

HOLLYWOOD

SCREENWRITING
For Christians

Taught by Brian Godawa

Screenwriting For Christians Class

Syllabus

Textbooks: *Writing Screenplays That Sell* by Michael Hauge and *Hollywood Worldviews* by Brian Godawa

Preliminary Homework: Read the Introduction and Chapters 1-4 of the Hauge book, and first two chapters of, *Hollywood Worldviews*.

See the following movies: *Titanic, Amadeus, Braveheart, The Sixth Sense, Zorro*. Read the script, *The Truman Show*.

DAY 1: Monday • STORY, PREMISE, THEME

Session 1: 9:00-10:15Intro / Sex and Violence (1.25 hour)

Session 2: 10:30-12:00 . . .Basic Story Structure: Redemption -- Titanic (1.5 hours)

Session 3: 1:00-3:00Basic Story Structure: Redemption -- Braveheart
Premise, Theme (2 hours)

Homework: Create a Premise for a story using the Premise Worksheet (title/genre/pitch/theme)
Read Chapter 5 of Hauge

DAY 2: Tuesday • CHARACTER & PLOT

Session 1: 9:00-10:30Character (1.5 hours)

Session 2: 10:45-12:00 . . .Plot: 3 acts. Beg., middle, end, Plot Point Outlining. (1.25 hours)

Session 3: 1:00-3:00Group critique of Premise Worksheet. Teacher example (2 hours)

Homework: Rewrite your Premise Worksheet based on group critique
Write a Character Chart
Outline a three act story using the 3-Act Worksheet
Read Chapter 6 of Hauge

DAY 3: Wednesday • SCENE

Session 1: 9:00-10:45Writing the Scene: Screenplay format & content:
Description, Action, Dialogue. First 10 pages (1.75 hours)

Session 2: 11:00-12:00 . . .Group critique of Character chart (1 hour)

Session 3: 1:00-3:00Group critique of 3 Act Outline (2 hours)

Homework: Rewrite your Character Chart based on group critique
Rewrite your three act story Outline based on group critique
Start writing your first 10-15 pages
Read Chapter 7 of Hauge

DAY 4: Thursday • THE BUSINESS AND THE LIFE OF THE WRITER

Session 1: 9:00-10:15The Business & The Life of the Writer (1.25 hours)

Session 2: 10:30-12:00 . . . Analysis of first ten pages of *Sixth Sense* (1.5 hours)

Session 3: 1:00-3:00Teacher critique of first 10 pages of volunteer (2 hours)

Homework: Continue writing your first 10 pages
Read Chapters 8-11 of Hauge

DAY 5: Friday • THE FIRST 10 PAGES

Session 1: 9:00-10:30Group critique of first 10 pages (1.5 hours)

Session 2: 10:45-12:00 . . . Group critique of first 10 pages (1.25 hours)

Session 3: 1:00-3:00FINAL TEST of Group critique

Screenwriting for Christians

DEFINITIONS

1. WORLDVIEW: A set of beliefs or values about the nature and meaning of reality that an individual or culture uses to interpret and make sense out of life and experience.

2. EXPLOITATION: To make use of selfishly or unethically. To avoid exploitation, evil should be exposed, not glamorized; depicted, not glorified; ultimately immoral, not alternate lifestyles, and should lead to negative consequences. Redemption should be offered, even if it is rejected.

3. DRAMA: Action by a character or characters trying to overcome obstacles.

The Essence of Drama: Conflict, not harmony.

4. STORY: The journey of self discovery for characters, and how they ought or ought not to live. The struggle of opposing forces and their ways of life.

5. MYTH: A story or character embodying a worldview of a culture. The expression of a profound truth about the nature of man/reality/ethics. The parables of Jesus.

6. HERO: _____

STORY STRUCTURE:

1) THEME: _____

2) GOAL: _____

3) ADVERSARY: _____

4) PLAN: _____

5) FLAW: _____

6) APPARENT DEFEAT: _____

7) FINAL CONFRONTATION: _____

8) SELF REVELATION: _____

9) RESOLUTION: _____

Redemptive story structure in the Apostle Paul's testimony

PAUL'S PERSONAL TESTIMONY TO AGRIPPA (ACTS 26:1-9):

"In regard to all the things of which I am accused by the Jews, ... I lived as a Pharisee according to the strictest sect of our religion. 6* "And now I am standing trial for the hope of the promise made by God to our fathers; 7* the promise to which our twelve tribes hope to attain, as they earnestly serve God night and day.

HERO: _____

PAUL'S GOAL: _____

9* "So then, I thought to myself that I had to do many things hostile to the name of Jesus of Nazareth. 10* "And this is just what I did in Jerusalem; not only did I lock up many of the saints in prisons, having received authority from the chief priests, but also when they were being put to death I cast my vote against them. 11* "And as I punished them often in all the synagogues, I tried to force them to blaspheme; and being furiously enraged at them, I kept pursuing them even to foreign cities.

PAUL'S ADVERSARY: _____

PAUL'S PLAN: _____

PAUL'S FLAW: _____

PAUL'S APPARENT DEFEAT: _____

12 "While thus engaged as I was journeying to Damascus with the authority and commission of the chief priests, 13* at midday, O King, I saw on the way a light from heaven, brighter than the sun, shining all around me. 14* "And when we had all fallen to the ground, I heard a voice saying to me in the Hebrew dialect, 'Saul, Saul, why are you persecuting Me? It is hard for you to kick against the goads.' 15* "And I said, 'Who art Thou, Lord?' And the Lord said, 'I am Jesus whom you are persecuting.

PAUL'S FINAL CONFRONTATION: _____

PAUL'S SELF-REVELATION: _____

16* 'But arise, and stand on your feet; for this purpose I have appeared to you, to appoint you a minister and a witness not only to the things which you have seen, but also to the things in which I will appear to you; 17* delivering you from the Jewish people and from the Gentiles, 18* to open their eyes so that they may turn from darkness to light and from the dominion of Satan to God, in order that they may receive forgiveness of sins and an inheritance among those who have been sanctified by faith in Me.' 19* "Consequently, King Agrippa, I did not prove disobedient to the heavenly vision, 20* but kept declaring that they should repent and turn to God, performing deeds appropriate to repentance.

PAUL'S RESOLUTION: _____

PAUL'S THEME: _____

PREMISE WORKSHEET

TITLE: _____

GENRE: _____
(Pick one or two of the below)

Comedy Thriller Action Romance Horror Drama Cop Buddy Period War Western
Crime Detective Sci-Fi Fantasy Adventure Sports Musical Psychological Other:

THE PITCH:

_____ *(title)*

is the story about a _____ *(describe your hero)*

who tries to _____ *(describe your hero's goal)*

yet, after _____ *(complications brought on by the adversary and/or flaw)*

finally _____ *(final confrontation)*

Because _____ *(theme)*

THEME: _____

OR: _____ leads to _____

PREMISE WORKSHEET

TITLE: _____

GENRE: _____
(Pick one or two of the below)

Comedy Thriller Action Romance Horror Drama Cop Buddy Period War Western
Crime Detective Sci-Fi Fantasy Adventure Sports Musical Psychological Other:

THE PITCH:

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who tries to _____ *(describe your hero's goal)*

yet, after _____ *(complications brought on by the adversary and/or flaw)*

finally _____ *(final confrontation)*

Because _____ *(theme)*

THEME: _____

OR: _____ leads to _____

CHARACTER CHART

HERO:

Outer Motive (Goal):

Outer Conflict (Adversary/s):

Inner Motive (Flaw):

Inner Conflict (Self-revelation):

ADVERSARY:

Outer Motive:

Outer Conflict:

Inner Motive:

Inner Conflict:

REFLECTION:

Outer Motive:

Outer Conflict:

Inner Motive:

Inner Conflict:

ROMANCE:

Outer Motive:

Outer Conflict:

Inner Motive:

Inner Conflict:

CHARACTER CHART

HERO:

Outer Motive (Goal):

Outer Conflict (Adversary/s):

Inner Motive (Flaw):

Inner Conflict (Self-revelation):

ADVERSARY:

Outer Motive:

Outer Conflict:

Inner Motive:

Inner Conflict:

REFLECTION:

Outer Motive:

Outer Conflict:

Inner Motive:

Inner Conflict:

ROMANCE:

Outer Motive:

Outer Conflict:

Inner Motive:

Inner Conflict:

The Mask Of Zorro

ACT 1

Old Zorro

Establish

Old Zorro
captured
thrown in jail

PP1

Pg 35

Old Zorro
escapes

ACT 2

Old Zorro trains new Zorro

Build

Old Zorro meets new
The California Scheme
Both Zorros revenge
to save the mine
and the girl

PP2

Pg 97

New Zorro
dons mask
kill their
enemies

ACT 3

New Zorro takes over

Resolve

The Mine
Both Zorros

Truman Show

ACT 1

Truman dreams of escape

I-----I

Establish

PP1

pg26

Truman
dreams of
exploring
world

Truman's
dead Dad
visits him

ACT 2

Truman tries to escape/can't

I-----I

Build

PP2

pg90

Truman investigates
weird happenings
Tries to leave

Truman
sneaks out
to sail out

ACT 3

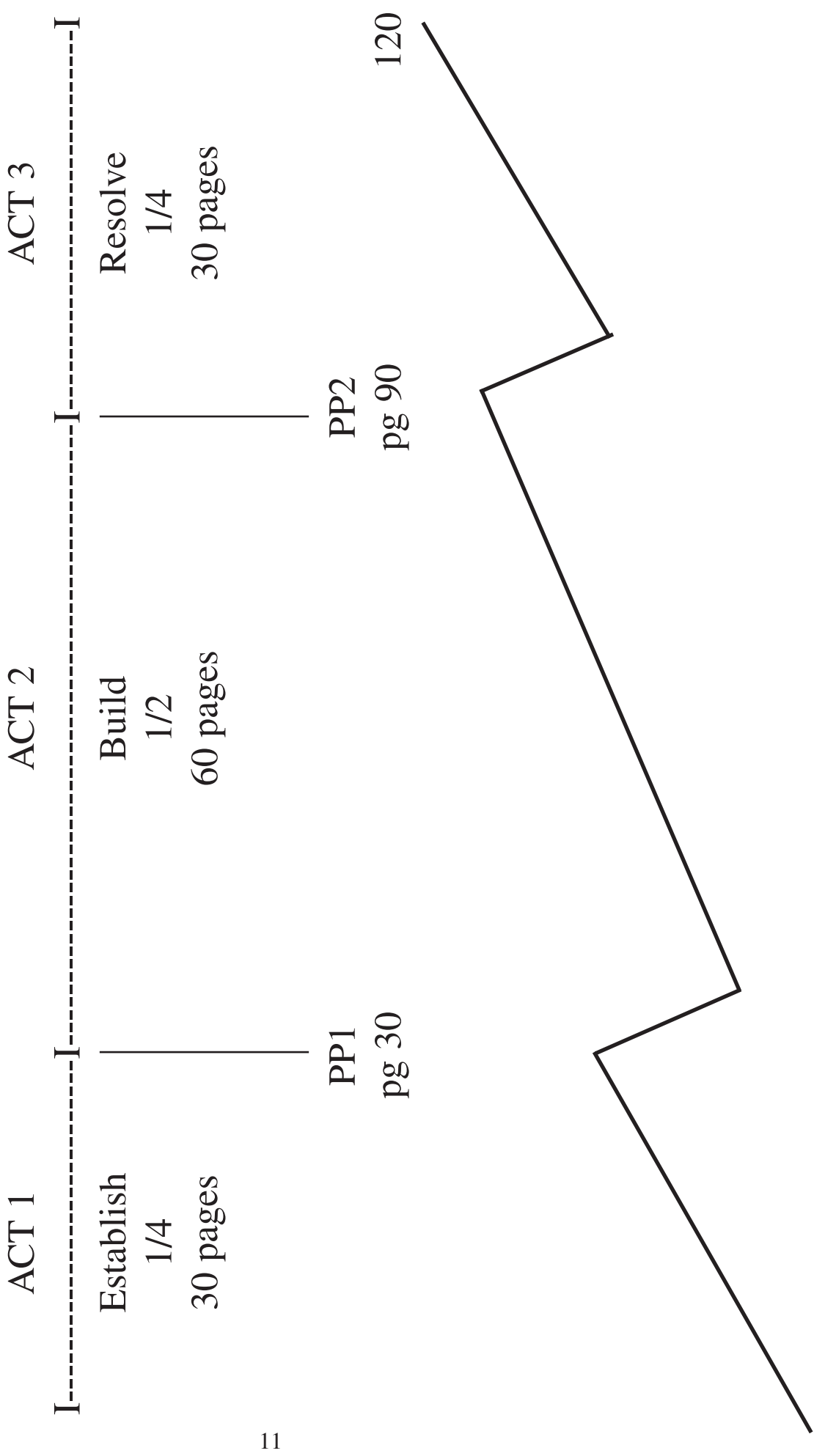
Truman escapes

I-----I

Resolve

Truman
meets
his
maker

3-ACT STRUCTURE



THREE ACT OUTLINE

ACT ONE - TITLE:

1. Beginning: When

2. Middle: When

3. End/Turning Point: When

ACT TWO - TITLE:

4. Beginning: When

5. Middle: When

6. End/MID POINT: When

7. Beginning: When

8. Middle: When

9. End/Mid Point: When

ACT THREE - TITLE:

10. Beginning: When

11. Middle: When

12. End/: When

THREE ACT OUTLINE

ACT ONE - TITLE:

1. Beginning: When

2. Middle: When

3. End/Turning Point: When

ACT TWO - TITLE:

4. Beginning: When

5. Middle: When

6. End/MID POINT: When

7. Beginning: When

8. Middle: When

9. End/Mid Point: When

ACT THREE - TITLE:

10. Beginning: When

11. Middle: When

12. End/: When

ALTERNATIVE THREE ACT OUTLINE

Title

ACT 1

ACT 2

ACT 3

Title

Title

Title

I-----I

I-----I

I-----I

Establish

*PP1
Climax*

Build

*PP2
Climax*

Resolve

1) When

1) When

1) When

2) When

2) When

2) When

3) When

3) When

3) When

-----Midpoint-----

4) When

5) When

6) When

TITLE HERE

by

Author's name

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Phone number here
email if you want



THE TRUMAN SHOW

FADE IN:

EXT. TRUMAN'S HOUSE - DUSK

Beyond the pretty picket fence at the end of the property flows a busy highway.

1 1/4 "

1 1/4 "

TRUMAN is mowing the lawn. From his expression it would seem that he's still reflecting on his inaction in the park. He switches off the mower and leans on the handle.

He is distracted by the arrival of his wife, MERYL, exiting the house. She wears a nurse's uniform and carries a curious metal device attached to a card board backing. She kisses Truman affectionately on the cheek.

← 3 1/4 " → MERYL
 Hi, honey. Look at this.
 (proudly referring to the device)

← 2 1/4 " → It's a "Chef's-Mate." Dicer, slicer and peeler in one. Never needs sharpening. Dishwasher safe. ← 2 1/4 " →

TRUMAN
Gee, that's great.

Looking over Truman's shoulder, Meryl notices a small, uncut patch of grass missed by Truman in one of his passes.

← 2 3/4 " → MERYL
 (referring to the uncut grass)
 You missed a section.

Meryl enters the house. Truman restarts the lawnmower and obediently pushes it towards the offending patch of lawn. As the mower brushes up against the unconforming blades of grass, Truman pulls back abruptly. He checks the kitchen window for Meryl and wheels the mower away, leaving the patch uncut.

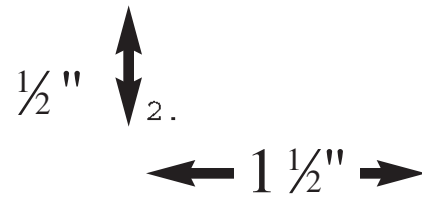
INT. TRUMAN'S HOUSE - LIVING ROOM - NIGHT

MERYL removes the cap of her nurse's uniform. TRUMAN enters.

TRUMAN
How did it go today?

MERYL
(matter-of-fact)
A man tripped and fell on a chainsaw.
(MORE)





MERYL (cont'd)
(shrugs)
We got three of his fingers back on.

Truman retrieves a bucket of golf balls and a golf club from behind the door.

MERYL (CONT'D)
(disappointed at the sight of
the golf equipment)
I was hoping we could have a special evening.

TRUMAN
I won't be late.

MERYL
(sensing something odd in his
demeanor)
Did something happen today?

Truman turns to her too sharply, his guilt showing.

TRUMAN
What could happen?

MERYL (O.S.)
What do you think?

TRUMAN (V.O.)
It was at that moment....

Truman exits.

FADE OUT

EXT. MAIN STREET - EDGE OF TOWN - SAME TIME

Charley runs a roadblock.
BLASTS into the intersection, doing fifty --
Someone put a Goddamn PARADE in front of her.

Hits the BRAKES..!

Fishtails into a mailbox. Sends it flying through a plate glass window.

Out of the car. Gun held low. A woman possessed.

CHARLY

Push it, you fat bitch..!

THE TANKER

Fifty yards ahead, belching smoke. Heading for an intersection, it's gonna make the light, dammit --

Sprints to a BLUE BOX on a pole. BLOWS THE LOCK and reaches inside, triggers a switch as

UP AHEAD IN THE INTERSECTION

The light turns suddenly RED --
No go, the TANKER squirts through. KEEPS GOING.

SCREECH of tires... The flanking PANEL TRUCK doesn't make it. Plows into a Buick. Horns blare. Shouts. Curses.

Chase car's out of the picture. She RUNS.

EXT. PARADE ROUTE - SAME TIME

SANTA CLAUS

Perches atop his sleigh, feeling like a rock star and wishing his groupies were legal... when suddenly he's got company.

CHARLY

Drive.

She shows him the automatic. Sits down. FIRES A SHOT in the air, echoing CRACK-!

THE HORSES

Decide a little faster wouldn't hurt.

INT. PLUSH GEORGETOWN OFFICE - SAME TIME

MR. PERKINS hunkers forward, face slack, as a VOICE issues tinnily from his headset mic:

VOICE (O.S.)

... with Santa Claus, correct, er, excuse me, the individual playing Santa, er... they're pursuing the tanker truck, sir.

Perkins stares straight ahead, speechless.

EXT. HIGHWAY - HEADING OUT OF TOWN

SIDE BY SIDE WITH THE TANKER. Horses at full gallop, hooves in pounding frenzy.

CHARLY

Tries to jump from one to the other. As she tries to LEAP, the tanker pulls away, widening the distance, and meanwhile

TWO GOVERNMENT SEDANS

Come whipping out of ALLEYS, fall in behind them. CRACK--! Gunshots, shattering the stillness.

CHARLY throws herself flat next to Santa.

CHARLY

Sorry, man. Government agents, high level conspiracy.

SANTA

Damn government.

He reaches under the seat and produces a Savage 30-30. Box of shells. STARTS LOADING.

CHARLY

NRA?

SANTA

Thirty year member.

CHARLY

God bless America.

The SEDANS jockey for position, try to pull ABREAST -- CHARLY veers back and forth, won't let them through.

She hands the reins to Santa.

CHARLY

Veer left.

SANTA

You sure?

CHARLY

In five seconds I'm gonna own that truck.

Santa complies. PEELS OFF to the left --

Opens a TWELVE FOOT chasm between sleigh and tanker.

Government car, rushing to fill the gap, BINGO..!
Coming ABREAST of them, driver aiming a Mossberg shotgun out the window --

Five seconds:

Charly Baltimore LEAPS from the sleigh, lands atop the government car.

Skips lightly across it, casually BLOWS TWO SHOTS through the ROOF.

Down through the metal. Drilling into their heads. Driver and passenger, killed instantly --

As Charly hops nimbly from her 50 mile an hour STEPPING STONE --

Across to the tanker. Dump-stuffs a new clip, as

THE CORPSE CAR

Now, fades from the race, whipping out of control. FISHTAILS away behind them --

Takes out the SECOND CHASE CAR, spray of metal.

Three seconds, and Charly's taken out two pursuers.

INT. CAB OF TANKER TRUCK - SAME TIME

The door flies open and the DRIVER sees CHARLY. Bloody. Demonic. Wisely leaps out, BOUNCES from view...

Charly snags his hat as he goes by. Plops it on her head. SWINGS UP into the drivers' seat, double-clutches -- pours on the steam.

Five seconds. She owns the tanker.

BLASTS forward into the lead PANEL TRUCK. Slams the truck from behind, BULLDOZES it --

Sends it THUNDERING into a park bench. Glass sprays.

She owns the road.

On the seat beside her: an MP-5 machine gun. She's set.

Throws a NINETY DEGREE turn onto a sidestreet. Donates most of her tires to New York.

INT. SPEEDING TANKER TRUCK - ALEXANDRIA BAY - NIGHT

FIRST TEN PAGES: *The Sixth Sense* by M. Night Shayamalan

INT. BASEMENT - EVENING

A NAKED LIGHTBULB SPARKS TO LIFE. It dangles from the ceiling of a basement.

LIGHT QUICK FOOTSTEPS AS ANNA CROWE moves down the stairs.

Anna is the rare combination of beauty and innocence. She stands in the chilly basement in an elegant summer dress that outlines her slender body. Her gentle eyes move across the empty room and come to rest on a rack of wine bottles covering one entire wall.

She walks to the bottles. Her fingertips slide over the labels. She stops when she finds just the right one. A tiny smile as she slides it out.

Anna turns to leave. Stops. She stares at the shadowy basement. It's an unsettling place. She stands very still and watches her breath form A TINY CLOUD IN THE COLD AIR. She's visibly uncomfortable.

Anna Crowe moves for the staircase in a hurry. Each step faster than the next. She climbs out of the basement in another burst of LIGHT QUICK FOOTSTEPS.

WE HEAR HER HIT THE LIGHT SWITCH.

THE LIGHTBULB DIES. DRIPPING BLACK DEVOURS THE ROOM.

CUT TO:

INT. DINING ROOM - EVENING

Two place settings. Two large plates of Chicken Francaise half eaten. An empty bottle of white wine sits in the center of the table.

Anna arrives with the back up bottle.

MALCOLM CROWE sits in a stylish suit, tie undone. Malcolm is in his thirties with thick wavy hair and striking, intelligent eyes that squint from years of intense study. His charming, easy going smile spreads across his face. He points.

MALCOLM

That's one fine frame. How
much does a fine frame like
that cost you think?

Malcolm points to the HUGE FRAMED CERTIFICATE propped up on a dining room chair. It's printed on aged parchment type paper. The frame is a polished mahogany.

Anna hands the back up bottle over to Malcolm.

ANNA

(smiling)

You're drunk. I know, cause
you start sounding like Dr.
Seuss when you're drunk.

Malcolm uncorks the wine and starts pouring in the empty glasses.

MALCOLM

I'm serious. Serious I am.

Anna giggles. She's clearly buzzed herself. Anna takes a few calming sips of her wine.
Her attention slowly moves to the framed certificate.

ANNA

Mahogany. I'd say that cost
at least a couple hundred.
Maybe three.

MALCOLM

Three? We should hock it.
Buy a C.D. rack for the
bedroom.

ANNA

Do you know how important
this is? This is big time.

(beat)

I'm going to read it for you
doctor.

MALCOLM

Do I really sound like Dr.
Seuss?

Anna ignores Malcolm and clears her throat. She leans forward from her seat and reads
the certificate out loud.

ANNA

In recognition for his
outstanding achievement in
the field of child psychology,
his dedication to his work,
and his continuing efforts to
improve the quality of life for
countless children and their
families, the City of
Philadelphia proudly bestows
upon its son Dr. Malcolm
Crowe, the Mayor's Citation
for Professional Excellence.

Beat. The power of the words sober the two of them.

ANNA

Wow. They called you their
son.

Beat.

MALCOLM

You think it's true?

Anna turns and stares at Malcolm.

ANNA

What'd you say?

MALCOLM

Do you believe that's true,
what they said about me?

Anna's expression is suddenly dead serious.

ANNA

How can you ask me that? I
don't care how drunk you
are. How could you even
wonder for a nanosecond
about that?

MALCOLM

I wonder because... if you believe, then...

(beat)

I can believe.

Anna gazes at her husband quietly.

ANNA

You have a gift. Not a gift that allows you to hit a ball over a fence. Not a gift that produces beautiful images on a canvass... Your gift teaches children how to smile again, how to laugh and cherish life. Do you have any clue what kind of miracle you are?

(beat)

Yes, I believe everything they wrote about you... And then some.

The effect on Malcolm is profound. His eyes fill with emotion.

MALCOLM

(whispers)

Thank you.

Anna leans towards him. They hold each other tight. After a beat, Anna leans back and wipes her eyes.

ANNA

There wasn't supposed to be any crying at this celebration. Just a lot of drinking and sex.

Malcolm's charming easy going smile returns.

MALCOLM

I would like some white wine in a glass.

Anna hands him his glass. He stares at it.

MALCOLM
I would not like it in a mug. I
would not like it in a jug.

Malcolm looks at Anna surprised at what he said. They crack up laughing. THEIR SWEET LAUGHTER FILLS THE HOUSE.

CUT TO:

INT. BEDROOM - NIGHT

TWO GIGGLING SHADOWS APPEAR IN THE BEDROOM DOORWAY. They try to turn on the light. It doesn't come on.

MALCOLM
Bulb's out.

Anna giggles some more as Malcolm's shadow stumbles across the bedroom. MALCOLM TURNS ON THE BATHROOM LIGHT.

ANNA SCREAMS.

Malcolm spins around. His heart stops.

Malcolm and Anna stare at the STRANGER seated on the edge of their bed.

THE BEDROOM WINDOW IS SHATTERED. THE WIND MOVES THROUGH THE ROOM. A lamp lays broken on the ground by the window.

NO ONE MAKES A SOUND.

The STRANGER seated on their bed is about nineteen. Drugged out. Pitch black eyes bulging. His hands are folded on his lap. He shakes ever so slightly as he sits.

Malcolm speaks in a very calm voice. Never takes his eyes off the stranger.

MALCOLM
Anna, don't move. Don't say
a word.

Anna barely nods her understanding.

MALCOLM

(to the stranger)

This is forty-seven Locust Street. You have broken a window and entered a private residence. Do you understand what I'm saying?

The stranger slowly looks up for the first time. His eyes lock on Malcolm.

STRANGER

You don't know so many things.

Beat.

MALCOLM

There are no needles or prescription drugs of any kind in this house.

The stranger's face changes as he looks at Malcolm. He half grins.

STRANGER

Are you drunk?

The stranger's stare slides to Anna.

STRANGER

Did you get him drunk?

MALCOLM

She doesn't need to be involved in this.

The stranger doesn't take his eyes off of Anna. He gazes at her.

STRANGER

Do you know why you're scared when you're alone?

Anna's expression instantly changes.

ANNA
How did-

STRANGER
I know.

BEAT. THE ROOM GOES SILENT.

MALCOLM
All three of us are scared
right now. Tell me what's
happening here? I have no
idea what you want.

The stranger turns and glares at Malcolm.

STRANGER
What you promised.

Malcolm stops all movement.

MALCOLM
(whispers)
My God, do I know you?

STRANGER
Dr. Malcolm Crowe,
recipient of awards from the
Mayor on the news. Dr. .
Malcolm Crowe, he's helped
so many children. Let's all
celebrate Dr. Malcolm
Crowe.

Malcolm can't speak. Beat. The stranger's face starts to tremble.

STRANGER
You said everything would
be all right. You said there
was nothing to be afraid of.
You said I was upset about
my parent's divorce.
(beat)
You were wrong.

Malcolm looks like someone hit him with a sledgehammer.

STRANGER

I'm nineteen. I have drugs in
my system twenty-four hours
a day... I still have no
friends. I still have no peace.
I'm still afraid.

The stranger's eyes water up.

STRANGER

...I'm still afraid.

The stranger's hands move on his lap, revealing A CRUDE HAND GUN.

ANNA

(whispers)

...Oh God no.

MALCOLM

This is moving at light speed.
We need to slow this way
down. I need to think. Give
me a second to think.

Malcolm's shaking hands touch his mouth as he stares at the stranger. Beat.

MALCOLM

What if I told you your
name?

(beat)

That'd be something right?
Show you, you mattered.

The stranger's unsettling gaze remains steady.

MALCOLM

(ranting)

Okay, you're nineteen. You
must have looked very
different... I don't recognize
you ... Probably worked with

you as a pre-adolescent...
 Nine, ten.

Beat. Malcolm's intelligent eyes race for answers.

MALCOLM

You have a hard Philly
 accent. You're local. I must
 have seen you at the
 downtown clinic back then...
 Single parent family...

(glances at gun)

... possible mood disorder...
 No friends... Socially
 isolated... Afraid... Acute
 anxiety...

(beat)

Come on think!... Male, nine
 or ten... Single parent...
 Mood disorder... Acute
 anxiety...

(Beat)

Bed Freidken?... No.

STRANGER

Some people call me freak.

MALCOLM

...Ronald... Ronald
 Sumner... Not right.

Tears fall down the stranger's face.

STRANGER

I am a freak.

MALCOLM

No you're not.

STRANGER

I'm so tired.

MALCOLM

Hold on... Hold on... Clinic..
 Nine-ten... socially

isolated... single parent...
Acute-

Malcolm looks up.

MALCOLM
Vincent Gray?

THE ROOM GOES SILENT AGAIN.

MALCOLM
-Vincent?

Beat.

STRANGER
I was ten.

Malcolm takes a deep breath like he just emerged from deep waters.

MALCOLM
I do remember you Vincent.
You were a good kid. Very,
very smart...
Compassionate... Quiet...

Vincent's eyes burn at Malcolm.

VINCENT
You forgot cursed.

VINCENT is fully crying now . He raises the gun. Aims it across at Malcolm.

MALCOLM
(whispers)
Vincent... I'm sorry I didn't
help you... I can try to help
you now-

Vincent closes his eyes and FIRES. A VIOLENT EAR SHATTERING ECHO.
Malcolm clutches his stomach and folds like a rag doll.

Vincent instantly moves the gun to his own head. ANOTHER HORRIFIC BLAST
SPIKES THE AIR. Vincent tips back on the bed as if in slow motion.

ANNA'S CHILLING SCREAMS FILL THEIR HOME.

DISSOLVE TO:

EXT. BENCH - AFTERNOON

The legend, "Two Years Later" appears.

A man flips open a worn file folder on his lap. A passport sized photo of a ten year old Vincent Gray sits clipped to the top of the papers. Another picture sits loose in the folder. This one cut from a newspaper. It's a picture of Vincent Gray at Nineteen.

The man's hand touches the pictures almost reverently.

He glances through the decade old file. Words and phrases are highlighted throughout the file.

"... Vincent Gray - Age 10"
 "... Acute anxiety"
 "... Socially isolated"
 "... Possible mood disorder"
 "... Parental status - Divorced"
 "... Communication difficulty between mother-child dyad"

The man's hands close the weathered file. Slides a NEW FILE FOLDER on top. Opens it.

A passport sized picture of an eight year old child is clipped to the front. This new boy has dark hair and huge black eyes.

As the man's fingers move through the pages of the file we again see words and phrases highlighted throughout this new case history.

"... Cole Sear - Age 8"
 "... Acute anxiety"
 "... Socially isolated"
 "... Possible mood disorder"
 "... Parental status - Divorced"
 "... Communication difficulty between mother-child dyad"

The hands close the file. The hands are slightly shaking now.

WE PULL BACK to reveal the shaking hands belong to Dr. Malcolm Crowe.

BIBLIOGRAPHY OF FURTHER RESEARCH

My Website: www.godawa.com

Good books on Story Structure (First three are my favorites)

- *Writing Screenplays that Sell* by Michael Hauge
- *The Art of Dramatic Writing* by Lajos Egri
- *The Understructure of Writing for Film and Television* by Ben Brady and Lance Lee
- *20 Master Plots and How to Build Them* by Ronald Tobias
- *Story* by Robert McKee
- *Screenwriting 434* by Lew Hunter
- *The Writer's Journey* by Christopher Vogler (about the mythic nature of storytelling)
- *Poetics* by Aristotle
- *Screenplay* by Syd Field

Behind the Scenes of how Hollywood works from a screenwriter's perspective

- *Adventures in the Screen Trade* by William Goldman
- *The Big Deal* by Thom Taylor
- *The Hollywood Rules* by Anonymous (www.fadeinmag.com)

How to sell your script

- *The Script is Finished, Now What Do I Do?* by K. Callan
- *The Screenwriter's Survival Guide* by Max Adams
- *Opening the Doors of Hollywood: How To Sell Your Idea* by Carlos de Abreu and Howard J. Smith

The legal side of the business for Screenwriters

- *The Writer Got Screwed (But Didn't Have To)* by Brooke A. Wharton
- *The Screenwriters Legal Guide* by Stephen F. Breimer

The Life of a Screenwriter in Hollywood

- *101 Habits of Highly Successful Screenwriters: Insider Secrets from Hollywood's Top Writers* by Karl Iglesias

How Hollywood promotes anti-moral values

- *Hollywood Versus America* by Michael Medved

The Christian in the Arts

- *Imagine* by Steve Turner
- *Roaring Lambs* by Bob Briner
- *State of the Arts* by Gene Edward Veith
- *The Gift of Art* by Gene Edward Veith
- *Art and the Bible* by Francis Schaeffer
- *Art Need No Justification* by H.R. Rookmaaker
- *All God's Children and Blues Suede Shoes* by Ken Myers

The philosophical aspect of art from a Christian worldview (more intellectual)

- *Hollywood Worldviews* by Brian Godawa
- *Modern Art & the Death of a Culture* by H.R. Rookmaaker
- *The God Who is There* by Francis Schaeffer
- *Escape From Reason* by Francis Schaeffer
- *He is There and He is Not Silent* by Francis Schaeffer
- *Postmodern Times* by Gene Edward Veith

Monthly movie reviews by Christians (conservative)

- Ted Baehr's *Movie Guide*:
<http://movieguide.crosswalk.com/>

List of Screenplay Contests on the Internet http://www.moviebytes.com/mb_contests.cfm

Screenplays on the Internet <http://www.script-o-rama.com/>

REGISTERING SCRIPTS

WGA: <http://www.wga.org/>

Library of Congress:
<http://lcweb.loc.gov/copyright/>

SCREENWRITING ORGANIZATIONS

Premise: Christian writers producers and directors who meet once a month for prayer and have various events. www.premiseonline.org.

Inter-Mission: Christian Ministry to the Entertainmen world of Hollywood. Special events bi-monthly: www.inter-mission.net. (888) 526-9287

SCREENWRITING ORGANIZATIONS Cont'd

Scriptwriters Network: Newsletter and various memberships with monthly meetings, special events, discounts, contests, various opportunities. Web: scriptwritersnetwork.com Hotline: 323-848-9477

Sherwood Oaks Experimental College: Various screenwriter events and opportunities, Pitch seminars and networking, mailing list. 7095 Hollywood Blvd. #876, Los Angeles, CA 90028 • Phone: 323-851-1769

The Writer's Network: Various screenwriter events and opportunities, Pitch seminars and networking, mailing list. 289 S. Robertson Blvd., Ste 465, Beverly Hills, CA 90211 • Phone: 800-646-3896

Spec Script Marketplace: Various screenwriter events and opportunities, Pitch seminars and mailing list. PO Box 1365 Santa Monica, CA 90406-1365 • Phone: 310-396-1662

SCREENWRITING CLASSES

Screenwriting for Christians by Brian Godawa. 8 tapes, taught at University of the Nations: www.godawa.com

Act One: Program/classes on screenwriting with a Christian worldview. www.actoneprogram.com.

Truby's Story Structure Class: 22 Building Blocks of screenwriting. 15 hours: www.truby.com/audio.html

Robert McKee's Story Seminar: www.mckeestory.com/

OTHER RESOURCES

The Hollywood Creative Directory: List of all producers & studios with addresses, phone numbers and contacts. Web: www.hcdonline.com Phone: 310-315-4815

The Hollywood Agents and Managers Directory: By the makers of HCD above. List of Agents, agencies, Managers and their addresses and phone numbers. Web: www.hcdonline.com Phone: 310-315-4815

The Annual Agency Guide: List of Agencies and which agents are open to query letters and getting new clients. Very helpful for efficient agent search. Phone: 310-275-0287

TRADE MAGAZINES FOR SCREENWRITERS

Written By: The official journal of the Writers Guild. Phone: 888-WRITNBY

Hollywood Scriptwriter: News and information exclusively for screenwriters. Phone: 818-845-5525

Fade In Magazine: Screenwriting Magazine published by the Writers Network. Phone: 800-646-3896 Web: www.fadeinmag.com

The Hollywood Reporter: Popular daily news trade of the business. (Great discount if you are a member of Scriptwriters Network) Web: www.hollywoodreporter.com Phone: 213-525-2000

Variety: Popular daily news trade of the business. Web: www.variety.com. (Great discount if you are a member of Scriptwriters Network) Phone: 800-552-3632