rhythm, meters being manifestly sections of rhythm. Persons, therefore, starting with this natural gift developed by degrees their special aptitudes, till their rude improvisations gave birth to Poetry.

Poetry now diverged in two directions, according to the individual character of the writers. The graver spirits imitated noble actions, and the actions of good men. The more trivial sort imitated the actions of meaner persons, at first composing satires, as the former did hymns to the gods and the praises of famous men. A poem of the satirical kind cannot indeed be put down to any author earlier than Homer; though many such writers probably there were. But from Homer onward, instances can be cited- his own Margites, for example, and other similar compositions. The appropriate meter was also here introduced; hence the measure is still called the iambic or lampooning measure, being that in which people lampooned one another. Thus the older poets were distinguished as writers of heroic or of lampooning verse.

As, in the serious style, Homer is pre-eminent among poets, for he

alone combined dramatic form with excellence of imitation so he too first laid down the main lines of comedy, by dramatizing the ludicrous instead of writing personal satire. His Margites bears the same relation to comedy that the Iliad and Odyssey do to tragedy. But when Tragedy and Comedy came to light, the two classes of poets still followed their natural bent: the lampooners became writers of Comedy, and the Epic poets were succeeded by Tragedians, since the drama was a larger and higher form of art.

Whether Tragedy has as yet perfected its proper types or not; and whether it is to be judged in itself, or in relation also to the audience- this raises another question. Be that as it may, Tragedy- as also Comedy- was at first mere improvisation. The one originated with the authors of the Dithyramb, the other with those of the phallic songs, which are still in use in many of our cities. Tragedy advanced by slow degrees; each new element that showed itself was in turn developed. Having passed through many changes, it found its natural form, and there it stopped.

Aeschylus first introduced a second actor; he diminished the importance of the Chorus, and assigned the leading part to the dialogue. Sophocles raised the number of actors to three, and added scene-painting. Moreover, it was not till late that the short plot was discarded for one of greater compass, and the grotesque diction of the earlier satyric form for the stately manner of Tragedy. The iambic measure then replaced the trochaic tetrameter, which was originally employed when the poetry was of the satyric order, and had greater with dancing. Once dialogue had come in, Nature herself discovered the appropriate measure. For the iambic is, of all measures, the most colloquial we see it in the fact that conversational speech runs into iambic lines more frequently than into any other kind of verse; rarely into hexameters, and only when we drop the colloquial intonation. The additions to the number of 'episodes' or acts, and the other accessories of which tradition tells, must be taken as already described; for to discuss them in detail would, doubtless, be a large undertaking.

Part V

Comedy is, as we have said, an imitation of characters of a lower type- not, however, in the full sense of the word bad, the ludicrous being merely a subdivision of the ugly. It consists in some defect or ugliness which is not painful or destructive. To take an obvious example, the comic mask is ugly and distorted, but does not imply pain.

The successive changes through which Tragedy passed, and the authors of these changes, are well known, whereas Comedy has had no history, because it was not at first treated seriously. It was late before the Archon granted a comic chorus to a poet; the performers were till then voluntary. Comedy had already taken definite shape when comic poets, distinctively so called, are heard of. Who furnished it with masks, or prologues, or increased the number of actors- these and other similar details remain unknown. As for the plot, it came originally from Sicily; but of Athenian writers Crates was the first who abandoning the 'iambic' or lampooning form, generalized his themes and plots.

Epic poetry agrees with Tragedy in so far as it is an imitation in

verse of characters of a higher type. They differ in that Epic poetry admits but one kind of meter and is narrative in form. They differ, again, in their length: for Tragedy endeavors, as far as possible, to confine itself to a single revolution of the sun, or but slightly to exceed this limit, whereas the Epic action has no limits of time. This, then, is a second point of difference; though at first the same freedom was admitted in Tragedy as in Epic poetry.

Of their constituent parts some are common to both, some peculiar to Tragedy: whoever, therefore knows what is good or bad Tragedy, knows also about Epic poetry. All the elements of an Epic poem are found in Tragedy, but the elements of a Tragedy are not all found in the Epic poem.

Part VI

Of the poetry which imitates in hexameter verse, and of Comedy, we will speak hereafter. Let us now discuss Tragedy, resuming its formal definition, as resulting from what has been already said.

Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. By 'language embellished,' I mean language into which rhythm, 'harmony' and song enter. By 'the several kinds in separate parts,' I mean, that some parts are rendered through the medium of verse alone, others again with the aid of song.

Now as tragic imitation implies persons acting, it necessarily follows in the first place, that Spectacular equipment will be a part of Tragedy. Next, Song and Diction, for these are the media of imitation. By 'Diction' I mean the mere metrical arrangement of the words: as for 'Song,' it is a term whose sense every one understands.

Again, Tragedy is the imitation of an action; and an action implies personal agents, who necessarily possess certain distinctive qualities both of character and thought; for it is by these that we qualify actions themselves, and these- thought and character- are the two natural causes from which actions spring, and on actions again all success or failure depends. Hence, the Plot is the imitation of the action- for by plot I here mean the arrangement of the incidents. By Character I mean that in virtue of which we ascribe certain qualities to the agents. Thought is required wherever a statement is proved, or, it may be, a general truth enunciated. Every Tragedy, therefore, must have six parts, which parts determine its quality- namely, Plot, Character, Diction, Thought, Spectacle, Song. Two of the parts constitute the medium of imitation, one the manner, and three the objects of imitation. And these complete the list. These elements have been employed, we may say, by the poets to a man; in fact, every play contains Spectacular elements as well as Character, Plot, Diction, Song, and Thought.

But most important of all is the structure of the incidents. For Tragedy is an imitation, not of men, but of an action and of life, and

life consists in action, and its end is a mode of action, not a quality. Now character determines men's qualities, but it is by their actions that they are happy or the reverse. Dramatic action, therefore, is not with a view to the representation of character: character comes in as subsidiary to the actions. Hence the incidents and the plot are the end of a tragedy; and the end is the chief thing of all. Again, without action there cannot be a tragedy; there may be without character. The tragedies of most of our modern poets fail in the rendering of character; and of poets in general this is often true. It is the same in painting; and here lies the difference between Zeuxis and Polygnotus. Polygnotus delineates character well; the style of Zeuxis is devoid of ethical quality. Again, if you string together a set of speeches expressive of character, and well finished in point of diction and thought, you will not produce the essential tragic effect nearly so well as with a play which, however deficient in these respects, yet has a plot and artistically constructed incidents. Besides which, the most powerful elements of emotional interest in Tragedy- Peripeteia or Reversal of the Situation, and Recognition scenes- are parts of the plot. A further proof is, that novices in the art attain to finish of diction and precision of portraiture before they can construct the plot. It is the same with almost all the early poets.

The plot, then, is the first principle, and, as it were, the soul of a tragedy; Character holds the second place. A similar fact is seen in painting. The most beautiful colors, laid on confusedly, will not give as much pleasure as the chalk outline of a portrait. Thus Tragedy is the imitation of an action, and of the agents mainly with a view to the action.

Third in order is Thought- that is, the faculty of saying what is possible and pertinent in given circumstances. In the case of oratory, this is the function of the political art and of the art of rhetoric; and so indeed the older poets make their characters speak the language of civic life; the poets of our time, the language of the rhetoricians. Character is that which reveals moral purpose, showing what kind of things a man chooses or avoids. Speeches, therefore, which do not make this manifest, or in which the speaker does not choose or avoid anything whatever, are not expressive of character. Thought, on the other hand, is found where something is proved to be or not to be, or a general maxim is enunciated.

Fourth among the elements enumerated comes Diction; by which I mean, as has been already said, the expression of the meaning in words; and its essence is the same both in verse and prose.

Of the remaining elements Song holds the chief place among the embellishments

The Spectacle has, indeed, an emotional attraction of its own, but, of all the parts, it is the least artistic, and connected least with the art of poetry. For the power of Tragedy, we may be sure, is felt even apart from representation and actors. Besides, the production of spectacular effects depends more on the art of the stage machinist than on that of the poet.

Part VII

These principles being established, let us now discuss the proper structure of the Plot, since this is the first and most important thing in Tragedy.

Now, according to our definition Tragedy is an imitation of an action that is complete, and whole, and of a certain magnitude; for there may be a whole that is wanting in magnitude. A whole is that which has a beginning, a middle, and an end. A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is or comes to be. An end, on the contrary, is that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. A middle is that which follows something as some other thing follows it. A well constructed plot, therefore, must neither begin nor end at haphazard, but conform to these principles.

Again, a beautiful object, whether it be a living organism or any whole composed of parts, must not only have an orderly arrangement of parts, but must also be of a certain magnitude; for beauty depends on magnitude and order. Hence a very small animal organism cannot be beautiful; for the view of it is confused, the object being seen in an almost imperceptible moment of time. Nor, again, can one of vast size be beautiful; for as the eye cannot take it all in at once, the unity and sense of the whole is lost for the spectator; as for instance if there were one a thousand miles long. As, therefore, in the case of animate bodies and organisms a certain magnitude is necessary, and a magnitude which may be easily embraced in one view; so in the plot, a certain length is necessary, and a length which can be easily embraced by the memory. The limit of length in relation to dramatic competition and sensuous presentment is no part of artistic theory. For had it been the rule for a hundred tragedies to compete together, the performance would have been regulated by the water-clock- as indeed we are told was formerly done. But the limit as fixed by the nature of the drama itself is this: the greater the length, the more beautiful will the piece be by reason of its size, provided that the whole be perspicuous. And to define the matter roughly, we may say that the proper magnitude is comprised within such limits, that the sequence of events, according to the law of probability or necessity, will admit of a change from bad fortune to good, or from good fortune to bad.

Part VIII

Unity of plot does not, as some persons think, consist in the unity of the hero. For infinitely various are the incidents in one man's life which cannot be reduced to unity; and so, too, there are many actions of one man out of which we cannot make one action. Hence the error, as it appears, of all poets who have composed a Heracleid, a Theseid, or other poems of the kind. They imagine that as Heracles was one man, the story of Heracles must also be a unity. But Homer, as in all else he is of surpassing merit, here too- whether from art or natural genius- seems to have happily discerned the truth. In composing the Odyssey he did not include all the adventures of Odysseus- such as his wound on Parnassus, or his feigned madness at the mustering of the host- incidents between which there was no necessary or probable connection:

but he made the Odyssey, and likewise the Iliad, to center round an action that in our sense of the word is one. As therefore, in the other imitative arts, the imitation is one when the object imitated is one, so the plot, being an imitation of an action, must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no visible difference, is not an organic part of the whole.

Part IX

It is, moreover, evident from what has been said, that it is not the function of the poet to relate what has happened, but what may happen- what is possible according to the law of probability or necessity. The poet and the historian differ not by writing in verse or in prose. The work of Herodotus might be put into verse, and it would still be a species of history, with meter no less than without it. The true difference is that one relates what has happened, the other what may happen. Poetry, therefore, is a more philosophical and a higher thing than history: for poetry tends to express the universal, history the particular. By the universal I mean how a person of a certain type on occasion speak or act, according to the law of probability or necessity; and it is this universality at which poetry aims in the names she attaches to the personages. The particular is- for example- what Alcibiades did or suffered. In Comedy this is already apparent: for here the poet first constructs the plot on the lines of probability, and then inserts characteristic names- unlike the lampooners who write about particular individuals. But tragedians still keep to real names, the reason being that what is possible is credible: what has not happened we do not at once feel sure to be possible; but what has happened is manifestly possible: otherwise it would not have happened. Still there are even some tragedies in which there are only one or two well-known names, the rest being fictitious. In others, none are well known- as in Agathon's Antheus, where incidents and names alike are fictitious, and yet they give none the less pleasure. We must not, therefore, at all costs keep to the received legends, which are the usual subjects of Tragedy. Indeed, it would be absurd to attempt it; for even subjects that are known are known only to a few, and yet give pleasure to all. It clearly follows that the poet or 'maker' should be the maker of plots rather than of verses; since he is a poet because he imitates, and what he imitates are actions. And even if he chances to take a historical subject, he is none the less a poet; for there is no reason why some events that have actually happened should not conform to the law of the probable and possible, and in virtue of that quality in them he is their poet or maker.

Of all plots and actions the episodic are the worst. I call a plot 'episodic' in which the episodes or acts succeed one another without probable or necessary sequence. Bad poets compose such pieces by their own fault, good poets, to please the players; for, as they write show pieces for competition, they stretch the plot beyond its capacity, and are often forced to break the natural continuity.

But again, Tragedy is an imitation not only of a complete action, but of events inspiring fear or pity. Such an effect is best produced when the events come on us by surprise; and the effect is heightened when,

at the same time, they follow as cause and effect. The tragic wonder will then be greater than if they happened of themselves or by accident; for even coincidences are most striking when they have an air of design. We may instance the statue of Mityls at Argos, which fell upon his murderer while he was a spectator at a festival, and killed him. Such events seem not to be due to mere chance. Plots, therefore, constructed on these principles are necessarily the best.

Part X

Plots are either Simple or Complex, for the actions in real life, of which the plots are an imitation, obviously show a similar distinction. An action which is one and continuous in the sense above defined, I call Simple, when the change of fortune takes place without Reversal of the Situation and without Recognition

A Complex action is one in which the change is accompanied by such Reversal, or by Recognition, or by both. These last should arise from the internal structure of the plot, so that what follows should be the necessary or probable result of the preceding action. It makes all the difference whether any given event is a case of *propter hoc* or *post hoc*.

Part XI

Reversal of the Situation is a change by which the action veers round to its opposite, subject always to our rule of probability or necessity. Thus in the Oedipus, the messenger comes to cheer Oedipus and free him from his alarms about his mother, but by revealing who he is, he produces the opposite effect. Again in the Lynceus, Lynceus is being led away to his death, and Danaus goes with him, meaning to slay him; but the outcome of the preceding incidents is that Danaus is killed and Lynceus saved.

Recognition, as the name indicates, is a change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune. The best form of recognition is coincident with a Reversal of the Situation, as in the Oedipus. There are indeed other forms. Even inanimate things of the most trivial kind may in a sense be objects of recognition. Again, we may recognize or discover whether a person has done a thing or not. But the recognition which is most intimately connected with the plot and action is, as we have said, the recognition of persons. This recognition, combined with Reversal, will produce either pity or fear; and actions producing these effects are those which, by our definition, Tragedy represents. Moreover, it is upon such situations that the issues of good or bad fortune will depend. Recognition, then, being between persons, it may happen that one person only is recognized by the other- when the latter is already known- or it may be necessary that the recognition should be on both sides. Thus Iphigenia is revealed to Orestes by the sending of the letter; but another act of recognition is required to make Orestes known to Iphigenia.

Two parts, then, of the Plot- Reversal of the Situation and Recognition- turn upon surprises. A third part is the Scene of

Suffering. The Scene of Suffering is a destructive or painful action, such as death on the stage, bodily agony, wounds, and the like.

Section 2

Part XII

The parts of Tragedy which must be treated as elements of the whole have been already mentioned. We now come to the quantitative parts- the separate parts into which Tragedy is divided- namely, Prologue, Episode, Exode, Choric song; this last being divided into Parode and Stasimon. These are common to all plays: peculiar to some are the songs of actors from the stage and the Commoi.

The Prologue is that entire part of a tragedy which precedes the Parode of the Chorus. The Episode is that entire part of a tragedy which is between complete choric songs. The Exode is that entire part of a tragedy which has no choric song after it. Of the Choric part the Parode is the first undivided utterance of the Chorus: the Stasimon is a Choric ode without anapaests or trochaic tetrameters: the Commos is a joint lamentation of Chorus and actors. The parts of Tragedy which must be treated as elements of the whole have been already mentioned. The quantitative parts- the separate parts into which it is divided- are here enumerated.

Part XIII

As the sequel to what has already been said, we must proceed to consider what the poet should aim at, and what he should avoid, in constructing his plots; and by what means the specific effect of Tragedy will be produced.

A perfect tragedy should, as we have seen, be arranged not on the simple but on the complex plan. It should, moreover, imitate actions which excite pity and fear, this being the distinctive mark of tragic imitation. It follows plainly, in the first place, that the change of fortune presented must not be the spectacle of a virtuous man brought from prosperity to adversity: for this moves neither pity nor fear; it merely shocks us. Nor, again, that of a bad man passing from adversity to prosperity: for nothing can be more alien to the spirit of Tragedy; it possesses no single tragic quality; it neither satisfies the moral sense nor calls forth pity or fear. Nor, again, should the downfall of the utter villain be exhibited. A plot of this kind would, doubtless, satisfy the moral sense, but it would inspire neither pity nor fear; for pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves. Such an event, therefore, will be neither pitiful nor terrible. There remains, then, the character between these two extremes- that of a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty. He must be one who is highly renowned and prosperous- a personage like Oedipus, Thyestes, or other illustrious men of such families.

A well-constructed plot should, therefore, be single in its issue, rather than double as some maintain. The change of fortune should be

not from bad to good, but, reversely, from good to bad. It should come about as the result not of vice, but of some great error or frailty, in a character either such as we have described, or better rather than worse. The practice of the stage bears out our view. At first the poets recounted any legend that came in their way. Now, the best tragedies are founded on the story of a few houses- on the fortunes of Alcmaeon, Oedipus, Orestes, Meleager, Thyestes, Telephus, and those others who have done or suffered something terrible. A tragedy, then, to be perfect according to the rules of art should be of this construction. Hence they are in error who censure Euripides just because he follows this principle in his plays, many of which end unhappily. It is, as we have said, the right ending. The best proof is that on the stage and in dramatic competition, such plays, if well worked out, are the most tragic in effect; and Euripides, faulty though he may be in the general management of his subject, yet is felt to be the most tragic of the poets.

In the second rank comes the kind of tragedy which some place first. Like the Odyssey, it has a double thread of plot, and also an opposite catastrophe for the good and for the bad. It is accounted the best because of the weakness of the spectators; for the poet is guided in what he writes by the wishes of his audience. The pleasure, however, thence derived is not the true tragic pleasure. It is proper rather to Comedy, where those who, in the piece, are the deadliest enemies- like Orestes and Aegisthus- quit the stage as friends at the close, and no one slays or is slain.

Part XIV

Fear and pity may be aroused by spectacular means; but they may also result from the inner structure of the piece, which is the better way, and indicates a superior poet. For the plot ought to be so constructed that, even without the aid of the eye, he who hears the tale told will thrill with horror and melt to pity at what takes Place. This is the impression we should receive from hearing the story of the Oedipus. But to produce this effect by the mere spectacle is a less artistic method, and dependent on extraneous aids. Those who employ spectacular means to create a sense not of the terrible but only of the monstrous, are strangers to the purpose of Tragedy; for we must not demand of Tragedy any and every kind of pleasure, but only that which is proper to it. And since the pleasure which the poet should afford is that which comes from pity and fear through imitation, it is evident that this quality must be impressed upon the incidents.

Let us then determine what are the circumstances which strike us as terrible or pitiful.

Actions capable of this effect must happen between persons who are either friends or enemies or indifferent to one another. If an enemy kills an enemy, there is nothing to excite pity either in the act or the intention- except so far as the suffering in itself is pitiful. So again with indifferent persons. But when the tragic incident occurs between those who are near or dear to one another- if, for example, a brother kills, or intends to kill, a brother, a son his father, a mother her son, a son his mother, or any other deed of the kind is done- these are the situations to be looked for by the poet. He may not

indeed destroy the framework of the received legends- the fact, for instance, that Clytemnestra was slain by Orestes and Eriphyle by Alcmaeon- but he ought to show of his own, and skilfully handle the traditional. material. Let us explain more clearly what is meant by skilful handling.

The action may be done consciously and with knowledge of the persons, in the manner of the older poets. It is thus too that Euripides makes Medea slay her children. Or, again, the deed of horror may be done, but done in ignorance, and the tie of kinship or friendship be discovered afterwards. The Oedipus of Sophocles is an example. Here, indeed, the incident is outside the drama proper; but cases occur where it falls within the action of the play: one may cite the Alcmaeon of Astydamas, or Telegonus in the Wounded Odysseus. Again, there is a third case- [to be about to act with knowledge of the persons and then not to act. The fourth case] is when some one is about to do an irreparable deed through ignorance, and makes the discovery before it is done. These are the only possible ways. For the deed must either be done or not done- and that wittingly or unwittingly. But of all these ways, to be about to act knowing the persons, and then not to act, is the worst. It is shocking without being tragic, for no disaster follows. It is, therefore, never, or very rarely, found in poetry. One instance, however, is in the Antigone, where Haemon threatens to kill Creon. The next and better way is that the deed should be perpetrated. Still better, that it should be perpetrated in ignorance, and the discovery made afterwards. There is then nothing to shock us, while the discovery produces a startling effect. The last case is the best, as when in the Cresphontes Merope is about to slay her son, but, recognizing who he is, spares his life. So in the Iphigenia, the sister recognizes the brother just in time. Again in the Helle, the son recognizes the mother when on the point of giving her up. This, then, is why a few families only, as has been already observed, furnish the subjects of tragedy. It was not art, but happy chance, that led the poets in search of subjects to impress the tragic quality upon their plots. They are compelled, therefore, to have recourse to those houses whose history contains moving incidents like these.

Enough has now been said concerning the structure of the incidents, and the right kind of plot.

Part XV

In respect of Character there are four things to be aimed at. First, and most important, it must be good. Now any speech or action that manifests moral purpose of any kind will be expressive of character: the character will be good if the purpose is good. This rule is relative to each class. Even a woman may be good, and also a slave; though the woman may be said to be an inferior being, and the slave quite worthless. The second thing to aim at is propriety. There is a type of manly valor; but valor in a woman, or unscrupulous cleverness is inappropriate. Thirdly, character must be true to life: for this is a distinct thing from goodness and propriety, as here described. The fourth point is consistency: for though the subject of the imitation, who suggested the type, be inconsistent, still he must be consistently inconsistent. As an example of motiveless degradation of character, we have Menelaus in the Orestes; of character indecorous and

inappropriate, the lament of Odysseus in the Scylla, and the speech of Melanippe; of inconsistency, the Iphigenia at Aulis- for Iphigenia the suppliant in no way resembles her later self.

As in the structure of the plot, so too in the portraiture of character, the poet should always aim either at the necessary or the probable. Thus a person of a given character should speak or act in a given way, by the rule either of necessity or of probability; just as this event should follow that by necessary or probable sequence. It is therefore evident that the unraveling of the plot, no less than the complication, must arise out of the plot itself, it must not be brought about by the Deus ex Machina- as in the Medea, or in the return of the Greeks in the Iliad. The Deus ex Machina should be employed only for events external to the drama- for antecedent or subsequent events, which lie beyond the range of human knowledge, and which require to be reported or foretold; for to the gods we ascribe the power of seeing all things. Within the action there must be nothing irrational. If the irrational cannot be excluded, it should be outside the scope of the tragedy. Such is the irrational element the Oedipus of Sophocles.

Again, since Tragedy is an imitation of persons who are above the common level, the example of good portrait painters should be followed. They, while reproducing the distinctive form of the original, make a likeness which is true to life and yet more beautiful. So too the poet, in representing men who are irascible or indolent, or have other defects of character, should preserve the type and yet ennoble it. In this way Achilles is portrayed by Agathon and Homer.

These then are rules the poet should observe. Nor should he neglect those appeals to the senses, which, though not among the essentials, are the concomitants of poetry; for here too there is much room for error. But of this enough has been said in our published treatises.

Part XVI

What Recognition is has been already explained. We will now enumerate its kinds.

First, the least artistic form, which, from poverty of wit, is most commonly employed- recognition by signs. Of these some are congenital- such as 'the spear which the earth-born race bear on their bodies,' or the stars introduced by Carcinus in his Thyestes. Others are acquired after birth; and of these some are bodily marks, as scars; some external tokens, as necklaces, or the little ark in the Tyro by which the discovery is effected. Even these admit of more or less skilful treatment. Thus in the recognition of Odysseus by his scar, the discovery is made in one way by the nurse, in another by the swineherds. The use of tokens for the express purpose of proof- and, indeed, any formal proof with or without tokens- is a less artistic mode of recognition. A better kind is that which comes about by a turn of incident, as in the Bath Scene in the Odyssey.

Next come the recognitions invented at will by the poet, and on that account wanting in art. For example, Orestes in the Iphigenia reveals the fact that he is Orestes. She, indeed, makes herself known by the letter; but he, by speaking himself, and saying what the poet, not what

the plot requires. This, therefore, is nearly allied to the fault above mentioned- for Orestes might as well have brought tokens with him. Another similar instance is the 'voice of the shuttle' in the Tereus of Sophocles.

The third kind depends on memory when the sight of some object awakens a feeling: as in the Cyprians of Dicaeogenes, where the hero breaks into tears on seeing the picture; or again in the Lay of Alcinous, where Odysseus, hearing the minstrel play the lyre, recalls the past and weeps; and hence the recognition.

The fourth kind is by process of reasoning. Thus in the Choephoroi: 'Some one resembling me has come: no one resembles me but Orestes: therefore Orestes has come.' Such too is the discovery made by Iphigenia in the play of Polyidus the Sophist. It was a natural reflection for Orestes to make, 'So I too must die at the altar like my sister.' So, again, in the Tydeus of Theodectes, the father says, 'I came to find my son, and I lose my own life.' So too in the Phineidae: the women, on seeing the place, inferred their fate- 'Here we are doomed to die, for here we were cast forth.' Again, there is a composite kind of recognition involving false inference on the part of one of the characters, as in the Odysseus Disguised as a Messenger. A said [that no one else was able to bend the bow; ... hence B (the disguised Odysseus) imagined that A would] recognize the bow which, in fact, he had not seen; and to bring about a recognition by this means- the expectation that A would recognize the bow- is false inference.

But, of all recognitions, the best is that which arises from the incidents themselves, where the startling discovery is made by natural means. Such is that in the Oedipus of Sophocles, and in the Iphigenia; for it was natural that Iphigenia should wish to dispatch a letter. These recognitions alone dispense with the artificial aid of tokens or amulets. Next come the recognitions by process of reasoning.

Part XVII

In constructing the plot and working it out with the proper diction, the poet should place the scene, as far as possible, before his eyes. In this way, seeing everything with the utmost vividness, as if he were a spectator of the action, he will discover what is in keeping with it, and be most unlikely to overlook inconsistencies. The need of such a rule is shown by the fault found in Carcinus. Amphiaras was on his way from the temple. This fact escaped the observation of one who did not see the situation. On the stage, however, the Piece failed, the audience being offended at the oversight.

Again, the poet should work out his play, to the best of his power, with appropriate gestures; for those who feel emotion are most convincing through natural sympathy with the characters they represent; and one who is agitated storms, one who is angry rages, with the most lifelike reality. Hence poetry implies either a happy gift of nature or a strain of madness. In the one case a man can take the mould of any character; in the other, he is lifted out of his proper self.

As for the story, whether the poet takes it ready made or constructs it for himself, he should first sketch its general outline, and then fill

in the episodes and amplify in detail. The general plan may be illustrated by the Iphigenia. A young girl is sacrificed; she disappears mysteriously from the eyes of those who sacrificed her; she is transported to another country, where the custom is to offer up an strangers to the goddess. To this ministry she is appointed. Some time later her own brother chances to arrive. The fact that the oracle for some reason ordered him to go there, is outside the general plan of the play. The purpose, again, of his coming is outside the action proper. However, he comes, he is seized, and, when on the point of being sacrificed, reveals who he is. The mode of recognition may be either that of Euripides or of Polyidus, in whose play he exclaims very naturally: 'So it was not my sister only, but I too, who was doomed to be sacrificed'; and by that remark he is saved.

After this, the names being once given, it remains to fill in the episodes. We must see that they are relevant to the action. In the case of Orestes, for example, there is the madness which led to his capture, and his deliverance by means of the purificatory rite. In the drama, the episodes are short, but it is these that give extension to Epic poetry. Thus the story of the Odyssey can be stated briefly. A certain man is absent from home for many years; he is jealously watched by Poseidon, and left desolate. Meanwhile his home is in a wretched plight- suitors are wasting his substance and plotting against his son. At length, tempest-tost, he himself arrives; he makes certain persons acquainted with him; he attacks the suitors with his own hand, and is himself preserved while he destroys them. This is the essence of the plot; the rest is episode.

Part XVIII

Every tragedy falls into two parts- Complication and Unraveling or Denouement. Incidents extraneous to the action are frequently combined with a portion of the action proper, to form the Complication; the rest is the Unraveling. By the Complication I mean all that extends from the beginning of the action to the part which marks the turning-point to good or bad fortune. The Unraveling is that which extends from the beginning of the change to the end. Thus, in the Lynceus of Theodectes, the Complication consists of the incidents presupposed in the drama, the seizure of the child, and then again ... [the Unraveling] extends from the accusation of murder to

There are four kinds of Tragedy: the Complex, depending entirely on Reversal of the Situation and Recognition; the Pathetic (where the motive is passion)- such as the tragedies on Ajax and Ixion; the Ethical (where the motives are ethical)- such as the Phthiotides and the Peleus. The fourth kind is the Simple. [We here exclude the purely spectacular element], exemplified by the Phorcides, the Prometheus, and scenes laid in Hades. The poet should endeavor, if possible, to combine all poetic elements; or failing that, the greatest number and those the most important; the more so, in face of the caviling criticism of the day. For whereas there have hitherto been good poets, each in his own branch, the critics now expect one man to surpass all others in their several lines of excellence.

In speaking of a tragedy as the same or different, the best test to take is the plot. Identity exists where the Complication and Unraveling

are the same. Many poets tie the knot well, but unravel it Both arts, however, should always be mastered.

Again, the poet should remember what has been often said, and not make an Epic structure into a tragedy- by an Epic structure I mean one with a multiplicity of plots- as if, for instance, you were to make a tragedy out of the entire story of the Iliad. In the Epic poem, owing to its length, each part assumes its proper magnitude. In the drama the result is far from answering to the poet's expectation. The proof is that the poets who have dramatized the whole story of the Fall of Troy, instead of selecting portions, like Euripides; or who have taken the whole tale of Niobe, and not a part of her story, like Aeschylus, either fail utterly or meet with poor success on the stage. Even Agathon has been known to fail from this one defect. In his Reversals of the Situation, however, he shows a marvelous skill in the effort to hit the popular taste- to produce a tragic effect that satisfies the moral sense. This effect is produced when the clever rogue, like Sisyphus, is outwitted, or the brave villain defeated. Such an event is probable in Agathon's sense of the word: 'is probable,' he says, 'that many things should happen contrary to probability.'

The Chorus too should be regarded as one of the actors; it should be an integral part of the whole, and share in the action, in the manner not of Euripides but of Sophocles. As for the later poets, their choral songs pertain as little to the subject of the piece as to that of any other tragedy. They are, therefore, sung as mere interludes- a practice first begun by Agathon. Yet what difference is there between introducing such choral interludes, and transferring a speech, or even a whole act, from one play to another.

Part XIX

It remains to speak of Diction and Thought, the other parts of Tragedy having been already discussed. concerning Thought, we may assume what is said in the Rhetoric, to which inquiry the subject more strictly belongs. Under Thought is included every effect which has to be produced by speech, the subdivisions being: proof and refutation; the excitation of the feelings, such as pity, fear, anger, and the like; the suggestion of importance or its opposite. Now, it is evident that the dramatic incidents must be treated from the same points of view as the dramatic speeches, when the object is to evoke the sense of pity, fear, importance, or probability. The only difference is that the incidents should speak for themselves without verbal exposition; while effects aimed at in should be produced by the speaker, and as a result of the speech. For what were the business of a speaker, if the Thought were revealed quite apart from what he says?

Next, as regards Diction. One branch of the inquiry treats of the Modes of Utterance. But this province of knowledge belongs to the art of Delivery and to the masters of that science. It includes, for instance- what is a command, a prayer, a statement, a threat, a question, an answer, and so forth. To know or not to know these things involves no serious censure upon the poet's art. For who can admit the fault imputed to Homer by Protagoras- that in the words, 'Sing, goddess, of the wrath, he gives a command under the idea that he utters a prayer? For to tell some one to do a thing or not to do it is, he says, a

command. We may, therefore, pass this over as an inquiry that belongs to another art, not to poetry.

Part XX

Language in general includes the following parts: Letter, Syllable, Connecting Word, Noun, Verb, Inflection or Case, Sentence or Phrase.

A Letter is an indivisible sound, yet not every such sound, but only one which can form part of a group of sounds. For even brutes utter indivisible sounds, none of which I call a letter. The sound I mean may be either a vowel, a semivowel, or a mute. A vowel is that which without impact of tongue or lip has an audible sound. A semivowel that which with such impact has an audible sound, as S and R. A mute, that which with such impact has by itself no sound, but joined to a vowel sound becomes audible, as G and D. These are distinguished according to the form assumed by the mouth and the place where they are produced; according as they are aspirated or smooth, long or short; as they are acute, grave, or of an intermediate tone; which inquiry belongs in detail to the writers on meter.

A Syllable is a nonsignificant sound, composed of a mute and a vowel: for GR without A is a syllable, as also with A- GRA. But the investigation of these differences belongs also to metrical science.

A Connecting Word is a nonsignificant sound, which neither causes nor hinders the union of many sounds into one significant sound; it may be placed at either end or in the middle of a sentence. Or, a nonsignificant sound, which out of several sounds, each of them significant, is capable of forming one significant sound- as amphi, peri, and the like. Or, a nonsignificant sound, which marks the beginning, end, or division of a sentence; such, however, that it cannot correctly stand by itself at the beginning of a sentence- as men, etoi, de.

A Noun is a composite significant sound, not marking time, of which no part is in itself significant: for in double or compound words we do not employ the separate parts as if each were in itself significant. Thus in Theodorus, 'god-given,' the doron or 'gift' is not in itself significant.

A Verb is a composite significant sound, marking time, in which, as in the noun, no part is in itself significant. For 'man' or 'white' does not express the idea of 'when'; but 'he walks' or 'he has walked' does connote time, present or past.

Inflection belongs both to the noun and verb, and expresses either the relation 'of,' 'to,' or the like; or that of number, whether one or many, as 'man' or 'men'; or the modes or tones in actual delivery, e.g., a question or a command. 'Did he go?' and 'go' are verbal inflections of this kind.

A Sentence or Phrase is a composite significant sound, some at least of whose parts are in themselves significant; for not every such group of words consists of verbs and nouns- 'the definition of man,' for example- but it may dispense even with the verb. Still it will always

have some significant part, as 'in walking,' or 'Cleon son of Cleon.' A sentence or phrase may form a unity in two ways- either as signifying one thing, or as consisting of several parts linked together. Thus the Iliad is one by the linking together of parts, the definition of man by the unity of the thing signified.

Section 3

Part XXI

Words are of two kinds, simple and double. By simple I mean those composed of nonsignificant elements, such as *ge*, 'earth.' By double or compound, those composed either of a significant and nonsignificant element (though within the whole word no element is significant), or of elements that are both significant. A word may likewise be triple, quadruple, or multiple in form, like so many Massilian expressions, e.g., 'Hermo-caico-xanthus [who prayed to Father Zeus].'

Every word is either current, or strange, or metaphorical, or ornamental, or newly-coined, or lengthened, or contracted, or altered.

By a current or proper word I mean one which is in general use among a people; by a strange word, one which is in use in another country. Plainly, therefore, the same word may be at once strange and current, but not in relation to the same people. The word *sigynon*, 'lance,' is to the Cyprians a current term but to us a strange one.

Metaphor is the application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is, proportion. Thus from genus to species, as: 'There lies my ship'; for lying at anchor is a species of lying. From species to genus, as: 'Verily ten thousand noble deeds hath Odysseus wrought'; for ten thousand is a species of large number, and is here used for a large number generally. From species to species, as: 'With blade of bronze drew away the life,' and 'Cleft the water with the vessel of unyielding bronze.' Here *arusai*, 'to draw away' is used for *tamein*, 'to cleave,' and *tamein*, again for *arusai*- each being a species of taking away. Analogy or proportion is when the second term is to the first as the fourth to the third. We may then use the fourth for the second, or the second for the fourth. Sometimes too we qualify the metaphor by adding the term to which the proper word is relative. Thus the cup is to Dionysus as the shield to Ares. The cup may, therefore, be called 'the shield of Dionysus,' and the shield 'the cup of Ares.' Or, again, as old age is to life, so is evening to day. Evening may therefore be called, 'the old age of the day,' and old age, 'the evening of life,' or, in the phrase of Empedocles, 'life's setting sun.' For some of the terms of the proportion there is at times no word in existence; still the metaphor may be used. For instance, to scatter seed is called sowing: but the action of the sun in scattering his rays is nameless. Still this process bears to the sun the same relation as sowing to the seed. Hence the expression of the poet 'sowing the god-created light.' There is another way in which this kind of metaphor may be employed. We may apply an alien term, and then deny of that term one of its proper attributes; as if we were to call the shield, not 'the cup of Ares,' but 'the wineless cup'.

A newly-coined word is one which has never been even in local use, but is adopted by the poet himself. Some such words there appear to be: as ernyges, 'sprouters,' for kerata, 'horns'; and areter, 'supplicator', for hiereus, 'priest.'

A word is lengthened when its own vowel is exchanged for a longer one, or when a syllable is inserted. A word is contracted when some part of it is removed. Instances of lengthening are: poleos for poleos, Peleidae for Peleidae; of contraction: kri, do, and ops, as in mia ginetai amphoteron ops, 'the appearance of both is one.'

An altered word is one in which part of the ordinary form is left unchanged, and part is recast: as in dexteron kata mazon, 'on the right breast,' dexteron is for dexion.

Nouns in themselves are either masculine, feminine, or neuter. Masculine are such as end in N, R, S, or in some letter compounded with S- these being two, PS and X. Feminine, such as end in vowels that are always long, namely E and O, and- of vowels that admit of lengthening- those in A. Thus the number of letters in which nouns masculine and feminine end is the same; for PS and X are equivalent to endings in S. No noun ends in a mute or a vowel short by nature. Three only end in I- meli, 'honey'; kommi, 'gum'; peperis, 'pepper'; five end in U. Neuter nouns end in these two latter vowels; also in N and S.

Part XXII

The perfection of style is to be clear without being mean. The clearest style is that which uses only current or proper words; at the same time it is mean- witness the poetry of Cleophon and of Sthenelus. That diction, on the other hand, is lofty and raised above the commonplace which employs unusual words. By unusual, I mean strange (or rare) words, metaphorical, lengthened- anything, in short, that differs from the normal idiom. Yet a style wholly composed of such words is either a riddle or a jargon; a riddle, if it consists of metaphors; a jargon, if it consists of strange (or rare) words. For the essence of a riddle is to express true facts under impossible combinations. Now this cannot be done by any arrangement of ordinary words, but by the use of metaphor it can. Such is the riddle: 'A man I saw who on another man had glued the bronze by aid of fire,' and others of the same kind. A diction that is made up of strange (or rare) terms is a jargon. A certain infusion, therefore, of these elements is necessary to style; for the strange (or rare) word, the metaphorical, the ornamental, and the other kinds above mentioned, will raise it above the commonplace and mean, while the use of proper words will make it perspicuous. But nothing contributes more to produce a cleanness of diction that is remote from commonness than the lengthening, contraction, and alteration of words. For by deviating in exceptional cases from the normal idiom, the language will gain distinction; while, at the same time, the partial conformity with usage will give perspicuity. The critics, therefore, are in error who censure these licenses of speech, and hold the author up to ridicule. Thus Euclides, the elder, declared that it would be an easy matter to be a poet if you might lengthen syllables at will. He caricatured the practice in the very form of his diction, as in the verse:

"Epicharen eidon Marathonade badizonta,

"I saw Epichares walking to Marathon, "

or,

"ouk an g'eramenos ton ekeinou elleboron.

"Not if you desire his hellebore. "

To employ such license at all obtrusively is, no doubt, grotesque; but in any mode of poetic diction there must be moderation. Even metaphors, strange (or rare) words, or any similar forms of speech, would produce the like effect if used without propriety and with the express purpose of being ludicrous. How great a difference is made by the appropriate use of lengthening, may be seen in Epic poetry by the insertion of ordinary forms in the verse. So, again, if we take a strange (or rare) word, a metaphor, or any similar mode of expression, and replace it by the current or proper term, the truth of our observation will be manifest. For example, Aeschylus and Euripides each composed the same iambic line. But the alteration of a single word by Euripides, who employed the rarer term instead of the ordinary one, makes one verse appear beautiful and the other trivial. Aeschylus in his Philoctetes says:

"phagedaina d'he mou sarkas esthiei podos.

"The tumor which is eating the flesh of my foot. "

Euripides substitutes thoinatai, 'feasts on,' for esthiei, 'feeds on.' Again, in the line,

"nun de m'eon oligos te kai outidanos kai aeikes,

"Yet a small man, worthless and unseemly, "

the difference will be felt if we substitute the common words,

"nun de m'eon mikros te kai asthenikos kai aeides.

"Yet a little fellow, weak and ugly. "

Or, if for the line,

"diphron aeikelion katatheis oligen te trapezan,

"Setting an unseemly couch and a meager table, "

we read,

"diphron mochtheron katatheis mikran te trapezan.

"Setting a wretched couch and a puny table. "

Or, for eiones booosin, 'the sea shores roar,' eiones krazousin, 'the sea shores screech.'

Again, Aripbrates ridiculed the tragedians for using phrases which no one would employ in ordinary speech: for example, domaton apo, 'from the house away,' instead of apo domaton, 'away from the house;' sethen, ego de nin, 'to thee, and I to him;' Achilleos peri, 'Achilles about,' instead of peri Achilleos, 'about Achilles;' and the like. It is precisely because such phrases are not part of the current idiom that they give distinction to the style. This, however, he failed to see.

It is a great matter to observe propriety in these several modes of expression, as also in compound words, strange (or rare) words, and so forth. But the greatest thing by far is to have a command of metaphor. This alone cannot be imparted by another; it is the mark of genius, for to make good metaphors implies an eye for resemblances.

Of the various kinds of words, the compound are best adapted to dithyrambs, rare words to heroic poetry, metaphors to iambic. In heroic poetry, indeed, all these varieties are serviceable. But in iambic verse, which reproduces, as far as may be, familiar speech, the most appropriate words are those which are found even in prose. These are the current or proper, the metaphorical, the ornamental.

Concerning Tragedy and imitation by means of action this may suffice.

Part XXIII

As to that poetic imitation which is narrative in form and employs a single meter, the plot manifestly ought, as in a tragedy, to be constructed on dramatic principles. It should have for its subject a single action, whole and complete, with a beginning, a middle, and an end. It will thus resemble a living organism in all its unity, and produce the pleasure proper to it. It will differ in structure from historical compositions, which of necessity present not a single action, but a single period, and all that happened within that period to one person or to many, little connected together as the events may be. For as the sea-fight at Salamis and the battle with the Carthaginians in Sicily took place at the same time, but did not tend to any one result, so in the sequence of events, one thing sometimes follows another, and yet no single result is thereby produced. Such is the practice, we may say, of most poets. Here again, then, as has been already observed, the transcendent excellence of Homer is manifest. He never attempts to make the whole war of Troy the subject of his poem, though that war had a beginning and an end. It would have been too vast a theme, and not easily embraced in a single view. If, again, he had kept it within moderate limits, it must have been over-complicated by the variety of the incidents. As it is, he detaches a single portion, and admits as episodes many events from the general story of the war—such as the Catalogue of the ships and others—thus diversifying the poem. All other poets take a single hero, a single period, or an action single indeed, but with a multiplicity of parts. Thus did the author of the Cypria and of the Little Iliad. For this reason the Iliad and the Odyssey each furnish the subject of one tragedy, or, at most, of two; while the Cypria supplies materials for many, and the Little Iliad for eight— the Award of the Arms, the Philoctetes, the Neoptolemus, the Eurypylus, the Mendicant Odysseus, the Laconian Women, the Fall of Ilium, the Departure of the Fleet.

Part XXIV

Again, Epic poetry must have as many kinds as Tragedy: it must be simple, or complex, or 'ethical,' or 'pathetic.' The parts also, with the exception of song and spectacle, are the same; for it requires Reversals of the Situation, Recognitions, and Scenes of Suffering. Moreover, the thoughts and the diction must be artistic. In all these respects Homer is our earliest and sufficient model. Indeed each of his poems has a twofold character. The Iliad is at once simple and 'pathetic,' and the Odyssey complex (for Recognition scenes run through it), and at the same time 'ethical.' Moreover, in diction and thought they are supreme.

Epic poetry differs from Tragedy in the scale on which it is constructed, and in its meter. As regards scale or length, we have already laid down an adequate limit: the beginning and the end must be capable of being brought within a single view. This condition will be satisfied by poems on a smaller scale than the old epics, and answering in length to the group of tragedies presented at a single sitting.

Epic poetry has, however, a great- a special- capacity for enlarging its dimensions, and we can see the reason. In Tragedy we cannot imitate several lines of actions carried on at one and the same time; we must confine ourselves to the action on the stage and the part taken by the players. But in Epic poetry, owing to the narrative form, many events simultaneously transacted can be presented; and these, if relevant to the subject, add mass and dignity to the poem. The Epic has here an advantage, and one that conduces to grandeur of effect, to diverting the mind of the hearer, and relieving the story with varying episodes. For sameness of incident soon produces satiety, and makes tragedies fail on the stage.

As for the meter, the heroic measure has proved its fitness by hexameter test of experience. If a narrative poem in any other meter or in many meters were now composed, it would be found incongruous. For of all measures the heroic is the stateliest and the most massive; and hence it most readily admits rare words and metaphors, which is another point in which the narrative form of imitation stands alone. On the other hand, the iambic and the trochaic tetrameter are stirring measures, the latter being akin to dancing, the former expressive of action. Still more absurd would it be to mix together different meters, as was done by Chaeremon. Hence no one has ever composed a poem on a great scale in any other than heroic verse. Nature herself, as we have said, teaches the choice of the proper measure.

Homer, admirable in all respects, has the special merit of being the only poet who rightly appreciates the part he should take himself. The poet should speak as little as possible in his own person, for it is not this that makes him an imitator. Other poets appear themselves upon the scene throughout, and imitate but little and rarely. Homer, after a few prefatory words, at once brings in a man, or woman, or other personage; none of them wanting in characteristic qualities, but each with a character of his own.

The element of the wonderful is required in Tragedy. The irrational, on

which the wonderful depends for its chief effects, has wider scope in Epic poetry, because there the person acting is not seen. Thus, the pursuit of Hector would be ludicrous if placed upon the stage- the Greeks standing still and not joining in the pursuit, and Achilles waving them back. But in the Epic poem the absurdity passes unnoticed. Now the wonderful is pleasing, as may be inferred from the fact that every one tells a story with some addition of his knowing that his hearers like it. It is Homer who has chiefly taught other poets the art of telling lies skilfully. The secret of it lies in a fallacy For, assuming that if one thing is or becomes, a second is or becomes, men imagine that, if the second is, the first likewise is or becomes. But this is a false inference. Hence, where the first thing is untrue, it is quite unnecessary, provided the second be true, to add that the first is or has become. For the mind, knowing the second to be true, falsely infers the truth of the first. There is an example of this in the Bath Scene of the Odyssey.

Accordingly, the poet should prefer probable impossibilities to improbable possibilities. The tragic plot must not be composed of irrational parts. Everything irrational should, if possible, be excluded; or, at all events, it should lie outside the action of the play (as, in the Oedipus, the hero's ignorance as to the manner of Laius' death); not within the drama- as in the Electra, the messenger's account of the Pythian games; or, as in the Mysians, the man who has come from Tegea to Mysia and is still speechless. The plea that otherwise the plot would have been ruined, is ridiculous; such a plot should not in the first instance be constructed. But once the irrational has been introduced and an air of likelihood imparted to it, we must accept it in spite of the absurdity. Take even the irrational incidents in the Odyssey, where Odysseus is left upon the shore of Ithaca. How intolerable even these might have been would be apparent if an inferior poet were to treat the subject. As it is, the absurdity is veiled by the poetic charm with which the poet invests it.

The diction should be elaborated in the pauses of the action, where there is no expression of character or thought. For, conversely, character and thought are merely obscured by a diction that is over-brilliant

Part XXV

With respect to critical difficulties and their solutions, the number and nature of the sources from which they may be drawn may be thus exhibited.

The poet being an imitator, like a painter or any other artist, must of necessity imitate one of three objects- things as they were or are, things as they are said or thought to be, or things as they ought to be. The vehicle of expression is language- either current terms or, it may be, rare words or metaphors. There are also many modifications of language, which we concede to the poets. Add to this, that the standard of correctness is not the same in poetry and politics, any more than in poetry and any other art. Within the art of poetry itself there are two kinds of faults- those which touch its essence, and those which are accidental. If a poet has chosen to imitate something, [but has imitated it incorrectly] through want of capacity, the error is

inherent in the poetry. But if the failure is due to a wrong choice- if he has represented a horse as throwing out both his off legs at once, or introduced technical inaccuracies in medicine, for example, or in any other art- the error is not essential to the poetry. These are the points of view from which we should consider and answer the objections raised by the critics.

First as to matters which concern the poet's own art. If he describes the impossible, he is guilty of an error; but the error may be justified, if the end of the art be thereby attained (the end being that already mentioned)- if, that is, the effect of this or any other part of the poem is thus rendered more striking. A case in point is the pursuit of Hector. if, however, the end might have been as well, or better, attained without violating the special rules of the poetic art, the error is not justified: for every kind of error should, if possible, be avoided.

Again, does the error touch the essentials of the poetic art, or some accident of it? For example, not to know that a hind has no horns is a less serious matter than to paint it inartistically.

Further, if it be objected that the description is not true to fact, the poet may perhaps reply, 'But the objects are as they ought to be'; just as Sophocles said that he drew men as they ought to be; Euripides, as they are. In this way the objection may be met. If, however, the representation be of neither kind, the poet may answer, 'This is how men say the thing is.' applies to tales about the gods. It may well be that these stories are not higher than fact nor yet true to fact: they are, very possibly, what Xenophanes says of them. But anyhow, 'this is what is said.' Again, a description may be no better than the fact: 'Still, it was the fact'; as in the passage about the arms: 'Upright upon their butt-ends stood the spears.' This was the custom then, as it now is among the Illyrians.

Again, in examining whether what has been said or done by some one is poetically right or not, we must not look merely to the particular act or saying, and ask whether it is poetically good or bad. We must also consider by whom it is said or done, to whom, when, by what means, or for what end; whether, for instance, it be to secure a greater good, or avert a greater evil.

Other difficulties may be resolved by due regard to the usage of language. We may note a rare word, as in oureas men proton, 'the mules first [he killed],' where the poet perhaps employs oureas not in the sense of mules, but of sentinels. So, again, of Dolon: 'ill-favored indeed he was to look upon.' It is not meant that his body was ill-shaped but that his face was ugly; for the Cretans use the word eueides, 'well-flavored' to denote a fair face. Again, zoroferon de keraie, 'mix the drink livelier' does not mean 'mix it stronger' as for hard drinkers, but 'mix it quicker.'

Sometimes an expression is metaphorical, as 'Now all gods and men were sleeping through the night,' while at the same time the poet says: 'Often indeed as he turned his gaze to the Trojan plain, he marveled at the sound of flutes and pipes.' 'All' is here used metaphorically for 'many,' all being a species of many. So in the verse, 'alone she hath

no part... , oie, 'alone' is metaphorical; for the best known may be called the only one.

Again, the solution may depend upon accent or breathing. Thus Hippias of Thasos solved the difficulties in the lines, didomen (didomen) de hoi, and to men hou (ou) kataputhetai ombro.

Or again, the question may be solved by punctuation, as in Empedocles: 'Of a sudden things became mortal that before had learnt to be immortal, and things unmixed before mixed.'

Or again, by ambiguity of meaning, as parocheken de pleo nux, where the word pleo is ambiguous.

Or by the usage of language. Thus any mixed drink is called oinos, 'wine'. Hence Ganymede is said 'to pour the wine to Zeus,' though the gods do not drink wine. So too workers in iron are called chalkeas, or 'workers in bronze.' This, however, may also be taken as a metaphor.

Again, when a word seems to involve some inconsistency of meaning, we should consider how many senses it may bear in the particular passage. For example: 'there was stayed the spear of bronze'- we should ask in how many ways we may take 'being checked there.' The true mode of interpretation is the precise opposite of what Glaucon mentions. Critics, he says, jump at certain groundless conclusions; they pass adverse judgement and then proceed to reason on it; and, assuming that the poet has said whatever they happen to think, find fault if a thing is inconsistent with their own fancy.

The question about Icarius has been treated in this fashion. The critics imagine he was a Lacedaemonian. They think it strange, therefore, that Telemachus should not have met him when he went to Lacedaemon. But the Cephallenian story may perhaps be the true one. They allege that Odysseus took a wife from among themselves, and that her father was Icadius, not Icarius. It is merely a mistake, then, that gives plausibility to the objection.

In general, the impossible must be justified by reference to artistic requirements, or to the higher reality, or to received opinion. With respect to the requirements of art, a probable impossibility is to be preferred to a thing improbable and yet possible. Again, it may be impossible that there should be men such as Zeuxis painted. 'Yes,' we say, 'but the impossible is the higher thing; for the ideal type must surpass the realty.' To justify the irrational, we appeal to what is commonly said to be. In addition to which, we urge that the irrational sometimes does not violate reason; just as 'it is probable that a thing may happen contrary to probability.'

Things that sound contradictory should be examined by the same rules as in dialectical refutation- whether the same thing is meant, in the same relation, and in the same sense. We should therefore solve the question by reference to what the poet says himself, or to what is tacitly assumed by a person of intelligence.

The element of the irrational, and, similarly, depravity of character, are justly censured when there is no inner necessity for introducing

them. Such is the irrational element in the introduction of Aegeus by Euripides and the badness of Menelaus in the Orestes.

Thus, there are five sources from which critical objections are drawn. Things are censured either as impossible, or irrational, or morally hurtful, or contradictory, or contrary to artistic correctness. The answers should be sought under the twelve heads above mentioned.

Part XXVI

The question may be raised whether the Epic or Tragic mode of imitation is the higher. If the more refined art is the higher, and the more refined in every case is that which appeals to the better sort of audience, the art which imitates anything and everything is manifestly most unrefined. The audience is supposed to be too dull to comprehend unless something of their own is thrown by the performers, who therefore indulge in restless movements. Bad flute-players twist and twirl, if they have to represent 'the quoit-throw,' or hustle the coryphaeus when they perform the Scylla. Tragedy, it is said, has this same defect. We may compare the opinion that the older actors entertained of their successors. Mynniscus used to call Callippides 'ape' on account of the extravagance of his action, and the same view was held of Pindarus. Tragic art, then, as a whole, stands to Epic in the same relation as the younger to the elder actors. So we are told that Epic poetry is addressed to a cultivated audience, who do not need gesture; Tragedy, to an inferior public. Being then unrefined, it is evidently the lower of the two.

Now, in the first place, this censure attaches not to the poetic but to the histrionic art; for gesticulation may be equally overdone in epic recitation, as by Sosistratus, or in lyrical competition, as by Mnasiheus the Opuntian. Next, all action is not to be condemned- any more than all dancing- but only that of bad performers. Such was the fault found in Callippides, as also in others of our own day, who are censured for representing degraded women. Again, Tragedy like Epic poetry produces its effect even without action; it reveals its power by mere reading. If, then, in all other respects it is superior, this fault, we say, is not inherent in it.

And superior it is, because it has all the epic elements- it may even use the epic meter- with the music and spectacular effects as important accessories; and these produce the most vivid of pleasures. Further, it has vividness of impression in reading as well as in representation. Moreover, the art attains its end within narrower limits for the concentrated effect is more pleasurable than one which is spread over a long time and so diluted. What, for example, would be the effect of the Oedipus of Sophocles, if it were cast into a form as long as the Iliad? Once more, the Epic imitation has less unity; as is shown by this, that any Epic poem will furnish subjects for several tragedies. Thus if the story adopted by the poet has a strict unity, it must either be concisely told and appear truncated; or, if it conforms to the Epic canon of length, it must seem weak and watery. [Such length implies some loss of unity,] if, I mean, the poem is constructed out of several actions, like the Iliad and the Odyssey, which have many such parts, each with a certain magnitude of its own. Yet these poems are as perfect as possible in structure; each is, in the highest degree

attainable, an imitation of a single action.

If, then, tragedy is superior to epic poetry in all these respects, and, moreover, fulfills its specific function better as an art- for each art ought to produce, not any chance pleasure, but the pleasure proper to it, as already stated- it plainly follows that tragedy is the higher art, as attaining its end more perfectly.

Thus much may suffice concerning Tragic and Epic poetry in general; their several kinds and parts, with the number of each and their differences; the causes that make a poem good or bad; the objections of the critics and the answers to these objections....

ORIGINAL

A Nightmare on Elm Street Screenplay

A Nightmare on Elm Street
A Screenplay By:
Wes Craven

INT. (MONTAGE).

NIGHTMARE MUSIC THEME begins as we FADE UP on a SERIES OF SHOTS all CLOSE and teasing.

- A man's FEET, in shabby work shoes, stalking through a junk bin in a dark, fire-lit, ash-dusted place. A huge BOILER ROOM is what it is, although we only glimpse it piecemeal. Then we SEE a MAN'S HAND, dirty and nail-bitten, reach INTO FRAME and pick up a piece of METAL.
- ANOTHER ANGLE as the HAND grabs a grimey WORKGLOVE and slashes at it with a straight razor, until its fingertips are off.
- CLOSE ON SAME HANDS dumping four fishing knives out of a filthy bag. Their blades are thin, curved, gleaming sharp.
- MORE ANGLES, EVEN CLOSER. We can HEAR the MAN's wheezing BREATHING, but we still haven't seen his face. We never will. We just SEE more metal being assembled with crude tools, into some sort of linkage -- a splayed, spidery sort of apparatus, against a background light of FIRE, and a deep rushing of STEAM and HEAVY, DARK ENERGY.
- And then we see this lineage attached to the glove.
- Then the BLADES attached to all of it.
- Then the MAN'S HAND slips into this glove-like apparatus, filling it out and transforming it into an awesome, deadly claw-hand with four razor/talons gleaming at its blackened fingertips. Suddenly the HAND arches and STRIKES FORWARD, SLASHING THROUGH a DARK CANVAS, tearing it to shreds.

EXT. LOS ANGELES. NIGHT. (2nd Unit)

A PULSATION OF LIGHT AND SHADOW. MUSIC DROPS AWAY to a hushed RUSHING OF WIND and DISTANT SIRENS. CAMERA RACKS INTO FOCUS on a HIGH PANORAMA of the San Fernando Valley, its night sky lit from within by a strange GREENISH LIGHT. TITLES BEGIN.

CAMERA TILTS DOWN and ZOOMS SWIFTLY into the valley's web of light.

CUT TO:

INT. CONCRETE PASSAGEWAY.

TITLES CONTINUE as TINA GRAY, a strong girl of fifteen in a thin night shift, moves towards us down a dark concrete corridor. Her steps quicken as TITLES appear in the portion of frame she leaves free.

A subliminal COLLAGE of SOUND threads in and out of the MUSIC. Distant insane LAUGHTER. Slamming iron DOORS. A bleating animal CRY. A LAMB, white and blank-faced, skitters across her path and on into the dark. No reason why it's there.

Then another SOUND, much nearer -- the slithering SCRAPE of something like fingernails across slate. It sets our teet on edge, twists the MUSIC, and sends TINA running.

INT. BOILER ROOM.

Suddenly TINA's a tiny figure running among huge boilers steam pipes and catwalks -- a shadowed forest of iron and stone. She stops, listening intently as the SOUND of tiny hooves suddenly turns into the rattle of DISTANT RAIN.

Then she hears RIPPING FABRIC.

Someone is shouldering behind a ragged screen of dirty canvas, approaching TINA.

CLOSER ON THE CANVAS. The long curved fingerblades suddenly punch through, flashing in the firelight, and begin ripping through the thick fabric, as easily as scalpels through flesh. They make a hideous, extended RIPPING SOUND.

TINA rushes away, hands over her ears.

ANOTHER ANGLE -- as the blinded girl stumbles backwards. Then the canvas flaps free. The blades are gone. The TITLES END, and everything goes silent.

CAMERA CIRCLES until TINA's looking right into our eyes. The light from a nearby boiler pours through her thin night dress, leaving her naked and vulnerable. Then a deep, ragged VOICE whispers at her as CAMERA CLOSES IN ON HER FACE.

VOICE (O.S.)

One two, Freddie's coming for
you...

TINA opens her mouth to scream but only a dry, yellow dust pours out. And at that precise moment a huge shadowy MAN with a grimey

red and yellow sweater and a weird hat pulled over his scarred face lunges at her. And it's his fingers that are tipped with the long blades of steel, glinting in the boney light and giving the hulk the look of an otherworldly predator.

TINA dodges away, her legs suddenly elephantine and slow. The MAN seizes the trailing hem of her nightgown and hauls her back.

The MUSIC shrieks as TINA manages to tear free -- the MAN lurches after her with a hoarse SHOUT as we --

SMASH CUT TO:

INT. TINA'S BEDROOM. NIGHT.

TINA convulses in bed with a SCREAM, looking around wildly. Someone is KNOCKING on her door.

WOMAN'S VOICE (O.S.)

You okay, Tina?

TINA'S MOTHER sticks her head in with a worried look. TINA sits up and blows out a breath, groggy.

TINA

Just a dream, Ma...

(more to herself)

Damn dream, is all...

The woman, once attractive, ventures a step into the room. A MAN hovers BACKGROUND. TINA's mother waves him away without looking, shoving a strand of bleached hair from her eyes. She appraises her daughter.

TINA'S MOTHER

Some dream, judging from that.

She nods at TINA's nightshift.

TINA looks down at her nightgown, only now aware of the chill penetrating it from the room. There are four long slashes up its middle, cleanly cut as if by scalpels.

MAN (O.S.)

(distant, annoyed)

You coming back to the sack or what?

TINA'S MOTHER

Hold your horses.

(lower, to Tina as she stands to leave)

You gotta cut your nails or stop that kind of dreaming, Tina. One or the other.

The woman shuts the door behind her. TINA looks back to her nightgown.

TINA

(low)

Oh, shit.

She suddenly snatches up the cross that hangs over her bed, her face white as her sheet.

FADE TO BLACK
BURN ON

THE FIRST DAY

CHILDREN (O.S.)

(singing)

One two, Freddie's coming for you...

Three four better lock you door

Five six grab your crucifix...

EXT. HIGH SCHOOL. DAY.

FADE UP ON SHOT OF this large highschool and its crowds of STUDENTS. FOREGROUND, TINA climbs out of a cherry-red 1959 Cadillac convertible with two other students, best friend NANCY THOMPSON, and Nancy's boyfriend and owner of the car, GLEN LANTZ.

FOREGROUND several GRADESCHOOLERS are playing jump-rope, and the old ditty they sing continues unbroken from TINA's bedroom.

ROPE JUMPERS

Seven eight, gonna stay up late!

Nine ten -- never sleep again!

MOVING ANGLE FAVORING NANCY. She's a pretty girl in a letter sweater, with an easy, athletic stride and the look of a natural leader. GLEN, holding her hand, wears one of the school's football jerseys; a good-natured, bright kid. Tina's in mid-conversation.

TINA

(referring to kids' song)

That's what it reminded me of --
that old jump rope song.

(shudders)

Worst nightmare I ever had.
You wouldn't believe it.

Nancy nods.

NANCY

Matter of fact I had a bad dream
last night myself...

TINA turns to NANCY, but before either can say more, ROD LANE, a lean, Richard Gere sort in black leather and New Wave studs joins up with them and interrupts.

ROD

(to Tina)

Had a hardon this morning when
I woke up, Tina. Had your name
written all over it.

Tina cracks her gum with a look of withering indifference.

TINA

There's four letters in my name,
Rod. How could there be room
on your joint for four letters?

The guy's stopped in his tracks.

ROD

Hey, up yours with a twirling lawn
mower!

He cuts off across the lawn.

TINA

Rod says the sweetest things.

NANCY

He's nuts about you.

TINA

Yeah, nuts.

TINA makes a face and rakes her fingernails across a tree as she passes.

TINA (CONTD)

(yawns)

Anyway, I'm too tired to worry
about the creep. Couldn't get
back to sleep at all.

(beat)

so what you dream?

NANCY

Forget it, the point is, every-
body has nightmares once in a while.
No biggy.

GLEN

Next time you have one, just
tell yourself that's just all
it is, right while you're having
it, y'know? That's the trick.
once you do that, you wake right

up. At least it works for me.

TINA looks at GLEN sharply. He kisses NANCY and darts off for class.

TINA

Hey! You have a nightmare too?

But GLEN's gone.

TINA (CONTD)

Maybe we're gonna have the Big Earthquake. They say things get weird just before that...

BELLS ARE RINGING, and STUDENTS crowding; TINA and NANCY are drawn into the crush.

FADE TO BLACK

EXT. A VALLEY STREET. NIGHT.

ANGLE ON A MODEST HOME; no car, just a couple of BIKES in the drive. Every light in the house and yard is turned on. We HEAR the rock group MADNESS played at a 'No adults home' volume.

INT. TINA'S LIVING ROOM. NIGHT.

ON GLEN, dialing. Nancy and TINA are watching, giggling.

TINA

I can't believe his mother let him come over here.

NANCY

Right. Well, she didn't exactly...

GLEN shoves a cassette into TINA's Ghetto Blaster.

GLEN

(to TINA)

See, I got this cousin who lives near the airport, that it's okay for me to stay with, right? So I found this sound effects tape at Licorice Pizza, and...

The phone is answered. GLEN jerks the tone arm off the record with a SCRUPPT!!

GLEN (CONTD)

Hello, Mom?

(pushes the 'play' button)

Yeah, out here at Barry's.

A JET PLANE begins to make itself heard on the tape. GLEN moves the machine closer to the phone. It's a big plane -- sounds like a 747 coming in for a landing.

GLEN (CONTD)

Huh? Yeah, noisy as usual. Glad we don't live here -- huh? Yeah, Aunt Eunice says hello.

The Jet is SCREAMING IN now, full flaps and howling like a monstrous banshee. NANCY and TINA dissolve into muffled giggles.

GLEN (CONTD)

(shouting over the din)

Right, right -- I'll call you in the morning! Right! Huh? Yeah, sure, I, huh?...

Suddenly the tape goes silent. GLEN blanches. Next moment another ENGINE is heard, but this one of a FORD LOTUS screaming by at 180 mph.

GLEN (CONTD)

(reacting to his mother's reaction)

Uh...some kid's drag racing outside, I think...

The sound effect changes abruptly to a SPEEDING SEDAN -- and the ages-old SCREECH of BRAKES, last-second SCREAM and horrible COLLISION. NANCY gamely tries to find the right button to turn it off, but misses. There's a loud SCREEK of fast-forward mayhem -- Glen improvises desperately.

GLEN (CONTD)

Listen, Mom, I got to go -- I think there's been an accident out front -- I --

NANCY jumps back from the cassette player -- WORLD WAR II bursts out at top volume -- MACHINE GUNS, HAND GRENADES, DIVING BEARCATS and SHOUTS of charging Huns. GLEN makes a last-ditch dive and flings the cassette out of the machine.

Blessed silence at last.

GLEN (CONTD)

Right. I'll call the police. No, just some neighbors having a fight, I guess. I'm fine, I'm fine! Call you in the morning!

He hangs up and sags back.

NANCY

Worked like a charm.

GLEN

Jesus.

TINA shoves another cassette in, and MICHAEL JACKSON'S 'THRILLER' blasts from the STEREO. The kids relax, the CAMERA GLIDES PAST THEM TO THE WINDOW.

The WIND is moving the bare TREE BRANCH outside. CAMERA PANS BACK to the comfortably threadbare room, uneasy. We see NANCY poking at a flame in the hearth as TINA comes FOREGROUND to draw the drapes.

NANCY

Nice to have a fire.

TINA

Really. Turn 'er up a little.

NANCY turns a nearby valve handle, and the gas fire climbs brightly over its artificial log. TINA joins her, heartened.

NANCY

Maybe we should call Rod, have him come over too. He might get jealous.

TINA

Rod and I are done. He's too much of a maniac.

GLEN

He should join the Marines, they could make something out of him. like a hand grenade.

TINA laughs despite herself. NANCY brightens.

NANCY

See? You've forgotten the bad dream. Didn't I tell you?

TINA shakes her head, wishing she had forgotten.

TINA

All day long I been seeing that guy's weird face, and hearing those fingernails...

NANCY looks up with a flinch.

NANCY

Fingernails?

(blinks, laughing)

That's amazing, you saying that. It made me remember the dream I

had last night.

TINA looks up.

TINA

What you dream?

NANCY

I dreamed about this guy in a dirty red and yellow sweater; I dream in color, y'know; he walked into the room I was in, right, right through the wall, like it was smoke or something, and just stared at me. Sort of ...obscenely. Then he walked out through the wall on the other side. Like he'd just come to check me out...

The story has left the room deathly quiet. Especially TINA seems effected.

TINA

(quietly)

So what about fingernails?

NANCY remembers, imitating the frightful coincidence.

NANCY

He scraped his fingernails along things -- actually, they were more like fingerknives or something, like he'd made them himself? Anyway, they made this horrible noise --
(imitates)
ssssscrrrtttt...

TINA pales.

TINA

Nancy. You dreamed about the same creep I did, Nancy...

The girls stare at each other.

GLEN

That's impossible.

They look at him. He looks away, as if suddenly listening.

TINA

What?

GLEN

Nothing.

TINA

There's somebody out there.
isn't there...

NANCY

I didn't hear anything...

Then there's an unmistakeable SOUND. A distinct SCRAPING against the house, just outside the window. Something multiple, thin and sharp. Something like metal fingernails. NANCY's mouth opens a fraction of an inch.

EXT. FRONT OF HOUSE. NIGHT.

CLOSE ON FRONT DOOR as a BOLT UNLOCKS, a KEY TURNS, a CHAIN is REMOVED. At last the door swings open and GLEN swaggers out.

GLEN

I'm gonna punch out your ugly
lights, whoever you are.

No answer but a slight RUSTLE in the bushes. GLEN does a 180 and walks right back inside. The girls prod him right back out, giddy with giggling fear.

GLEN

It's just a stupid cat.

NANCY

Then bring us back its tail
and whiskers.

The girls push him farther. GLEN edges towards the shadows. Then the SCRITCHING again. GLEN stops; TINA edges back into the house.

TINA

Anyway, I don't have a cat...

ANGLE INTO THE SHADOWS. Turned from the girls, GLEN sobers, listening. IN HIS POV we see the street. Silent houses. Motionless trees on empty lawns.

GLEN

Kitty-kitty? Chow chow chow?

Not a living, or dead, soul. GLEN turns back to the girls with a shrug. Instantly, a large FIGURE pounces and throws him to the ground with a SHOUT.

The girls SCREAM in panic and run for the house.

REVERSE -- ROD leaps up and shouts like a sportscaster --

ROD

And it's number thirty-six, Rod Lane, bringing Lantz down just three yards from the goal with a brilliant tackle! And the fans go wild!

ROD dances into the light, flashing a wild gypsy's grin at TINA. The girl's relieved and frightened at the same time.

TINA

What the hell you doing here?

ROD

Came to make up, no big deal. Your ma home?

TINA

Of course. What's that?

ROD takes the spindly hand rake he's found and scraps the house's wall. It makes a terrible SCRIIITCHING SOUND. He grins and tosses it aside.

ROD

Intense, huh?
(sizes up the three)
So what's happening, an orgy or something?

GLEN

Maybe a funeral, you dickhead.

ROD wheels, a knife suddenly in his hand, as if ready to take Glen's throat out. NANCY breaks between --

NANCY

-- Just a sleep-over date, Rod. Just Tina and me. Glen was just leaving.

ROD eyes GLEN, laughs and flips the knife closed and away, putting his arm around TINA's shoulder and laughing as if it's all a great joke.

ROD

You see his face?
(lower)
Your ma ain't home, is she?
(to Nancy & Glen)
Me and Tina got stuff to discuss.

He pulls TINA inside without further ceremony.

NANCY

Rod...

But ROD's already got himself and TINA halfway through the living room, heading into the darder part of the house.

ROD

We got her mother's bed.
You two got the rest.

ANGLE BACK ON GLEN AND NANCY.

NANCY

We should get out of here...

TINA darts to the front door, her blouse half out.

TINA

Hey -- you guys're hanging around --
right?

(fake laughing/whine)

Don't leave me alone with this
lunatic -- Pleeeeze, NANCY!

She disappears. GLEN looks at NANCY. Too innocent.

GLEN

So we'll guard her together.
Through the night.

(moving closer)

In each others' arms like
we always said.

NANCY

Glen. Not now. I mean,
we're here for Tina now,
not for ourselves.

She kisses him lightly, then pushes him back.

GLEN

(frustrated)

Why's she so bothered by a
stupid nightmare, anyway?

NANCY

Because he was scary, that's
why.

GLEN

Who was scary?

NANCY turns and looks at him.

NANCY

Don't you think it's weird, her
and me dreaming about the same

guy?

(GLEN looks away;
NANCY stares closer)

You didn't have a bad dream
last night, did you?

GLEN gives her a funny look.

GLEN

Me? I don't dream.

He takes her inside. Over the SOUNDS of locks falling shut we

FADE TO BLACK

INT. TINA'S LIVING ROOM. NIGHT.

FADE UP ON an old 50's CLOCK, one of those set into the black
plaster body of a stalking panther. It's just past 2 AM.

PAN the cold hearth and darkened living room to REVEAL GLEN on
the couch, cocooned in sheets. He's listening miserably to the
SOUNDS OF LOVEMAKING coming from the next room. TINA peaks, ROD
howls. Then silence.

GLEN

Morality sucks.

CUT TO:

INT. TINA'S MOTHER'S BEDROOM. NIGHT.

This is a slightly larger room than TINA's. Adult. Female.
Spare in its appointments. The streetlight throws the narrow bed
into broken shadow and light. TINA AND ROD lie in each other's
arms in the middle of the big bed. Satiated.

TINA

I knew there was something
about you I liked...

ROD yawns into the pillows, happy.

ROD

You feel better now, right?

TINA

Jungle man fix Jane.

ROD

No more fights?

TINA

No more fights.

ROD

(sleepily)

Good. No more nightmares for
either of us then.

He pulls the covers over his head. He's almost out already.

TINA

(beat)

When did you have a nightmare?

ROD

(under the blankets)

Guys can have nightmares too,
y'know. You ain't got a corner
on the fucking market or something.

He rolls over, practically snoring, and pulls another cover over
his head. A dirty red and yellow cover.

TINA

(sleepily)

Where'd you get this snotty old
thing.

SNORES from ROD. Tina yawns, turns off the light and snuggles
against ROD, pulling the cover gingerly over herself, too.

INT. TINA'S BEDROOM. NIGHT.

CAMERA MOVES across the room of the original nightmare to find
NANCY alone in TINA's bed, staring at the slanting ceiling above
the bed. Thinking. We can just hear her HEART beating. She
sighs and turns on her side.

Immediately the wall above her head turns a faint reddish hue,
with a broad yellow smear across its center. All unseen by
NANCY, the wall begins to pulse in exact time with her heart's
beat.

CLOSE ON NANCY'S FACE. She closes her eyes.

ANGLE BACK UP ON THE CEILING JUST ABOVE HER HEAD. SOMETHING
presses against the surface from the inside. The plaster buldges
out as if suddenly elastic, taking the shape of the thing
pressing from inside -- taking the shape of a man's face. The face
opens its mouth. The knives rake through the surface.

ANGLE ON NANCY -- as plaster dust snows down on her.

She jerks awake, sitting bolt upright. The face retracts
suddenly -- the wall is normal.

ANGLE DOWN ON NANCY as she looks up to the ceiling, touching her hair and feeling the plaster dust.

REVERSE IN HER POV TO THE CEILING. There are three parallel cuts in the plaster there. About eight inches long. As if cut by sharp knives. Nothing else.

Back on NANCY. She draws the covers around her and shivers.
Eyes wide open.

EXT. TINA'S HOUSE. NIGHT.

Not a car or person in sight. A stricken breeze dies in the trees.

ZOOM IN on the window of the room where TINA sleeps. By the time we're FULL IN CLOSE on it, the air is again still as death. A moment later a PEBBLE bounces off the pane. The NIGHTMARE THEME appears in the lower registers and holds its breath.

Another PEBBLE strikes, with a sharper RAP.

INT. TINA'S MOTHER'S BEDROOM. NIGHT.

CLOSE ON TINA'S FACE as her eyes open.

REVERSE IN HER POV. Another PEBBLE clatters off the glass.

TINA raises slowly.

TINA

Rod...

SNORES from ROD. TINA sits up.

PAST HER TO THE WINDOW. The WIND MOVES AGAIN; the trees brush past the window with their shadows. Then another pebble. RAP! TINA slips to the window.

EXT. TINA'S BACK YARD. NIGHT.

She looks out on an old yard with a patch of banana trees rattling in the Santa Ana winds. It seems deserted, though the welling dark won't let her be sure. Then another pebble -- PAP!

-- hitting with a sharp RACK FOCUS.

A LOW ANGLE TO WINDOW as TINA jumps back, startled. She hadn't seen that one coming. But she's drawn back to the glass out of curiosity, straining to see in the dark. It's as if the stones are materializing out of thin air.

INT. TINA'S MOTHER'S ROOM. NIGHT.

WHAP! This time a heavier stone, and a thin crack bristles across the glass.

TINA

(low)

Who the fuck you think you are,
whoever you are?

EXT. TINA'S BACK YARD. NIGHT.

WIDE ANGLE ON THE REAR OF THE HOUSE. A LIGHT COMES ON. TINA appears in the doorway.

TINA

(listening)

Somebody there?

She can see through the backyard to a yawning gate and the back alley. No one there. But a word is spoken, as if by wind.

TINA

(garbled)

Tina.

TINA straightens, unable to swallow. There's a ragged, obscene GIGGLE. Deep in the throat. Phlegmy.

TINA

Who the hell is that?

TINA charges across the yard and through the gate, the MUSIC chasing after.

EXT. A SERVICE ALLEY. NIGHT.

She brakes in the middle of the alley and whirls around. Listening. Shivering in the same thin slashed nightgown.

A sharp crank of METAL, and fifty feet down the alley the lid of an ash can rolls from the dark like a huge tin coin and spirals noisily down.

LOW REVERSE ACROSS LID TO TINA. Despite herself she comes over and touches it. SHE comes up with long worms on her fingers.

Next moment the exact same shambling MAN from her nightmare staggers into view fifty feet behind her. TINA falls back into the shadows, shaking the worms off her fingers in repulsion. THE MAN turns and starts directly for her, something shining on his right hand as he spreads his arms wide. He starts scrapping the steel FINGERNAILS along a cinderblock wall. Orange sparks spurt

out -- his arms elongate until they reach from one side of the alley to the other -- and TINA is cut off from her home!

CLOSE ON HER as the SCRAPING of the blades gets louder and closer. She begins to shake uncontrollably.

TINA

Oh, shit, please God...

KILLER

(softly, approaching)

This is God...

He holds up his steel-tipped hand like a surgical-steel spider. TINA runs for her life.

WIDER ANGLE IN THE ALLEY -- a terrifying, all-out footrace between the girl and her pursuer. THE MAN is fast; the distance between them closes with each heartbeat. TINA overturns ashcans -- claws her way through a rotten back fence, hammers against a window. Ashen FACES appear, recoil, pull curtains closed and disappear in fright.

EXT. TINA'S STREET. NIGHT.

TINA runs out onto front lawns, SCREAMING for help. No help comes. In fact, the only response is for all the porch lights on the block to be turned off. THE MAN roars out from behind a tree -- a tree too narrow to have hidden him -- nearly upon the girl! TINA runs in panic -- at last making her own home, only to be trapped against its locked front door.

She hammers against its thick wood.

TINA

Nancy! Open the door -- Nancy!

The MAN slows. He has TINA now and knows it.

MAN

She's still awake. Nancy can't hear you.

TINA turns and looks full at the approaching MAN. Smudged by deep shadow, he's big and hideous. He wears the same dirty yellow sweater from the first nightmare -- from the wall-hanging and blanket oo -- and has the same sagging hat and leering grin over his misshapen face. And on his fingers are the steel talons.

CLOSE ON HIM as he takes the blade on the end of his right index finger and lopes off one of the fingers of his left hand. Then another. We SEE the PIECES OF FINGERS fall past TINA's face in SLOW MOTION.

ANGLE ON THE GROUND of the FINGERS squirming on the ground, one flopping onto TINA's naked foot.

TINA leaps back, sickened, and begins stamping on them as if they were huge bugs.

The MAN snaps up his arm and the FINGERS fly back into place on his hand. He leers at TINA -- then suddenly lunges at her, sweeping with the cutting hand!

TINA's no weak sister -- blocks his arm, deflecting the spines and grabs the MAN's ugly face with her other hand. BUT the face only slides off to the bone. THE MAN presses in, and TINA contorts in horror as the knives slash across her shoulder -- cutting her deeply.

TINA staggers backward, GROANING, her foot now inexplicably caught in bedclothes! She falls over her bed's conformter, twists away from the man and, like a child, pulls the cover over her! THE skull-faced MAN crushes down, and there's a fierce grappling -- punctuated by his GRUNTS and the girl's DEAFENING SCREAMS -- and they both become totally wrapped in the comforter -- until they're beneath it, fighting for life and death.

INT. TINA'S BEDROOM. NIGHT.

ROD lurches up into CLOSE UP in the lightless bedroom, half-awakened by the tremendous struggle somewhere, somehow inside the dark bed. ROD grabs groggily, lifting the blanket.

IN HIS POV we glimpse the dark underside of the blanket -- see TWO SHADOWY FIGURES flailing and clawing under teh bedspread -- TINA and the MAN -- or a shape that could be a man -- raging against each other.

ROD drops the blanket and leaps from the bed, scared full awake and terrified. Then the horrible TINA's GASPS change to the CRIES of a terribly wounded victim. ROD instantly jerks back the bedspread.

IN HIS POV we SEE TINA struggling and flailing along on the sheets, the MAN nowhere in sight.

ROD

T-tina!?

Suddenly TINA -- eyes turned inward to her tormentor -- give an awful jolt -- her arms and legs are spraddled as if by overwhelming force and pinned to the bed. Next instant, her nightgown flies apart and four long gashes chase across her torso. From no visible instruments! A huge irrigation of blood floods the bed.

Terrified, ROD dives for the light -- but at the same moment something invisible grabs TINA, wielding her body in the air and

bringing it around in a swift blow that knocks ROD crashing into the light -- smashing it to bits.

CLOSER ON HIM as he struggles around. In the blue FLASHES OF ELECTRICITY ROD sees TINA sliding up the bedroom wall in a dark smear, dragged feet first!

ANGLE ON ROD -- paralyzed by terror!

ANGLE ON TINA's DYING EYES -- moving with her up the wall and bumping around the corner onto the ceiling. She's just looking at who's dragging her, eyes glazing.

REVERSE IN HER POV -- to the shadowy, horrendously ugly MAN dragging her with fierce glee across the ceiling, literally swabbing the ceiling with her bloody body. SEEN in FORCED PERSPECTIVE, the SHOT carries her across a great distance without seeming to get anywhere -- as if the ceiling is an endless plane.

ANGLE DOWN ON ROD -- on his hands and knees -- the lamp next to him blurting blue SPARKS and STROBING the nightmare room. ROD's screaming up at TINA's invisible tormentor.

ROD

What the hell's going on here!
Tina!

REVERSE IN HIS POV -- as the body falls like a sack of rocks onto the devastated bed, in SLOW MOTION, striking with a huge splash blood. A sick, awful GIGGLE floats around the room, then ECHOES off into infinity. ROD staggers up, staring around as if hoping to see this phantom.

ROD

You motherfucker! I'll kill you
for that!

INT. TINA'S BEDROOM. NIGHT.

NANCY is sitting straight up in bed, terrified. The CRIES of ROD are ringing through the whole house. She forces herself to move -- bolting from the bed despite her terror and sense of dread.

INT. HALLWAY. NIGHT.

NANCY flies into the dark hall -- crashing directly into SOMEONE who lurches out of the dark before her. She SCREAMS and jumps back --

GLEN

What the hell's going on!?

NANCY

Oh -- jeez -- Glen! Rod's

gone ape!

ROD (OS)

(sobbing)

I'll kill you!

NANCY grabs the door; it's locked; she pounds on it. BAM! BAM!
BAM!

Things fall into sudden, awful silence on the other side. GLEN's voice cracks with fear.

GLEN

Rod?

(silence)

Rod, you better not hurt Tina...

ROD erupts into terrible HOARSE LAUGHTER AND SOBBING. Then they hear BREAKING GLASS.

GLEN barrels into the door like the football player he is. The frame splinters and they're in.

INT. TINA'S MOTHER'S BEDROOM. NIGHT.

Just inside the door NANCY slips and goes down hard. GLEN finds her in the dark more by touch than sight.

GLEN

You okay?

NANCY

Yeah. Something slipping all over here...

(feeling)

Tina?

No answer. The room is quiet as a tomb. Except for a steady DRIPPING, from all over. Then GLEN finds a LIGHT SWITCH.

On the CLICK the devastation is revealed. There's BLOOD everywhere: up the walls, over the clawed ceiling, soaking the killing floor of the bed, and pooling in the dark red puddle where NANCY has slipped and fallen.

GLEN

Oh, shit...

NANCY wobbles up and sees TINA in the center of the ravaged bed. Unmistakeably and utterly dead. NANCY presses against the wall, then contorts and chokes.

GLEN (CONTD)

(numb)

I...I'm gonna call the cops --

He bursts from the room.

TIGHT ON NANCY. She turns away from the body in repulsion, sticking her head through the shattered window ROD LANE used for his escape, sucking in the cold night air and moaning.

FADE TO BLACK

EXT/INT. POLICE STATION. NIGHT.

FADE UP ON RED LIGHTS and SIREN as an unmarked POLICE CAR speeds to the curb.

LT DON THOMPSON, a decent-looking man in his mid-40's, exits and punches a cigarette from his pack. His shaken aide, a uniformed patrolman named PARKER, greets him. (CAMERA FOLLOWS them from the car straight into the station and eventually to THOMPSON's OFFICE.)

PARKER

Lieutenant Thompson. Sorry to wake you, but --

LT THOMPSON

I'd've canned your ass if you hadn't. What you got?

PARKER stumbles to open the door for THOMPSON as the man bulls into the station at a furious pace.

PARKER

Her name was Tina Gray. It was her home. Father abandoned ten years ago, mother's in Vegas with a boyfriend. We're trying to reach her now.

LT THOMPSON grimaces as if he knows the story.

LT THOMPSON

What's the Coroner got to say?

PARKER

Something like a razor was the weapon, but nothin was found on the scene.

THOMPSON is already to the desk officer SERGEANT GARCIA. The big MAN shoves him a sheaf of papers --

SERGEANT GARCIA

(wary)

Leutenant. You know who --

LT THOMPSON

Where is she?

SERGEANT GARCIA

I put her in your office...

PARKER scurries after.

PARKER

Looks like her boyfriend did it. Rod Lane. Musician type, arrests for brawling, dope --

LT THOMPSON

Terrific. What the hell was she doing there?

PARKER

She lived there.

LT THOMPSON

I don't mean her --

INT. LT THOMPSON'S OFFICE. NIGHT.

THOMPSON enters his office and confronts NANCY and her mother, MARGE THOMPSON.

LT THOMPSON (CONTD)

I mean you.

(accusingly, to Marge)

What the hell was she doing there?

MARGE THOMPSON is in her middle thirties; a good-looking woman despite the hour and circumstances.

MARGE

Hello to you, too, Donald.

THOMPSON stops, the steam suddenly out of him. The girl is a wreck and he winces to see it.

LT THOMPSON

Marge.

THOMPSON glances at PARKER and the other UNIFORMED COPS who are in the room. As a man they head for the door. There's no question who the boss is here. THOMPSON turns to NANCY. She fumbles a smile.

LT THOMPSON (CONTD)

How you doing, pal?

NANCY

Okay. Hi, dad.

NANCY's dress is dark with dried blood, her skin clammy and the color of paste. MARGE shoots her ex-husband a worried glance. THOMPSON pulls a chair close to NANCY.

LT THOMPSON

I don't want to get into this now,
God knows you need time.

(hotter)

But I'd sure would like to know
what the hell you were doing
shacked up with three other kids
in the middle of the night --
especially a delinquent lunatic
like Lane.

NANCY weaves.

NANCY

Rod's not a lunatic.

LT THOMPSON

You got a sane explanation for
what he did?

The girl is shreddin a Kleenex, staring off.

MARGE

Apparantly he was crazy jealous.
Nancy said they'd had a fight,
Rod and Tina.

NANCY

(quietly)

It wasn't that serious...

MARGE

Maybe you don't think murder's
serious --

NANCY sits bolt upright in her chair, her eyes flashing.

NANCY

She was my best friend! Don't
you dare say I don't take her
death seriously!

(lower, near tears)

I just meant their fights
weren't that serious.

The girl holds the woman's eyes a moment, then looks away.

NANCY (CONTD)

(to herself)

She dreamed this would happen...

THOMPSON

What?

NANCY

She had a nightmare about somebody trying to kill her, last night. That's why we were there; she was afraid to sleep alone.

A tear splashes off the arm of her chair.

MARGE

She's been through enough for one night. You have her statement.

The mother and daughter rise; THOMPSON raps on the door and PARKER opens it.

LT THOMPSON

(to MARGE)

I suggest you keep a little better track of her -- she's still a kid, y'know.

MARGE wheels on him.

MARGE

You think I knew there were boys there!? You try raising a teenager alone.

Then she and hte girl are gone. THOMPSON glares at PARKER.

LT THOMPSON

(low, to PARKER)

See they get home okay.

PARKER shoves his hands in his pockets. ON HIS FACE we

FADE TO BLACK

INT. NANCY'S KITCHEN. MORNING.

BURN ON

THE SECOND DAY

FADE UP ON MARGE THOMPSON opening a new bottle of gin, pouring herself a careful shot, drinking it, then chasing it with coffee. Nearby a TV drones the morning news. We can't yet see the SCREEN.

TV NEWSCASTER (OS/FILTER)

In the headlines this morning -- a local teenage girls was brutally murdered during an all-night party.

MARGE TURNS, startled, seeing NANCY coming downstairs.

The girl looks a little better than she did in the Police Station, but her eyes are still red-rimmed, and a vacant stress masks her face. She looks to the TV. Stops.

TV NEWSCASTER (CONTD)

Police say the victim, fifteen-year-old Christina Grey, had quarrelled earlier with her boyfriend, Rod Lane, a punk rocker with a history of delinquency. Lane is now the subject of a city-wide manhunt. According to --

The TV PICTURE has begun featuring a HANDHELD NEWSREEL SHOT of a dark rubber BODY BAG being carried to a CORONER'S VAN. Just before the thing is lifted inside, TINA's bloodied, white ARM slips from its zippered side and lolls into the dark night air. A man rudely shoves it back inside and pulls the zipper up the rest of the way.

WIDER -- as NANCY pales visible. MARGE darts to the TV and slaps it off, then turning to NANCY. She looks at the girl a moment, then goes to her and hugs her.

MARGE

(kind)

Where you think you're going?

NANCY

School.

MARGE

I could hear you tossing and turning all night, kiddo. You've no business going to school.

NANCY pulls away, determined.

NANCY

I gotta go to school, Mom. Please. Otherwise I'll just sit up there and go crazy or something.

MARGE studies her face a moment.

MARGE

Did you sleep?

NANCY

I'll sleep in study hall, promise. I'd rather keep busy, you know?

She absently drains the woman's coffee cup -- then pecks her cheek.

MARGE

Right home after.

NANCY (CONTD)

Right home after. See you.

MARGE watches the girl disappear outside, then lights a cigarette from the one already burning in her fingers.

EXT. STREET. DAY.

MUSIC slips back in, subtle but tense as we TRACK with NANCY as she walks alone down a sidewalk edged with thick flowering Oleander. She cocks her head, puzzled, as if sensing something. MUSIC mounts. NANCY looks across the street.

REVERSE IN HER POV. A MAN is over there in dark clothes, reading a newspaper, but really watching her.

NANCY shrugs and continues on, then stops and looks back again.

IN HER POV we SEE the MAN is gone.

Next moment -- with a MUSIC STING -- a BLOODIED HAND jumps out from the opposite direction, clamps over NANCY's mouth and drags her into the bushes.

EXT. BUSHES. DAY.

NANCY struggles, twisting against the powerful assailant.

A WIDER ANGLE REVEALS ROD LANE -- barefoot, clad only in jeans and leather jacket, still caked with dark blood. The rest of his skin is pale as a ghost's.

ROD

I'm not gonna hurt you.

He releases her warily. NANCY makes no move to run or scream, even though several STUDENTS pass on the nearby sidewalk. This reassures ROD just a little.

ROD

Your old man thinks I did it, don't he?

NANCY

He doesn't know you.
(eyeing the blood)
Couldn't you change?

ROD

The cops were all over my house.
(shivers)
They'll kill me for sure.

NANCY

Nobody's gonna kill you.

He runs his hands down his face, trying to believe that. The two study each other.

ROD

I never touched her.

NANCY

You were screaming like crazy.

NANCY says this without accusation, just cool observation.

ROD

Someone else was there.

NANCY

The door was locked from your side.

ROD grabs her hard. His muscular body tenses.

ROD

Don't look at me like I'm some kind of fucking fruitcake or something, I'm warning you.

VOICE (O.S.)

Morning, Mr Lane.

The boy jerks round. NANCY's father, his .38 leveled right at ROD's belly, eases out of the bushes.

LT THOMPSON

Now just step away from her, son.
Like your ass depended on it.
I'm warning you.

ROD backs away, looking once at NANCY with a look of terrible sadness. Then he dives out of the bushes and runs like hell.

THOMPSON snaps his revolver to fire -- but instinctively NANCY jumps between --

NANCY

No!

THOMPSON jerks his gun into the air, furious.

LT THOMPSON

Jesus -- are you crazy!?

He plunges past the girl.

EXT. STREET. DAY.

ROD races like a frightened animal across the lawns -- but is soon cut off by the PLANE CLOTHESMAN NANCY saw watching her before -- and then TWO UNIFORMED POLICEMEN, who close from another angle. The chase is short and pitifully off-balance, and ROD is soon wrestled to the ground. Next moment one of the cops is holding ROD's knife into the air for THOMPSON to see. THOMPSON looks at NANCY, as if to say 'I told you.' Background, ROD's SHOUTS can be heard as he's shoved into a SQUAD CAR.

ROD (O.S.)
I didn't do it -- !
(fading)
I didn't kill her, Nancy!

The car's door slams and ROD is gone. NANCY turns to her father, livid.

NANCY
You used me, daddy!

LT THOMPSON
(exasperated)
What the hell you doing going to school today, anyway -- your mother told me you didn't even sleep last night!

NANCY spins angrily and walks away.

LT THOMPSON
Nancy! Hey!

But she just keeps going.

FADE TO BLACK

INT. CLASSROOM. DAY.

FADE UP ON an ENGLISH TEACHER and CLASS, NANCY among the kids, trying to concentrate.

TEACHER
According to Shakespeare, there was something operating in Nature, perhaps inside human nature itself, that was rotten -- a canker, as he put it.

The TEACHER's eyes glance across the room. ANGLE ON NANCY; yawning but listening.

TEACHER (CONTD)

Of course Hamlet's response to this, and to his mother's lies, was to continually probe and did -- just like the gravediggers -- always trying to get beneath the surface. The same was true in a different way in Julius Caesar. Jon, go ahead...

She nods to a SURFER who's been waiting uncomfortably in front of the class. He squints at his book and begins, the recitation a struggle between baked and salted brain and the poetry of the Bard.

SURFER

(reading aloud)

Uh, in the most high and palmy state of Rome...

WISEGUY STUDENT (O.S.)

California's the most high and palmy state, man.

The SURFER halts with a grin; KIDS snicker.

ENGLISH TEACHER

Can it.

She glares them back into silence. The SURFER starts over, as we CUT TO NANCY.

She's nodding off now, barely able to keep her eyes open in the warm, close boredom of the classroom.

SURFER (O.S.)

In the most high and palmy state of Rome, a little ere the mightiest Julius fell...

(NANCY's head pitches forward; she jerks it back up, barely awake)

The graves stood tenatless, and the sheeted dead did squeak and gibber in the Roman street...

NANCY's head has sunk again, eyelids drawn as if by enormous weight. By the time her cheek's against the desk, the SURFER's VOICE is ECHOED and DISTANT. But another voice, TINA's, is very near, very much present. A sad, thin plaint.

TINA (O.S.)

Nancy.

NANCY gives a start. Her eyes lock onto something.

out REVERSE. TILTED SIDEWAYS, IN HER HEAD's POV, we look straight through the open doorway of the classroom into the hall. There, standing in a black pool of fluid, is a full-sized rubber body bag. Dark red and yellow. Weaving slightly, the merest suggesting of movement within it.

BACK ON NANCY, sitting upright, wiping the sleep from her eyes, shaking her head like a punchy prozefighter. She looks back out the door.

REVERSE IN 'NORMAL' POV -- the hallway is empty. But there's a dark smear on its floor tiles.

NANCY looks nervously towards the rest of the class. No one else has noticed a thing outside the door. All are dumbly spellbound by the SURFER, who now recites like a deep-voiced robot, his face wreathed by white hair.

SURFER

O God, I could be bounded in a
nutshell and count myself a king
of infinite space, were it not
that I have bad dreams...

ANGLE BACK ON NANCY. She slips from her seat, eye warily on the teacher and class. But no one turns as she disappears through the doorway.

INT. SCHOOL HALLWAY. DAY.

NANCY turns and looks both directions. No sign of anybody.

TINA (O.S.)

(distant)

Nancy.

NANCY whells and sees the bag, prone on the tiles at the far end of the hall, at the end of long snail's trail of slime. A pale invisible gravity, the bag slides out of sight into an intersecting corridor.

NANCY

Tina!

NANCY starts running for it.

ANGLE AT THE CORNER as NANCY races blindly around the turn and smashes straight into a BODY lunging at her from the opposite direction! Both go down.

ANGLE AT THE FLOOR. A dazed freshman HALLGUARD cranks herself up on one elbow. She wears a plastic plaque on her red and yellow

sweater that reads 'Hall Guard'. Her nose is bleeding from the impact.

HALLGUARD

Y-you're not supposed to run.
W-where's your pass -- you got a
pass?

NANCY leaps up --

NANCY

Screw your stupid pass!

She turns -- sees the body bag halfway down this darker, narrower hall, upright again. But just as she sees it, it tips and pitches headlong through a doorway -- like some godawful rotten tree finally timbering down. She can hear the slickening CRUNCHING of it falling down a long flight of stairs.

NANCY runs for it again. The HALLGUARD staggers up FOREGROUND, bleeding profusely from her eyes and ears.

HALLGUARD

Hey, no running in the halls!

THE HALLGUARD raises her hand and we see it's tipped with long metal spikes.

REVERSE ANGLE AT THE DOOR as NANCY runs up. NANCY turns to check out the HALLGUARD. She's vanished. NANCY turns and looks down through the open door. THE MUSIC sweeps through a strange, brooding movement of strings, mounting towards the NIGHTMARE THEME.

INT. A STAIRWELL.

NANCY edges into the stairwell and looks down. Looks like there's a fire somewhere down there, from the way the orange light dances. But there's only a low WHITE NOISE.

NANCY

Tina?

No answer. NANCY starts down the stairs.

INT. BOILER ROOM. DAY.

NANCY comes off the stairs into a dank boiler room. The smear trail is there. It runs behind a cracking, red-hot boiler the size of a diesel locomotive. Everything about the place feels dreadfully wrong, and the MUSIC is deep into the NIGHTMARE THEME when it pauses.

TIGHT ON NANCY. Slow terror moves into her face. There's a low, sinister GIGGLE.

REVERSE IN HER POV -- we see a tangle of pipes, shadows, and the tainted fire of the huge boiler. Then from behind this, deeply shadowed but still identifiable, steps TINA's KILLER. The same filthy red and yellow sweater and slouch hat, the same melted face twisting into a smile, the same GARBLED LAUGH as he slides the long blades from beneath his shirt and fans them on the ends of his bony fingers.

NANCY

Who are you?

MAN

Gonna get you.

The leering MAN brings the bloodied scalpel-fingernails across his own chest, splitting a nipple. Yellow fluid pours out. MAGGOTS and WORMS.

NANCY forgets the question -- jerks around and flees in blind panic into the first opening she sees -- a dark pipe tunnel.

INT. PIPE TUNNEL.

ANGLE IN THE NARROW PASSAGEWAY. In the BACKGROUND the killer shambles towards her; FOREGROUND NANCY breaks into a run.

The killer sprints -- NANCY tears ahead into darkness.

She flees deeper and deeper into the labyrinth of steaming, SIZZLING pipes, squeezing through smaller and smaller openings. The killer is just yards behind her, and soon she's trapped, just as TINA was before her.

She presses her back to the wet bricks. There's no hope of fighting him off, for NANCY is not as strong as TINA. But she is smart as hell, and thinking even in this nightmare. So by the time the creep has raised his knives to strike, NANCY has realized something. She wheels and shoves her arm against one of the scalding steam pipes. In the same split second we HEAR her flesh scald, we

CUT TO

INT. ENGLISH CLASS. DAY.

NANCY lurches up SCRAMING, arm raised to ward off the invisible blow, books clattering to the floor -- other GIRLS nearby SCREAM in surprise as she stumbles over them. Then she stops, confused and groggy from the nightmare.

WIDER ANGLE. EVERYBODY is staring at NANCY as if she's gone mad. The ENGLISH TEACHER rushes over, herself frightened by the terror in the girl's eyes.

TEACHER

Okay -- Okay, THompson! Every-
thing's all right now -- Nancy!

NANCY jerks around with panicked eyes, expecting the killer to leap from any direction. BUT there's only the sea of staring eyes.

NANCY begins methodically picking up her books.

TEACHER

I'll call your mother.

NANCY

No! No, really, I'm fine. I'll go
straight home. I'm okay.

She marches for the door.

TEACHER

You'll need a hall pass!

But the girl's gone.

EXT. THE SCHOOL. DAY.

NANCY walks out of the building, shaken. Then she pauses at one of the big pine trees out front, stops and rests her head against its bark, teeth set. NANCY starts to shake, and next second she's sobbing like a broken-hearted, frightened child.

But she shakes herself silent. Wipes the tears away with a slash of sleeve. She rubs her arm absently, lost in thought, then reacts in surprise and pain. SHE lifts her arm and stares at the spot she's touched.

INSERT ON HER ARM and the BURN there; about the size and shape of a half-dollar.

WIDER ON NANCY. Utterly, chillingly confused.

TINA, against the tree inches from NANCY, turns to her and says --

TINA

Couldn't get back to sleep
at all.

(beat)

What you dream?

EXT. A BUSY STREET. DAY.

NANCY is walking quickly, head erect, jaw set. Then she enters her father's Police Station.

INT. VAN NUYS POLICE STATION. DAY.

NANCY crosses directly to GARCIA.

NANCY

My dad here?

GARCIA looks up from his paperwork.

SERGEANT GARCIA

Lieutenant.

LT THOMPSON emerges from another room, uneasy to see NANCY.

LT THOMPSON

Decide to take a day off after all?

NANCY

Dad, I want to see Rod Lane.

THOMPSON doesn't miss a beat.

LT THOMPSON

Only family allowed, Nancy. You know the drill.

NANCY

Just want to talk to him a second.

LT THOMPSON

He's dangerous.

NANCY

You don't know he did it.

LT THOMPSON

No, I know, thanks to your own testimony, that he was locked in a room with a girl who went in alive and came out in a rubber bag.

NANCY flinches; her father shows the first signs of color in his neck.

NANCY

I just want to talk to him.

(beat, lower)

Please. Dad.

THOMPSON shifts almost imperceptibly towards GARCIA, then turns back to NANCY.

LT THOMPSON

Make it fast.

DISSOLVE TO:

INT. CELL AREA. DAY.

A GUARD exits pushing a cart. NANCY waits warily until he's gone, then looks back to ROD LANE. ROD looks more like a captured coyote than a human; haggard, ribbed, expecting poisoned bait. His hair is wet, his clothes are borrowed jeans and work shirt.

NANCY

(low)

And then what happened?

ROD

I told you.

(reluctantly)

It was dark, but I'm sure there was someone else in there, under the covers with her.

NANCY reacts.

NANCY

How could somebody get under the covers with you guys without you knowing it?

ROD

How the fuck do I know?

(beat)

I don't expect you to believe me.

NANCY studies his encrypted eyes. Surprisingly, she looks like she just might believe him. She leans closer with a new thought.

NANCY

What he look like? You get a look at him?

He looks away.

ROD

No.

NANCY

Well then how can you say somebody else was there?

ROD

Because somebody cut her. While
I watched.

Now the place is so quiet you can hear heartbeats.

NANCY

Somebody cut her while you watched
and you don't know what he looked
like?

ROD smiles an insane smile, stuck with a reality no one will buy.

ROD

You couldn't see the fucker.
You could just see the cuts
happening, all at once.

NANCY gives a twitch.

NANCY

What you mean 'all at once'?

ROD

(low)

I mean, it was as if there were
four razors cutting her at the
same time. BUT invisible razors.
She just...opened up...

By now he's picking at a clot of dark blood on his jacket, as if
it was a scab on his own body. Then he catches NANCY watching
and turns away to the back of the cell. He smashes his fist into the
wall -- bone-crushing blows that scare the wits out of NANCY.

NANCY

Rod!

He stops, and his fist is dripping blood as he says in a small,
sad voice.

ROD

I probably could've saved her
if I'd moved sooner...But I
thought it was just another
nightmare, like the one I had
the night before.

(beat)

There...was this guy who had
knives for fingers...

CLOSE ON NANCY, unable to swallow the gorge rising in her throat.
ROD turns to her, and to his surprise she's ashen.

ROD (CONTD)

Do you think I did it?

NANCY

No.

FADE TO BLACK

EXT. ELM STREET/NANCY'S HOME. NIGHT.

FADE UP ON ESTABLISHING SHOT as a spooky WIND sets a DOG BARKING down the block. A CAR goes by, then this pleasant residential street falls into silence. CAMERA has MOVED IN on NANCY's well-tended two-story home.

INT. NANCY'S KITCHEN. NIGHT.

The house is in shadow. Alone, MARGE scrapes the last of the evening's dishes and slips them into the dishwasher. Neither she nor her daughter has touched the food. But MARGE is well into a bottle of gin; her appetite for that is growing, right along with her dread. She turns and looks up the stairs, calling.

MARGE

Nancy, don't fall asleep in there.

NANCY (O.S.)

I won't.

MARGE

Get into bed.

INT. UPSTAIRS BATHROOM. NIGHT.

NANCY

I will.

NANCY's in the tub, so drowsy she can hardly rinse without falling asleep. The water in the tub is opaque with suds. Luxurious.

CLOSER ANGLE, AT WATER LEVEL ON NANCY. Her eyes droop. She slides closer to the surface of the water, letting its heat sooth her nerves. Her eyes stare straight up, glazed, her breathing deepens.

REVERSE, across to her legs, crooked, one knee on each side of the tub. There's a ripple in the water between. Then something tiny and shiny breaks the surface between them. It pops up with a slithering MUSIC CUE and catches a sliver of light. Then it begins to rise.

Higher and higher it rises, soon accompanied by another, then two more shining, gleaming blades, and then the full glove and dark hairy hand and then the wrist and arm, straight up like an evil

sapling between the girl's knees, the knives blooming into a bright flower of razor sharp steel in the air, moving over the girl's belly. The hand rears back, the claws arch to strike.

MARGE (OS/APPROACHING)

Nancy?

MARGE raps on the door. The instant she does NANCY jerks up, opening her eyes groggily. The dark wet arm, hand and knives are gone.

NANCY

What?

MARGE (O.S.)

(through the door)

You're not falling asleep, are you? You could drown, you know.

NANCY

Mother, for petesakes.

MARGE (O.S.)

It happens all the time.

(brighter)

I've got some warm milk all ready for you. Why don't you jump into bed?

(fading)

I'm gonna turn on your electric blanket, too. C'mon, now.

(then she's gone into another room)

NANCY

(low)

Warm milk. Gross.

She slides down to water level again, and sings softly, thoughtfully to herself.

NANCY (CONTD)

One, two, Freddie's coming for you, three, four, better lock your door, five, six, grab your crucifix, seven eight gonna stay up late, nine, ten, never sleep again...

The next instant she's jerked with incredible violence straight down beneath the surface of the tub -- as if the bottom had suddenly dropped out and she was in a bottomless well!

EXT. UNDERWATER SHOT. NIGHT.

LOOKING UP PAST HER ANKLES we SEE NANCY pulled sharply down into really deep water, the dim light of the surface and bathroom beyond receding with each yank. And yet she somehow flails and gasps and struggles back towards the surface, managing by pure panic to break the surface with her hands!

INT. HALLWAY OUTSIDE BATHROOM.

MARGE rushes to the door and listens, alarmed at the wild SPLASHING audible through the locked door.

MARGE

Nancy! NANCY!

EXT. UNDERWATER SHOT. NIGHT.

MARGE's VOICE reaches to the girl, who thrusts up through main force and breaks the surface with her head and shoulders.

INT. BATHTUB.

Gasping and choking, NANCY breaks the surface of her bathwater, like a drowning sailer getting one last chance. Her mother's VOICE booms over her, ECHOED and frantic -- and the loud BANGING on the door finally opens her eyes. She turns and calls gasping to her mother --

NANCY

Mommy!

REVERSE ON THE DOOR -- as MARGE, using the old hangar through the doorhandle trick, makes it into the room. She rushes across to the tub. NANCY is staggering up in the bathwater, again with solid porcelain beneath her feet.

MARGE

I told you! Hundreds of people
a year drown like that!

The mother throws a towel around the gasping girl, helps her from the tub and begins drying her like a child. NANCY looks like she's paralyzed with some sort of weird dread.

MARGE

You okay?

NANCY

Great.

MARGE

(not believing it for
a minute)

To bed with you, c'mon.

MARGE rushes out to get the room ready. NANCY turns and looks at herself in the cabinet mirror, then opens the medicine chest and begins a quick, furtive search.

CLOSER as she takes out the box of No Doze and slips it into her robe.

INT. HALLWAY. NIGHT.

NANCY emerges from the bathroom yawning. MARGE follows as the girl plods obediently to her room.

MARGE

No television, forget the homework, no phone calls.

NANCY

No, Mother. Yes, Mother.
No, Mother.

INT. NANCY'S ROOM. NIGHT.

MARGE

And no school tomorrow, either.
You take a little vacation, relax
and rest for a change.

NANCY

Yes, Mother. G'night.

MARGE offers a smile, and a little yellow pill.

MARGE

Take this, it'll help you sleep.

NANCY

Right.

NANCY pops it in her mouth and swallows obediently. MARGE leans to her with a kiss.

marge

Sleep tight, don't let the
bedbugs bite.

MARGE goes out, relieved. NANCY closes the door, leans against it and spits the pill into her hand. She tosses it straight out her window and takes a NoDoz.

FADE TO BLACK

FADE UP ON INSERT OF TELEVISION SCREEN.

A MONSTER MOVIE in BLACK AND WHITE. NO SOUND from the set.

PULL BACK to REVEAL NANCY propped in bed, furtively watching. Or is she just thinking? A bedside CLOCK reads 12:45 pm.

The girl YAWNS. She shakes herself violently and sits up straighter, forcing herself to concentrate on the movie.

ON THE TELEVISION SCREEN. A DIVER struggles to keep facing a large circling shark.

ON NANCY. Her eyes droop shut -- then she jerks awake, rattling her head as if it were a radio drifting off station. She tumbles out of bed, throws open the window and takes a deep breath of the cool night air.

EXT. NANCY'S HOUSE AND STREET. NIGHT.

HIGH ANGLE, AT SECOND-STORY LEVEL. NANCY looks directly across the street to a lighted, open window. Its curtains, sucked out and waving in the night breeze, give the only motion to the deserted street.

Then someone pitches out of the dark at her. NANCY gives a YELP -- then clamps her hand over her mouth as she recognizes GLEN, balanced precariously on the rose trellis outside her window.

GLEN

Sorry! Saw your light on.
Thought I'd see how you were.

She gets herself together, barely.

NANCY

Sometimes I wish you didn't live
right across the street.

GLEN

Shut up and let me in. You ever
stand on a rose trellis in your
bare feet?

INT. NANCY'S ROOM. NIGHT.

NANCY looks over her shoulder to be sure her mother hasn't heard. GLEN's already through her window and planted on her bed. NANCY points to a chair.

NANCY

If you don't mind.

GLEN crosses to the chair and plops down.

GLEN

So. I heard you freaked out
in English class today.

There's no maliciousness in his voice, and the familiar frankness
is actually comforting to NANCY.

NANCY

Guess I did.

GLEN

Haven't slept, have you?

NANCY

Not really.

NANCY tries to smile, but can't fake it very well. GLEN looks
her over.

GLEN

You look dead and rained on, if
you want the ugly truth. And
what you do to your arm?

She shrugs, trying to keep it casual.

NANCY

Burned myself in English class.

She hazards a look in a mirror, and her jaw drops.

NANCY

M'god, I look twenty years old.
(turning back to him)
You have any weird dreams last
night?

GLEN

Slept like a rock.

NANCY

(pleased)

Well at least I have an objective
wall to bounce this off.

(beat)

You believe it's possible to dream
about what's going to happen?

GLEN

No.

NANCY

You believe in the Boogey Man?

GLEN

One, two, Freddie's coming

for you? No. Rod killed Tina.
He's a fruitcake and yu know it.

NANCY
You believe in anything?

GLEN
I believe in you, me, and
Rock and Roll. And I'm not
too sure about you lately.

NANCY thinks.

NANCY
Listen, I've got a crazy favor
to ask.

GLEN
Uh-oh...

NANCY
It's nothing hard or anything.
(beat)
I'm just going to... look
for someone, and... I want
you to be sort of a guard.
Okay?

GLEN makes the Twilight Zone sound.

NANCY
Okay?

GLEN
Okay, okay.
(beat)
I think.

She comes very close to him.

NANCY
You won't screw up, righ? I
mean, a whole lot might depend
on it.

The way she's looking at him gives him the creeps.

GLEN
Okay, I won't screw up.

NANCY takes a deep breath. Then without another word turns off
the TV and the light.

GLEN (IN DARK)
Jesus, it's dark in here.

NANCY

Shhh. Now listen, here's what
we're gonna do...

EXT. ELM STREET. NIGHT.

FADE UP ON NANCY, still in her pajamas, walking through the shadowy streets ear her home, listening for the slightest sound. We MOVE with her. But nothing, not even the dog barking earlier, is there now. NANCY peers into the darkness of lawns and trees behind her.

NANCY

(stage whisper)

You still there?

Across the street and a distance away, GLEN steps from behind a tree.

GLEN

Yeah. So?

NANCY

Just checking -- keep out of
sight!

GLEN throws up his hands in exasperation and walks back out of sight. NANCY turns and looks down between the houses, deep into
a dark alleyway. Then she forces herself to walk into it.

EXT. ALLEY. NIGHT.

MOVING WITH HER as she makes herself go deeper and deeper into shadows. Each time she pauses and waits, the MUSIC grows more threatening and expectant. The feeling is of immense tension -- we're sure the killer will come screaming out on her at any second.

But he doesn't. In fact absolutely nothing happens, and NANCY emerges from the far end of the alley unscathed. The only thing strange is that she now finds herself looking across the mall to

EXT. POLICE STATION. NIGHT.

The Plice Station. It takes her a little by surprise; it just seems to have appeared.

MUSIC creeps into the NIGHTMARE THEME as NANCY whispers hoarsely back down the dark alley.

NANCY (CONTD)

Still there?

EXT. ALLEY. NIGHT.

We only HEAR teh DISTANT VOICE, slightly ECHOED.

GLEN'S VOICE (OS)

(yawning)

Still here!

NANCY

On your toes, right?

NANCY stares into the dark trying to see him, but she can't. She turns back and makes up her mind to move without him in sight.

EXT. POLICE STATION. NIGHT.

MUSIC MOUNTS as we MOVE WITH NANCY across the lawns to the police station, creeping to the first lighted window she sees. It's a low, barred basement window, and NANCY reacts as soon as she looks through it.

INT. ROD'S CELL. NIGHT.

NANCY'S POV down into ROD LANE's cell. The boy is on his rough cot, twitching in disturbed sleep. And a long SHADOW is sliding across the wall.

A big SHAPE appears in the shadowed corridor outside the boy's cell, and as IT walks closer NANCY can barely see it's the shambling, grimly scarred man with the filthy red and yellow sweater and strange slouch hat pulled across his brow. The KILLER from all of their nightmares.

And this giant shadow of a man passes through the bars of the cell, like so much evil Jello. Halfway through he pauses, turning to check over his shoulder. We see the bars clearly penetrating his body, going in his head, passing out his ankles. Then he turns back to ROD and moves forward, and within another heartbeat is beside the boy.

EXT. POLICE STATION. NIGHT.

NANCY draws back sharply, swallowing in terror. She looks behind her for help.

NANCY (CONTD)

Glen.

No answer.

NANCY (CONTD)

(louder)

Glen?!

The street is absolutely deserted. There is no motion, and no sound save one: the distant but unmistakeable sound of GLEN SNORING.

NANCY (CONTD)

GLEN!

A beat of silence after the shout's echoes die, then the steady, boyish SNORES again. NANCY swears under her breath and jerks back around, forcing herself to look again into ROD's cell.

INT. ROD'S CELL.

IN HER POV -- the killer picks up ROD's bedsheet and tests it between his powerful hands. Without thinking, NANCY bangs against the glass.

NANCY (CONTD)

Rod! Look out!

The KILLER wheels around, locking eyes with NANCY. The girl goes white. The man's face is in the light, and it's horrible -- seething with hatred and a twisted, insane intelligence.

The hold of those eyes is only broken when ROD rolls up on an elbow with a deep, troubled GROAN. The instant ROD does this, the KILLER fades into the shadows in the cell. But even then his eyes hold on NANCY's until the last second he's visible.

ROD looks around the cell groggily, runs his fingers through his matted hair, then collapses back on his pillow. No matter how hard NANCY screams, ROD never once looks at the window. He just pulls the twisted covers about his shoulders and succumbs once more to sleep.

And now the bed sheet is no longer on the bed. The KILLER, materializing out of the shadow again, is holding it between his hands like a garrote. He looks up and leers at NANCY, then moves for ROD.

EXT. POLICE STATION. NIGHT.

ANGLE BACK ON NANCY. She pounds on the window, then turns in frustration and yells into the night.

NANCY

Glen!!

She turns back to the cell in desperation.

INT. ROD'S CELL.

IN NANCY'S POV we look into a cell that is quite deserted save for ROD. Sleeping peacefully.

EXT. POLICE STATION. NIGHT.

NANCY puls back from the window, stunned.

NANCY

I swear...

Suddenly NANCY feels utterly exposed. She shivers, chilled and vulnerable to the bone in her thin night clothes. She can't move. It's as if some great nerve between her instincts and bady had been severed. And she hears the SOUND behind her. A sort of filling-vibrating Scrrriitchh.

MUSIC sneaks in -- the unmistakable NIGHTMARE THEME, creeping over her. NANCY forces herself, by sheer wil, to look.

Ahead of her perhaps twenty-five feet, covered with a thick plastic body bag through which we can barely see her face, is TINA. Standing square in the middle of the street. A dark ooze of BLACK EELS roil out of its bottom, and at its top, the zipper CHATTERS down and the greenish-white face of TINA lolls out. She gestures, supplicating, her watery eyes desperate to convey some desperate message.

The MUSIC FALLS TO A HUSH.

NANCY backs away, eyes streaming tears.

NANCY

Glen, where are you! Wake up!
Glen!

DEEP RAGGED VOICE (O.S.)

I'm here.

NANCY twists around in horror at the same instant the KILLER grabs for her face with his knife-fingers! The girl intinctively pitches back, then scrambles up and runs like hell!

NANCY

Glen! Glen!!!

EXT. ELM STREET. NIGHT.

MOVING WITH NANCY at full gallop, running blind. She crashes through a sawhorse into a new sidewalk, sinking into th ewet cement over her ankles. The stuff sticks to her legs in long gluey globs and she can barely pull her feet loose.

The KILLER looms nearby, mocking her -- his scalpel claws gleaming in the streetlight. He just misses the girl as she wrenches free and flees again, now so winded she can only stagger.

MOVING WITH THEM. Tim after time NANCY just barely manages to elude the shadowy form, leaping from his reach by inches and pouring on more steam. It's too close to even bother screaming now; and besides, she would take breath she doesn't have. The only SOUND is of RUNNING FOOTSTEPS, RASPING BREATH and the KNIFE-FINGERS WHISTLING through the air.

EXT. NANCY'S HOME. NIGHT.

NANCY tears across her front lawn and into the open front door of her home, SLAMMING it with all her might. There's a tremendously satisfying CONCUSSION of wood against doorframe, and the LOCKS fall shut.

INT. NANCY'S LIVING ROOM. NIGHT.

NANCY

Glennn!!!

But her voice is garbled as if she's under water, and there's no answer. The only clue to Glen being there at all is his distant SNORING. Innocent. Persistent. Deep.

NANCY stops, breath in shreds, face smeared with dirt and tears something is clawing the window in the dark of the kitchen.

NANCY looks and catches the MAN prying at the glass with his big knife-fingers, the sharp blades SIZZLING against the edges of the glass as they crack it away from the frame. NANCY runs upstairs in blind panic.

INT. NANCY'S ROOM. NIGHT.

NANCY darts into her unlit bedroom, slams the door and locks it. Safe at last.

She listens at the door. Nothing. She crosses to her bed. Next second the KILLER dives through her window and seizes her in a shower of shattered glass!

NANCY twists and manages to grab the wrist of his knife hand with both of hers, barely keeping the blades from her throat.

The two fall backwards in a terrible, gasping struggle, crashing onto NANCY's bed. Her grip is broken -- the MAN stabs -- NANCY twists away, backed into a corner of bed and walls. Defenseless, she snatches a pillow up; the KILLER lashes out -- disemboweling the pillow and sending a great gush of feathers flying. NANCY dives for escape in a virtual blizzard.

The KILLER manages to snare her with his other hand, and the two crash across the bedside table to the floor, the table and all its contents cascading around them in a whiteout of feathers.

ANGLE AT FLOOR LEVEL -- CLOSE ON NANCY'S AND THE KILLER'S HEADS. The blades inch towards the girl's face -- the drool of the grizzled shadow with the horribly scarred face spills into her eyes. Feathers are everywhere; MUSIC is absolutely insane!

But just when the points of steel are less than an inch from her eyes, the old fashioned alarm clock thrown to the floor next to NANCY's head goes off with a jarring RINGGGGGGG!

Instantly the MUSIC STOPS. And a moment later the room is light.

WIDER as NANCY reels up, blinded by the sudden light, SCREAMING AND FIGHTING on her bed.

ANGLE ON GLEN, lurching from his own sleep at the frightening noise. He discovers NANCY pressed in terror against her headboard, clutching a pillow like a drowning woman would a straw.

It's an intact pillow, and there isn't a feather in sight.

NANCY stares incredulously at GLEN, then around the room, untangling herself from her bedclothes. Wary and furious, her voice hoarse.

NANCY

Glen, you bastard...

The boy looks at his friend in groggy alarm. She's absolutely livid, more angry than he's ever seen her, and more strange.

GLEN

What I do?

He reaches for her -- she flattens against the wall, eyes hard, and terribly hurt, too.

NANCY

(low)

I asked you to do just one thing.
Just stay awake and watch me --
Just wake me if it looked like
I was having a bad dream.

(eyes wild)

But you. You shit -- what do
you do -- you fall asleep!

She stops herself, wiping a bit of her lip, alarmed at how out of control she's become. And suddenly she breaks, sinking into her torn bedclothes and rubbing her head.

NANCY (CONTD)

(mostly to herself)
I must be going nuts...

MARGE (O.S.)

Nancy?

Her mother's door opens O.S.

GLEN

Oh, shit.

NANCY composes her voice as best she can.

NANCY

Yes, mother?

MARGE's flip-flops approach outside the door. GLEN barrels out the window -- NANCY dives for the bed, jams off the light and disappears under the covers. MARGE, bleary eyed herself, opens the door and flicks on the light.

MARGE

(beat)

You okay?

NANCY

(weakly)

Yeah. Just had a little dream.
I'm falling right back to sleep.

MARGE

(beat)

Okay... You need anything, just call.

NANCY

Okay.

MARGE closes the door. NANCY immediately sits up and looks at the window. A single bone-white feather floats down in the moonlight. Then it's sucked outside and is gone.

EXT. POLICE STATION. NIGHT.

GLEN's CADILLAC CONVERTABLE careens into the parking lot and SCREECHES to a stop. GLEN and NANCY jump out and head for the station.

GLEN

You mind telling me what's
going on?

NANCY races into the station without answering.

GLEN (CONTD)

Oh, I see. That makes it all
perfectly clear.

INT. POLICE STATION. NIGHT.

NANCY goes straight to the SERGEANT's desk.

NANCY

Garcia, I want to see Rod
Lane again.

GARCIA winces.

SGT GARCIA

I thought when I took the
night shift I'd have peace
and quiet for a change.

NANCY

It's urgent, we've gotta see Rod.

SGT GARCIA

It's three in the morning.
Your mother know you're out this
late?

NANCY

(faking it)

Of course -- look, at least go
back and look at him. Just see
if he's okay.

GARCIA glances at GLEN.

GLEN

(faking it)

We have reason to think there
might be something weird going
on.

LT THOMPSON (O.S.)

Oh, no argument on that.

NANCY jumps around at the sound of her father's voice. LT
THOMPSON emerges from his office, rumpled and yawning.

NANCY

Dad -- what you doing here?

LT THOMPSON

It so happens I work here, and
there's an unsolved murder. I
don't like unsolved murders,
especially ones my daughter's
mixed up in -- hwat are you
doing here at this hour? You're
supposed to be getting some

sleep.

GLEN

Listen, sir, this is serious.
Nancy had a nightmare about Rod
being in danger, or something,
and so she thinks...

He trails off, loosing it under LT THOMPSON's glare. Besides, he
doesn't know exactly what the hell's really going on himself.
GARCIA puts his beefy hand on NANCY's shoulder.

NANCY

I just want to see if he's okay!

SGT GARCIA

Take my word for it, Nancy. The
guy's sleeping like a baby. He's
not going anywhere.

INT. CELL BLOCK. NIGHT.

ANGLE ON ROD in his cell. He's asleep, all right, but not safely
so. His bedsheet has come alive. It twitches, pulsates, then
snakes towards his throat.

and ROD stirs, the sheet falls still; ROD slips into deeper sleep,
the sheet moves again, completing the noose around his neck!

INT. BOOKING ROOM. NIGHT.

NANCY makes a move for the cell block --

NANCY

This isn't you average nightmare,
Daddy -- damn it!

The door's locked; she hauls on it in desperation.

LT THOMPSON

Now look, Nancy, don't push
it. You've already rubbed my nose
in sex, drugs and violence -- don't
start throwing in insanity!

NANCY takes that one to heart. She wheels on him and pleads, her
intensity sobering even to him.

NANCY

Just go back and check -- please!

The man takes a beat, then shrugs and nods towards SGT GARCIA.

LT THOMPSON

Okay, Garcia. WHat the hell.

SGT GARCIA

Right...

(feeling in his pockets)

Now where'd I put hte key...

He mumbles backs towards his desk. MUSIC BUILDS as we HOLD ON NANCY's FACE.

INT. ROD'S CELL. NIGHT.

The With a terrible SNAP ROD's sheet jerks tight around his neck. startled teenager is hauled upright -- eyes popping, face purple. He claws at the steet, but despite his strenght he can't get his fingers between the noose and his windpipe. He's dragged backwards across the cot.

INT. BOOKING ROOM. NIGHT.

GARCIA finally has the keys. Urged on by NANCY he fumbles with the lock.

INT. ROD'S CELL. NIGHT.

ROD's being dragged backward's, gasping and struggling in vain against the powerful pull -- fight across his cell and up the wall, too. He clutches blindly at his throat at the far end of the sheet coils around the bars of the high window. Then there's a powerful wrench of the sheet, and ROD's neck SNAPS. The kid's body sags lifeless.

ANGLE THROUGH THE BARS as NANY, GLEN, LT THOMPSON and GARCIA appear in the corridor outside, the girl sprinting ahead.

NANCY

Rod!

But it's too late; NANCY sinks back in horror as her father and GARCIA rush into the cell.

LT THOMPSON

Gimme a hand, dammit!

GLEN, pale as the sheet that's killed ROD, climbs to the bars and unties the knot. ROD slides down over the SERGEANT's shoulders, limp as a marrionette with its strings slashed.

SGT GARCIA

Goddam loco kid -- he didn't have t'do that -- Madre dios!

They lay ROD at NANCY's feet; a strange Pieta. NANCY's father looks at her in spooked suspicion.

LT THOMPSON

How'd you know he was gonna do this?

NANCY says nothing.

FADE TO BLACK

EXT. FOREST LAWN CEMETERY. DAY.

BURN ON:

THE FOURTH DAY

FADE UP ON a stark afternoon. On a hill of sere grass overlooking the valley, the casket of ROD LANE is lowered into its grave.

A small group of FAMILY and FRIENDS watches soberly as the MINISTER raises his hand in benediction.

MINISTER

Ashes to ashes, dust to dust.
may God be with this young man's
soul.

ON THE FACES of MARGE, LT THOMPSON, TINA's MOTHER and ROD's PARENTS. Just for a second or two, in looks too rapid for an outsider to even notice, these adults exchange looks. Furtive, quick glances that suggest an immense something that they all share, something beyond even this second death among their children. Then they are all staring ahead again, as if the others weren't even there.

MINISTER (CONTD O.S.)

His life and his death attest to
the Scripture's warning that he who
lives by the sword shall die by
the sword.

ANGLE ON GLEN, watching --

NANCY, standing alone, not believing it for a minute.

MINISTER (CONTD O.S.)

But let us recall also our Lord's
admonition that we 'Judge not,
lest we be judged.' Let us
attempt only to love. And may
Rod Lane rest in peace.

NANCY

(quietly)

Amen to that much.

The mourners walk away from the grave, MARGE among them. She pauses near a MAN and two WOMEN in black -- TINA's MOTHER, ROD's PARENTS. They almost, it seems, speak. Then MARGE hurries on.

WE MOVE WITH HER as she's joined by LT THOMPSON. Both are worn and on edge. THOMPSON absently lights another cigarette, offering one to MARGE.

LT THOMPSON

How's Nancy doing?

MARGE

I don't think she's slept since Tina died.

(shakes her head)

She's always been a delicate kid.

THOMPSON lights her cigarette, attempting some sort of nonchalance.

LT THOMPSON

She's tougher than you think. Any idea how she knew Rod was gonna kill himself?

MARGE

No. All I know is, this reminds me too much of ten years ago.

THOMPSON blows a plume of smoke against the hard sky and looks away.

LT THOMPSON

Yeah. Well... Let's not start digging up bodies just because we're in a cemetery.

He gives her a look that could cut stone. MARGE toses down her cigarette and crosses to NANCY. The girl is simply staring off over the valley.

MARGE

(very gently)

Time to go home, baby.

She moves her away from the brink of the hill.

EXT. CEMETERY PARKING AREA. DAY.

MARGE opens the door of the station wagon for NANCY. NANCY turns to them both, speaking in a still, small voice.

NANCY

The killer's still loose,
you know.

She has a wild, Cassandra aspect that sends a chill right up
MARGE's spine.

LT THOMPSON

You saying somebody else killed
Tina? Who?

NANCY smiles a weird sort of smile.

NANCY

I don't know who he is. BUT he's
burned, he wears a weird hat, a
red and yellow sweater, real
dirty, and he uses some sort of
knives he's got made into a sort
of...glove. Like giant finger-
nails.

As NANCY has described this monster from her dream, unseen by
her, the faces of MARGE and LT THOMPSON have drained completely of
color.

LT THOMPSON

(low, even, to MARGE)
I think you should keep Nancy
at home a few days. 'Till she's
really over the shock.

MARGE

I got something better...
(to NANCY)
I'm gonna get you help, baby.
So no one will threaten you
any more.

She takes the girl by the arm and guides her into the car,
locking the door from outside. NANCY never taking her eyes from
her father's as the car bears her away.

FADE TO BLACK

BURN ON:

THE FIFTH DAY

EXT. UCLA SCHOOL OF MEDICINE. DAY.

FADE UP ON UCLA'S WESTWOOD CAMPUS and PAN TO SIGN:

UCLA SCHOOL OF MEDICINE

INSTITUTE FOR THE
STUDY OF SLEEP DISORDERS

INT. A LABORATORY SLEEPING CHAMBER.

A NURSE applies sensors to the head, breast, arms, and fingers of NANCY THOMPSON. The girl is lying on a simple broad cot, in her pajamas. The room is subdued in color and holds only this single bed. A large mirror set into one wall hides an observation room beyond.

NANCY

But I just don't feel...ready
to sleep yet. Please, do I
have to?

WIDER, REVEALING DR SAMUEL KING, a young, curly-haired internist; intelligent and wry. He treats NANCY at all times like a young adult, never patronizing. He winks as the NURSE finishes.

DR KING

Don't worry, you're not gonna
change into Bride of Frankenstein
or anything.

NANCY manages a smile, but she's haggard and visibly thinner.
MARGE, background, looks downright distraught.

DR KING (CONTD)

Nancy have any severe childhood
illnesses? Scarlet Fever?
High temperatures -- concussions?

MARGE

No, nothing.

NANCY

He means, did you ever drop me
on my head.

The doctor and girl share a nervous laugh; MARGE doesn't even smile.

DR KING

Nightmares are expected after
psychological trauma. Don't
worry, they go away.

MARGE

I sure as hell hope so.

NANCY

I don't see why you couldn't
just give me a pill to keep me
from dreaming...

DR KING

Everyone's got to dream.
If you don't dream, you go...
 (he drills his finger
 at his temple)
All set?

NANCY

No.

MARGE

They're just simple tests,
Nan. We'll both be right
here.

DR KING

Look, I know it's been fright-
ening, I know your dreams have
seemed real. But...it's
okay. Okay?

MARGE

Please, Nancy. Trust us.

The girl gauges her mother, the doctor, the situation very
carefully. Then lowers her eyes.

NANCY

It's not you I don't trust.
It's...
 (gives up)
Okay. Let's do it.

Greatly relieved, MARGE gives NANCY a goodnight kiss, then
follows the doctor through a doorway near the mirror. As soon as
her mother is out of sight, NANCY's eyes drift to the mirror itself.
In its reflection she sees herself looking back, alone on the
bed.

DISSOLVE TO:

INT. THE OBSERVATION ROOM.

MARGE and DR KING overlook NANCY's sleeping chamber through the
one-way mirror. And KING monitors the girl even more closely with
a bank of instruments -- a mass of glowing dials, graphs and
meters. His manner with MARGE is slightly more sober.

DR KING

How long's this been going on?

MARGE

Since the murder. She was fine
before that.

DR KING

Not to worry. No signs of pathology in Nancy's EEG or pulse rate. I'd guess what we've got is a normal young girl who just happens to have gone through two days of hell.

MARGE

It's just made her think...
her dreams are real...

KING adjusts a dial, watching the EKG like a hawk.

DR KING

Ever hear the old BUddhist tale about the King who dreamed he was a beggar who dreamed he was a king?

MARGE twitches. Then there's a slight alteration in the sound of the EKG. KING nods in satisfaction.

DR KING (CONTD)

Okay, good. She's asleep.

MARGE

(immensely relieved)
Thank God.

MUSIC RISES SOLEMNLY, MAJESTICALLY into a haunting transition as we

DISSOLVE TO

or A MONTAGE OF SHOTS, of the EKG GRAPH, its inky needles calming, a METER tracing the quieting of NANCY's pulse, and of OTHER INSTRUMENTS, indicating life processes we can only guess. All smoothing out.

CLOSE ON NANCY on TV MONITOR, asleep like the child she is. Innocent.

MARGE lights a cigarette, angry at her helplessness.

MARGE

What the hell are dreams, anyway?

DR KING

Mysteries. Incredible body hookus pokus. Truth is we still don't know what they are or where they come from. As for nightmares...

(leans closer)

Did you know that in the last
three years twenty Philipino
refugees in California died
in the middle fo nightmares?
Not from heart attacks, either.
They just died.

He gives a "Ah don' know" shrug. MARGE looks out into the
sleeping room. NANCY is a motionless bundle in the middle of the
bed.

ANGLE ON A NEEDLE on an EKG dipping to a lower reading.

WIDER ANGLE -- the mother and DOCTOR watching.

MARGE

What happened? That needle
sank like a rock.

DR KING

(quietly)

She's entering deep sleep now.
Heart rate's a little high due
to anxiety, but otherwise she's
nicely relaxed. All normal.
She could dream at any time now.
Right now she's like a diver
on the bottom of an ocean no
one's mapped yet. Waiting to
see what shows up.

INT. THE SLEEPIGN ROOM.

We can see NANCY drift from the initial stage, over the brink
into deep slee. Her hair falls into her eyes; her face relaxes; her
shoulders curl round her like comforters. THE MUSIC DEEPENS, and
begins to hint at the tones of the NIGHTMARE THEME.

INT. CONTROL ROOM. DAY.

DR KING and MARGE watch the instruments' every move.

One of the machines begins a slight CHIRPING. KING scans it,
liking what he sees.

DR KING

Okay, she's started to dream.

He leans forward in his chair, like a pilot starting an
instrument approach. MARGE THOMPSON licks her dry lips, fightning a
turn of nausea.

MARGE

How can you tell?

DR KING

R.E.M.'s. Rapid eye movements.
The eyes follow the dream --
their movement picks up on
this --

He prods a dial with his pencil and scribbles the time on a note pad.

DR KING (CONTD)

Beta Waves are slowing, too.
She's dreaming, all right.
A good one, too.

MARGE watches the TV MONITOR. It's in extra-close on NANCY's eyes -- and they're darting beneath the lids, reacting to events lost behind a skein of flesh and neurons.

KING points to a moving graph. A needle's begun waving lazily between plus and minus three. The DOCTOR nods, assured.

DR KING (CONTD)

Typical dream parameter. A
nightmare, now, would be plus or
minus five or six; she's just
around three point --

He stops. Outside, visible through the glass, NANCY twists around. Eyes still closed, she's nevertheless holding her head in the attitude of prey listening to the first faint sound of the predator's approach.

MARGE looks from her daughter to the DOCTOR, color draining from her face.

MARGE

What the hell's this? She
awake or asleep?

The needle of the graph gives a jagged pitch up, plunges, then surges well above the eight mark. A strange MUSIC CUE -- dissonant and threatening, creeps in -- the NIGHTMARE THEME slurred into awful minors and weird dissonance. KING stares at the gauge in disbelief, rapping his finger on its glass.

DR KING

Can't be. It never gets
this high...

The needle swings even higher, behind.

DR KING (CONTD)

Jesus H. Christ.

He's cut off by the high-pitched KEENING of the girl, the SOUND cutting through the double thickness of the glass like a laser.

A warning BEEPER has begun, the instruments light up like a Christmas tree -- and outside in the sleepign room, NANCY is contorting as if shot through with a thousand volts. KING knocks over his chair in his sprint for the door.

INT. SLEEPING ROOM.

The DOCTOR and MARGE come in on the run -- NANCY's flainling and screaming as if the devil himself were after her. KING grabs her to shake her awake.

ANGLE ON NANCY (eyes open) -- lookin in terror -- SOUND ECHOED STRANGELY.

IN HER POV -- dressed in KING's clothes -- the horribly scarred MAN reaches out.

WIDER -- (NANCY's eyes closed in sleep) as the girl's fist shoots out with incredible force and knocks DR KING flying!

The NURSE and MARGE both descend on her --

and again in her SLEEPING POV we see the MAN stagger for her.

WIDER ON NANCY -- (still in her nightmare) -- fighting like a tiger with both MARGE and the NURSE -- sending the NURSE sprawling -- leaving MARGE hanging on for dear life.

ANGLE on the stunned DOCTOR fumbling with a hyperdermic needle, spilling most of the stuff on himself with his shaking hands -- the SCREAMS AND CURSES of NANCY are deafening and worthy of a stevador fighting off his worst enemy. Stranger still, her hair is electrified, standing on end and greying before their very eyes!

MARGE screams at the top of her lungs.

MARGE

NANCY!!! IT'S MOM -- NANCY!!!!

Some deep bolt of psychic power smacks through the girl, and her eyes flap open -- they're glazed with terror and fury, but open. NANCY's awake.

She stares around like a cornered animal in the middle of the bed, her purple face gasping out gut-wrenchign SOBS. The NURSE and MARGE dare to go back in and hold the sweat-drenched girl as DR KING comes for her with the needle.

DR KING

Now, this is just going to let
you relax and sleep, Nan --

With incredible swiftness, NANCY backhands the hypodermic into a far wall, shattering it into a million pieces.

NANCY

No. That's enough sleep.

Her eyes are windows straight into white fire as she locks into KING'S face. He dabs his split lip, swallowing painfully.

DR KING

Okay, kid. Okay. Fair enough.

He holds out his hand. NANCY at last takes it, and sags back into her pillow, exhausted. Then KING comes up with blood on his hand.

He stares at it, dumbfounded, then at the girl. Across her left forearm, a deep gash is bleeding freely, as if made by a very sharp instrument.

MARGE

Oh my god, oh my god...

DR KING

(to the NURSE)

Get the kit!

The NURSE scrambles away as the DOCTOR claps his hand over the wounds. He looks into NANCY's face. What he sees frightens him even more: NANCY's haunted, ghost-like eyes turn from him to her mother, and a terrible, chilling smile opens across NANCY's white lips.

NANCY

You believe this?

She pulls her free arm from beneath the sheets and reveals a strange hat, filthy and worn -- the KILLER's hat. The sight of it frightens MARGE more than anything that's come before.

MARGE

(deathly pale)

Where the hell you get that?

NANCY fixes her with X-ray eyes.

NANCY

I grabbed it off his head.

MARGE stares at the hat as if it held her whole future, and her future was a horror.

FADE TO BLACK

EXT. NANCY'S HOUSE. DAY.

BURN ON

THE SIXTH DAY

FADE UP ON NANCY'S HOUSE, early morning.

INT. NANCY'S KITCHEN. DAY.

MARGE is on the telephone, the dirty hat in her hand. Nearby is
a nearly empty bottle of gin.

MARGE

She said she snatched it off
his head in a dream.

(listens)

No, I'm not crazy, I've got
the damn thing in my hand!

(listens)

I know we did, we all...

(hears NANCY
approaching)

Gotta go.

She hangs up and stuffs the hat and bottle into a drawer,
screening the action with her body. NANCY enters.

By now the girl has an extraordinary look. Her hair is ashen,
her skin transluscent, and eyes dark-ringed. Her forearm is heavily
bandaged over the slashes. In short, instead of the girl next
door, we now could be looking at the lunatic from the next cell.
MARGE, though she does her best to hide it, is downright
frightened of her.

MARGE (CONTD)

You didn't sleep, did you?
The doctor says you have to
sleep or you'll --

NANCY pours herself a cup of black coffee.

NANCY

Go even crazier?

MARGE

I don't think you're going
crazy -- and stop drinking
that damn coffee!

NANCY

Did you ask Daddy to have the
hat examined?

MARGE

I threw that filthy thing away --
I don't know what you're trying

to prove with it, but --

NANCY comes closer, her eyes shining with a new sureness.

NANCY

What I learned at the dream
clinic, that's what I'm trying
to prove. Rod didn't kill Tina,
and he didn't hang himself.
It's this guy -- he's after
us in our dreams.

MARGE

But that's just not reality,
Nancy!

Furious, NANCY janks open the drawer before MARGE can stop her
and spills the bottle and hat onto the counter.

MARGE grabs away the bottle protectively -- but it's the hat
NANCY goes for. She waves it triumphantly -- demonically.

NANCY

It's real, Mamma. Feel it.

MARGE

(horrificed)

Put that damned thing down!

MARGE lunges for it -- NANCY leaps out of reach --

NANCY

His name is even in it -- written
right in here -- Fred Krueger --
Fred Krueger! You know who that
is, Mamma? You better tell me,
cause now he's after me!

MARGE swallows, then persists in the lie.

MARGE

Nancy, trust your mother for
once -- you'll feel better as
soon as you sleep!

NANCY shoots a hard humorless laugh, holding up her slashed arm.

NANCY

You call this feeling better?
Or should I grab a bottle and
veg out with you -- avoid
everything happening to me
by just getting good and loaded --

MARGE slaps her hard.

MARGE

(losing it)

Fred Krueger can't be after you,
Nancy -- he's dead!

The room falls silent, both women staring at the other.

MARGE (CONTD)

(low, raw)

Fred Krueger is dead. Dead and
gone. Believe me, I know. Now
go to bed. I order you, go to
bed.

MARGE snatches the hat away. NANCY is furious, betrayed.

NANCY

You knew about him all
this time, and you've been acting
like he was someone I made up!

MARGE pulls away.

MARGE

You're sick, Nancy. Imagining
things. You need to sleep,
it's as simple as that.

NANCY wheels and smashes MARGE's bottle of gin in the sink.

NANCY

Screw sleep!

MARGE (CONTD)

Nancy!

But NANCY runs past her mother for the front door.

MARGE (CONTD)

Nancy -- it's only a nightmare!

NANCY turns in the doorway.

NANCY

That's enough!

On the door SLAM, we

CUT TO

EXT. SHAKESPEARE BRIDGE. DAY.

ANGLE ON A NEIGHBORHOOD STREET. We hear GLEN's VOICE and PAN UP
to REVEAL NANCY and GLEN high above, two tiny figures walking
across this strange white bridge in old Los Angeles. CAMERA
BEGINS A SLOW ZOOM.

GLEN

Whenever I get nervous I eat.

NANCY

And if you can't do that, you sleep.

GLEN

Used to. Not anymore.

GLEN jams more Big Mack into his face. By now our ZOOM reveals he's attacking a huge bag of Big Macks, and furtively eyeing NANCY. The girl's hair is startlingly white in the sunlight. She's reading a book, hardly paying attention.

GLEN (CONTD)

You ever read about the Balinese way of dreaming?

NANCY

No.

GLEN

They got a whole system they call 'dream skills'. So, if you have a nightmare, for instance like falling, right?

NANCY

Yeah.

GLEN

Instead of screaming and getting nuts, you say, okay, I'm gonna make up my mind that I fall into a magic world where I can get something special, like a poem or song.

(grins hopefully)

They get all their art literature from dreams. Just wake up and write it down. Dreamskills.

He stops, seeing the look on NANCY's face. Our ZOOM is much closer now, a wide medium, and still coming in on the kids.

NANCY

And what if they meet a monster in their dream? Then what?

GLEN

They turn their back on it.

(grins hopefully)

Takes away its energy, and it disappears.

NANCY

What happens if they don't do that?

GLEN

(shrugs)

I guess those people don't wake up to tell what happens.

NANCY

Great.

She leans over the railing, poking her face back into her book.

GLEN tips its cover and reads its title. OUR ZOOM IS STILL MOVING CLOSER, a MEDIUM CLOSE UP NOW.

GLEN

'Booby Traps and Improvised Anti-personel Devices'!

NANCY

I found it at this neat survivalist bookstore on Ventura.

GLEN

(shocked)

Well what you reading it for?

OUR ZOOM LOCKS IN ON A TIGHT TWO ON THEIR FACES, NANCY's grimly determined.

NANCY

I'm into survival.

She walks away, OUT OF FRAME, leaving GLEN watching after her in astonishment.

GLEN

She's starting to scare the living shit out of me.

EXT. ELM STREET/NANCY'S HOME/EVENING

ANGLE ACROSS NANCY'S "TREE LAWN", the grass between the sidewalk and the street, in the general direction of GLEN's home. This ANGLE doesn't quite reveal NANCY's house.

FOREGROUND is a utility truck in which a half dozen Hispanic WORKERS are loading tools, extension cords and hardware. They look like they've put in one hell of a hard day's work.

MARGE appears and hands a check to the FOREMAN of the crew, a white guy in clean coveralls and a gold chain. he scrutinizes it.

FOREMAN

And the other...

MARGE forks over a wad of cash, hands trembling in her half-drunk, helpless rage.

MARGE

Where's you mask and gun?

The FOREMAN counts the money swiftly.

FORMAN

Don't bust my chops, lady.
If the city found out I put
'em in without inside releases
I'd loose my license.

He shoves the money in his pocket and climbs in his truck. MARGE EXITS FRAME for her house.

PAN WITH THE TRUCK as it pulls away, THEN PICK UP NANCY, walking across the street from the corner. Alone. Dispirited. She lifts her eyes to her home and stops in her tracks.

NANCY

Oh gross...

WIDENING TO REVEAL THE HOUSE as NANCY walks across her front yard. Every single window has been covered with brand-new ornamental iron bars, bolted deeply into their frames.

CLOSER, AT A WINDOW. NANCY gives a set of bars a powerful shake. They don't budge. Then the girl looks up and sees even the window to her second floor bedroom is barred. And the rose trellis has been ripped down and heaped at the foundation in a tangle of wood, thorns and broken flowers.

INT. MARGE'S ROOM. EVENING.

ANGLE ON THE DOORWAY INTO THE HALL. easy listening MUSIC wafts through the air. NANCY appears in the doorway.

NANCY (OS)

Mom, what's with the bars!?

REVERSE to MARGE, propped against the headboard of her bed, a crooked shadow in the gloom. A fresh bottle of Gin glints in her hand.

NANCY

Oh, Mom...

The girls crosses and reaches gently for the bottle. MARGE snatches it away.

MARGE

's'mine...

She rocks the bottle in her arms.

NANCY

What's with the bars?

MARGE

S'curity.

NANCY sits on the bed, a surprising compassion entering her voice.

NANCY

Mom, I want to know what you know about Fred Krueger.

MARGE

Dead and gone.

NANCY

I want to know how, where -- if you don't tell me, I'm going to call daddy.

MARGE gives a laugh -- a rasping chachination from deep in her chest.

MARGE (CONTD)

Your father the cop. That's a good one.

(colder)

Forget Fred Krueger. You don't want to know, believe me.

NANCY

I do want to know. He's not dead and gone -- he's after me and if I sleep he'll get me! I've got to know!

MARGE blinks at her a moment, then cracks a terrible, crooked grin.

MARGE

All right.

INT. NANCY'S CELLAR. NIGHT.

MARGE drags NANCY headlong down the cellar stairs and across the room with a crazy fury, twisting her down near the foundation. And she thrusts her face so close to her daughter's that NANCY reels from the alcohol.

MARGE

You want to know who Fred Krueger was? He was a filthy child killer who got at least twenty kids, kids from our area, kids we all knew. It drove us all crazy when we didn't know who was doing it -- but it was even worse when they caught him.

MARGE draws herself up with a shake.

MARGE (CONTD)

Oh lawyers got fat and the judge got famous, but someone forgot to sign the search warrant in the right place, and Fred Krueger was free, just like that.

NANCY

So he's alive?

MARGE smiles grimly.

MARGE

He wouldn't have stopped. The bastard would've got more kids first chance he got -- they found nearly ten bodies in his boiler room as it was. But the law couldn't touch him.

At the mention of "boiler room", NANCY gives a shake. MARGE misses this, too busy taking a pull on the bottle that's never left her hand.

MARGE (CONTD)

What was needed were some private citizens willing to do what had to be done.

She reels slowly, looking at NANCY's defiance.

NANCY

(hushed)

What did you do, mother?

MARGE cradles the bottle.

MARGE

Bunch of us parents tracked him down after they let him go. Found him in an old boiler room, just like before. Saw him lying there in that caked red and yellow sweater he always wore, drunk an' asleep with his weird knives by his side...

NANCY

(dreading it)

Go on...

MARGE reaches over and taps a dusty two-gallon jug of gasoline near the lawn mower.

MARGE

We poured gasoline all around the place, left a trail out the door, locked the door, then...

She mimes striking a match --

MARGE (CONTD)

WHOOSH!!!

Her arms shoot up and her eyes go wide with the light of that fire. There's awe in her voice. Then she drops her arms.

MARGE (CONTD)

(hushed, remembering)

But just when it seemed not even the devil could live in there any more -- he crashed out like a banshee, all on fire -- swinging those fingerknives every which direction and screaming he... he was going to get us by killing all our kids...

She stops with a sudden quake and drinks for a long moment. But the intake doesn't hide the image. Her face bathed in tears, she looks at her daughter and shakes her head.

MARGE (CONTD)

There were all those men, Nancy, even your father, oh yes, even him. But none could do what had to be done -- Krueger rolling and screaming so loud the whole state could hear -- no one could take your father's gun and kill him good and proper except me.

She sweeps her hand across the air in a terrific slash, then stops, her hand shaking, her voice hoarse and terrified. She looks at her daughter, begging.

MARGE (CONTD)

So he's dead Nan. He can't get you. Mommy killed him.

For someone who started this film at a very young seventeen, NANCY's now the battle-tempered veteran as she takes her mother in her arms and rocks her.

NANCY

Who was there? Were Tina's parents there? Were Rod's?

MARGE sags back.

MARGE

Sure, and Glen's. All of us. But that's in the past now, baby. Really. It's over.
(slyly)
We even took his knives.

The woman twists around and opens the door on an old furnace -- a furnace unused since the newer gas one nearby was put in. SHE fishes inside the cavity -- as then we hear a touch of the familiar 'SCRRIITCH'. Next moment she pulls out an object wrapped in rags, opens it and displays the long, rusted blades and their glove-like apparatus.

MARGE (CONTD)

See?

NANCY stares at the damn things, chilled.

NANCY

All these years you've kept those things buried down here? In our own house?

MARGE (CONTD)

Proof he's declawed. As for him, we buried him good and deep.

MARGE shoves the knives into their hiding place, closes the little iron door.

MARGE (CONTD)

So's okay, you can sleep.

She lurches up and staggers upstairs.

NANCY shivers and looks down at her arm. The cut beneath her bandage has begun to bleed again. And from inside the furnace,

as if from deep below, the PULSING of the boundless nightmare-boiler room can be faintly heard.

EXT. ELM STREET. NIGHT.

WIDE ON THE STREET AND BOTH HOUSES, GLEN's on the right, NANCY's on the left. A TELEPHONE RINGS. ZOOM IN ON GLEN's UPSTAIRS BEDROOM WINDOW.

INT. GLEN'S & NANCY'S BEDROOMS - INTERCUT. NIGHT.

GLEN, yawning, crosses and picks up his telephone.

GLEN
Hello?

NANCY (telephone)
Hi.

GLEN
Oh. Hi, how y'doing?

NANCY looks out the window and touches her hair.

NANCY (CONTD)
Fine. Stand by your window
so I can see you. you sound
a million miles away.

In the lighted window across the way, she can SEE GLEN move into sight. In his shot, we can SEE NANCY step into her window behind the bars.

NANCY (CONTD)
Much better.

GLEN
I heard your ma went ape at the
security store today. You look
like the Prisoner of Zenda or
something. How long's it been
since you slept?

NANCY
Coming up on the seventh day. It's
okay, I checked Guinness. The
record's eleven, and I'll beat
that if I have to.
(beat)
Listen, I... I know who he is.

GLEN
Who?

NANCY

The killer.

GLEN

You do?

NANCY

Yeah, and if he gets me, I'm pretty sure you're next.

GLEN is appalled.

GLEN

Me!? Why would anyone want to kill me?!

NANCY

Don't ask -- just give me some help nailing this guy when I bring him out.

GLEN pales.

GLEN

Bring him out of what?

NANCY

My dream.

GLEN

How you plan to do that?

NANCY

Just like I did the hat. Have a hold of the sucker when you wake me up.

GLEN

Me?

(switching back to a more comfortable reality)

Wait a minute, you can't bring someone out of a dream!

NANCY

If I can't, then you all can relax, because it'll just be a simple case of me being nuts.

GLEN

I can save you the trouble. You're nutty as a fruitcake. I love you anyway.

NANCY

Good, then you won't mind cold-cocking

this guy when I bring him out.

GLEN

What!?

NANCY

(simplicity itself)

You heard me. I grab him in the dream -- you see me struggling so you wake me up. We both come out, you cold cock the fucker, and we got him. Clever, huh?

GLEN

You crazy? Hit him with what?

NANCY

You're a jock. You must have a baseball bat or something. Come to my window at midnight. And meanwhile...

GLEN

(weakly)

Meanwhile...?

NANCY

Meanwhile whatever you do don't fall asleep. Midnight.

She hangs up. GLEN's eyes bug out.

GLEN

Holy shit! Midnight. Baseball bats and boogemen. Unfucking real.

EXT. THE VALLEY AND HILLS. NIGHT.

HIGH, WIDE SHOT. The moon is above the horizon. A cool wind slides a bank of white fog inland. The valley and its lights stretch forever, an endless net of illumination and darkness. A coyote HOWLS on the dark hill.

EXT. POLICE STATION. NIGHT.

A palm frond scuttles across the center of the parking lot. LT THOMPSON arrives in an unmarked car.

COP (passing)

Lieutenant Thompson -- what you doing in at this time?

LT THOMPSON

Can't sleep, thought I'd come
break up the poker game.

The COP laughs and goes his way. THOMPSON's smile evaporates.

INT. POLICE STATION. NIGHT.

THOMPSON enters and checks the log. Nearby, SGT GARCIA pours coffee.

SERGEANT GARCIA
If it was any more quiet we
could hear owls farting.

LT THOMPSON
Is quiet, isn't it?

SERGEANT GARCIA
(too casually)
How's your girl?

THOMPSON looks at the Desk Sergeant a moment, then tosses down
the log.

LT THOMPSON
She's sensible. She'll sleep
sooner or later.

EXT. ELM STREET. NIGHT.

The neighborhood is utterly still, most of the homes already
dark. But not NANCY's. Or GLEN's.

ZOOM TO GLEN'S LIGHTED LIVING ROOM WINDOW.

INT. GLEN'S LIVING ROOM. NIGHT.

GLEN's father watches eleven o'clock news, a dreary FILM CLIP
(STOCK) of war and refugees in a far-away land.

MR LANTZ takes a pull on his Bud.

MR LANTZ
You'd think they'd have some-
thing 'bout the Lane kid hanging
himself.

MRS LANTZ walks through the room, drying her hands on a
dishtowel.

MRS LANTZ
Maybe we're all making more out
of it than we should.

She heads upstairs. MR LANTZ pops the automatic tuner. CARSON blinks ON.

CARSON (TV)
I wouldn't touch that line with
a ten foot pole.

ED MCMAHON and the AUDIENCE laugh in delight.

INT. GLEN'S HOUSE/UPSTAIRS CORRIDOR. NIGHT.

MRS LANTZ comes along the upstairs hall and knocks gently at the closed door.

MRS LANTZ
Glen? you all right?

She puts her ear to the door and listens.

MRS LANTZ (CONTD)
Glen honey?

No answer.

INT. GLEN'S ROOM. NIGHT.

GLEN lies sprawled across the bed, long legs flung over the end, head not visible.

his mother enters. She looks at the boy, turns off the TV.
Looks at him again. From this angle she can see his head,
earphones crammed over it rasping their tinny noise. But no movement
from the kid at all. MRS LANTZ crosses and pokes him in the ribs.
GLEN lurches up, arms windmilling.

GLEN
Whuu?

He refocuses his eyes, takes off his earphones.

MRS LANTZ
How can you listen to Carson and
a record at the same time?

GLEN swings his legs over the edge of the bed and shakes his head to clear the cobwebs.

GLEN
Wasn't listening to the tube,
just watching. Miss Nude
America's supposed to be on
tonight.

MRS LANTZ

Well how you gonna hear what she says?

GLEN

Who cares what she says?

The mother gives up.

MRS LANTZ

You should get ot sleep soon, Glen. It's almost midnight. Goodness knows we've all had enough of a time the last few days...

GLEN

I will, Mom...in a while. You guys turning in?

MRS LANTZ

Pretty soon.

His MOTHER sighs and goes out, closing the door behind her. GLEN flips the TV back on and glances at the clock.

INSERT OF CLOCK. It's 11:42.

TIGHT ON GLEN's face. He clamps the earphones back on, and turns the volume up high. The MUSIC is so loud we can hear it resonating inside his skull.

CAMERA MOVES PAST GLEN to his eindow, then ZOOMS through to:

EXT. ELM STREET/NANCY'S HOUSE. NIGHT.

CONTINUE ZOOMING into the LIGHTED window of NANCY's barred second floor bedroom and

CUT TO:

INT. NANCY'S ROOM. NIGHT

CLOSE ON MARGE, weaving on the edge of NANCY's bed, stroking the girl's hair. NANCY's still something of a wreck, but less than MARGE.

MARGE

We'll go away, take a vacation. Get your hair colored nice, the way it was. No one will ever know.

(sniffs)

This whole room smells of coffee, y'know?

She gathers up NANCY's coffee cups and empty NoDoz boxes, leans down and kisses her.

MARGE (CONTD)

It's all over now, baby. The nightmare's over. Please.

NANCY nods her head, half stubborn, half sadly. She can barely keep her eyes open now.

NANCY

Okay.

She scrunches into her pillow. MARGE smiles haggardly and shuts off the light, taking the coffee pot with her as she leaves.

NANCY (CONTD)

Night-night.

MARGE smiles, relieved. The girl pulls the blanket around her shoulders. Her eyes flutter closed, her breathing becomes regular and deep. Once again she's the little girl MARGE fantasizes she is.

The mother tiptoes out of the room, closing the door behind her. HOLD ON NANCY's sleeping face as the DOOR CLOSES. Her eyes remain closed another beat, then open wide.

She quietly jumps out of bed and shakes herself savagely to scatter the sleep settling so quickly.

Still in the dark, she fishes a full electric coffepot from under her bed and pours herself a fresh fix into a mug she digs from beneath her pillow. The face illuminated by the neon light on the pot is set in absolute determination.

NANCY drains the cup, then crosses to her closet, retrieves a pitcher of ice water from behind a heap of clothes and splashes her eyes and the back of her neck. That done she eases open her window and presses her face to the bars, sucking in cool night air until every shred of sleep is gone from her brain.

Then she starts pulling on clothes.

INT. NANCY'S HOUSE/DOWNSTAIRS. NIGHT..

ANGLE ON MARGE as she checks the lock on the backdoor. Firm.

ANGLE IN THE LIVING ROOM as she pads through the darkened house, feels her way to a wall of shelves and takes down a book. Then another, and a third. Then reaches in and fishes out a bottle of gin.

EXT. NANCY'S HOUSE AND ELM STREET. NIGHT.

The sky has gathered in greater darkness. LOW, DISTANT THUNDER rolls around the horizon like a great drum.

ANGLE ON NANCY'S HOUSE from across the street. The moon glints off the barred windows. CAMERA ZOOMS to NANCY's window. The imprisoned girl hovers in the darkness behind the grill like a ghost, her eyes turned towards GLEN's. Then she switches to something much CLOSER TO CAMERA ANGLE, and she draws back.

REVERSE ON GLEN's father, standing on the front porch of his home, also in the shadows, looking straight across and up at NANCY. He draws on his cigarette; his face glows red.

NANCY pulls down the shade.

GLEN's father grinds the cigarette beneath his shoe.

MRS LANTZ
Shouldn't stare.

As the man turns our SHOT WIDENS TO REVEAL MRS LANTZ.

MR LANTZ
Know what I think? I think
that kid's some kinda lunatic.

The woman spoons more sweetness into her mouth and rubs her forehead.

MRS LANTZ
Shouldn't say such a thing about
the poor child. If you mean the
bars, Marge's just being cautious,
her being alone and Nancy acting
so nervous lately.

The woman rises and pulls him gently towards the living room. As he goes inside he takes one last look.

MR LANTZ (CONTD)
Well, she ain't gonna hang around
our boy no more.

Once the two are inside, the door is locked.

INT. NANCY'S ROOM. NIGHT.

CLOSE ON NANCY's face. VERY CLOSE. Her eyes stare ahead, red-rimmed, anxious. She picks absently at the thick bandage covering her forearm. The long cuts from Fred Krueger's fingers are bleeding again, but she doesn't even care anymore. Too late to sweat the small stuff. She crosses the room.

On the bedside table with the nearly empty Pyrex coffee maker, the empty cup and the empty box of No-Doz, is her old fashioned alarm clock, and a phone.

NANCY pours herself the last of the coffee and drinks it to the dregs, then looks to the clock.

INSERT CLOCK -- ten minutes to midnight.

NANCY's eyes go to the door.

WIDER. Fully clothed and in a jacket now, she creeps to the door and cracks it, just to make sure. Then freezes.

INT. HALLWAY OUTSIDE NANCY'S DOOR.

IN NANCY'S POV though the door we see MARGE, rummaging around in the linen closet not fifteen feet away. There's no way NANCY can get past her. The woman pulls out a full bottle of gin in satisfaction and begins fumbling with its cap.

INT. NANCY'S ROOM. NIGHT.

NANCY eases the door closed again and sinks to the key hole, watching through it with a sinking heart.

NANCY
(very quiet, very intense)
Hang on GLEN...

INT. GLEN'S ROOM. NIGHT.

GLEN, coat now on, goes to his window, checking.

INT. ELM STREET. NIGHT.

GLEN'S POV -- NANCY'S porch is deserted; front door closed, lights out. No sign of NANCY.

INT. GLEN'S ROOM. NIGHT.

GLEN shrugs, takes off his jacket and plops back onto his bed.

GLEN
Well, I'm not gonna risk
sneaking out until she does.

He puts the earphones back on.

INT. NANCY'S ROOM. NIGHT.

Absolutely frustrated, NANCY turns from the keyhole to the window. She opens the blind and eases back the curtain.

EXT. ELM STREET. NIGHT.

IN NANCY'S POV THROUGH THE BARS we ZOOM directly across to GLEN's window.

INT. GLEN'S ROOM. NIGHT.

GLEN lies on his bed, fully clothed, earphones over his ears, CARSON droning from the TV. And the boy's eyes begin to droop.

INT. NANCY'S BEDROOM. NIGHT.

NANCY picks up her phone, bites her lip, then begins dialing.

INT. GLEN'S ROOM. NIGHT.

TIGHT ON PHONE as it begins RINGING loudly.

LOUD WIDER SHOT, revealing GLEN asleep BACKGROUND, the MUSIC still in his earphones.

INT. GLEN'S LIVING ROOM. NIGHT.

RINGING here, too, just as MR LANTZ is turning out the lights for bed. he stops in the dark, scowling.

MR LANTZ

Who at this hour?

He refuses to turn the light back on. His wife picks her way to the telephone.

MRS LANTZ

Hello?

(listens, frowns
slightly)

Oh... Hold on.

(covers the mouthpiece)

It's her. She wants to talk to Glen.

The father crosses to the telephone, suspicious.

MR LANTZ

(whispering)

About what?

MRS LANTZ

(into phone)

What's this about, Nancy?

She listens, covers up again.

MRS LANTZ (CONTD)

She says it's private. Very
private and very important.

MR LANTZ grabs the telephone from his wife and barks into it.

MR LANTZ

Glen's asleep. Talk to him
tomorrow!

He SLAMS down the telephone with a grunt of satisfaction to his
wife.

MR LANTZ (CONTD)

Just got to be firm with kids,
is all.

Then as a refinement he takes the phone off the hook and lays it
on the table.

INT. NANCY'S ROOM. NIGHT.

NANCY dials again. This time she gets a BUSY SIGNAL. She slams
the phone down in frustration and looks out the window.

NANCY

Glen. Don't fall asleep...

She goes and sits on the bed, propping her chin on her fists.
yawns. The TELEPHONE RINGS.

NANCY snatches it up.

NANCY

Glen?

TIGHT ON HER, ZOOMING EVEN CLOSER ON HER EAR AND THE EARPIECE as
we HEAR the awful SCRITCHING SCRAPE of STEEL FINGERKNIVES.

NANCY slaps the phone down as if it were diseased -- then, in
pure rage, rips the thing's cord from the wall.

Spent instantly, she puts the receiver back on the cradle and
lays it on her bed, chiding herself.

NANCY

Brilliant. Now what if Glen
calls?

on She wraps the phone cord around the useless machine and puts it her bed, then sneaks back to the door. This timeshe gives an expression of relief, and opens the door. MARGE is gone.

Then the TELEPHONE RINGS again.

CAMERA MOVES IN ON NANCY as she turns slowly.

REVERSE IN HER POV. THE TELEPHONE RINGS again, despite the fact that the end of its yanked-out cord is clearly visible. The NIGHTMARE MUSIC THEME slips right up our spines.

as BACK ON NANCY. She starts to shake. She goes to the telephone we WIDEN, unwraps it as it RINGS even louder. She's shaking so hard by now she can barely manage to lift the receiver. MOVE IN CLOSE ON HER, so close we can HEAR her teeth chattering as she brings the phone to her ear.

NANCY (CONTD)

Hello?

The unmistakeable VOICE of FRED KRUEGER comes over the phone, garbled by time and unknown dimensions, but clear enough.

KRUEGER (FILTER)

(triumphant)

I'm your boyfriend now...

CLOSE ON THE MOUTHPIECE. It's changed from a normal telephone mouthpiece to an actual mouth -- Fred Krueger's mouuth -- and his long, slick tongue flicks out and darts into the startled girl's mouth!

WIDER -- as NANCY explodes from her micro-dream -- absolutely mad. She jerks the telephone away from her and smashes it against her wall, then attacks it with her feet and hands, smashing it to smithereens.

ANGLE ON THE TELEPHONE PIECES. Normal pieces of a normal telephone.

She pinches herself hard -- until tears come and her flesh is nearly bleeding.

NANCY

I'm awake, I am awake. This is not a dream! I am --

She stops, realizing what Krueger meant.

NANCY (CONTD)

My boyfriend...!

INT. NANCY'S LIVING ROOM. NIGHT.

NANCY barrels down the stairs and across the darkened living room to the front door.

It takes her a moment of tugging and fumbling to realize the deadbolt is locked from inside. And there's no key in it now.

She races to a porch window and throws it open, shaking and banging on the bars like a mad woman. But there's no getting through. She staggers back, stymied and furious. Then somebody moves behind her in the dark.

VOICE (OS)

Locked.

NANCY jumps around in shock. Her mother has posted herself on the couch with her bottle.

NANCY

(furious)

Give me the key, mother.

MARGE

I don't even have it on me,
so forget it.

The word is final. NANCY runs past the woman to the back door, one window after the other, shaking bars and slamming locks and SCREAMING in teenage fury. But it's no good. The house is her prison.

MARGE (CONTD)

(drunk satisfaction)

Paid the guy damn good to make
sure you stayed put. You ain't
goin' nowhere, kid. You're
gonna sleep tonight if it kills
me.

NANCY clenches her fists and screams at the top of her lungs, a heart-wrenching, eardrum-breaking cry of love in despair --

NANCY

GLEEEENNNNNN!

SMASH CUT TO:

INT. GLEN'S ROOM. NIGHT.

CLOSE ON GLEN'S FROM DIRECTLY ABOVE. The MUSIC is tinny from the earphones, the TV SOUND DITANT AND ECHOED. The boy is breathing deeply now, slowly and gently. Then, unmistakably, he begins to SNORE. Very faintly, far in the background, we can hear NANCY.

NANCY (OS)

Glen!! Don't fall asleeeeeeep!

CAMERA PULLS BACK AND STRAIGHT UP as the SNORES merge with a weird, unsettling MUSIC CUE. The boy lies sprawled, still clothed, in the middle of his bed. Save for the bedside lamp, the room is dark.

FULL WIDE ANGLE FROM THIS HIGH SPOT looking down at him as from the eyes of some great fly hung on the ceiling. THE MUSIC REACHES A TERRIFYING PITCH OF ANTICIPATION -- THEN STOPS ABRUPTLY.

There's a heartbeat's pause. Then with tremendous force, two powerful arms shoot up beneath the red and yellow bedspread and grab GLEN around the waist!

the next moment the young man's body is dragged straight down into bed, as if some huge beast had grabbed him and heaved him down! His feet and his arms shoot up -- there's another hauling yank -- and the boy disappears except for his hands and fingers -- down into the pit in the middle of the bed! His hands are last to go, clawing for a hold. But soon they vanish as well, dragging blankets and bedsheets, wires and stereo across the caved-in bed and into the abyss.

There's HIDEOUS SCREECHING of MUSIC jamming in with GLEN'S ECHOING SCREAMS -- then an unholy, sudden silence.

Next moment what's left of GLEN is vomited up from the pit of the nightmare bed...a horrible mess of blood and bone and hair and wires...streaming out and over the bed. Then the pit in the bed is gone as if it were never there.

Drawn by the terribly screams and struggle, GLEN's mother bursts into the room. The woman stares for one moment of horrified disbelief, then reels back and lets out the most god-awful SCREAM imaginable. The cry splits the night.

EXT. ELM STREET. NIGHT.

The SOUND of the SCREAM CROSS-FADES WITH the WAIL of the AMBULANCE as it screeches to a halt at the curb, followed by two BLACK AND WHITES and an UNMARKED CAR. Uniformed POLICEMEN spill out FOREGROUND.

LT THOMPSON and PARKER exit the unmarked car. By habit or by premonition THOMPSON glances at the house that was his home. His eye is caught by a movement; his daughter is at her upstairs window, white-haired, hollow-eyed, looking down on him through her bars. She gives a little wave.

Unnerved, THOMPSON waves back, then walks rapidly for GLEN's home. MR LANTZ, pale as a ghost himself, waits on the porch; he can hear the mother's WAILING inside.

INT. NANCY'S ROOM. NIGHT.

CLOSE ON NANCY'S BIG OLD WINDUP ALARM CLOCK. Its big and little hands sweep together at midnight.

BURN ON:

THE FIFTH NIGHT

There's a BABBLE of POLICE RADIOS, SIRENS WINDING DOWN, RUNNING FOOT-STEPS, SHOUTS, NEIGHBORHOOD KIDS and DOGS BARKING as CAMERA LIFTS TO NANCY'S FACE. Set. Unafraid. Ruthless.

The girl pulls the window shade on it all, then looks at her bed.

NANCY

Okay, Krueger, you bastard.
We play in your court.

INT. GLEN'S LIVING ROOM/NANCY'S KITCHEN -- INTERCUT. NIGHT.

LT THOMPSON is halfway across the living room when he stops. Something dark and red is welling from a crack in the ceiling. One of his men is rigging a bucket beneath to catch the leaking. The telephone rings and PARKER picks it up.

PARKER

Lieutenant. It's your daughter.
Says it's urgent.

THOMPSON turns away from the dripping.

LT THOMPSON

(low)

Tell her I'm not here, tell
her...

PARKER

Uh, she just saw you, sir...

THOMPSON nods, crosses and picks up the telephone. SCREEN SPLITS; we see both.

LT THOMPSON (CONTD)

Hello Nancy.

NANCY

Hi daddy. I know what happened.

LT THOMPSON

Then you know more than I do --
I haven't even been upstairs.

NANCY

(guessing)

You know he's dead though, right?

THOMPSON debates, then admits it.

LT THOMPSON

Yeah, apparantly he's dead.
How the hell'd you know?

A tear coarses down NANCY's cheek, but her voice remains firm.

NANCY

I've got a proposition for
you. Listen very carefully,
please.

LT THOMPSON

Nan, I --

NANCY

Please. I'm gonna go get
the guy who did it and bring
him to you. I just need you
to be right there to arrest him.
Okay?

LT THOMPSON

Just tell me who did it and
I'll go get him, baby.

NANCY

Fred Krueger did it, Daddy,
and only I can get him. It's
my nightmare he comes to.

The detective flinches at the name.

LT THOMPSON

Where'd you hear about Krueger --

NANCY presses, very firm, very rational.

NANCY

-- I want you to come over here
and break the door down exactly
twenty minutes from now -- can
you do that?

LT THOMPSON

Sure, but...

NANCY

That'll be exactly half past
midnight. Time for me to fall
asleep and find him.

LT THOMPSON

Sure, sure, honey. You just

do that -- get yourself some
sleep -- that's what I've been
saying all along.

NANCY

And you'll be here to catch
him, right?

PARKER

Lieutenant -- they're waiting
upstairs.

THOMPSON waves curtly, still speaking to NANCY.

LT THOMPSON

Sure, okay, I'll be there.
Now you just turn in and get
some rest, sweetheart. Please.
Deal?

NANCY

Deal.

NANCY hangs up. LT THOMPSON starts upstairs. But then he stops,
and as an afterthought he could never really explain, turns to
PARKER.

LT THOMPSON (CONTD)

Get outside and watch her house.
If you see anything funny call
me.

PARKER

'Anything funny' like what?

THOMPSON shakes his head, embarrassed.

LT THOMPSON

I don't know -- but one thing
for sure, I don't want her
coming over here. She's way
too far gone to be able to
handle this.

As PARKER exits, ANGLE CUTS TO NANCY'S KITCHEN as the girl hangs
up and sinks back against the wall, trapped by her own
resolution. She looks at her watch.

INSERT -- five past midnight. NANCY switches modes to stopwatch
and sets the COUNTDOWN going at twenty-five minutes.

INT. GLEN'S BEDROOM. NIGHT.

LT THOMPSON steps into GLEN's room, anxious to be done with it.
He hits a wall of stench and horror even before he takes it in

with his eyes, and as soon as he sees the bed he claps his hand over his mouth, pivots and walks right back into the hallway.

INT. HALLWAY. NIGHT.

He sags against the wall, unable to look at the COPS who hover there.

COP #2

(faint)

What the hell did that,
Lieutenant? There ain't even
a head left.

LT THOMPSON

Goddamed if I know.
(tries to straighten)
What's the Coronor say?

COP #2

he's in the john puking since
he saw it.

INT. CELLAR. NIGHT.

NANCY pulls tools and hardware out with grim resolution. Hammer, nails, spools of wire, an old square of heavy fishnetting, some old shotgun shells, a file -- referring only once to the booklet in her hand.

INT. NANCY'S LIVING ROOM. NIGHT.

Barely able to control her shaking hands, NANCY starts stringing off the spool of wire across the living room, crying and swearing at the same time.

DISSOLVE TO HER HANDS wrapping bare lamp wire around two thumbtacks stuck into the insides of the pinchers of a common wooden clothespin. The wire goes OFF SCREEN.

ANOTHER ANGLE as she insersts a Lifesaver between the two prongs. One end of the fishline is tied to the lifesaver. The whole now is stretched taut about three inches off the living room carpet.

ON NANCY carefully filing a hole in a LIGHTBULB.

OH HER pouring powder and shot from shotgun shells into the opening in the bulb until it's full, then sealing it with tape.

DISSOLVE TO HER screwing the bulb back into the floor lamp, and placing the thing near the foot of the stairs.

INT. NANCY'S UPSTAIRS HALLWAY. NIGHT.

-- NANCY completes installing a sturdy sliding bolt to the outside of her own bedroom door.

-- NANCY screws a hinge into the wall directly above her door. Attached to the hinge is the shank of something -- some kind of tool. We can't see what it is because CAMERA never quite frames the whole thing.

-- NANCY tiptoes to her mother's door and peeks in.

INT. MARGE'S BEDROOM. NIGHT.

MARGE lies propped in her bed looking back at NANCY. Her drunkenness has been altered by the SIRENS and BABBLE outside into a sort of comatose clarity.

MARGE

Guess I should'n'a done it.

NANCY

Just sleep now, Mom.

MARGE

Just wanted to protect you,
Nan. Just wanted to protect
you...

MARGE slides over on her side. NANCY smooths her hair, covers her as she would a child, then exits the room.

INT. NANCY'S ROOM. NIGHT.

The girl enters, turns out her bedside light, slips out of her dress and puts on her nightgown. Then she kneels by her bed.

NANCY (quietly)

Now I lay me down to sleep,
I pray the Lord my soul to keep.
If I should die before I wake,
I pray the Lord my soul to take.

She gets into bed and pulls the blankets to her chin.

CLOSE ON NANCY's face. She stares straight up at the ceiling for a long moment, then closes her eyes.

CUT TO:

INT. GLEN'S LIVING ROOM. NIGHT.

LT THOMPSON trudges down the stairs and confronts GLEN'S FATHER.

LT THOMPSON

I know it's hard to think at
a time like this, Walter, but
can you think of anyone who
could've done such a thing?

The father stares away, his voice low and dull.

MR LANTZ

He done it.

THOMPSON looks at theman, baffled.

LT THOMPSON

Who? Who did that?

MR LANTZ

Krueger.

LT THOMPSON

Krueger?

The father gives him the strangest look.

MR LANTZ

Had to've done it. No one
else was in there.

LT THOMPSON

How you know that?

MR LANTZ

Cause I thought glen was
gonna sneak out to see your
lunatic daughter, that's why.
So I locked him in his room!
(gettign control)
Sorry. Anyways, the door was
still locked when we heard the
screams.

He blinks.

MR LANTZ (CONTD)

Maybe god's punishing us all...

LT THOMPSON

(much lower and hard)

Keep you head -- this is a
fucking flesh and blood killer
we're talking about.

MR LANTZ

Like Rod Lane?

A voice calls down from upstairs.

COP #2 (OS)
Lieutenant Thompson. Coronor
wants to show you something.

THOMPSON gives MR LANTZ one final look, then heads upstairs.

CUT TO:

INT. DOWNSTAIRS. NANCY'S HOUSE. NIGHT.

LOW ANGLE UP STAIRS as NANCY appears at head. As she comes downstairs, CAMERA MOVES WITH HER through the hallway to the cellar door. She opens the door.

INT. NANCY'S CELLAR. NIGHT.

NANCY appears at top of these stairs, hesitates, then comes down.

WIDER as NANCY approaches center of room, stops in CU, then turns eyes. We HEAR the distant SOUND of the boiler room now, faint but unmistakeable. NANCY MOVES, and CAMERA PANS HER to the cellar's side WALL, where another, new doorway is REVEALED. NANCY opens this door and looks down. FIRELIGHT is on NANCY's face now, and the SOUND of the Boiler Room is very clear. NANCY goes through the door.

INT. BOILER ROOM.

NANCY descends like Orpheus into hell, but without weapon save her wits.

She descends a steel stair to the lowest level, then hears the SOUND of the knives from down another shaft. She sees there's an even deeper place down there. She starts down.

Again, and then again, NANCY descends, each ladder narrower or more twisting, each level deeper, wetter, darker, more airless. Soon she's gasping for air, but still she pushes herself on. She doesn't stop until she breaks out at last at the very bottom of the place, a wet, firelit sump deep in the bowels of the place.

CAMERA NOW PANS AROUND WITH HER, and for the first time we SEE the vast maul of the empty boiler behind her.

She stares at it. It's seething with some dark WIND that soughs and whines like a huge dying dog.

NANCY crosses to it, touching the pile of old, coal-dusted dirt at its base. It looks almost like an old grave.

She turns suddenly, listening. Then, hearing nothing, she looks down.

NANCY'S POV as she picks up GLEN's earphones.

WIDER as she suddenly drops them, staring at her fingers.
They're dripping blood.

There's another BEEP.

INSERT ON NANCY'S WATCH -- the COUNT-DOWN a blur of black digits counting down to zero. They've just crossed the ten minute warning.

CLOSE ON NANCY'S FACE. She speaks into the night.

NANCY
(quietly)
Come out and show yourself,
you bastard.

No sooner are these words off her lips than the huge bulk of FRED KRUEGER lurches up behind her! The man is even more hideous hatless, his bald head and tormented face veiled in skeins of ruined flesh, his ragged teeth barred, the great spider of razor-blades flashing from his fingertips.

He leaps, but the girl leaps just as fast, a fierce jump, that sends her out over black space and down into a huge, dark sump of blackness.

EXT. THE HEAVENS. NIGHT.

CLOSE ANGLE ON NANCY as she curves like a swan though her apogee, and begins falling, diving, planing through black air, the wind ripping at her hair and eyes. Suddenly the complex, glittering skein of light that is the San Fernando Valley seen from the air slides INTO FRAME, and we see she's falling from high, high over the earth.

NANCY falls, falls in slow motion against the spinning lights, free as a sky diver freefalling -- a giddy, acrophobic plunge.

EXT. ELM STREET. NANCY'S HOUSE. NIGHT.

NANCY crashes suddenly out of the night and into a hedge just outside her own front door, rolling out at its bottom scratched and bloodied. If she were in any normal reality she'd be a mass of broken bones -- but somehow she's able to claw her way up and look at her watch once more.

INSERT. Just a few seconds from zero.

She staggers for her house's front door -- but a moment later KRUEGER crashes down atop her! NANCY struggles to her knees just as the man lunges with that godawful handful of blades. But instead of running, she ducks inside the deadly grab and seizes him in a desperate bearhug!

- The surprise move sends him pitching backwards, her still on him -and they fall into the jumble of torn-down trellis of roses beneath her window. Almost at that very second we HEAR the jarring, deafening RINGING of NANCY's alarm clock!

SMASH CUT TO:

INT. NANCY'S BEDROOM. NIGHT.

NANCY sprawls out of her bed onto the floor, twisting from the jabs of the already vanished thorns, briars and brush. Gasping, she takes a second to get her bearings, and sees next instant that she's actually lyig on the surface of a wall, half-way up over her bed, in a crazy half-dream, half-waking gravity mistake. Instantly she plunges to the bed like a sack of rocks!

ANGLE ON THE BED as she recovers quick as she can, snatching up the net, ready for an assault from any direction.

But the room is empty.

Hardly able to catch her breath, her hair tangled, her nightgown torn, she drops the net. She sits on the bd, turns on the bedside lamp and re-examins her room. no one there but herself.

It's a terrible blow, despite the fact that she's safe. Her face is covered with tears, she's shaking and reathless. She rattles her head in confusion and despair, realizing her own madness.

NANCY

I'm crazy after all...

At that very instant FRED KRUEGER leaps up from the far side of the bed with an EXPLOSIVE SHOUT of rage!

He lunges across the table for her, missing by inches as NANCY pitches backwards and scrambles for the window. But she's stopped by the bars.

KRUEGER, incredibly fast, regains his feet and leaps again -- the girl wheels and shatters the coffeepot over his head. As he crashes backwards NANCY flings open the door of her room and dives through -- only to rebound off someone on the other side --

INT. HALLWAY. NIGHT.

MARGE, knocked flying by NANCY's charge, hits the floor hard, knocking the wind out of herself. NNCY sees what she's done,

jumps over the body and slams the door and throws the new bolt home. Next instant she gingerly ties a string to the door's knob, a string that trails down from the ceiling, attached to something up there that's still just barely out of sight.

Next instant she's dragging her MOTHER towards the woman's bedroom as fast as she can.

KRUEGER is already splintering the doorway behind her as NANCY dips and makes it into MARGE's room, SLAMMING the DOOR behind her and locking it in a flash.

The MANIAC breaks the bolt and rips open the door.

But in the very act of doing this he of course unknowingly pulls the string attached to the outside doorknob with terrific force.

CLOSE ANGLE ON THE CEILING. The string jerks against a single-edged razor, which in turn cuts a tight wind of cord holding a heavy wedge of steel to the ceiling.

WIDER as the thing falls free, pivoting at the hinge at the far end of its handle, and drives straight into KRUEGER's groin with a terrific blow. As he catapults backwards with an incredulous shriek, the twenty pound sledge hammer swings back and reveals to the camera just what it is!

ANGLE DOWN ON KRUEGER, clawing his way up despite his agony, lurching and cursing forward like an enraged bull.

WIDER ANGLE IN THE HALLWAY as KRUEGER roars out -- only to immediately strike the length of WIRE strung across the hallway, catching it just above the thigh. He car wheels head-over-heels and lands flat on his back!

Instantly the DOOR to NANCY's MOTHER's bedroom flies open and NANCY brings a brass lamp down over KRUEGER's head with all her might! It sounds like a line-drive caroming off a metal flagpole.

NANCY SLAMS the DOOR as KRUEGER struggles up, clutching his head.

Enraged, the huge man CRASHES against the door with terrific force, and rears back and starts smashign against the door like the utter homicidal lunatic that he is.

CUT TO:

EXT. ELM STREET/NANCY'S HOME. NIGHT.

HIGH ANGLE at the second floor level. NANCY jerks open the window to her MOTHER's bedroom and jams her face to the bars. The AMBULANCE is pulling away with a tremendous WAIL of its SIREN as NANCY SCREAMS down, trying to make herself heard.

NANCY

Help! Hey -- Daddy -- I got
him trapped! Where are you!?

ANGLE ON the street. PARKER, assigned to guard the house, sees NANCY -- hair white, eyes wide -- pounding on the bars and screaming like a lunatic. But her meaning is utterly lost in the noise of the ambulance next to him.

PARKER

(yelling up at her)
Everything's going to be all
right! Everything's under
control!

ANGLE at the window. Close on NANCY's face, incredulous at his response.

NANCY

Get my father, you asshole!

PARKER does a little take. That almost sounded sane.

PARKER (OS)

You heard what I said! Now get
back inside or I'll tell your
dad!

Behind her the DOOR SPLINTERS. NANCY whirls around just in time to see KRUEGER bull in! NANCY's eyes go wide -- she's trapped against the bars and has nowhere to go. The man bunches his knives into a single thick blade and rushes her, stabbing. NANCY closes her eyes --

Then from OUT OF FRAME MARGE leaps between the two.

MARGE

No!

She blocks the charge perfectly -- blockign the knives. Both she and NANCY are slammed backwards against the bars behind. MARGE, thought she is drunk, is hanging onto KRUEGER's weapon hand, keeping the knives inside herself, away from her daughter!

MARGE

Nancy -- for god's sake's run!

But NANCY turns ot teh window instead, screaming for her father.

NANCY

Daddy! Where are you!

EXT. ELM STREET. NIGHT.

PARKER, just about to turn back to the business at GLEN's house, sees NANCY and SOMEONE else fall just inside the window. Something begins to dawn on the man. Just a little.

PARKER

Poor woman's got her hands full
with that kid. Maybe I better
tell the lieutenant.

He turns and jogs towards GLEN's house.

INT. MARGE'S BEDROOM. NIGHT.

ANGLE ON KRUEGER, hauling MARGE up in rage, knocking her senseless across her bed and climbing after her with his knives raised. NANCY wheels behind him and whams him in the kidneys with her fists, spilling him back off the bed, then running past him for the door. She makes it to safety, then turning back. She flips the monster the bird, her eyes wild with pain and fury.

NANCY

Hey fuckface -- can't catch me!

The bait works -- KRUEGER leaves MARGE and howls after NANCY.

INT. UPSTAIRS HALLWAY. NIGHT.

As NANCY clears the hall and makes the stairs, KRUEGER lunges through the shattered doorway after her.

INT. LIVING ROOM. NIGHT.

The girl careens down the stairs, across the room and to the front door, banging against it with terrified fury.

NANCY

(screaming)

Come on -- he's in here!
Daddy! Don't let him kill
me too!

behind her the huge MAN is thumping down the stairs, KNOCKING THINGS OVER, SCRAPING his LONG STEEL FINGERNAILS along the wall with a horrible sound!

NANCY flings a heavy ash tray through the porch window and screams through the bars.

NANCY (CONTD)

HEELLPPPP!!! Daddyyyyyyyyy!!!!

KRUEGER, bloody and spewing threats, staggers for her -- NANCY dives behind the couch.

CLOSE ON KRUEGER'S FEET as they hit another wire.

CLOSE ON the Lifesaver jerking out -- the clothespin snapping together, completing the circuit with a CRACKLING SPARK.

WIDER ON THE EXPLOSION that rips out of the floor lamp next to KRUEGER and knocks him sprawling across the room.

NANCY peeks out from behind the couch. The man lies in a smoking heap. NANCY runs to the windows and screams out again.

NANCY (CONTD)

Hey -- Daddy! Hey! I got the
bastard!

KRUEGER roars up behind her -- she throws herself sideways -- he crashes into the window frame, smashing glass and wood to bits.

NANCY turns SCREAMING and runs deeper into the house.

INT. CELLAR. NIGHT.

She careens down the stairs, throwing on the lights, the man thundering after her.

ANGLE AT THE FAR END OF THE CELLAR. NANCY brakes at the wall. Nowhere left to hide.

THE SCRAPING of the blades against brick turns her to see the huge killer holding his knife-laden fingers up for her.

KRUEGER

Ready for these?

ON NANCY -- she ducks behind the furnace -- comes out the other side with the big jug of gasoline and lets KRUEGER have it straight over the head. The heavy container shatters, showering its contents over every square inch of the man.

He staggers backwards with a ROAR of fury, NANCY screaming after him with a box of kitchen matches. Before the man can realize what she's up to, she ignites the whole box and throws it in KRUEGER's face.

There's a blinding WHOOSH -- and KRUEGER goes up in a terrific BALL OF FIRE. Faster than a flash the girl runs past the howling maniac and makes for the stairs, KRUEGER after her in full pyrrhic rage.

INT. NANCY'S KITCHEN. NIGHT.

NANCY holds the heavy door until the precisely right moment. Just as the burning, blind monster tops the stairs, NANCY brings the

heavy oak door round with all her might and catches him in a great RINGING CONCUSSION. It sends him windmilling backwards and down the stairs in an ass-over-teakettle sprawl of sparks and flames.

NANCY slams the door and throws the deadbolt home.

No sooner does she accomplish this than the man is SLAMMING again and again against the door from the cellar.

The terrible SCREAMS and CURSES PEAK, THEN GROW WEAKER AND MORE GARBLED. Then there's just silence.

NANCY staggers, half blind, from the kitchen.

As the room begins seething SMOKE from every pore, we

CUT TO:

INT. GLEN'S UPSTAIRS HALLWAY. NIGHT.

The CORONER steps out of the bathroom peeling bloody rubber gloves. Pale and sweating.

CORONER

Found you something, Donald.
Should remind you of something...

The man shoves out his hand to LT THOMPSON. THOMPSON stares at it without touching it. A long, thin steel blade, razor sharp, attached to some sort of ring and armature -- broken off...

The CORONER gives a sweaty, grim smile.

CORONER (CONTD)

Only place I ever heard of such
a thing before was ten years
ago. Remember that fucker
Fred Krueger?

LT THOMPSON has just knocked PARKER sprawling in his race to the stairs.

PARKER

Hey -- your daughter's acting
kinda -- !

(THOMPSON's gone)

Strange...

EXT. NANCY'S HOME. NIGHT.

CRASH as NANCY breaks another window and presses against the bars. She sees her father bursting out the front door of Glen's house!

NANCY

DAD! GET US OUTTA HERE!

LT THOMPSON

Oh, Jesus -- Nancy!

(to his men)

Hey! We got a fire!

ANGLE ON NANCY'S FRONT DOOR. Many MEN batter the door down as black smoke pours from the windows and NANCY'S SCREAMS and SHOUTS fill the air. Within the moments they've destroyed the door and LT THOMPSON has pulled his daughter into the safety of his arms. But NANCY immediately fights free and darts right back to the front door -- beckoning him to follow -- gesturing like a wild woman.

NANCY

I got him -- I got Fred Krueger!

THOMPSON stares at his wild little girl in astonishment, then runs in after her. The others follow, coughing and choking.

INT. LIVING ROOM. NIGHT.

THOMPSON collides with NANCY as she brakes, frozen. THE SMOKE IS BELCHING OUT OF THE CELLAR, but whoever was locked in there certainly isn't now. The door is flat on the kitchen floor.

LT THOMPSON

What the hell you talking about,
Nancy?

NANCY wheels without answering. A series of tiny, isolated fires burn across the living room and up the stairs. Firesteps.

NANCY (CONTD)

He's after Mom!

She darts across the living room, following the flaming footprints of FRED KRUEGER up the stairs before THOMPSON can stop her.

LT THOMPSON

NANCY!

INT. MARGE'S BEDROOM. NIGHT.

NANCY STOPS IN THE SPLINTERED DOORWAY -- a ragged gold-red light splashing her horrified face.

REVERSE IN HER POV -- FRED KRUEGER, literally a man of fire, has screaming MARGE pinned to the bed and is crawling all over her!
a NANCY gives a banshee's howl, snatches up a chair and brings it down over the back of the firey beast, stunning him.

By the time LT THOMPSON races into the room NANCY's seized a heavy blanket and has thrown it over both of them, fighting the flames. The father joins his daughter without a second thought, heaving another blanket over the bed and smothering the last of the flames.

NANCY

He's under there! Watch it!

THOMPSON pushes the girl back -- yanks out his .38 and pulls off the first cover. No movement. He pulls back a second one, ready to fire. But the only thing he sees is the blackened half-skeleton of his ex-wife, smoking and seething and sinking into the fluid-like mattress, sinking right down through it as if she were sinking into a lake. A blackened, gnarled hand goes last, then the bed solidifies over the place she's disappeared. And it's as if no one was ever there.

NANCY turns and looks at LT THOMPSON, her face white as her ghostly hair. THOMPSON shoves his .38 back in its holster and finds a cigarette, his hands shaking so badly he can barely manage.

NANCY

Now do you believe me?

PARKER barges in. The room is filled with smoke, the bed is stripped, but other than that, the place seems normal.

PARKER

You find him?
(looking closer
at THOMPSON)

Sir?

LT THOMPSON just walks by him. PARKER chases after.

PARKER (CONTD OS)

(fading)

Sir -- here, let me light that
for you -- Lieutenant? What
happened?

(gone)

WIDER, ON NANCY alone in the room. She turns and looks at the bed. MUSIC slips in and builds. The bed has changed color. It's now an ash-darkened red and yellow.

CLOSER ON NANCY from the direction of the bed. MUSIC SUDDENLY STOPS, and the surface of the red and yellow bed gets a bump in its center that keeps raising, raising until it's a hump that's a head and shoulders, still raising until it looms over NANCY.

Then FRED KRUEGER's entire shape sweeps up into the yellow and red mass -- and the garish head, smoking and seething, pops through.

NEW ANGLE -- KRUEGER, a burned, sizzling black hump of a killer, clumps onto the floor between NANCY and the door.

NANCY falls absoltely still, and her face goes through a strange, almost sublime transformation.

NANCY

(quietly)

I know you're there, Krueger.

She turns and faces him.

FREDDY

You think you was gonna get away from me?

NANCY shakes her head.

NANCY

I know you too well now, Freddy.

KRUEGER smiles bitterly. Coming closer.

FREDDY

And now you die...

There's a SLICKERING RATTLE at his side, and he raises the only thing on him not charred -- the gleaming steel talons.

NANCY simply shakes her head again, as if seeing a light at the end of her long, long tunnel. And the way she says the words, they might be appearing o the inside of her eyes.

NANCY

It's too late, Krueger. I know the secret now -- this is just a dream, too -- you're not alive -- the whole thing is a dream -- so fuck off! I want my mother and friends again.

KRUEGER grins insanely, confused and amused at the same time.

FREDDY

You what?

NANCY

(even, firm)

I take back every bit of energy I ever gave you. You're nothing. You're shit.

And then she turns her back on him. KRUEGER bunches his fingers, producing a single ragged bundle of razor talons and raises his hand over the back of her head and neck.

NANCY closes her eyes and steps to the door.

CLOSE ON HER HAND, touching the door knob.

CLOSE ON KRUEGER'S KNIFE-FINGERS poised.

MUSIC BUILDS then SHRIEKS as KRUEGER stabs down, right through NANCY -- as if she were an optical illusion -- losing his balance and falling down, down, down... And he's gone.

CUT TO:

EXT. ELM STREET. DAY.

CLOSE ON NANCY'S FRONT DOOR AS NANCY jerks it open and blinks in the bright, diffused light. The MUSIC FADES on a transitional note, into light.

We hear BIRDS.

CHILDREN playing.

Early morning SOUNDS.

NANCY
(to herself)
God, it's bright.

MARGE sticks her head out, squinting, and nods. Sober.

MARGE
Gonna burn off soon or it
wouldn't be so bright.

NANCY turns and looks her mother over.

NANCY
Feeling better?

MARGE
They say you've bottomed out
when you can't remember the
night before.
(shakes her head)
No more drinking, Baby, suddenly
I just don't feel like it
any more.

She touches NANCY.

MARGE (CONTD)

Didn't keep you up last night,
did I? You look a little
peeked.

NANCY smiles.

NANCY
Nah. Just slept heavy.

The girl gives a wave and goes off. MARGE calls after.

MARGE
See ya.

NANCY turns and waves.

NANCY
See ya.

WIDER ON NANCY as she walks to the curb. The whole scene is wrapped in an unseasonal tule fog, bright yet diffuse. We notice that NANCY's house no longer has bars on its windows. Then we see a familiar convertible pull up at the curb, top down. TINA and ROD are in the back seat. They all wave to MARGE as NANCY climbs in.

GLEN
(calling)
You believe this fog?

MARGE
(laughs)
I believe anything's possible.

TINA slaps five with NANCY.

TINA
Lookin' good, girl!

ANGLE INSIDE THE CONVERTIBLE. GLEN slips into the seat next to NANCY. Someone else is driving, it seems. NANCY looks up to the DRIVER. The big MAN turns and grins at NANCY, a terrible, scarred, hideous leer of a grin -- FRED KRUEGER's grin!

ANGLE BACK OUTSIDE THE CONVERTIBLE as its top clamps over the kids within -- a bright red and yellow top that closes as fast and hard as a beartrap! NANCY's frightened face flies to the window, pressing against the thick glass as the car roars away from the curb and into the thick fog.

CAMERA PANS TO a group of LITTLE GIRLS, half-hidden by the fog, jumping rope and singing gayly.

GIRLS
One two --
Freddy's coming for you!

Three four --
Better lock your door!
Five six --
Get your Crucifix
Seven eight --
Gonna stay up late!
Nine ten --
Never sleep again!

MUSIC CROSSFADES WITH THIS SONG, expanding the simple tune to symphonic, boundless dimensions as the little girls fade into their air, and we

FADE TO BLACK

ROLL END TITLES.

ORIGINAL