

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

خوشی ها و سختی های گسترش داستان ها، فیلم نامه ها و محتوای مرتبط با فیلم ها

سخنرانی و بحث

در جشنواره فیلم کردی مسکو

ژوئن 2022

دونات ف کوش - گابریل س سیندلر

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MOTTO
شعار

The Screenplay Is The Film

فیلم همان سناریو است.

The Script Is The Movie

better script – bigger success

فیلم نامه بهتر - موفقیت بزرگتر

better script
bigger success

فیلم نامہ بہتر
موفقیت بزرگتر

dfk script service

since 1989

از سال 1989

3000 Scripts
فیلم نامه

from all over the world

از سراسر جهان

- Producers
- Distributers
- World Sales
- Investors
- Writers

- تهیه کنندگان
- توزیع کنندگان
- فروش جهانی
- سرمایه گذاران
- نویسندگان

- 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.

- این پروژه های فیلم چندین مانع را پشت سر گذاشته اند .
- تقریبا ساختار الزام آوری دارند
- توسط توزیع کنندگان جهانی به نمایش در می آیند
- به دنبال توزیع کنندگان بین المللی هستند
- یا سرمایه گذارانی برای تامین اعتبار باقیمانده فراتر از کمک مالی

با این حال، 80 درصد این متون یا داستان کاملا پرورش یافته ای نداشته و یا داستان آنها تطابق مناسبی برای فیلم یا سینما و یا هر دو ندارد.

better script
bigger success

فيلم نامه بهتر
موفقیت بزرگتر

Definition **SUCCESS**

تعريف **موفقية**

better script
bigger **success**

SUCCESS

موفقیت

better script
bigger success

Festivals | Awards | Press | Media | Marketing

بازاریابی | رسانه | مطبوعات | جوایز | فستیوال ها

■ AUDIENCE

مخاطبین

SUCCESS

موفقیت

■ AUDIENCE

مخاطبین

Festivals | Awards | Press | Media | Marketing

فستیوال ها | جوایز | مطبوعات | رسانه ها | بازاریابی

OVERALL COST

هزینه کلی +25%

Pre-production | Production | Distribution

پیش تولید | تولید | توزیع

better **script**
bigger success

Definition

GOOD Script | better **script**

تعريف

فیلم نامہ بہتر | فیلم نام خوب

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

- تقویت محلی داستان
- شخصیت های روانشناختی قابل درک
- قهرمان همدل
- نیروهای مخالف قوی
- داستان کامل

(که فقدان آن در 80% فیلم نامه های مورد بررسی مشاهده می شود)

- قابل باور بودن زمینه دنیای ساخته شده
- دراماتیزه شده برای فیلم | تطبیق داستان
- روایت با ساختار مناسب
- مضمون مشخص و متقاعد کننده
- و ...

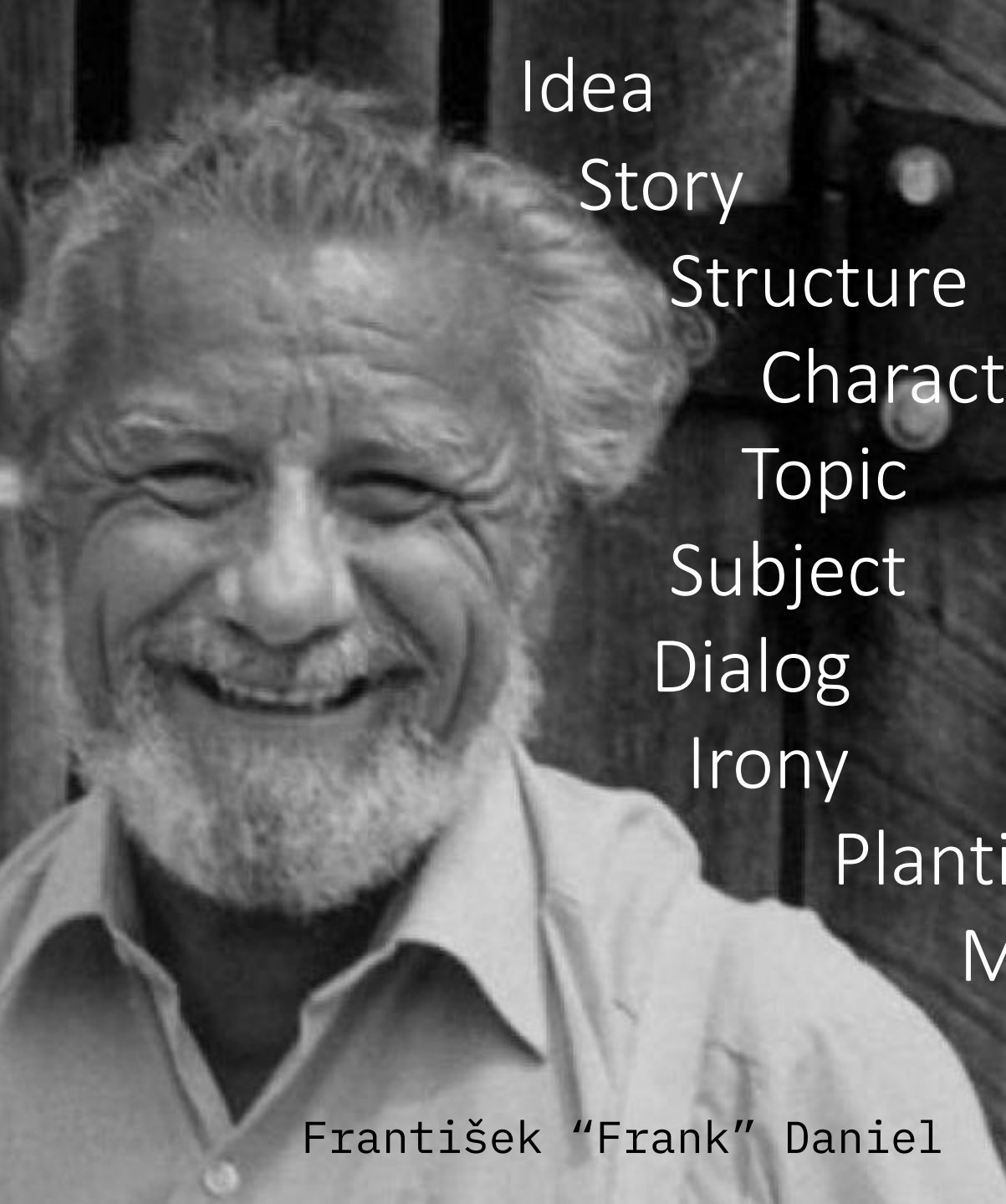
RULES ?

قوانين؟

RULES

Limited Value.

قوانین
ارزش محدود



Idea

Story

Structure

Character

Topic

Subject

Dialog

Irony

Planting & Pay Off

Mystery

Final Impact

František "Frank" Daniel

ایده

داستان

ساختار

شخصیت

عنوان

موضوع

دیالوگ

کنایه

کاشت و نتیجه

معما

تاثیر نهایی



COLUMBIA PICTURES presents
ROBERT DE NIRO
TAXI DRIVER

A BILL/PHILLIPS Production of a MARTIN SCORSESE Film

JODIE FOSTER ALBERT BROOKS as "Tom" HARVEY KEITEL

LEONARD HARRIS PETER BOYLE as "Wizard" and

CYBILL SHEPHERD as "Betsy"

Written by PAUL SCHRADER Music BERNARD HERRMANN Produced by MICHAEL PHILLIPS



and JULIA PHILLIPS Directed by MARTIN SCORSESE Production Services by Devon/Persky Bright

R RESTRICTED
Under 17 requires accompanying parent or guardian



He's the
 highest paid
 lover in
 Beverly Hills.

He leaves
 women feeling
 more alive
 than they've
 ever felt
 before.

Except one.

American Gigolo

Paramount Pictures Presents A Freddie Fields Production A Film by Paul Schrader Richard Gere in "American Gigolo" Lauren Hutton Executive Producer Freddie Fields Produced by Jerry Bruckheimer Music Composed by Giorgio Moroder Written and Directed by Paul Schrader [Original Soundtrack Recording on Polydor Records and Tapes] A Paramount Picture

R RESTRICTED
Under 17 requires accompanying parent or guardian

Read the Dell Book

"Call Me" performed by Blondie

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800004



A MARTIN SCORSESE PICTURE

**THE LAST
 TEMPTATION
 OF CHRIST**

UNIVERSAL PICTURES AND CINEPLEX ODEON FILMS PRESENT "THE LAST TEMPTATION OF CHRIST" DAFOE • HARVEY KEITEL • BARBARA HERSHEY • HARRY DEAN STANTON • DAVID DREYER • PAUL DOOLEY • NIKOS KAZANTZAKIS WITH PETER GABRIEL COSTUME DESIGNER JEAN-PIERRE DELIFER EXECUTIVE PRODUCER JOHN DAHLER PRODUCED BY THELMA SCHOONMAKER AND MICHAEL BALLHAUS, A.S.C. DIRECTED BY MARTIN SCORSESE

PRODUCED BY BARBARA DE FINA DIRECTED BY MARTIN SCORSESE A UNIVERSAL RELEASE

R RESTRICTED
Under 17 requires accompanying parent or guardian

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IDEA

ایده

IDEA → 40

STEPS

ایده → 40 گام

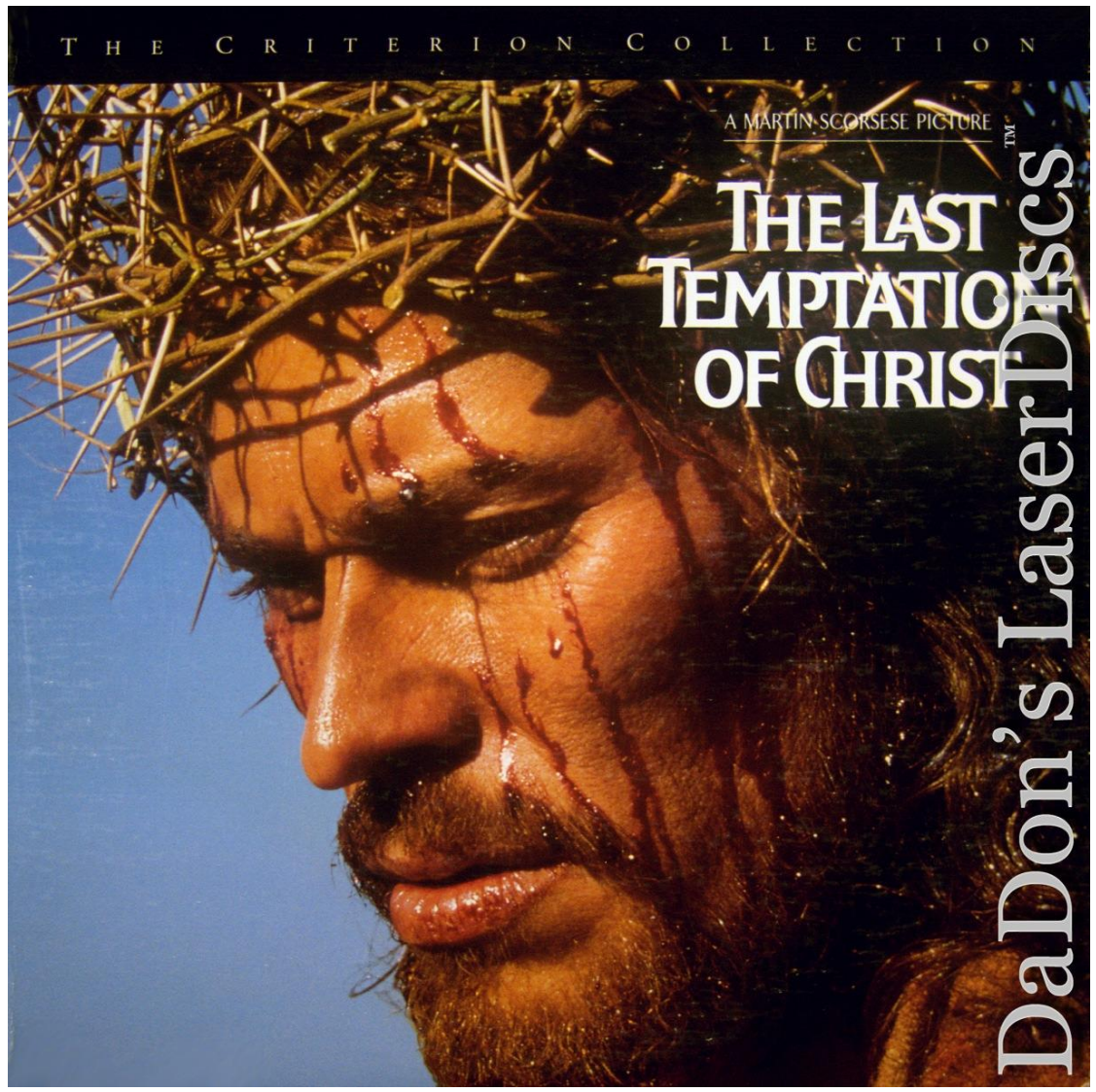
IDEA → 40 STEPS → STORY

ایده → 40 گام → داستان

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	Mag. 1.1.2	71	8/2	32. DISCLOSES BETRAYAL TO JUDAS	offering body's blood	71
7/2	5. ZEALOT CRUCIFIED	Mag. 1.1.2	80	2/2	33. PASSOVER	Sudas leaves	80
0	6. JESUS TO MONASTERY	Mag. 1.1.2	81	1	35. JESUS SCOURGED BY PILATE	Mag. 1.1.2	81
10	7. JUDAS RECRUITS	disc. 30.1.1	82	1	36. DISCIPLES FLEE	Mag. 1.1.2	82
13	8. JESUS VISITS MAG. IN COURT	Mag. 1.1.2	84	2/2	37. CRUCIFIXION	Mag. 1.1.2	84
14	9. ARRIVES AT MONASTERY	Mag. 1.1.2	85	1/2	38. ANGEL LEADS JESUS AWAY	Mag. 1.1.2	85
6	10. JESUS + SNAKES	Mag. 1.1.2	86	1	39. TAKES HIM TO MAGDAL	Mag. 1.1.2	86
1/2	11. OFFERS NECK TO JUDAS	Mag. 1.1.2	87	3/2	40. JESUS + MAG	Mag. 1.1.2	87
22	3/2	12. J + J SAVE MAG	Mag. 1.1.2	2	41. SOME STONES MAG	Mag. 1.1.2	87
26	4	15. BERTITUDES	Mag. 1.1.2	4	42. LATER J + MARY MATHIAS	Mag. 1.1.2	87
27	1	14. COLLECTS JOHN, ANDREW	Mag. 1.1.2	2	43. YEARS LATER: J. AS FATHER	Mag. 1.1.2	87
29	2	15. J + J DEBATE	Mag. 1.1.2	3	44. PAVIL REVILES HIM	Mag. 1.1.2	87
21	1/2	16. VISION OF THE TREE	Mag. 1.1.2	4/2	45. JESUS OLD: DISCIPLES RET	Mag. 1.1.2	87
22	3	17. WEDDING FEAST	Mag. 1.1.2	1	46. RETURNS TO CROSS	Mag. 1.1.2	87
44	2	18. BAPTISM	Mag. 1.1.2				
57	2/2	19. JESUS + JOHN THE B. DISCUSS	Mag. 1.1.2				
16	3/2	20. J TEMPTS	Mag. 1.1.2				
41	3/2	21. RESTS WITH MARY MATHIAS	Mag. 1.1.2				
16	3	22. TOWER WHERE JESUS OFFERS BLOOD	Mag. 1.1.2				
49	2/2	23. MIRACLES	Mag. 1.1.2				
52	3	24. REJECTED IN NAZARETH	Mag. 1.1.2				
17	2/2	25. GOES TO JERUSALEM	Mag. 1.1.2				
62	2	26. RAISES LAZARUS	Mag. 1.1.2				
61	4/2	27. CONFRONTATION IN JERUSALEM	Mag. 1.1.2				
87	1	28. SEES PILATE	Mag. 1.1.2				

"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	ERICK'S ROOM CAR
12	2.	CREDITS	92	93	37	GAS ARRIVAL
13	3.	ANNEY SUZAN	93	94	38	FOLLOWS ANNEY 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.	JULIAN IN APT / LEADY CALLS	102	102	42	SUCIANO + LEADY
117	8.	JULIAN AT RYDELL	108	108	43	JULIAN W/REPORTERS
920	9.	GEORGIO'S	109	109	44	JULIAN + DECT. LEWIS
121	10.	DAISY JULIAN + LEADY	109	110	45	JULIAN + MICHELLE IN CAR
323	11.	MICHELLE VISITS JULIAN #2	112	112	46	JULIAN W/MICHAEL'S LAWYER
529	12.	JULIAN + CLIENT AT MEETING	111	113	47	MICHELLE + SUNDAY
732	13.	JULIAN AT PAUL MICHELLE #3	112	114	48	JULIAN AND MICHELLE
835	14.	DECT. + RYDELL				
936	15.	DECT. + JULIAN				
239	16.	SUBTILES				
340	17.	POLITICAL RECEPTION				
412	18.	JULIAN + MRS. WESFORD				
413	19.	SUB. + MICHELLE IN CAR				
48	20.	SUCIANO AND LILIAN				
52	21.	DECT. + SUCIANO AT HOTEL				
156	22.	ROOM SEARCHED				
57	23.	JULIAN AND ANNE				
260	24.	HOOVER				
361	25.	JULIAN + HOSE + MURDER				
362	26.	SPANISH BOY				
64	27.	VISITS ANNE'S CLIENT				
66	28.	JULIAN + MICHELLE #5				
111	29.	JULIAN FOLLOWED				
73	30.	L.A. COURT CLUB				
78	31.	AFTER HOURS CLUB				
82	32.	MICHELLE + HUSBAND				
84	33.	LINE UP				
89	34.	MICHELLE SUZAN AT GREAT				
91	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.)*

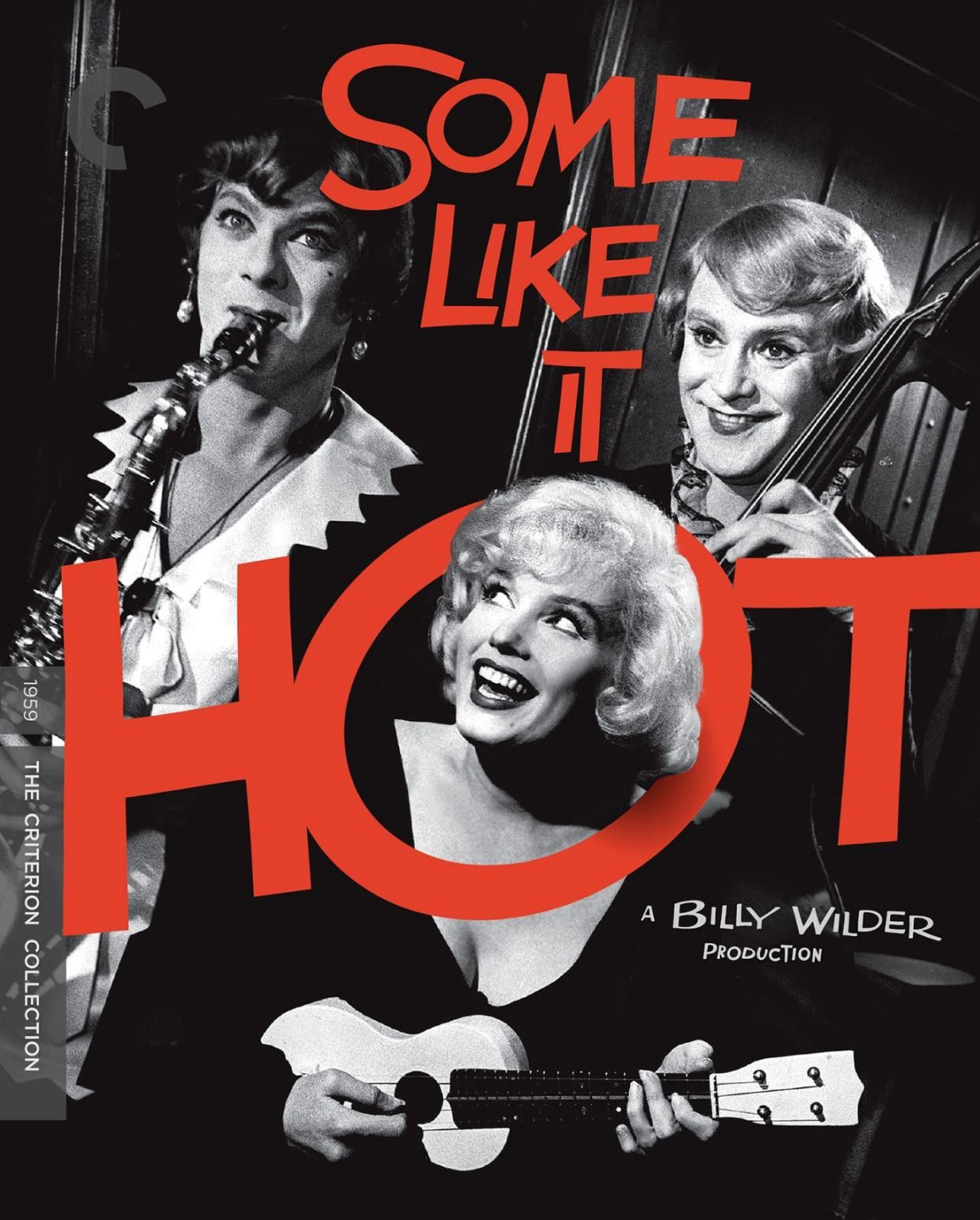
3 (7-8): No agent has a job for them. Angry Nelly, secretary of agent Poliakoff and stood up by Joe, tell them that her boss is looking for a bass and a sax for a three weeks job in warm Florida. *(The hope to get a paid job in warm Florida.)*

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

STORY-STEP-OUTLINE

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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.

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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 دقيقة

Protagonist | Goal

Main character's steps → Goal

هدف | قهرمان

هدف → گام های شخصیت اصلی

≈ 40

Please note

Story \neq Screenplay

داستان \neq فیلم نامه

Story \neq Screenplay

Screenplay = Film on paper.

داستان \neq فیلم نامه

فیلم بر روی کاغذ = فیلم نامه

Story \neq Screenplay

Screenplay = Film on paper.

Film = Action

داستان \neq فیلم نامه

فیلم نامه = فیلم بر روی کاغذ.

فیلم = عمل

Story \neq Screenplay

Treatment = Film on paper
without dialogue

Screenplay = Film on paper

Film = Action

سناریو \neq داستان

فیلم بر روی کاغذ بدون دیالوگ = **تریتمنت**

فیلم بر روی کاغذ = سناریو

عمل = فیلم

AUDIENCE

مخاطب

AUDIENCE - less stupid than film people & critics.

مخاطب ها - حماقت کمتری در مقایسه با فیلم سازان و منتقدان دارند



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مخاطب ها - حماقت کمتری در مقایسه با فیلمسازان و منتقدان دارند

AUDIENCE - make | complete the film.

مخاطب - ساخت یا تکمیل فیلم



AUDIENCE – less stupid than film people & critics.

مخاطب ها - حماقت کمتری در مقایسه با فیلم سازان و منتقدان دارند

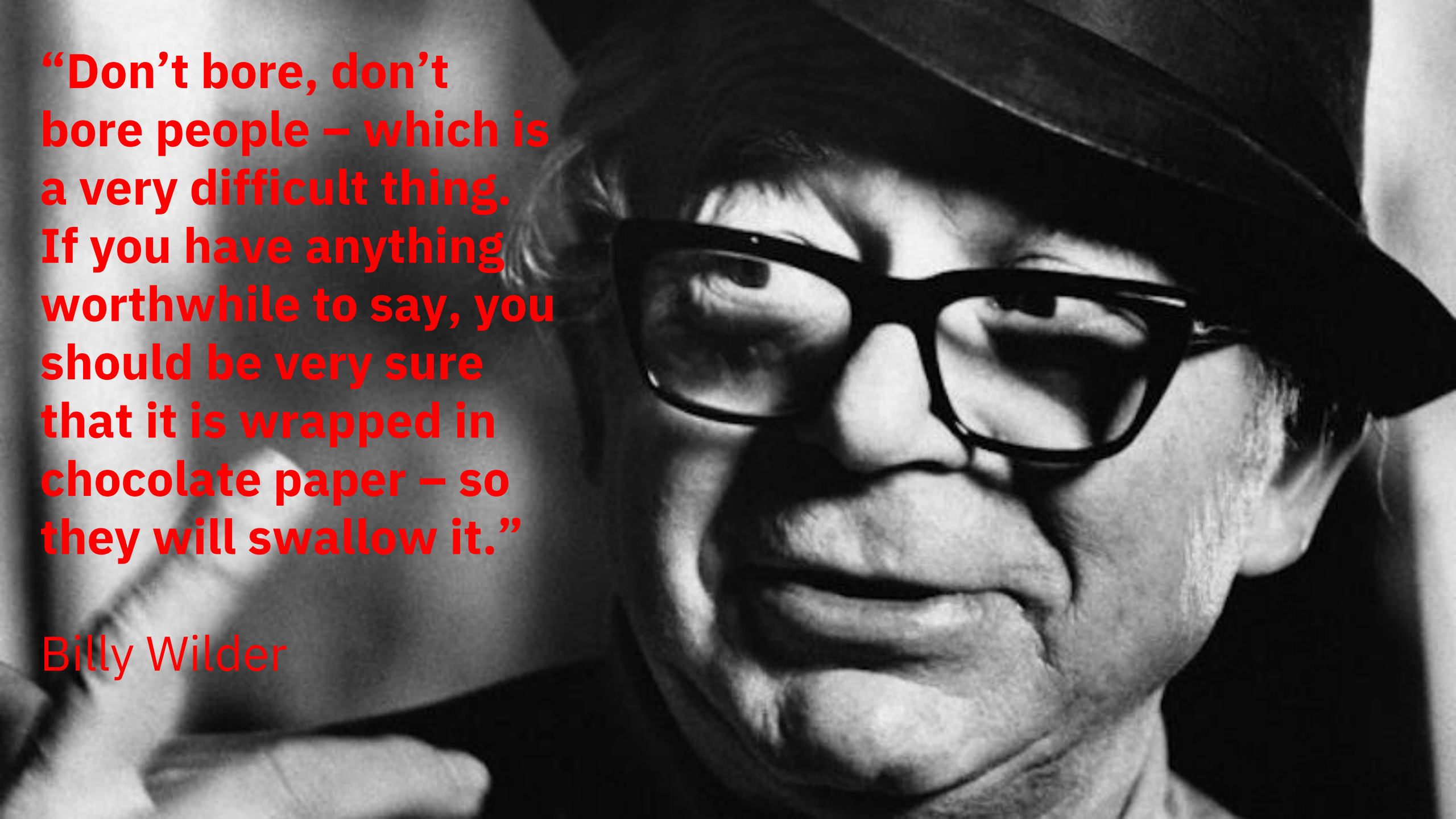
AUDIENCE – make | complete the film.

مخاطب - ساخت و تکمیل فیلم

AUDIENCE – pay for the film.

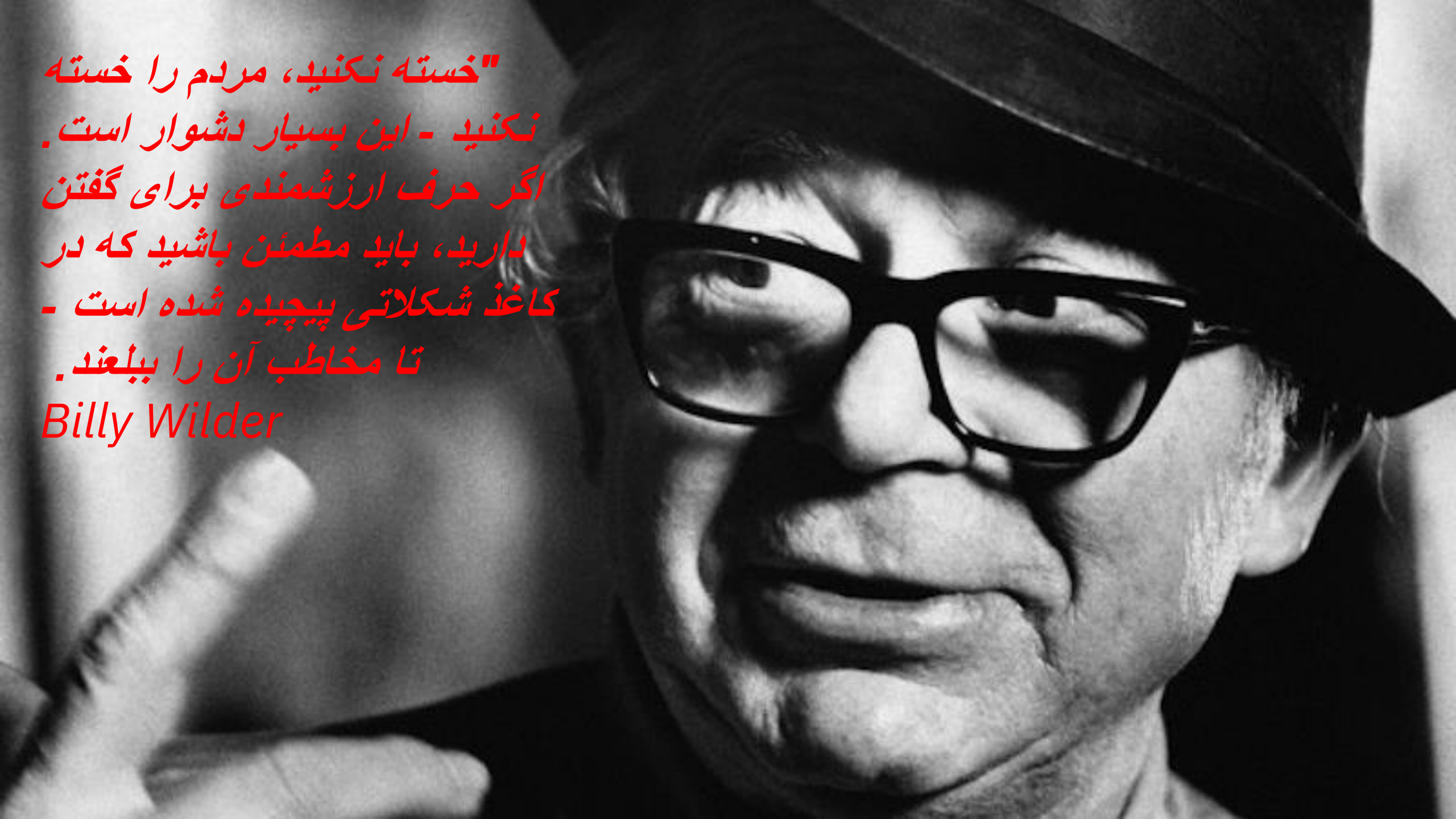
مخاطب - برای فیلم هزینه میکند.



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, thoughtful expression on his face, looking slightly to the right of the camera. The lighting is dramatic, with strong shadows on the right side of 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



"خسته نکنید، مردم را خسته
نکنید - این بسیار دشوار است.
اگر حرف ارزشمندی برای گفتن
دارید، باید مطمئن باشید که در
کاغذ شکلاتی پیچیده شده است -
تا مخاطب آن را ببینند."

Billy Wilder

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

*نوشتن مصیبت است - نوشتن عرق ریختن است
نوشتن کار سختی است.*



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



"کارگردانی بسیار سرگرم کننده است. نوشتن مصیبت است، نوشتن عرق ریختن است، نوشتن کار سختی است. لذت این است که فیلمنامه خوبی داشته باشید و به اندازه کافی خوش شانس باشید که بازیگران برجسته ای داشته باشید، و فیلمتان روی صحنه باشد. لذت واقعی همین است. این کاری است که باید انجام داد."



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

نوشتن مصیبت است نوشتن عرق ریختن است
نوشتن کار سختی است.



THE LAST TEMPTATION OF CHRIST	
1	1. JESUS AWARENS
2	2. MAKES CROSS
3	3. CRUCIFIXION OF ZALOTUS
4	4. MAGDALENE INCLUDING FAITH
5	5. ZEALOT CRUCIFIED
6	6. JESUS TO MONASTERY
7	7. JUDAS RECRUITS
8	8. JESUS VISITS MAG IN EQUILIBRIUM
9	9. ARRIVES AT MONASTERY
10	10. JESUS SNAKES
11	11. OFFERS NECK TO JUDAS
12	12. JESUS SAVE MAG
13	13. BEATITUDES
14	14. COLLECTS JOHN ANDREW
15	15. JESUS DEBATE
16	16. VISION OF THE TREE
17	17. WEDDING FEAST
18	18. BAPTISM
19	19. JESUS JOHN THE B. DISCUSS
20	20. JESUS TEMPTS
21	21. RESTS WITH MARY MARTHA
22	22. TALKS JESUS OFFER BLOOD
23	23. JESUS REJECTED IN NAZARETH
24	24. GOES TO JERUSALEM
25	25. RAISES LAZARUS
26	26. CONFRONTATION IN JERUSALEM
27	27. SEES PILATE

"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 گونی در زندانی در جزیره ایمرالی



Yılmaz Güney in prison on Imralı Island

یılmaz گونی در زندانی در جزیره ایمرالی

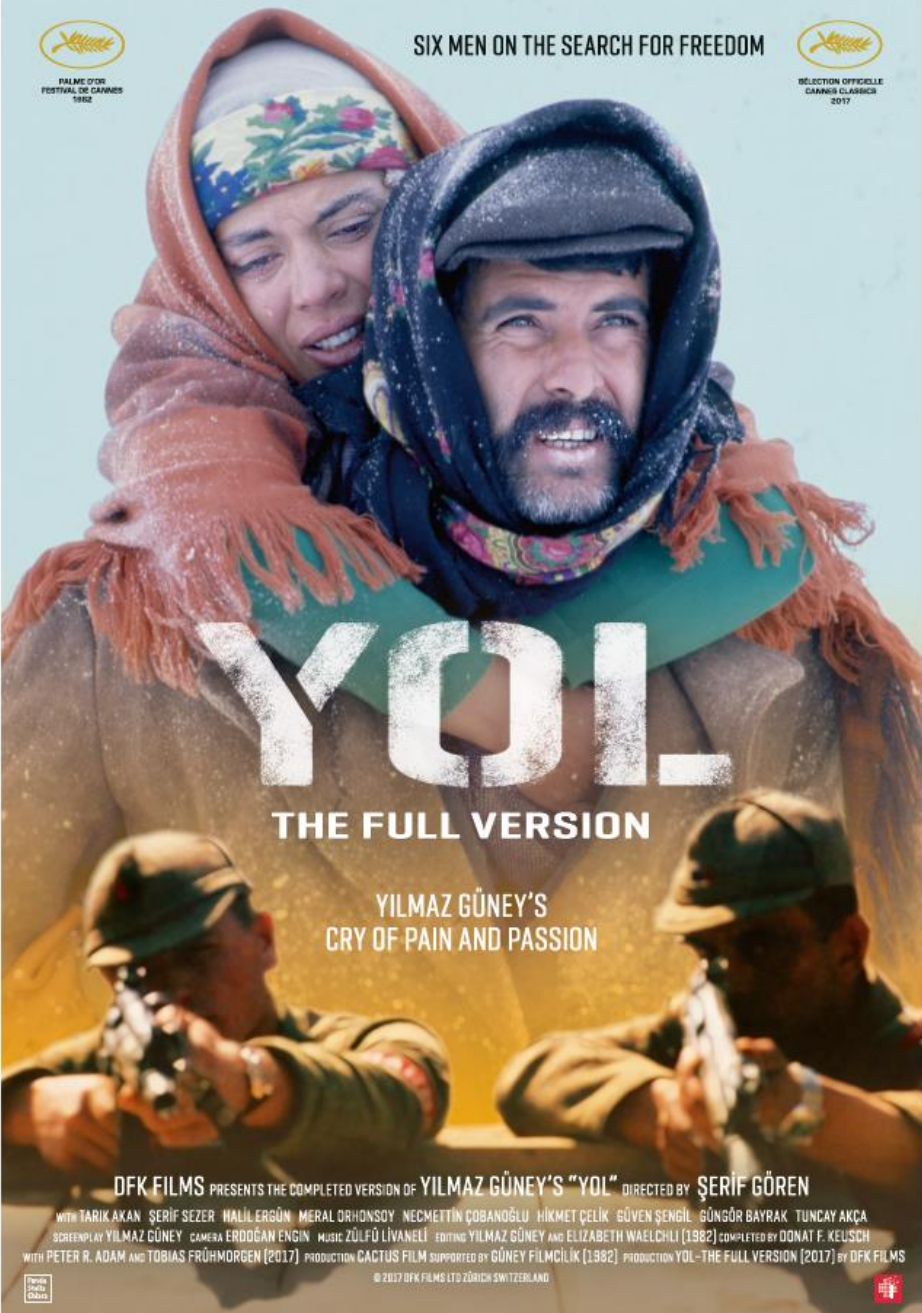


PALME D'OR
FESTIVAL DE CANNES
1982

SIX MEN ON THE SEARCH FOR FREEDOM



SÉLECTION OFFICIELLE
CANNES CLASSICS
2017



YOL

THE FULL VERSION

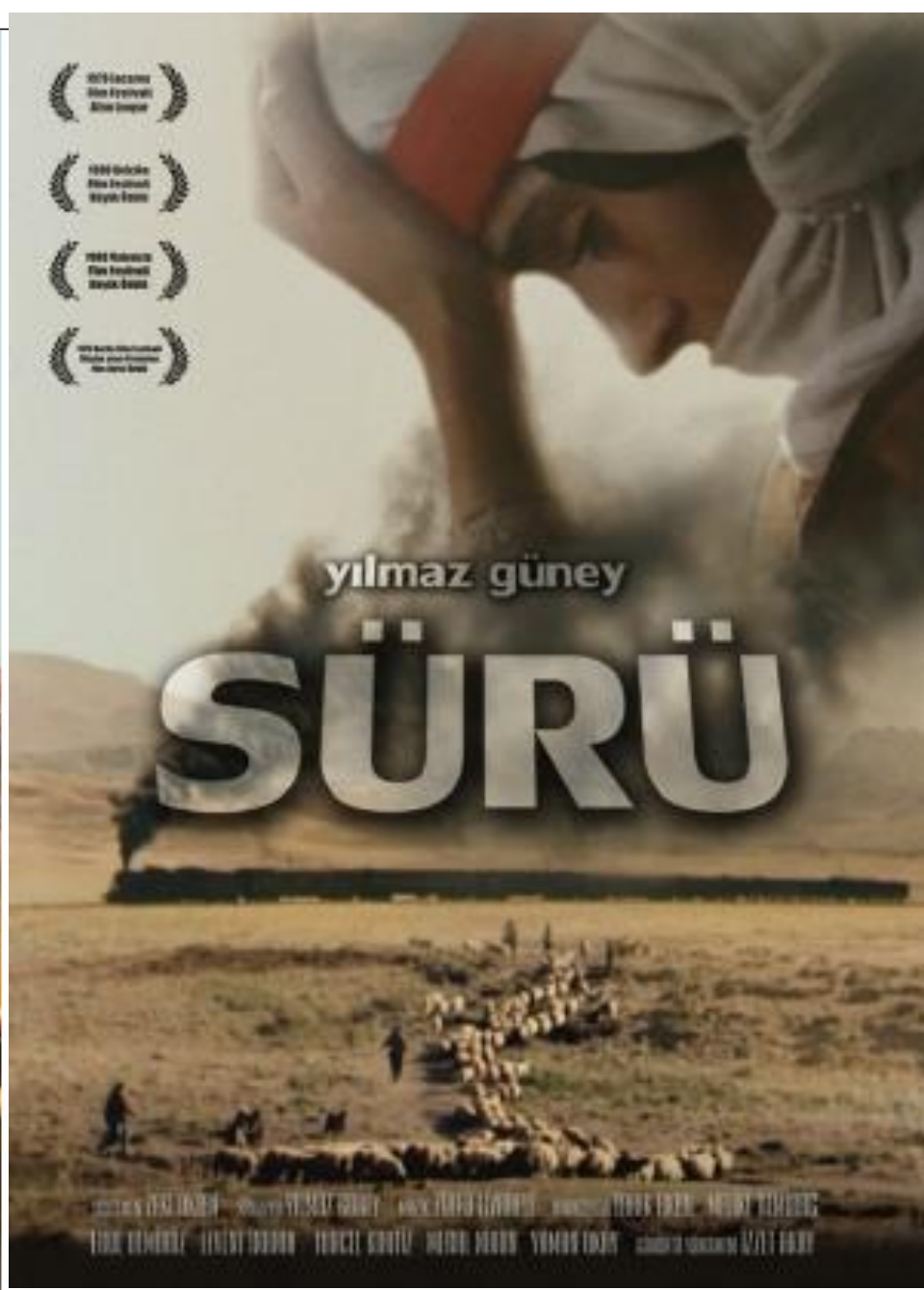
YILMAZ GÜNEY'S
CRY OF PAIN AND PASSION

DFK FILMS PRESENTS THE COMPLETED VERSION OF YILMAZ GÜNEY'S "YOL" DIRECTED BY ŞERİF GÖREN

WITH TARIK AKAN ŞERİF SEZER HALİL ERGÜN MERAL ORHONSOY NECMETTİN ÇOBANOĞLU HİKMET ÇELİK GÜVEN ŞENLİ GÜNGÖR BAYRAK TUNCAY AKÇA
SCREENPLAY YILMAZ GÜNEY CAMERA ERDOĞAN ENGİN MUSIC ZÜLFÜ LİVANELİ EDITING YILMAZ GÜNEY AND ELIZABETH WAELCHLI (1982) COMPLETED BY DONAT F. KEUSCH
WITH PETER R. ADAM AND TOBIAS FRÜHMORGEN (2017) PRODUCTION CACTUS FILM SUPPORTED BY GÜNEY FİLMÇİLİK (1982) PRODUCTION YOL - THE FULL VERSION (2017) BY DFK FILMS

© 2017 DFK FILMS LTD ZÜRICH SWITZERLAND

- 2017 GENEVA Film Festival Best Director
- 1988 GENEVA Film Festival Special Award
- 1988 ANKARA Film Festival Special Award
- 2017 ANKARA Film Festival Best Director



yılmaz güney

SÜRÜ

YILMAZ GÜNEY
ŞERİF GÖREN
TARIK AKAN
ŞERİF SEZER
HALİL ERGÜN
MERAL ORHONSOY
NECMETTİN ÇOBANOĞLU
HİKMET ÇELİK
GÜVEN ŞENLİ
GÜNGÖR BAYRAK
TUNCAY AKÇA
ERDOĞAN ENGİN
ZÜLFÜ LİVANELİ
DONAT F. KEUSCH
PETER R. ADAM
TOBIAS FRÜHMORGEN
CACTUS FILM
DFK FILMS LTD ZÜRICH SWITZERLAND



یılmaz گونی در زندانی در
جزیره ایمرالی

RELEVANCE

ارتباط

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



LEONARDO DICAPRIO KATE WINSLET

TITANIC

NOTHING ON EARTH COULD COME BETWEEN THEM.

WARNER BROS. PICTURES PRESENTS A PARAMOUNT PICTURES PRODUCTION A ROBERT ZEMMEK FILM LEONARDO DICAPRIO KATE WINSLET TITANIC MATT SMITH MUSIC BY JAMES NEWTON HOWARD COSTUME DESIGNER JUDITH LAURENCE EDITOR BOB PERKINS EXECUTIVE PRODUCERS JAMES CAMERON MICHAEL BARRON PRODUCED BY JAMES CAMERON AND JON WATSON WRITTEN BY JAMES CAMERON AND JON WATSON 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

REMOVE.COM



METHOD

روش

story-step-outline

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

داستان - گام - شیوه

به منظور بازسازی داستان پشت پرده، فیلم نامه را از حالت دراماتیزه خارج کنید

روش

داستان - گام - شیوه

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حالت دراماتیزه خارج کنید

METHOD

story-step-outline

de-dramatize the script

in order to

re-construct the story behind

NO

INTER

PRETA

TION

روشن

بدون
تفسیر

داستان - گام - شیوه

به منظور بازسازی داستان پشت پرده، فیلم نامه را از

حالت دراماتیزه خارج کنید

WHAT 'S THE GOAL?

هدف چیست؟

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

فیلم نامه نویسان اروپایی 50 درصد پتانسیل داستان های خود را تلف می کنند.

There is no good film based on a weak screenplay.

هیچ فیلم خوبی بر اساس یک فیلم نامه ضعیف وجود ندارد.

European filmmakers shoot far too early.

فیلم سازان اروپایی خیلی زود وارد فیلم برداری می شوند.

Time & Money → QUALITY

زمان و پول → کیفیت

Time & Money & RESPECT

زمان و پول و احترام

Don't shoot films based on weak scripts.

فیلم هایی که فیلم نامه ضعیفی دارند را فیلم برداری نکنید.

Keep asking: What's the goal?

همواره بپرسید: هدف چیست؟



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Translation

Hemn Xaledi & friends