

<TITLE>ALMOST FAMOUS by Cameron Crowe's </TITLE> <script>
/* Break-out-of-frames script By Website Abstraction (http://wsabstract.com)

<!-- Above notice MUST stay entact for use */

<!-- if (window!= top) top.location.href=location.href

</script></div><div><div>Cameron Crowe December, 1998
A close-shot of a yellow legal tablet.
A young hand comes into frame, holding a pencil.
For a few moments, we hear only the soft scratching of pencil on paper, as cr
es.
The hand carefully erases and corrects an error or two along the way.
And then the sound of an old friend...
the warm crackle of a vinyl record...
as we now hear Alvin and the Chipmunks' "Christmas Song."
A lone palm tree rises up into a yellow afternoon sky.
Behind it, the sparkling blue of the Pacific Ocean and the city of San Diego.
A dry, hot Southern California day.
Even the wind is lazy, and a little bored.
Santa Claus wears shorts and sandals, ringing a bell as he collects for the S
This is Christmas in the Southland.
No snow, no winter wonderland.
Just a pleasantly thick heat and an unchanging season, as music continues.
Turning the corner, walking into frame is ELAINE MILLER, 35.
She is a tall woman, consumed by the fevered conversation she's
Having with her pale young son WILLIAM, late pre-teens.
They stand apart from the other shoppers.
All around them is the highly-charged salesmanship of the season...
silver glittering fake Christmas trees.
She hurries her son through the commercial juggernaut, continuing their livel
ing stops her.
A Workman is affixing letters to a store-front.
He has already placed the MERRY...
now he's finishing the XMAS.
Elaine is strong, but always pleasant, always clear about her purpose in this</div></div>

- Q. What does William as a 15-year old boy wish to become?
- A1. A lawyer and a rock journalist

A2. A lawyer

A3. A rock musician

A4. A rock journalist

A5. An underground paper reporter

BRIDESMAIDS
Written by
Annie Mumolo
Annie is in nice lingerie, happily getting ready for the day.
She puts a lot of effort into her appearance.
Products everywhere, too many hair-flips, eye-cream, no hair out of place.
She walks into the bedroom, where TED, a gorgeous man sleeps.
She sneaks back into the bed, carefully positioning herself and moving the shee
She coughs and nudges Ted to wake him up then pretend sleeps.
TED Good morning.
TED Annie pretends to wake up.
Wow, you look beautiful.
What?
No.
I don't.
Oh my God its the morning.
I look terrible.
I just woke up.
TED Last night was fun.
ANNIE Yeah, I had the best time.
ANNIE I have't had that much fun on a first date in years, ever...
ANNIE She brushes the hair off his forehead as if he were her long time lover.
TED So listen Annie, I like you.
TED So, I want to be up front with you.
TED I'm not really looking for a relationship right now.
TED Annie's eyes grow large.
TED She uncomfortably smiles at him, nodding.
ANNIE Oooooo.
ANNIE Oops.
ANNIE I mean, yeah.
ANNIE What?
TED I just want to be honest right off the bat.</div>

- Q. What happens after Annie and Lillian reconcile?
- A1. Helen gets jealous again and insults Annie

A2. Annie helps Lillian cancel the wedding

A3. Lillian helps Annie prepare for her wedding

A4. Annie helps Lillian prepare for her wedding

A5. Annie helps Lillian break-up with her fiance

<u>BATMAN</u>
Screenplay by
Sam Hamm
Based on the Character Created by
Bob Kane
<u>FIRST DRAFT</u>
October 20, 1986
<u>EXT.
CITYSCAPE - NIGHT</u>
The place is Gotham City.
The time, 1987 -- once removed.
The city of Tomorrow: stark angles, creeping shadows, dense, crowded, airless, a random tangle of s
self-generating, almost subterranean in its aspect...
as if hell had erupted through the sidewalks and kept on growing.
A dangling fat moon shines overhead, ready to burst.
<u>EXT.
CATHEDRAL - NIGHT</u>
Amid the chrome and glass sits a dark and ornate Gothic anomaly: old City Cathedral, once grand, no
g since boarded up and scheduled for demolition.
On the rooftop far above us, STONE GARGOYLES gaze down from their shadowy, windswept perches, keepi
over the distant streets below, sightless guardians of the Gotham night.
One of them is moving.
<u>EXT.
GOTHAM SQUARE - NIGHT</u>
The pulsing heart of downtown Gotham, a neon nightmare of big-city corruption, almost surreal in it
Hookers wave to drug dealers.
Street hustlers slap high- fives with three-card monte dealers.
They all seem to <u>know</u> each other...
with one conspicuous exception:
A TOURIST FAMILY, Mom, Dad, and little Jimmy, staring straight ahead as they march in perfect locks
drag.
They've just come out of a bit show two blocks over; the respectable theatre crowd has thinned out,
lls in hand -- they find themselves adrift in the predatory traffic of Gotham's meanest street.
MOM For God's sake, Harold, can we please just get a <u>taxi</u>??
DAD I'm <u>trying</u> to get a --
Three cabs streak pass and disappear.
MOM grimaces in frustration as LITTLE JIMMY consults a subway map.</div>

- Q. Where does the Joker set a trap for Vicki?
- A1. At the Gotham Museum of Art

A2. At her house

A3. At Gotham Police Station

A4. At the Gotham Museum of History

A5. At Bruce's mansion

CHRONICLE
Written by
Max Landis
Based on a story by
Josh Trank and Max Landis
CUT - to indicate time lapses within a scene
The room is dingy.
Unkempt.
The camera sits on the bed, on its side, facing the door.
We can hear someone moving around off screen.
The door handle clicks; someone's trying it.
Then nothing.
Then, suddenly, loud pounding on the door.
Andrew's voice is scratchy and prone to cracking.
He speaks with a rushed mix of fear and anxiety.
ANDREW What do you want, I'm getting ready for school-
MR. DETMER Why is the door locked, unlock this fucking door right now.
The bed stirs as Andrew sits down.
MR. DETMER (CONT'D) I said unlock this door.
MR. DETMER (CONT'D) UNLOCK
ANDREW You're drunk-
MR. DETMER Listen, you don't tell me- IF I'M
ANDREW It's seven thirty.
ANDREW In the AM.
ANDREW You're drunk, dad, that's crazy-
MR. DETMER What're you doing in there.
ANDREW I'm filming this.
MR. DETMER What?
ANDREW I bought a camera.
ANDREW I'm filming all your shit from now on.
There's a beat, and then we can hear Mr. Detmer moving away from the door.
Equally dingy.</div>

- Q. What does Matt do to stop Andrew from hurting innocent lives?
- A1. Matt impales Andrew with a spear from a statue

A2. Matt impales Andrew with a sword from a statue

A3. Matt doesn't do anything about it

A4. Matt convinces him by talking to him

A5. Matt stops Andrew by kidnapping his children