

EUPHORIA & MISERY of DEVELOPING STORIES | SCRIPTS | FILMS with RELEVANT CONTENT

Lecture & discussion

@ Moscow Kurdish Film Festival (MKFF)

June 2022

Donat F. Keusch | Gabriele C. Sindler

www.dfkfilms.com

خۆشی و ناخۆشیهکانی پهره‌پیدانی چیرۆک و فیلم نامه و ناوه‌رۆکی په‌یوه‌ست به فیلم

وتار و گفتوگۆله فیهستیقای فیلمی کوردی مۆسکۆ

په‌وشپه‌ری ۲۰۲۲

**Donat F. Keusch | Gabriele C.
Sindler**

www.dfkfilms.com

MOTTO
درویش

**The Screenplay Is The
Film**

فیلم همان سناریویه

**The Script Is The Movie
better script – bigger success**

سناریوی باشتر - سهرکهوتنی زیاتر

better script
bigger success

سیناریویہ کی باشتر
سہرکہ وتنی گہ ورہ تر

dfk script service

since 1989

له سالی 1989

3000 Scripts
سیناریو

from all over the world

له سهرانسهری جیهان

- Producers
- Distributers
- World Sales
- Investors
- Writers

- بهرهمهینهران
- دابهشکهران (بلاوکاران)
- فروشتنی جیهانی
- سهرمایهداران
- نووسهران

- These film projects have overcome several hurdles
- have a more or less binding package
- are represented by a world distributor
- are looking for international distributors
- or investors for the remaining financing beyond subsidies.

Nevertheless: 80% of these scripts either do not have a fully developed story or the story it is inadequately adapted for film / cinema - often both.

- ئەم پرۆژە سىنەمايىپانە چەندىن بەر بەستىيان تىپەراندوۋە
- كەم يا زۆر پىكھاتەيەكى تايىبەت بە خۇيان ھەيە
- لەلايەن دابەشكارىكى جىھانىيەۋە نوپىسرايەتى دەكرىن
- بەدوای دابەشكارى نىۋدەۋلەتيدا دەگەرپىن
- يا پەيدا كىردنى سەرمایەدرىك بۇ دابىن كىردنى پارەى فىلمەكە جودا لە يارمەتى خىر خوازانه

بەلام 80% نەم دەقانه يان چىرۆكىكى تەۋاۋ گەشەسەندوويان نىيە يان چىرۆكەكەيان بۇ فىلم يان سىنەما يان ھەردووكيان گونجاۋ نىيە .

better script
bigger success

سیناریویہ کی باشتر
سہرکہ وتنی گہ ورہ تر

Definition **SUCCESS**

پیناسه ی سه رکه وتن

better script
bigger **success**

SUCCESS

موفقیت

better script
bigger success

Festivals | Awards | Press | Media | Marketing

دۆزینه‌وی مشتەری | راگه‌ینه‌ره‌کان | گوڤار | خه‌لاته‌کان | فستیڤاله‌کان

■ AUDIENCE

بینەر (به‌رده‌نگ)

SUCCESS

سەرکەوتن

■ AUDIENCE

مخاطبین

Festivals | Awards | Press | Media | Marketing

دۆزینەوی مشتەری | راگەینەرەکان | گوڤار | خەڵاتەکان | فێستیڤالەکان

OVERALL COST

تێچووی گشتی +25%

Pre-production | Production | Distribution

بلاوکاری | بەرھەمھێنان | پێش بەرھەمھێنان

better **script**
bigger success

Definition

GOOD Script | better **script**

پیناسه

سیناریۆ باشتر | سیناریۆی باش

better **script**
bigger success

- local anchoring of the story
- psychologically comprehensible characters
- empathetic protagonists
- strong antagonistic forces
- complete story
→ missing in 80% of the international scripts we evaluate
- credibility in the context of the created universe
- story adapted | dramatised for the medium of film
- well structured narration
- convincingly elaborated main theme
- etc. ...

فیلم نامه بهتر
موفقیت بزرگتر

- به هیژکردنی چیرۆکی ناوخۆیی
 - کاراکتیری دەرروونی شیاوی تیگه‌یشتن
 - پالەوانه هاوسۆزه‌کان
 - به‌ربه‌ره‌کانی هیژه دژبه‌یه‌که‌کان
 - چیرۆکی ته‌واو
- (له 80% ی ئه‌و سیناریۆیه نیوده‌وه‌له‌تیانه‌ی که هه‌لیانده‌سه‌نگینین نابیندرین)
- شیاوی باوهر بوونی جیهانی درووستکراوی فیلم
 - دراماتیک کراو بو میدیای فیلم | وه‌رگیڕانی چیرۆک
 - گیڕانه‌وه‌یه‌کی باش دارپژراو
 - ناوه‌رۆکی شیاوی قه‌ناعه‌ت

RULES ?

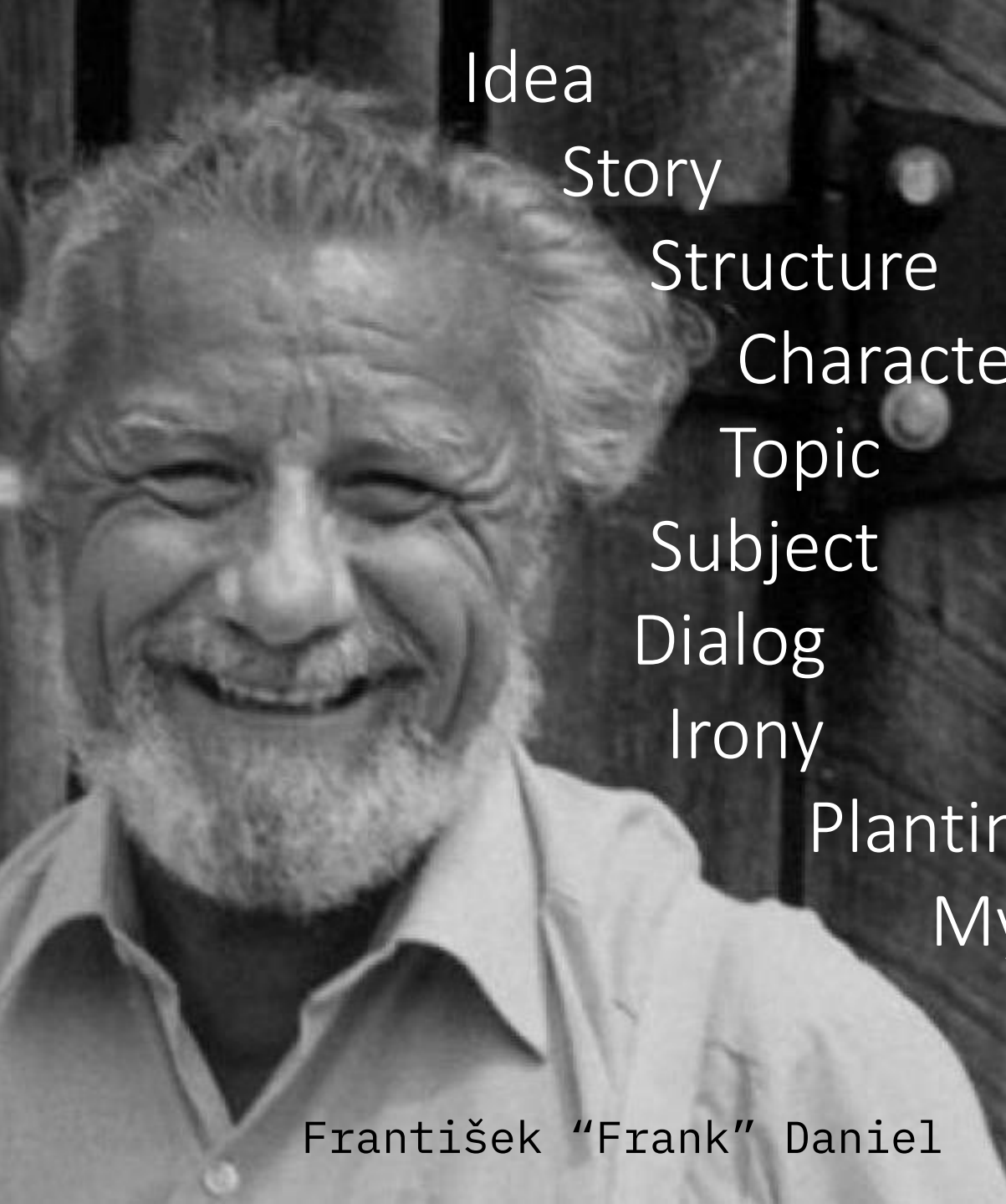
پاساگان؟

RULES

Limited Value

ياساكان

به‌های سنووردار



Idea

Story

Structure

Character

Topic

Subject

Dialog

Irony

Planting & Pay Off

Mystery

Final Impact

بیرۆکه

چیرۆک

پیکهاته

کارا کتەر

ناونیشان

بابهت

دیالۆگ

چاندن و چینهوه راز

تانه (قسهی به توکل)

کاریگهری کۆتایی

František "Frank" Daniel

IDEA

بیرفوکہ

IDEA → 40

STEPS

40 ھەنگاۋ → بىرۈكە

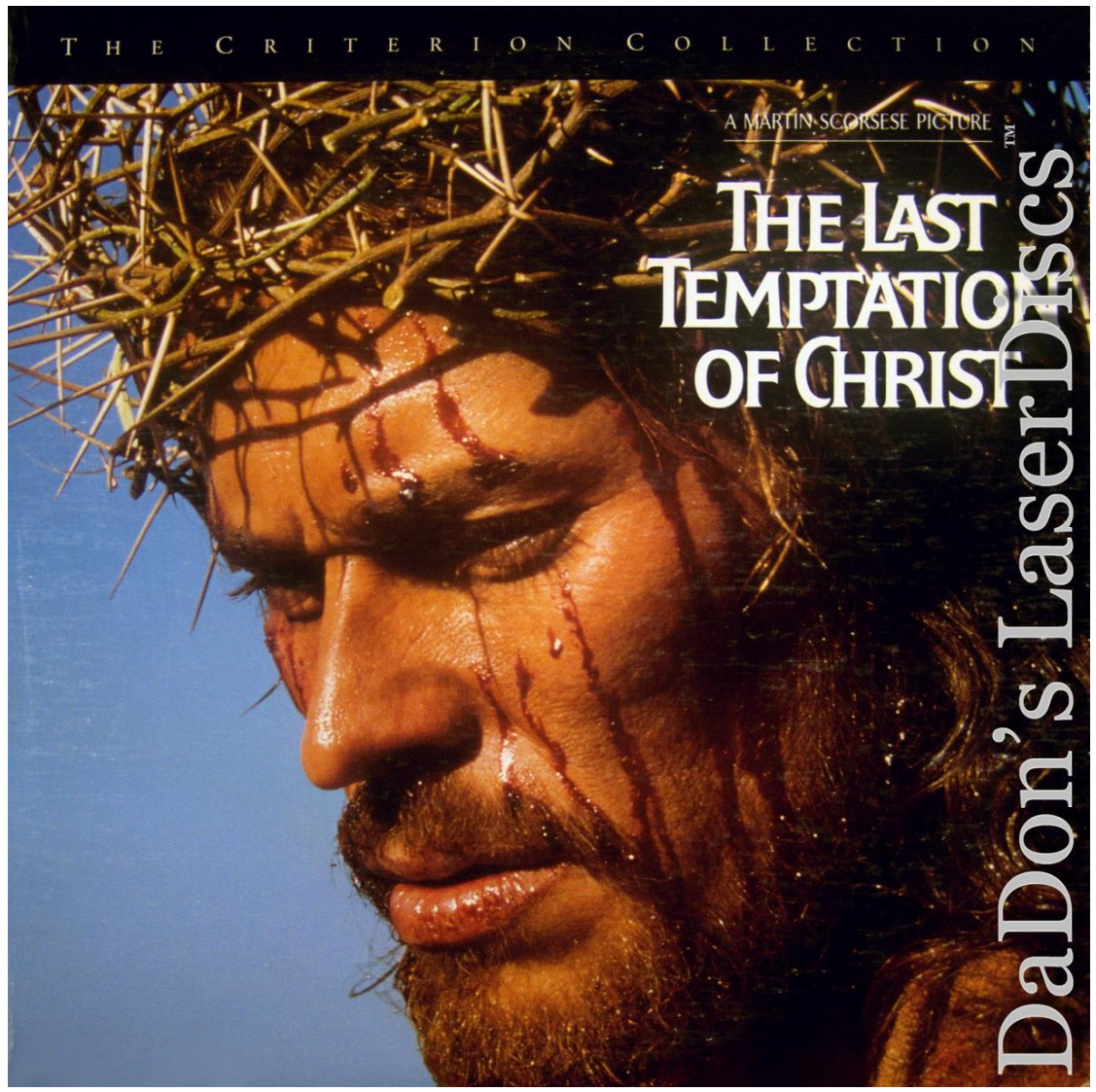
IDEA → 40 STEPS → STORY

چیرۆک → 40 ههنگاو → بیرۆکه

THE LAST TEMPTATION OF CHRIST

1/2	1. JESUS AWAKENS	dream	66	2/2	29. J. TALK ON GOLGOTHA	plac. hat	66
1/2	2. MAKES CROSS	name ca. 26	69	3/2	30. MARY MATHIAS	Mag. 1.1.2	69
3/2	3. CRUCIFIXION OF ZEALOT JESUS	intro. Mag. 20.1.1	73	3/2	31. PALM SUNDAY	Mag. 1.1.2	73
1/2	4. MAGDALENE WEDDING FLASHBACK	blond	71	1/2	32. DISCLOSES BETRAYAL	offering body's blood	71
7/2	5. ZEALOT CRUCIFIED	passa. Judas	80	2/2	33. PASSOVER	Sudas leaves	80
0	6. JESUS TO MONASTERY	disc. 30.1.1	81	1	34. GETSEMANE	havr. 20.1.1	81
10	7. JUDAS RECRUITS	disc. 30.1.1	82	1	35. JESUS SCOURGED BY PILATE	Mag. 1.1.2	82
13	8. JESUS VISITS MAG. IN COURT	confess. 10	84	2/2	36. DISAPLES FLEE	Mag. 1.1.2	84
14	9. ARRIVES AT MONASTERY	disc. 30.1.1	85	1/2	37. CRUCIFIXION	ELI, ELI	85
6	10. JESUS + SNAKES	disc. 30.1.1	86	1	38. ANGEL LEADS JESUS AWAY	Angel explains	86
1/2	11. OFFERS NECK TO JUDAS	disc. 30.1.1	87	3/2	39. TAKES HIM TO MAGDAL	make love	87
2/2	12. J + J SAVE MAG.	disc. 30.1.1	88	1/2	40. JESUS + MAG.	love of woman	88
2/6	13. BERTITUDES	disc. 30.1.1	89	4	41. SOME STONES MAG.	MENTH	89
27	14. COLLECTS JOHN, ANDREW	disc. 30.1.1	90	2	42. LATER J. W. MARY MATHIAS	Angel into Mag. 1.1.2	90
29	15. J + J DEBATE	disc. 30.1.1	91	3	43. YEARS LATER: J. AS FAREN	disc. 30.1.1	91
21/2	16. VISION OF THE TREE	disc. 30.1.1	92	4/2	44. PAVIL REVILES HIM	disc. 30.1.1	92
2/2	17. WEDDING FEAST	disc. 30.1.1	93	1/2	45. JESUS OLD: DISCIPLES RET	disc. 30.1.1	93
4/2	18. BAPTISM	disc. 30.1.1	94	1	46. RETURNS TO CROSS	disc. 30.1.1	94
17	19. JESUS + JOHN THE B. DISCUSS	disc. 30.1.1	95				
16	20. J TEMPTS	disc. 30.1.1	96				
4/2	21. RESTS WITH MARY MATHIAS	disc. 30.1.1	97				
16	22. TOWER IN JESUS OFFERS BLOOD	disc. 30.1.1	98				
49	23. MIRACLES	disc. 30.1.1	99				
52	24. REJECTED IN NAZ.	disc. 30.1.1	100				
1/2	25. GOES TO JERU.	disc. 30.1.1	101				
6/2	26. RAISES LAZARUS	disc. 30.1.1	102				
6/4	27. CONFRONTATION IN JERUSA	disc. 30.1.1	103				
37	28. SEES PILATE	disc. 30.1.1	104				

"It is not God who will save us—it is we who will save God, by battling, by creating and transmitting matter into spirit."
—N.K.



American Gigolo

10	1. PRE CREDITS	89	92	36	ERIKES ROOM CAR
12	2. CREDITS	92	93	37	GAS ARRIVAL
13	3. ANNET SUZIAN	93	94	38	FOLLOWS RICHARD ALIBI'S
26	4. JULIAN AT AIRPORT	97	95	39	MICHELLE
17	5. W/MRS DOBRUN	95	96	40	PLANTS JEWELS
19	6. MEETS MICHELLE #96	96	97	41	LA'S CALA
515	7. SUZIAN IN APT / LEADY CALLS	102	102	42	SUZIAN + LEADY
117	8. JULIAN AT RIDEW	108	108	43	SUZIAN W/REPORTERS
920	9. GEORGIO'S	109	109	44	SUZIAN + DECT. LEWIS
121	10. DAISY JULIAN + LEADY	109	110	45	JULIAN + MICHELLE IN CAR
323	11. MICHELLE VISITS SUZIAN #10	112	112	46	SUZIAN W/MICHA'S LAWYER
529	12. JULIAN + CLIENT AT MEETING	111	113	47	MICHELLE + SUNDAY
732	13. JULIAN AT PAUL MICHELLE #11	112	114	48	THE IMPROVISATION
835	14. DECT. + RIDEW				
936	15. DECT. + JULIAN				
339	16. SUZIAN'S SUICIDE ATTEMPT				
340	17. POLITICAL RECEPTION				
412	18. SUZIAN IN WASHINGTON				
413	19. SUZIAN + MICHELLE IN WASH DC				
448	20. SUZIAN AND LILIAN				
52	21. DECT + SUZIAN AT HOTEL				
156	22. ROOM SEARCHED				
57	23. SUZIAN AND ANNE				
360	24. HOOVER				
761	25. SUZIAN + HOOR THUNDER				
762	26. SPANISH BOY				
764	27. VISITS ANNET CLIENT				
66	28. SUZIAN + MICHELLE #5				
771	29. SUZIAN FOLLOWED				
773	30. L.A. COUNTRY CLUB				
778	31. AFTER HOURS CLUB				
882	32. MICHELLE + HUSBAND				
884	33. LINE UP				
889	34. MICHELLE SUZIAN AT GREAT				
891	35. BOY IN PORCH				



American Gigolo

STORY-STEP-OUTLINE

Within the brackets you find the numbers of the scenes as used in the screenplay "SOME LIKE IT HOT", dated Nov. 12, 1958, Ashton Productions, Hollywood, CA.

1 (1-2): After a successful exchange of gun bullets with the police some gangsters deliver a coffin full of Whiskey bottles to their boss Spats Colombo at Mozarella's Funeral Parlor. Police officers are silently surrounding the building. Agent Mulligan gets the entering password from gangster Toothpick Charlie and the admission card to Spats Columbo's speakeasy which seems to be hidden in Mozarella's Funeral Parlor. *(The "event": Toothpick Charlie's betrayal.)*

2 (3-6): Mulligan gets in that speakeasy a Scotch coffee. A music band plays and a bunch of girls dances hot Charleston. Jerry with the bass-fiddle and the saxophone player Joe are happy to get some money after months of unemployment. Jerry has to go to the dentist but Joe wants to multiply their money with the investment in the bet of a 100% winner of a dog race. They identify Mulligan and pack their instruments. Just at the raid of the police they run out of the building. The police arrests everybody, Mulligan twits Spats Colombo and his gang. Against Jerry's protest Joe gets some money from Sam the Bookie for their overcoats but they lose everything on that bet. Freezing in cold Chicago they run in the building with some music agents. *(Joe and Jerry lose all, are broke and freeze in winter cold Chicago.)*

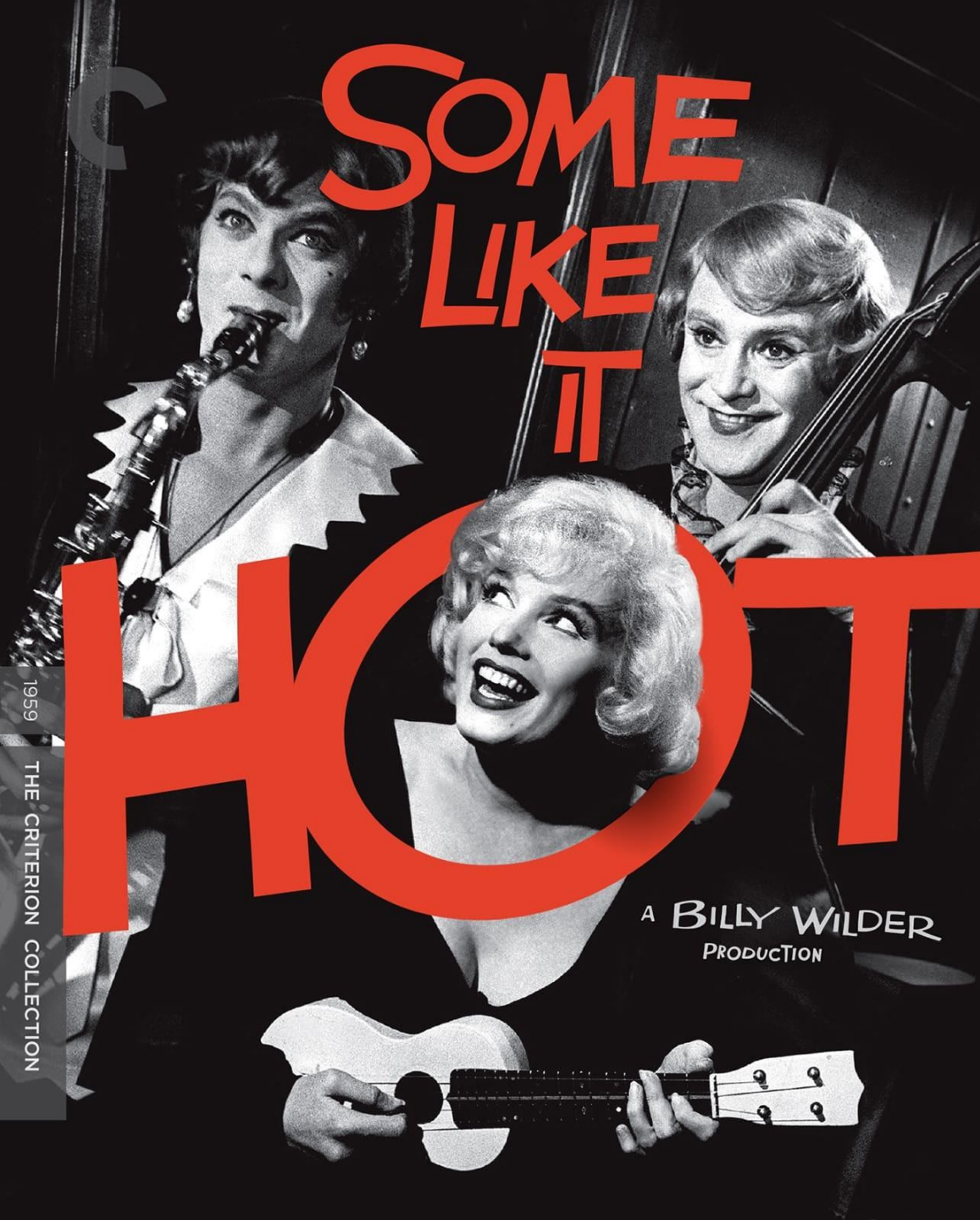
3 (7-8): No agent has a job for them. Angry Nelly, secretary of agent Poliakoff and stood up by Joe, tell them that her boss is looking for a bass and a sax for a three weeks job in warm Florida. *(The hope to get a paid job in warm Florida.)*

4 (9): Mr. Bienstock and Sweet Sue are looking desperately for a bass and a sax for their girl's band. Poliakoff is calling around with no success. The managers leave Poliakoff just when Joe and Jerry sneak in his office. They learn that they should be girls to get that job. Jerry is even ready to dress like a woman, they could be Josephine and Geraldine but Joe refuses to such a crazy idea. *(The only real good job is only for women.)*

5 (10-11): Poliakoff offers them a one night job at the St. Valentine's dance at the university of Illinois which is a 100 miles from Chicago. Joe accepts and seduces Nelly until she agrees to give them her car for the trip. *(They borrow a car which is parked in Charlie's Garage.)*

6 (12): Toothpick Charlie and his gangster colleagues are playing poker. Joe and Jerry are looking for Nellie Weinmeyer's car and ask for filling the gas tank on her cost. A car is suddenly driving in the garage. Toothpick Charlie and his fellows are killed by Spats Colombo and his gang. Spats wants to kill Joe and Jerry, too. But heavy wounded Toothpick Charlie catches the phone and call the police. He is killed by Spats just when Joe and Jerry run away. The police is approaching and Spats orders to get away and to take care of the two musicians later. *(Joe and Jerry became witnesses of the Valentine's Day Massacre.)*

1/4



STORY-STEP-OUTLINE

"SOME LIKE IT HOT" Billy Wilder and I.A.L. Diamond

"SOME LIKE IT HOT" - Billy Wilder and I.A.L. Diamond dfk script service, March 2003

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"Some Like It Hot" - Wilder/Diamond, Story-Step-Outline, March 2003 page 2

7 (13-14): Joe and Jerry are frightened to death – these gangsters know how they look like. They shoot even some holes in Jerry's Bass-Fiddle. Imitating a woman's voice Joe calls Poliakov and confirms their agreement for the Florida job in the girl's band. *(Joe and Jerry have to change their identity and have to get away from Chicago.)*

8 (15): Standing on the railway platform they study how women move and Jerry wonders how they could walk on high heels. They have doubts to pass like women. Joe introduces himself to Bienstock and Sweet Sue as Josephine and Jerry chooses suddenly Daphne as his new name. They get a two bed compartment on two levels. *(Joe and Jerry become girl musicians and are going to Florida with a lot of real girls.)*

9 (16-17): Between all these pretty women Jerry (Daphne) feels like to be in paradise. Joe (Josephine) stops him violently and Jerry's "breast" tore off. At the toilet they meet Sugar Cane (Sugar Kowalczyk) drinking Whiskey. She feels like a looser and is escaping something. Jerry falls in love with her and Joe stops him again. *(Joe and Jerry meet the flabbergasting Sugar Cane and her Ukulele.)*

10 (18-19): The band plays with the new musicians in the train. During Sugar's solo suddenly a flask falls down to floor. Sweet Sue and Bienstock want to get rid of her at the next station but Jerry (Daphne) asks completely innocent for getting back his flask. Joe and Jerry learn that Sweet Sue does not allow booze and men in this band. Sugar is delighted about Jerry's (Daphne) help and offers him (her) her nicest smile. *(They play with the band and Jerry helps Sugar to stay.)*

11 (20-22): Jerry (Daphne) can't stop to watch all these pretty girls preparing for bed. Joe (Josephine) takes the stairs away and tells him that he is a girl. *(Jerry have to learn that he is a girl.)*

12 (23): Sugar visits Jerry (Daphne) in his compartment and is thanking him for his help. Jerry is nearly cracking between his lust and his duty. When he is ready to reveal his true identity it is again Joe who stops him. Joe is taken to the toilet by Sugar who is crushing the ice cube in small pieces for the Manhattan cocktails. *(Jerry wants to reveal his identity but is stopped to do so by the other girls and by Joe.)*

13 (24): Josephine (Joe) learn that Sugar is escaping men's bands because she is addicted to saxophone players. She is happy that Josephine is a girl-sax. In Florida she wants to get a millionaire with thick glasses. *(Joe falls in love with Sugar, gets to know one of her secrets and about her goal in Florida.)*

14 (25-28): The party in Jerry's (Daphne's) compartment becomes wilder and wilder. Jerry gets a strong hiccup and when even his bosoms have torn lose he pulls the emergency cord. The girls fall out of his compartment and in the toilet Sugar on Josephine (Joe). *(Before everything gets out of control, Jerry pulls the emergency cord.)*

15 (29-32): Jerry tells Sweet Sue and Bienstock that he had a nightmare. Sugar and Joe switches their compartment. She couldn't sleep because of Bienstock's snoring. Jerry creeps to Sugar's compartment and tells her in the dark that he is a boy. Joe grabs him and shakes him heavily. Jerry hopes that Joe does not beat women. *(Joe prevents Jerry to reveal their identity.)*

"Some Like It Hot" - Wilder/Diamond, Story-Step-Outline, March 2003 page 3

16 (33-34): Jerry (Daphne) offers to carry Sugar's Ukulele and gets in addition also Joe's (Josephine) Sax. The millionaires are sitting in a row on the terrace of the hotel. The first in the row, Osgood Fielding III, helps the full packed Jerry (Daphne) and gets now everything to carry. When he does not behave in the elevator he is thrown out and slapped by Jerry (Daphne). *(Joe enters the hotel with Sugar and Jerry/Daphne is the chosen one for millionaire Osgood.)*

17 (35-36): Joe/Josephine and Jerry/Daphne make their first experiences with men seducing them. Jerry/Daphne wants to have Sugar Cane.

18 (37): Joe, wearing Bienstock's fantasy uniform of a captain and the thick glasses, impresses Sugar at the beach pretending to be Shell Junior. Jerry/Daphne can't believe it and gets angry.

19 (38-47): Jealous Jerry/Daphne tries to prove Sugar that Joe is a cheat but he fails.

20 (41-47): Joe convinces Jerry to help him getting Sugar for a night on Osgood's yacht whilst Jerry/Daphne should keep the millionaire ashore.

21 (48-52): Joe/Shell-Junior and Sugar are driving to Osgood's yacht, Jerry/Daphne and Osgood stays ashore.

22 (53-55): Joe/Shell-Junior is showing the yacht to Suga. He is making a lot of mistakes but she does not want to see it. She is an active part in the game.

23 (56+58+60+62-64): Joe, pretending to be a "sick" Shell Junior, gets a lot of deep kisses from Sugar in order to fight his lack of emotions.

24 (57+59+61): Jerry/Daphne is dancing the whole night with Osgood who falls in love with her/him.

25 (65): Jerry/Daphne explains Joe in the hotel room that Osgood proposed to her. He/she shows Joe the gift which turns out to be with real diamonds.

26 (65): In the same hotel room Sugar tells the two colleagues that she has fallen in love with Shell-Junior. She thinks that he will marry her. As Daphne will get the "real" millionaire Osgood, Sugar is convinced that Josephine will also find one.

27 (66): Spats Colombo and his gang is arriving at the hotel lobby. Jerry/Daphne sneaks them out through his/her mirror. In this hotel will take place the congress of the Friends of the Italian Opera.

28 (67): In the elevator the gangsters are interested in Josephine and Daphne. They feel having seen them elsewhere.

29 (68-69): Joe and Jerry are in panic. They pack and want to escape. Joe wants to say Goodbye to Sugar and offers her Osgood's bracelet with the diamonds.

30 (70-82): Joe says Goodbye to Sugar on the phone and tells her a story about a marriage he has to accept for business reasons.

"Some Like It Hot" - Wilder/Diamond, Story-Step-Outline, March 2003 page 4

31 (83): Jerry finds out that Joe as Shell Junior has misused the bracelet as the Goodbye gift to Sugar. He is angry. They climb down the facade of the hotel in jumping from one balcony to the other.

32 (84): Spats wants to kill the head of the Friends of the Italian Opera association. Suddenly, he spots the two musicians climbing down the balcony. They find out that these are the same ones like in Chicago.

33 (85-88): After a wild chase Joe and Jerry ends up hiding under a table of the big room prepared for the meeting of the Friends of the Italian Opera.

34 (89-90): Joe and Jerry witnesses the killing of Spats and his gang.

35 (91): Joe and Jerry need Osgood's yacht for escaping the gangsters.

36 (92): Before leaving the hotel Joe is listening to a sad song of Sugar. He kisses her and proves her his love in outing him to her whilst Jerry is calling Osgood.

37 (93): Joe and Jerry escape hidden at the ambulance stretcher which is carrying the dead body of Spats.

38 (94): Osgood wants to have Daphne/Jerry as his bride, Josephine/Joe as bridesmaid and Sugar as the Flower Girl.

39 (95): Joe tells Sugar that he is the wrong man for her and that he is a saxophone player – but she felt in love with him.

40 (95): Daphne/Jerry tries to convince Osgood that they cannot get married but the millionaire is accepting no excuse even not the fact that Jerry is a man: Nobody is perfect!

Zürich, March 2003

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STORY STEP OUTLINE

- 1 (1-7): Louise räumt im Café Geschirr weg, Thelma tut zuhause dasselbe. Thelma sagt ihrem Darryl nichts über das bevorstehende Frauenwochenende.
- 2 (8-12): Thelma packt eine Pistole ein, die sie im Auto ungeschickt der überraschten Louise überreicht.
- 3 (13+15): In einem Truckerlokal tanzt Thelma mit dem schmierigen Harlan, Louise mit Dan. Die betrunkene Thelma wird von Harlan an die frische Luft gestossen.
- 4 (17-22): Harlan will Thelma vergewaltigen. Louise befreit Thelma mit ihrer Pistole und erschießt Harlan. Sie fahren in Panik weg.
- 5 (24+28+32): Detektiv Hal erfährt von der Kellnerin des Truckerlokals, dass sie nichts gesehen hat und froh ist, dass Harlan tot ist. Das Auto, an dem Harlan gestorben ist, wird nach Fingerabdrücken untersucht.
- 6 (26-27+29+31+33+35): Ein hübscher Autostopper steckt einen 20-Dollar-Schein ein, den Thelma auf der Fahrt verliert. Er steigt vor einem Motel aus einem LKW und sieht Thelma. Sie liegt auf einem Liegestuhl, als er in einen Wagen zusteigt und davonfährt.
- 7 (34+36-44): Louise bittet ihren Freund Jimmy um Überweisung ihrer gesamten Ersparnisse an eine Western Union Filiale in Oklahoma City.
- 8 (45+47): Louise will nach Mexiko abhauen. Thelma denkt, dass Darryl sie betrügt.
- 9 (46+48+49): Hal berichtet über die beiden Frauen als mögliche Zeugen des Harlan-Mordes. Mit Hilfe der Kellnerin werden Phantombilder erstellt und ans FBI gefaxt.
- 10 (50-55): Louise hält vor einem Geschäft und erhält von Jimmy telefonisch die Adresse, wo sie das Geld abholen kann.
- 11 (56-63): Darryl scheidet Thelma am Telefon zusammen und verlangt, dass sie sofort nach Hause kommt. Sie legt mit einem "Go fuck yourself" auf.
- 12 (64+65+67): Die weinende Thelma wird vom hübschen Autostopper getröstet. Er will mitfahren, was Louise ablehnt. Louise will auf Nebenstrassen und unter keinen Umständen durch Texas, wo ihr etwas Schreckliches passiert war, nach Mexiko fahren.
- 13 (66+68+69+71a+72+74+75+77-81): Hal identifiziert Louise und unterhält sich mit ihrem Vorgesetzten. Vom betrunkenen Darryl erhält er den Hinweis auf Thelma's Pistole. Ihre Fingerabdrücke stimmen mit denen auf dem Mordauto überein.
- 14 (70+71b+73): Thelma überredet Louise, den hübschen Autostopper mitzunehmen.

1/3



STORY-STEP-OUTLINE

“THELMA AND LOUISE” script first draft revised (June 1998)

STORY STEP OUTLINE

1 (1-7): Louise räumt im Café Geschirr weg, Thelma tut zuhause dasselbe. Thelma sagt ihrem Darryl nichts über das bevorstehende Frauenwochenende.

2 (8-12): Thelma packt eine Pistole ein, die sie im Auto ungeschickt der überraschten Louise überreicht.

3 (13+15): In einem Truckerlokal tanzt Thelma mit dem schmierigen Harlan, Louise mit Dan. Die betrunkene Thelma wird von Harlan an die frische Luft gestossen.

4 (17-22): Harlan will Thelma vergewaltigen. Louise befreit Thelma mit ihrer Pistole und erschießt Harlan. Sie fahren in Panik weg.

5 (24+28+32): Detektiv Hal erfährt von der Kellnerin des Truckerlokals, dass sie nichts gesehen hat und froh ist, dass Harlan tot ist. Das Auto, an dem Harlan gestorben ist, wird nach Fingerabdrücken untersucht.

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14 (70+71b+73): Thelma überredet Louise, den hübschen Autostopper mitzunehmen.

15 (83+86+90+92+94): Im Motel in Oklahoma trifft Louise auf Jimmy mit ihrem Geld, das sie in Thelmas Zimmer lässt. Jimmy macht ihr einen Heiratsantrag, sie schlafen zusammen und trennen sich als gute Freunde.

16 (85+87+89+91+95): J.D. erzählt Thelma, wie er Überfälle gemacht hat. Sie ist von ihm begeistert und sie machen heisse Liebe.

17 (97+98): Die fröhliche Thelma und die glückliche Louise entdecken am Morgen mit Schrecken, dass der hübsche J.D. das ganze Geld geklaut hat und abgehauen ist.

18 (100+102-106): Thelma überfällt mit der J.D.-Methode einen Laden und rennt mit einer Tasche voll Geldscheinen zum Auto zurück. Louise fährt fluchend davon. Die Polizei schaut sich mit Darryl ein Videoband von Thelmas Überfall an.

19 (110): Thelma ist euphorisch über ihre Tat und stellt fest, dass sie etwas verrückt ist.

20 (112): Ein Tank-LKW-Fahrer setzt in voller Fahrt unmissverständliche Sex-Zeichen.

21 (114): Thelma erzählt Louise eine Vergewaltigungsszene aus einem Linda-Blair-Frauengefängnisfilm.

22 (116): Thelma will Darryl anrufen. Louise macht ihr nochmals klar, dass für die Polizei keine Vergewaltigungsspuren zu finden sind.

23 (107+108+111+113+115+117-119+121): Jimmy wird verhaftet, J.D. in Handschellen abgeführt. Jimmy identifiziert J.D. und merkt, dass dieser Louise's Geld geklaut hat. J.D. wird von Hal in die Mangel genommen und gesteht am Ende alles.

24 (120+122-130): Thelma ruft Darryl an, der sie sehr freundlich begrüsst, worauf sie geschockt wieder auflegt, weil sie sofort weiss, dass die Polizei dort ist.

25 (131+132+134-144): Es ist nun klar, dass die Polizei nach ihnen fahndet. Louise will nicht ins Gefängnis. Sie erfährt, dass Hal von J.D. weiss, dass sie nach Mexiko wollen.

26 (145-148): Sie unterhalten sich über ihre Ängste: Louise wollte nicht einsam alt werden, Thelma nicht mit Darryl.

27 (149+150): Sie begegnen erneut dem Tank-LKW und noch eindeutigerer Macho-Anmache.

28 (152-163): Louise ruft Jimmy an und gesteht ihm ihre ewige Liebe.

29 (164+165): Thelma realisiert erschreckt, was Louise damals in Texas geschehen ist. Louise dreht fast durch. Thelma lacht und weint über die Tötung von Harlan.

30 (166-170): Ein Streifenpolizist, der sie wegen überhöhter Geschwindigkeit anhält, wird entwaffnet und in den Kofferraum seines Wagens gesperrt.

31 (171): Louise und Thelma wollen nicht aufgeben und nicht zurückzugehen.

32 (175): Thelma ist froh, dass Louise sie von Harlan befreit hat und sie bedauert, ihn nicht selber erschossen zu haben.

33 (176): Der Streifenpolizist befreit sich aus seinem Kofferraum-Gefängnis.

34 (177-186): Hal weiss, was Louise in Texas geschehen ist. Sie soll sich stellen, sonst wird sie als Mörderin zur Verhaftung ausgeschrieben. Thelma unterbricht das Telefongespräch, damit die Polizei sie nicht orten kann, zu spät.

35 (188+189): Louise hat Angst vor der Todesstrafe. Thelma versucht, sie abzulenken.

36 (190-195): Sie stoppen den Tank-LKW in der Wüste, locken den Fahrer zu ihrem Auto und verlangen Entschuldigungen für sein sexistisches Verhalten. Als er ablehnt, schiessen sie auf seinen LKW, bis er explodiert.

37 (196+197+199): Der Streifenpolizist erstattet im Hauptquartier Bericht. Hal wird informiert und steigt in einen Hubschrauber.

38 (198+200-208): Thelma und Louise werden von Streifenwagen verfolgt, verlassen die Strasse und weichen in die Wüste aus.

39 (209): Ihre Benzinvorräte sind fast zu Ende. Thelma will alle Schuld auf sich nehmen. Louise lehnt ab.

40 (210-215): Verfolgt von einer grossen Polizei-Armada mit vielen Fahrzeugen und einem Hubschrauber sehen sie plötzlich den Grand Canyon vor sich und halten an. Die Polizei fordert sie auf, sich zu ergeben. Thelma überzeugt Louise, in den Canyon zu rasen, was sie zum B.B. King Song "Better Not Look Down" tun.

100'

100 خولہک

Protagonist | Goal

Main character's steps → Goal

نَمانج | قار همان

نَمانج → ههنگاو هکانی کار هکتیری سه رهکی

≈ 40

Please note

Story \neq Screenplay

فيلم نامه (سيناريو) \neq چيروك

Story \neq Screenplay

Screenplay = Film on paper.

داستان \neq سيناريو

سيناريو = فيلم له سهر كاغز

Story \neq Screenplay
Screenplay = Film on paper.
Film = Action

سیناریو \neq چیرۆک
فیلم له سەر کاغذ = سیناریو
کردار = فیلم

Story \neq Screenplay

Treatment $=$ Film on paper
without dialogue

Screenplay $=$ Film on paper

Film $=$ Action

سیناریۆ ≠ چیرۆک

فیلم له سه‌ر کاغەز بی دیالۆگ = تریتمنت

فیلم له سه‌ر کاغذ = سیناریۆ

کردار = فیلم

AUDIENCE

بينہار

AUDIENCE - less stupid than film people & critics.

بينهران كه متر گهمژهن له سينهماكاران و رهخنهگران



AUDIENCE - less stupid than film people & critics.

بينه‌ران كه‌متر گه‌مژهن له سينه‌ماكاران و ره‌خنه‌گران

AUDIENCE - make | complete the film.

بينه‌ر : فيلمه‌كي ته‌واو(درووست)ى ده‌ويت



AUDIENCE – less stupid than film people & critics.

بينهران كه متر گه مژهن له سينه ماكاران و ره خنه گران

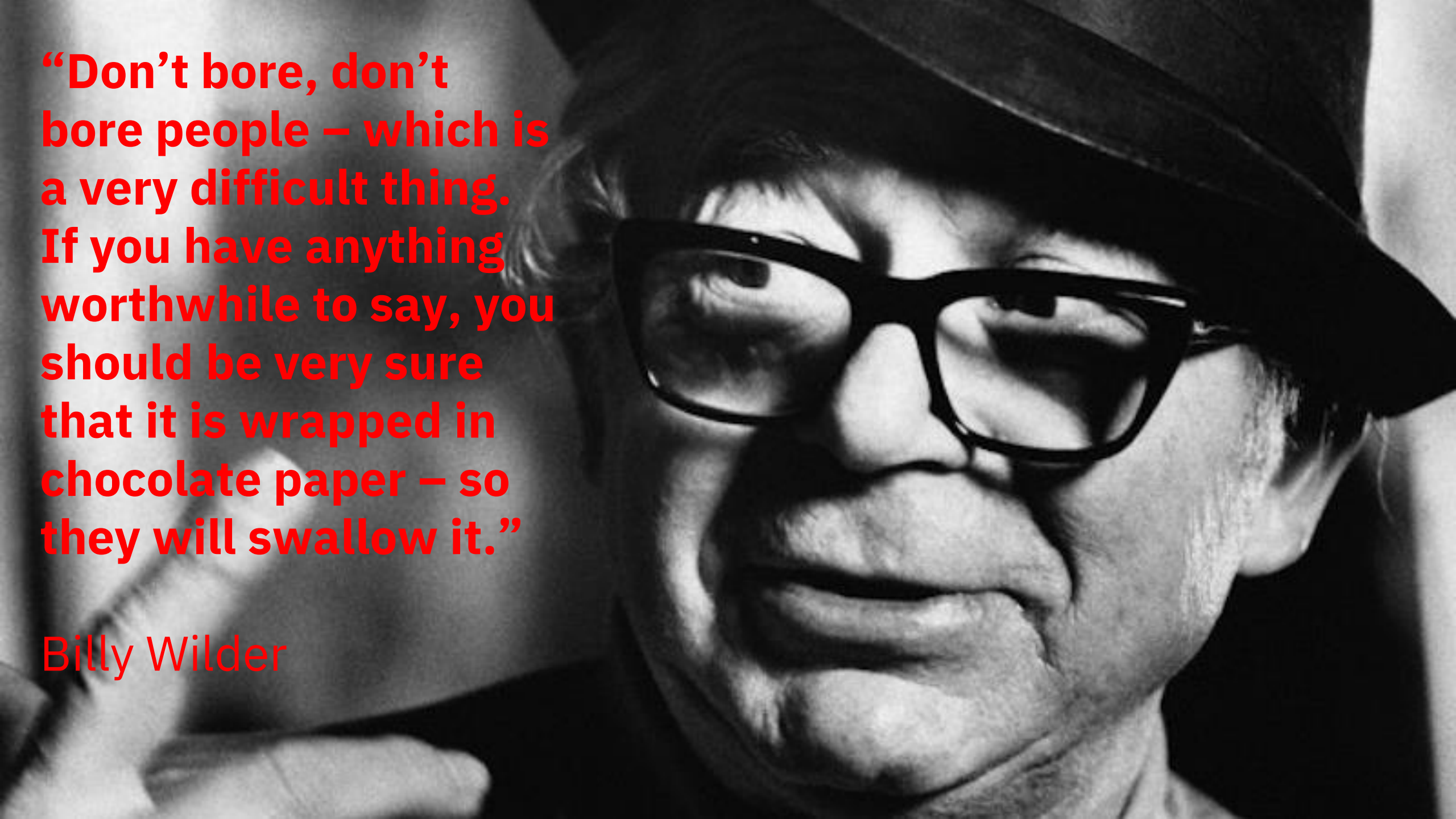
AUDIENCE – make | complete the film.

بينهر : فيلمه كي ته واو (درووست) ي دهويت

AUDIENCE – pay for the film.

بينهر پاره ي فيلمه كه ده دات .



A black and white close-up portrait of Billy Wilder. He is wearing a dark fedora hat and thick-rimmed glasses. He has a slight smile and is looking towards the camera. The lighting is dramatic, with strong shadows on his face.

**“Don’t bore, don’t
bore people – which is
a very difficult thing.
If you have anything
worthwhile to say, you
should be very sure
that it is wrapped in
chocolate paper – so
they will swallow it.”**

Billy Wilder

"بیزار مهكه، خهلك بیزار مهكه

- نهوه زور قورسه. نهگهر

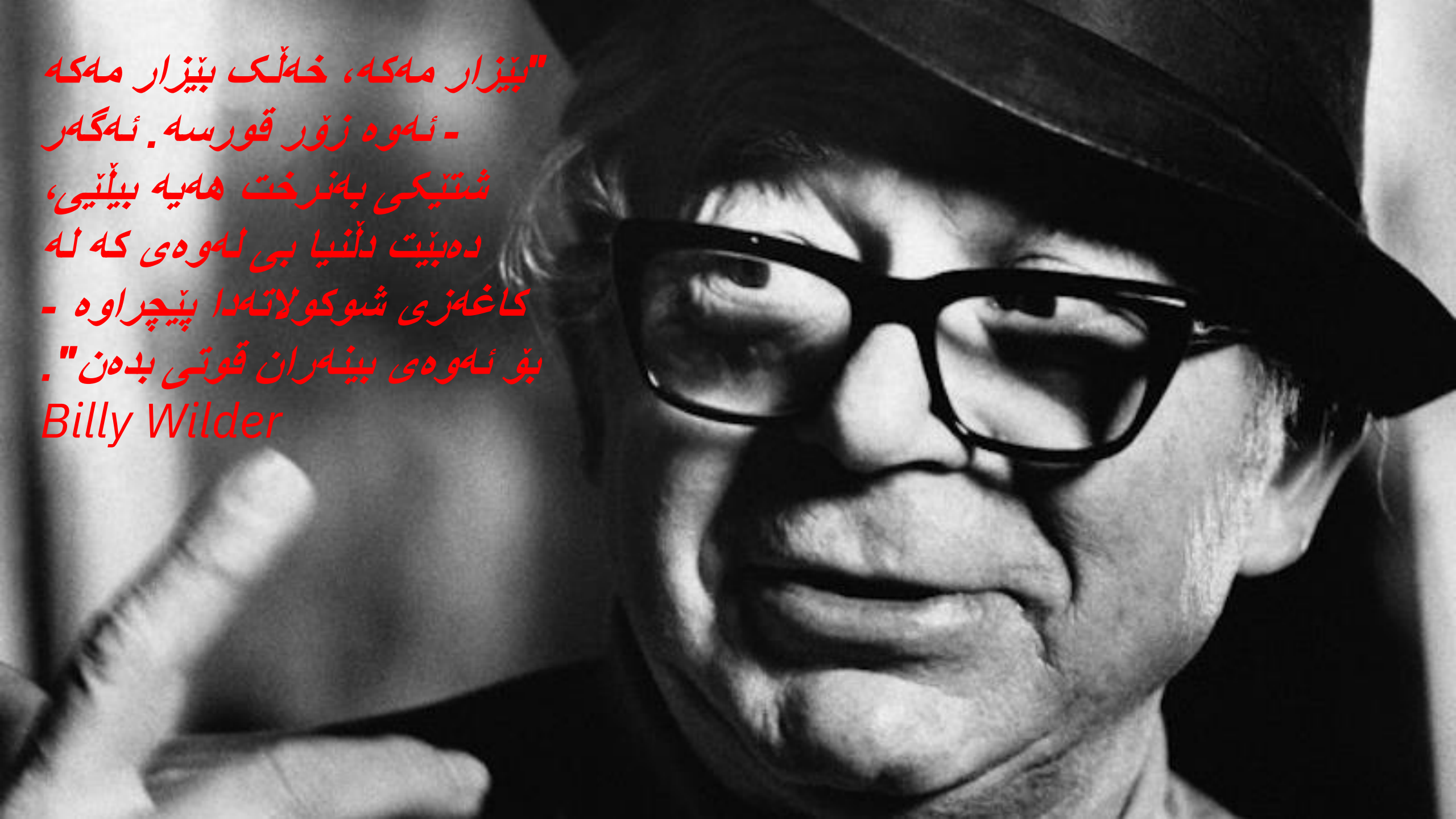
شتتیکي بهنرخت ههیه بیایی،

دهبیت دنیا بی لهوهی که له

کاغیزی شوکولاته دا پیچراوه -

بو نهوهی بینهران قوتی بدن".

Billy Wilder



**Writing is misery, writing is sweat,
writing is hard labour.**

نووسين نازاره - نووسين نارقه كرده

نووسين كاره كى سه خته .



Charles Brackett & Billy Wilder

“Directing is all the fun. **Writing is misery, writing is sweat, writing is hard labour.** The fun is to be on the set if you have a good script and if you are lucky enough to have outstanding actors. That’s the real fun, that’s the thing to do.” Billy Wilder



"دەر هیڤان زۆر خۆشه، نووسین نه هامةتیه ، نووسین ئارقه رشتنه، نووسین کارهکی قورسه. خۆشی ئهو کاتهیه که سینار یویهکی باشت هه بیته و بهختت باش بیته نه کتیری گهورهت هه بیته، فیلمه کهت له سهه شانو بیته. خۆشی ئهوهیه. ئهوه ئهوهیه که ده بیته بکریت."



Writing is misery, writing is sweat, writing is hard labour.

نووسين نازاره - نووسين نار هقه كردنه
 نووسين كاره كي سهخته.



THE LAST TEMPTATION OF CHRIST

1	1. JESUS AWAKENS	dreaming	66	23	24. J. TALK ON GOLGOTHA	"I am the Son of Man"
2	2. MAKES CROSS	made of wood	67	3	30. M. KIRKIN THAS	Mag + Kirkin
3	3. CRUCIFIXION OF ZALOTUS	Mag + Kirkin	68	31. PAETI SUNDAL	Mag + Kirkin	
4	4. MAGDALENE WEAVING FABRIC	Mag + Kirkin	69	32. DISCLOSES BETRAYAL	Mag + Kirkin	
5	5. ZEALOT CRUCIFIED	Mag + Kirkin	70	33. PASJOVER	Mag + Kirkin	
6	6. JESUS TO MONASTERY	Mag + Kirkin	71	34. GETHSEMANE	Mag + Kirkin	
7	7. JUDAS RECRUITS	Mag + Kirkin	72	35. JESUS SCOURGED BY PILATE	Mag + Kirkin	
8	8. JESUS VISITS MAG IN EQUILIBRIUM	Mag + Kirkin	73	36. DISCIPLES FLEE	Mag + Kirkin	
9	9. ARRIVES AT MONASTERY	Mag + Kirkin	74	37. CRUCIFIXION	Mag + Kirkin	
10	10. JESUS SNAKES	Mag + Kirkin	75	38. ANGEL LEADS JESUS AWAY	Mag + Kirkin	
11	11. OFFERS NECK TO JUDAS	Mag + Kirkin	76	39. TAKES HIM TO MAGDALENE	Mag + Kirkin	
12	12. J. SAVE MAG	Mag + Kirkin	77	40. JESUS + MAG	Mag + Kirkin	
13	13. BEATITUDES	Mag + Kirkin	78	41. SMALL STONES MAG	Mag + Kirkin	
14	14. COLLECTS JOHN ANDREW	Mag + Kirkin	79	42. J. LATER IN MARTYR	Mag + Kirkin	
15	15. J. DEBATE	Mag + Kirkin	80	43. YEARS LATER J. AS PAREN	Mag + Kirkin	
16	16. VISION OF THE TREE	Mag + Kirkin	81	44. RIVIL REVILES HIM	Mag + Kirkin	
17	17. WEDDING FEAST	Mag + Kirkin	82	45. JESUS OLD DISCIPLES RET	Mag + Kirkin	
18	18. BAPTISM	Mag + Kirkin	83	46. RETURNS TO CROSS	Mag + Kirkin	
19	19. JESUS + JOHN THE B. DISCUSS	Mag + Kirkin				
20	20. J. TEMPTS	Mag + Kirkin				
21	21. RESTS WITH MARY MARTHA	Mag + Kirkin				
22	22. TALKS JESUS OFFERS BLOOD	Mag + Kirkin				
23	23. J. ACCES	Mag + Kirkin				
24	24. REJECTED IN NAZ	Mag + Kirkin				
25	25. GOES TO JERU	Mag + Kirkin				
26	26. RAISES LAZARUS	Mag + Kirkin				
27	27. CONFRONTATION IN JERU	Mag + Kirkin				
28	28. SEES PILATE	Mag + Kirkin				

THE LAST TEMPTATION OF CHRIST

"It is not God who will save us—it is we who will save God, by battling, by creating and transmitting matter into spirit."
 —N.K.





Yılmaz Güney in prison on Imralı
Island

یلماز گۆنی له زیندان له دوورگهی ئیمرالی



Yılmaz Güney in prison on Imralı Island

یلماز گونی له زیندان له دوورگهی ئیمیرالی

RELEVANCE

پہیو ہندی

FROM THE DIRECTOR OF 'ALIENS,' 'T2' AND 'TRUE LI'



LEONARDO DICAPRIO KATE WINSLET

TITANIC

NOTHING ON EARTH COULD COME BETWEEN THEM.

PARAMOUNT PICTURES PRESENTS A JAMES CAMERON FILM LEONARDO DICAPRIO KATE WINSLET TITANIC MATT SMITH MUSIC BY JAMES NEWTON HOWARD COSTUME DESIGNER JANE ROBERTSON EDITOR JAMES CAMERON EXECUTIVE PRODUCERS JAMES CAMERON AND JON WILSON PRODUCED BY JAMES CAMERON AND JON WILSON WRITTEN BY JAMES CAMERON AND JON WILSON DIRECTED BY JAMES CAMERON

JACK NICHOLSON ONE FLEW OVER THE CUCKOO'S NEST



Fantasy Films presents
A MILOS FORMAN FILM JACK NICHOLSON in 'ONE FLEW OVER THE CUCKOO'S NEST'
Starring LOUISE FLETCHER and WILLIAM REDFIELD • Screenplay LAWRENCE HAUBEN and BO GOLDMAN
Based on the novel by KEN KESEY • Director of Photography HASKELL WEXLER • Music JACK NITZSCHE
Produced by SAUL ZAENTZ and MICHAEL DOUGLAS • Directed by MILOS FORMAN

R RESTRICTED

FROM THE DIRECTOR OF "TITANIC"



AVATAR

WARNER BROS. PICTURES PRESENTS A JAMES CAMERON FILM AVATAR

METHOD
رهوش

story-step-outline

de-dramatize the script in order to
re-construct the story behind

چیرۆک - ههنگاو - شیواز

بۆ سازکردنهوهی چیرۆکی پشت پهرده، سیناریۆکه له دۆخی

دراماتیزهکراو دهربهینه

METHOD

story-step-outline

de-dramatize the script

in order to

re-construct the story behind

NO

INTER

PRETA

TION

رهوش

بی
لیکدانهوه

چیرۆک - ههنگاو - شیواز

بۆ سازکردنهوهی چیرۆکی پشت پهرده، سیناریۆکه له

دۆخی دراماتیزهکراو دهربهینه

WHAT 'S THE GOAL?

ئامانچ چيه؟

European screenwriters waste
50 %
of the potential of their stories.

سیناریۆ نووسانی ئهوروپی 50%ی توانای چیرۆکهکانیان بەفیرۆ دەدەن.

There is no good film based on a weak screenplay.

هیچ فیلمی که باشه نییه لهسه بنه‌مای سیناریویه‌کی خراب بیت.

European filmmakers shoot far too early.

سینہماکارانی ئەوروپی زۆر زوو دەچنە قۆناغی فیلم ھەلگر تەوہ.

Time & Money → QUALITY

کوات و پارہ → کوالٹی

Time & Money & RESPECT

کات و پارہ و شکو

Don't shoot films based on weak scripts.

فیلمہک ساز مہکن کہ سیناریوی لاوازہ.

Keep asking: What's the goal?

ہہمیشہ پیرسہ: نامانج چپہ؟



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Translation Kurdish Sorani
Hemn Khaledi