

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

HİKAYELER | SENARYOLAR | İLGİLİ İÇERİK OLAN FİLMLER

Anlatım ve Tartışma

@ Moskova Kült Film Festivali (MKFF)

Haziran 2022

Donat F. Keusch | Gabriele C. Sindler

www.dfkfilms.com

MOTTO

The Screenplay Is The Film.

[British]

Senaryo Filmdir.

[trk]

The Script Is The Movie.

[US American]

better script – bigger success
daha iyi senaryo – daha büyük başarı

better **script**
bigger success

daha iyi **senaryo**
daha büyük başarı

dfk script service

since 1989
1989 dan beri

3000 Scripts
Senaryo

from all over the world
Dünyanın her tarafından

- Producers
- Distributers
- World Sales
- Investors
- Writers

- *Yapımcılar*
- *Distribütörler*
- *Dünya Satışları*
- *Yatırımcılar*
- *Yazarlar*

- 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.

- *Bu film projeleri birçok engeli aştı*
- *az ya da çok bağlayıcı bir pakete sahip olmak*
- *bir dünya distribütörü tarafından temsil edilmektedir*
- *uluslararası distribütörler arıyoruz*
- *veya sübvansiyonların ötesinde kalan finansman için yatırımcılar.*

***Yine de: Bu konut dosyalarının %80'
ya tam gelişmiş bir hikayesi yok ya da hikayesi sinemaya yeterince
uyarlanmamış - çok zaman ikisi de.***

better script
bigger success

*daha iyi senaryo
daha büyük başarı*

Definition **SUCCESS**

Tanım

BAŞARI

better script
bigger **success**

SUCCESS *BAŞARI*

better script
bigger *success*

Festivals | Awards | Press | Media | Marketing
Festivaller | Ödüller | Basın | Medya | Pazarlama

■ AUDIENCE *SEYİRCİ*

SUCCESS
BAŞARI

■ **AUDIENCE**
SEYIRCI

Festivals | Awards | Press | Media | Marketing
Festivaller | Ödüller | Basın | Medya | Pazarlama

OVERALL COST

TOPLAM MALİYET

+25%

Pre-production | Production | Distribution
Ön üretim | Üretim | Dağıtım

better **script**
bigger success

Definition

GOOD Script | better **script**

Tanım

İYİ Senaryo | daha *iyi* **senaryo**

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. ...

better **script**
bigger success

- hikayenin yerel çapalanması
- psikolojik olarak anlaşılır karakterler
- empatik kahramanlar
- güçlü düşman kuvvetler
- tam hikaye
 - değerlendirdiğimiz uluslararası komut dosyalarının %80'inde eksik
- yaratılan evren bağlamında güvenilirlik
- hikaye uyarlandı | film ortamı için dramatize
- iyi yapılandırılmış anlatım
- ikna edici bir şekilde işlenmiş ana temalar
- vb...

RULES ?

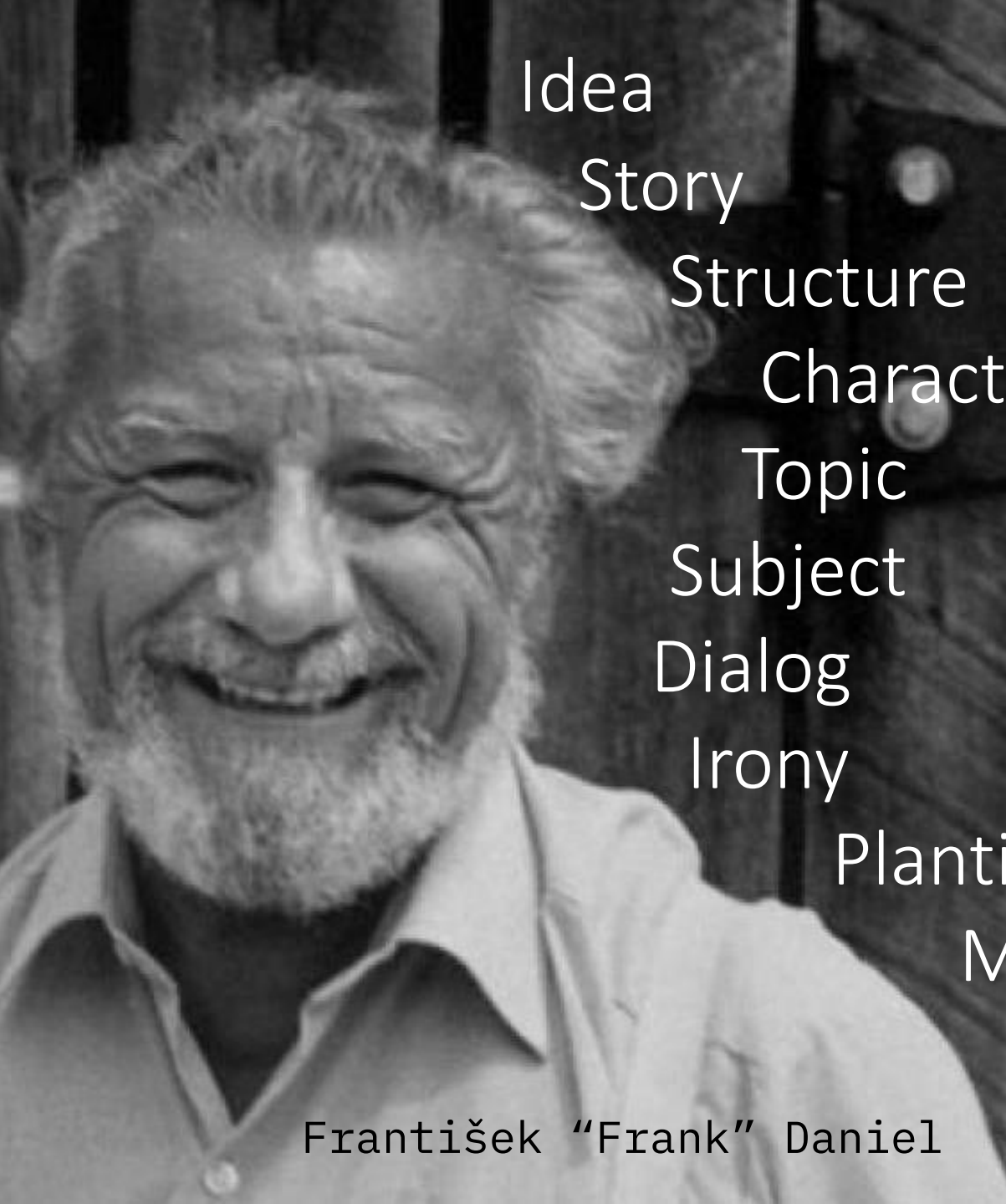
KURALLAR ?

RULES

Limited Value.

Kurallar

Sınırlı Değer .



Idea

Story

Structure

Character

Topic

Subject

Dialog

Irony

Planting & Pay Off

Mystery

Final Impact ...

Fikir

Hikaye

Yapı

Karakter

Başlık

Diyalog

Ironi

Planting & Pay Off

Gizem

Nihai Etki

František "Frank" Daniel



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 PRODUCED BY JOHN W. COOPER WRITTEN BY JESSE SHARPE AND JAMES NEWTON HOWARD DIRECTED BY MARTIN SCORSESE EDITED BY THELMA SCHOONMAKER EXECUTIVE PRODUCERS MICHAEL BALLHAUS, A.S.C. PRODUCED BY BARBARA DE FINA DIRECTED BY MARTIN SCORSESE

R RESTRICTED
 Under 17 requires accompanying parent or guardian

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IDEA

FIKIR

IDEA → 40 STEPS

FIKIR → *40 ADIM*

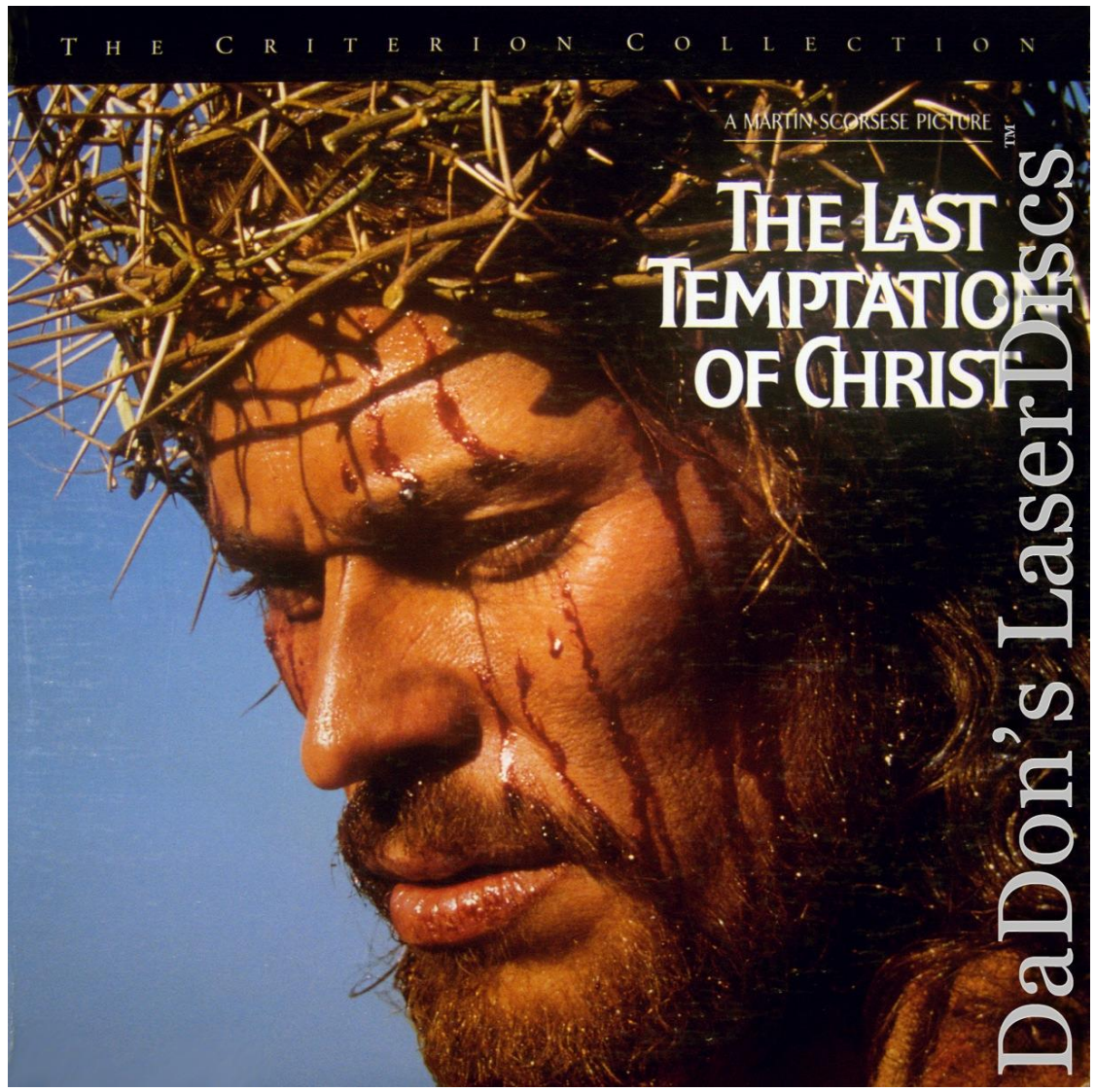
IDEA → 40 STEPS → STORY

FIKİR → *40 ADIM* → *HIKAYE*

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 | 69 |
| 3/2 | 3. CRUCIFIXION OF ZEALOT JESUS | intro. Mag. 20.0 | 73 | 3/2 | 31. PALM SUNDAY | Mag. 1.1 | 73 |
| 1/2 | 4. MAGDALENE WEDDING FLASHBACK | Mag. 1.1 | 74 | 1/2 | 32. DISCLOSES BETRAYAL | offering body's blood | 74 |
| 7/2 | 5. ZEALOT CRUCIFIED | Mag. 1.1 | 80 | 2/2 | 33. PASSOVER | Sudas leaves | 80 |
| 0 | 6. JESUS TO MONASTERY | Mag. 1.1 | 81 | 1 | 34. GETSEMANE | Mag. 1.1 | 81 |
| 10 | 7. JUDAS RECRUITS | disc. 30.0 | 82 | 1 | 35. JESUS SCOURGED BY PILATE | Mag. 1.1 | 82 |
| 13 | 8. JESUS VISITS MAG. IN COURT | Mag. 1.1 | 84 | 2/2 | 36. DISAPLES FLEE | Mag. 1.1 | 84 |
| 14 | 9. ARRIVES AT MONASTERY | Mag. 1.1 | 85 | 1/2 | 37. CRUCIFIXION | Mag. 1.1 | 85 |
| 6 | 10. JESUS + SNAKES | Mag. 1.1 | 86 | 1 | 38. ANGEL LEADS JESUS AWAY | Mag. 1.1 | 86 |
| 1/2 | 11. OFFERS NECK TO JUDAS | Mag. 1.1 | 87 | 3/2 | 39. TAKES HIM TO MAGDAL | Mag. 1.1 | 87 |
| 2/2 | 12. J + J SAVE MAG. | Mag. 1.1 | 88 | 1/2 | 40. JESUS + MAG. | Mag. 1.1 | 88 |
| 2/6 | 13. BERTITUDES | Mag. 1.1 | 89 | 4 | 41. SOME STONES MAG. | Mag. 1.1 | 89 |
| 27 | 14. COLLECTS JOHN, ANDREW | Mag. 1.1 | 90 | 2 | 42. LATER J. W. MARY MATHIAS | Mag. 1.1 | 90 |
| 29 | 15. J + J DEBATE | Mag. 1.1 | 91 | 3 | 43. YEARS LATER: J. AS FATHER | Mag. 1.1 | 91 |
| 21/2 | 16. VISION OF THE TREE | Mag. 1.1 | 92 | 4/2 | 44. PAVIL REVILES HIM | Mag. 1.1 | 92 |
| 2/2 | 17. WEDDING FEAST | Mag. 1.1 | 93 | 1/2 | 45. JESUS OLD: DISCIPLES RETN | Mag. 1.1 | 93 |
| 4/2 | 18. BAPTISM | Mag. 1.1 | 94 | 1 | 46. RETURNS TO CROSS | Mag. 1.1 | 94 |
| 17 | 19. JESUS + JOHN THE B. DISCUSS | Mag. 1.1 | 95 | | | | |
| 16 | 20. J TEMPTS | Mag. 1.1 | 96 | | | | |
| 4/2 | 21. RESTS WITH MARY MATHIAS | Mag. 1.1 | 97 | | | | |
| 16 | 22. TOWER WHERE JESUS OFFERS BLOOD | Mag. 1.1 | 98 | | | | |
| 49 | 23. MIRACLES | Mag. 1.1 | 99 | | | | |
| 52 | 24. REJECTED IN NAZ. | Mag. 1.1 | 100 | | | | |
| 17 | 25. GOES TO JERU. | Mag. 1.1 | 101 | | | | |
| 16 | 26. RAISES LAZARUS | Mag. 1.1 | 102 | | | | |
| 6 | 27. CONFRONTATION IN JERUSA | Mag. 1.1 | 103 | | | | |
| 37 | 28. SEES PILATE | Mag. 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 | ERICK'S 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 RYDELL | 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 JULIAN #2 | 112 | 112 | 46 | SUZIAN 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. SUZIAN'S SUICIDE ATTEMPT | | | | |
| 340 | 17. POLITICAL RECEPTION | | | | |
| 412 | 18. SUZIAN IN WESTWOOD | | | | |
| 413 | 19. SUZIAN + MICHELLE IN CAR | | | | |
| 448 | 20. SUZIAN AND LILIAN | | | | |
| 52 | 21. DECT. SUZIAN AT HOTEL | | | | |
| 156 | 22. ROOM SEARCHED | | | | |
| 57 | 23. JULIAN AND ANNE | | | | |
| 260 | 24. HOOVER | | | | |
| 361 | 25. SUZIAN + HOSE PHONER | | | | |
| 362 | 26. SPANISH BOY | | | | |
| 64 | 27. VISITS ANNET CLIENT | | | | |
| 66 | 28. JULIAN + MICHELLE #5 | | | | |
| 111 | 29. JULIAN FOLLOWED | | | | |
| 173 | 30. L.A. COUNTRY CLUB | | | | |
| 78 | 31. AFTER HOURS CLUB | | | | |
| 382 | 32. MICHELLE + HUSBAND | | | | |
| 84 | 33. LINE UP | | | | |
| 89 | 34. MICHELLE SUZIAN AT GREAT | | | | |
| 91 | 35. BOY IN PORCH | | | | |



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.)*

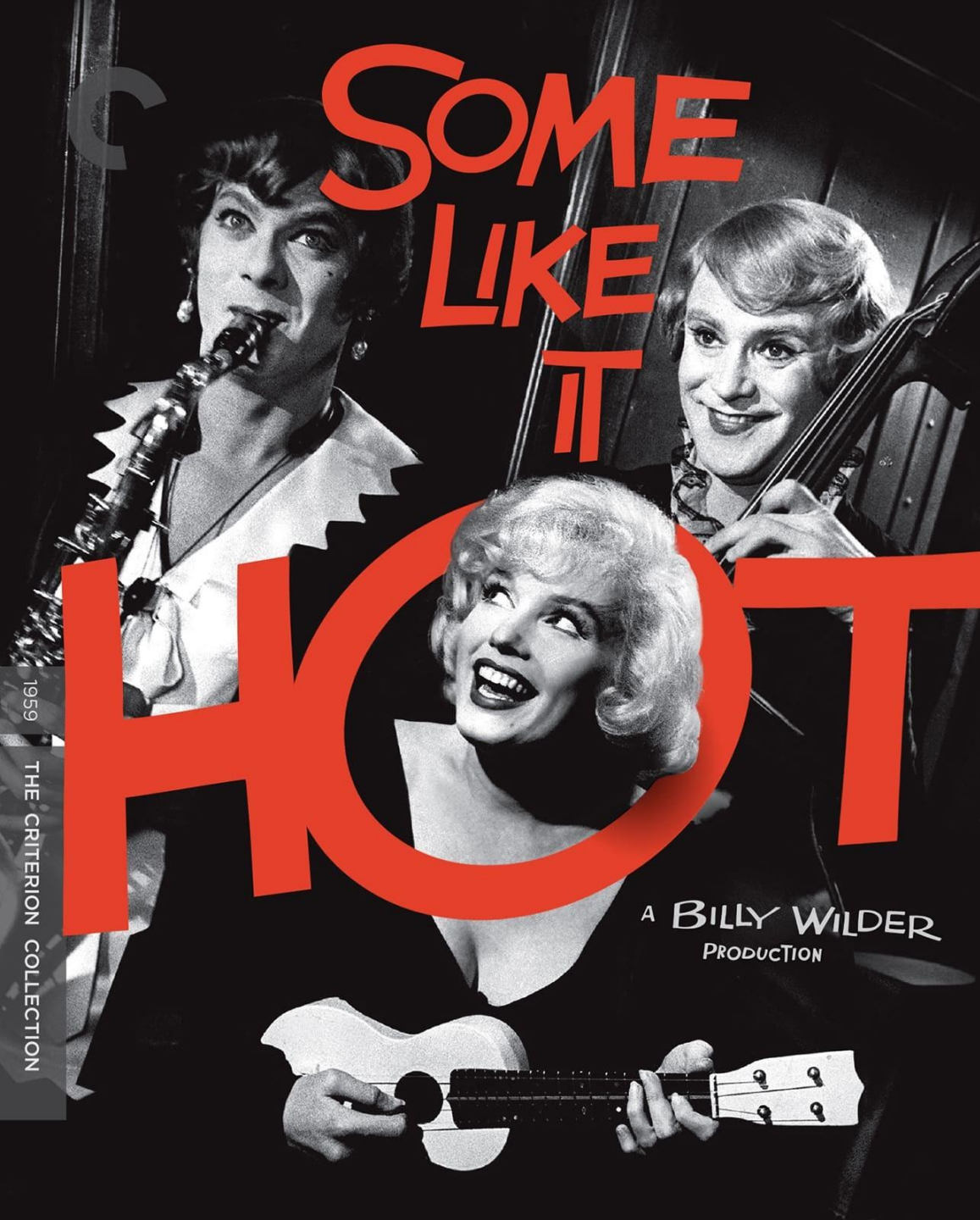
3 (7-8): No agent has a job for them. Angry Nelly, secretary of agent Poliakoff and stood up by Joe, tell them that her boss is looking for a bass and a sax for a three weeks job in warm Florida. *(The hope to get a paid job in warm Florida.)*

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

DFK FILMS · P.O. BOX 1657 · CH-8031 ZÜRICH · T +4179 400 7057 · DFK@DFKFILMS.COM

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 zurückgehen.

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'

yüz dakika

Protagonist | Goal

Main character's steps → Goal

Kahraman | Hedef

Ana karakterin adımları → Hedef

≈ 40

Please note

Story \neq Screenplay

Hikaye \neq *Senaryo*

Story \neq Screenplay

Screenplay = Film on paper.

Hikaye \neq Senaryo

Senaryo = Kağıt üzerine film.

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

Hikaye \neq *Senaryo*
Senaryo = *Kağıt üzerine film.*
Film = *Aksiyon*

Story \neq Screenplay

Treatment = Film on paper
without dialogue

Screenplay = Film on paper.

Film = Action

Hikaye \neq *Senaryo*

Tedavi $=$ *Diyalogsuz kağıt
üzerinde film*

Senaryo $=$ *Kağıt üzerine film.*

Film $=$ *Aksiyon*

AUDIENCE

İZLEYİCİ

AUDIENCE - less stupid than film people & critics.
İZLEYİCİ - film insanları ve eleştirmenlerinden daha az aptal.



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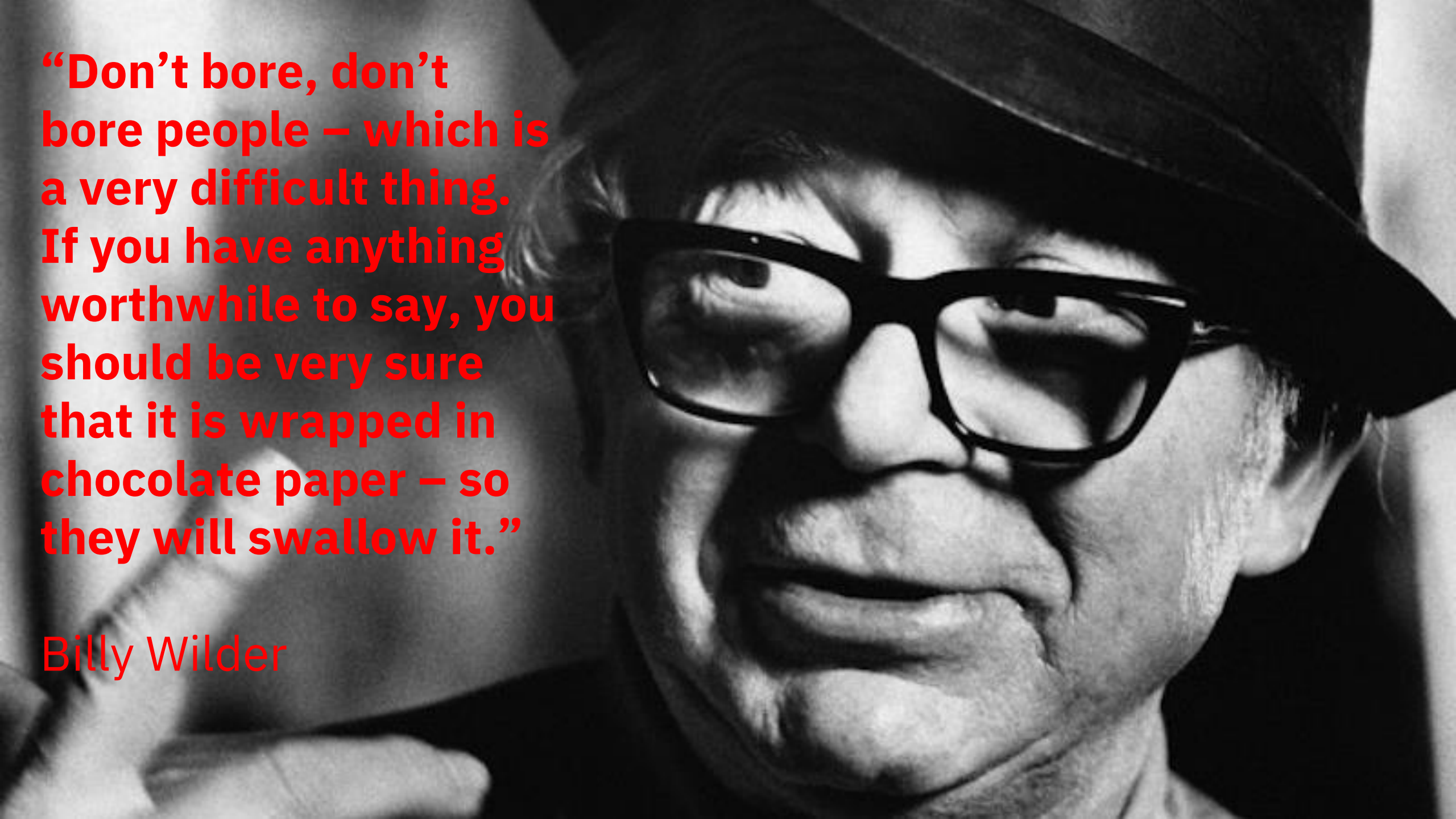
AUDIENCE – make | complete the film.

İZLEYİCİ - yapmak | filmi tamamlayın.

AUDIENCE – pay for the film.

İZLEYİCİ – film için ödeme yapın.



A black and white close-up portrait of Billy Wilder. He is wearing a dark hat and thick-rimmed glasses. His expression is thoughtful, with his hand near his chin. The lighting is dramatic, highlighting the contours 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

"Sıkılma, insanları sıkma - bu çok zor bir şey. Söylemeye değer bir şeyiniz varsa, çikolata kağıda sarıldığından emin olmalısınız - böylece yutacaklar."

Billy Wilder



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

***Yazmak sefalettir, yazmak terdir,
yazmak emektir.***



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



“Yönetmenlik tüm eğlencedir. **Yazmak sefalettir, yazmak terdir, yazmak zor iştir.** Eğlenceli olan, iyi bir senaryonuz varsa ve seçkin oyunculara sahip olacak kadar şanslıysanız sette olmaktır. Asıl eğlence bu, yapılacak şey bu.” *Billy Wilder*



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

THE LAST TEMPTATION OF CHRIST

**Yazmak sefalettir, yazmak terdir,
yazmak emektir.**



| | | | | | |
|----|----|----|-----|----|----|
| 1 | 2 | 1 | 2 | 24 | 3 |
| 1 | 2 | 3 | 4 | 5 | 6 |
| 7 | 8 | 9 | 10 | 11 | 12 |
| 13 | 14 | 15 | 16 | 17 | 18 |
| 19 | 20 | 21 | 22 | 23 | 24 |
| 25 | 26 | 27 | 28 | 29 | 30 |
| 31 | 32 | 33 | 34 | 35 | 36 |
| 37 | 38 | 39 | 40 | 41 | 42 |
| 43 | 44 | 45 | 46 | 47 | 48 |
| 49 | 50 | 51 | 52 | 53 | 54 |
| 55 | 56 | 57 | 58 | 59 | 60 |
| 61 | 62 | 63 | 64 | 65 | 66 |
| 67 | 68 | 69 | 70 | 71 | 72 |
| 73 | 74 | 75 | 76 | 77 | 78 |
| 79 | 80 | 81 | 82 | 83 | 84 |
| 85 | 86 | 87 | 88 | 89 | 90 |
| 91 | 92 | 93 | 94 | 95 | 96 |
| 97 | 98 | 99 | 100 | | |

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THE LAST TEMPTATION OF CHRIST



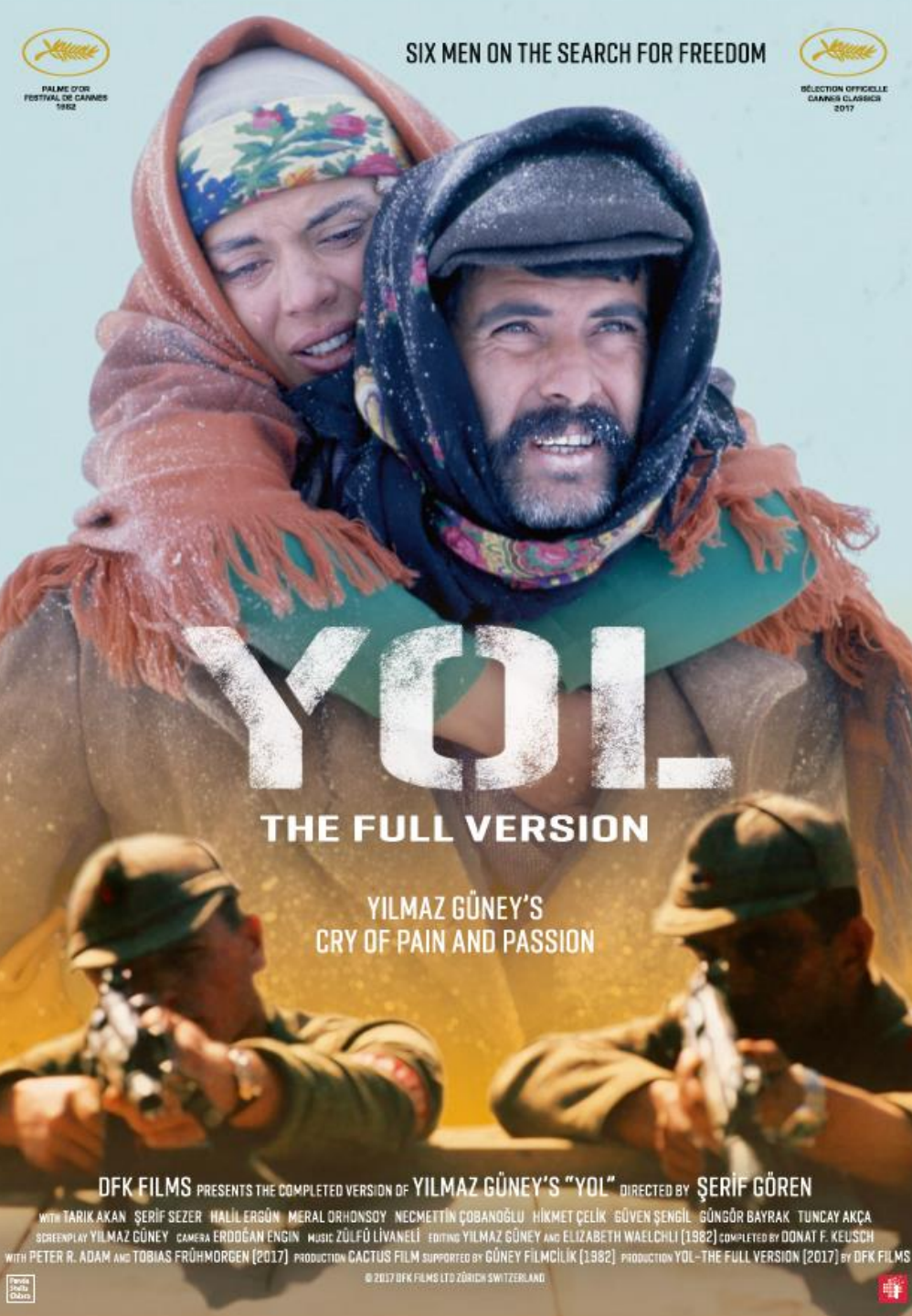
"It is not God who will save us—it is we who will save God, by battling, by creating and transmitting matter into spirit."
—N.K.



Yılmaz Güney in prison on Imralı Island
Yılmaz Güney İmralı Adası'nda cezaevinde



Yılmaz Güney in prison on Imralı Island
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Yılmaz Güney in prison on Imralı Island

RELEVANCE

ALAKA DÜZEYİ

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 GARY BARBER PRODUCTION A JOEL SCHIZZ PRODUCTION A JAMES CAMERON FILM TITANIC CASTING BY JAMES CAMERON COSTUME DESIGNER JAMES CAMERON EXECUTIVE PRODUCERS JAMES CAMERON AND JAMES CAMERON PRODUCED BY JAMES CAMERON AND JAMES CAMERON WRITTEN BY JAMES CAMERON AND JAMES CAMERON DIRECTED BY JAMES CAMERON

FROM THE DIRECTOR OF "TITANIC"

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 NOT AVAILABLE IN SOME PAPERBACK AND YOUNG COMPASS TRADE PAPERBACK United Artists



AVATAR

WARNER BROS. PICTURES PRESENTS A GARY BARBER PRODUCTION A JOEL SCHIZZ PRODUCTION A JAMES CAMERON FILM AVATAR CASTING BY JAMES CAMERON COSTUME DESIGNER JAMES CAMERON EXECUTIVE PRODUCERS JAMES CAMERON AND JAMES CAMERON PRODUCED BY JAMES CAMERON AND JAMES CAMERON WRITTEN BY JAMES CAMERON AND JAMES CAMERON DIRECTED BY JAMES CAMERON

METHOD

story-**s**tep-**o**utline

de-dramatize the script

in order to

re-construct the story behind

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NO
INTER
PRETA
TION

WHAT'S THE GOAL?

HEDEF NEDİR?

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

Avrupalı senaristler hikayelerinin potansiyelinin %50'sini boşa harcıyor.

There is no good film based on a weak screenplay •

Zayıf bir senaryoya dayanan iyi bir film yoktur •

European filmmakers shoot far too early.

Avrupalı film yapımcıları çekime başlamadan önce senaryoları üzerinde daha uzun süre çalışmalılar.

Time & Money → QUALITY

Zaman & Para → *KALİTE*

Time & Money & RESPECT

Zaman & Para & SAYGI

Don't shoot films based on weak scripts.

Zayıf senaryolara dayalı filmler çekmeyin.

Keep asking: What's the goal?

Sormaya devam edin: Hedef nedir?



dfk★films

better script - bigger success

www.dfkfilms.com

TRANSLATION *Turkish*

Aziz Tusmatov

Cahit Şahin Yalçın