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ASSESMENTS:

Premise Question / Logline(TV Guide) / Hook:

A lion cub must overcome the
awesome legacy of his father, and
then his brutish uncle, to take
his rightful place as king

Outside / Action(Spine):

Simba: To one day become king /
Mufasa: To surrender the throne
to his son / Scar: To become king

Inside / Emotional(Heart):

Simba: To believe in himself /
Mufasa: To believe in his son /
Scar: To feel respected and
important

Growth arcs: Scar+, Mufasa+, Simba++

MAIN_TWIST: Scar kills Simba's father

SECONDARY_TWIST: Nala always loved him

IMAGE_SYSTEM: Gold, Blue, and Bronze / Wind / hair / Ambient light /
Water / The open plains / Caves / The Mountains

I implore all young writers to know that what I'm teaching you is not
style but technique Write your script first, and then and only then do
you consult these pages for your final polish I wish the best of luck
to you all

ACT I CLIMAX: Mufasa is killed

M-ST'RY CLIMAX: Simba returns to Pride Rock

ACT II CLIMAX: Scar won't back down

OVERRIDING_QUESTION[S]: What does it mean to be king? Why must a father
be there to rear a son correctly? How important are friends who believe
in you? How important is love?

PREMISE: N/A

Any action, scene, or sequence in a story is considered an EVENT

A glance is an event
An exchange of dialogue is an event
A car crash is an event

Remember this

Never forget it

So Is your entire story an event? Yes It is It being the most
significant one of all

CONFLICT

I already make the assumption that you know any event must progress through conflict And here's why: because you want to work again ! ☺

Imagine a 2 hour movie where everything goes great... Fade Out
Oooh, I can count the box office draw to that one on one finger !

In life some things are difficult, and then others go smooth -- but never on screen

You won't know your characters until you've tested them

Action is character

And the way someone overcomes conflict reveals their character

Even in the smallest moments there is conflict: They're getting married -- but they can't decide on the wine She wants white; he wants dark

Always, always, there's conflict

In order for conflict to have any rising progression, a gap must open between the action a character takes, in hoping to achieve his goal, and the results he gets, in return There must be a separation between the two Because the moment a character gets what he wants, in the way that he wants it, the stories over Whether it's finished or not

Always remember this

QUICK NOTES: Characters -- always have them speak and act (plausibly) in (universal) metaphors Characters -- what do they do? Remember: action is character How do they feel about what they do? 3's a charm Use repetition As Much As Possible! Which method best makes your point -- humor? Action? Suspense? Like magic, the key to exposition is misdirection Use hyperbolic metaphor Nuance And contrast I usually complete my Big_Opening, and then my Climax, and then work backwards from there I write scene events in terms of beats of action One beat per sentence even, if possible

And for any character, there can be up to three levels of personal conflict

Inner Conflict:

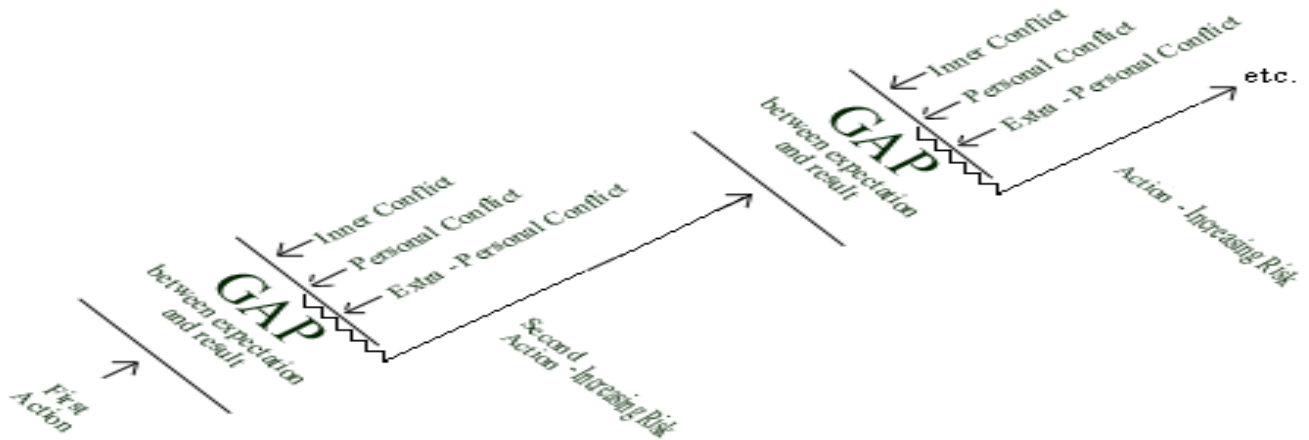
A character's personal emotional disposition (Affected by himself, as well elements external)

Personal Conflict:

Man against man / Relationships (Soap Operas)

Extra - Personal Conflict:

Man against surroundings (James Bond 007)



In film, however, the clever screenwriter addresses all of them, allowing them to affect one another, as well as themselves, thereby adding deep and incredible complexities to a character, taking hours upon hours to draw them out on screen for the audience to truly understand The makings of an excellent drama

Examples...

Extra - Personal only:

Can Bond get the car door open in time to disarm the bomb

Extra - Personal & Personal Conflict:

Can Bond get the car door open in time to disarm the bomb and save his girlfriend -- now losing confidence in him

Extra - Personal, Personal, and Inner Conflict:

Can Bond, realizing he's already failed at this at an earlier time in his life, finally, this one time, get the car door open in time to disarm the bomb and save his girlfriend -- now losing confidence in him

Extra Personal-, Personal-, and Inner Conflict -- At the end of an event, all of these should fall (or rise) to different levels, based on the realization that he undergoes, and the denouement, where he demonstrates what he's learned (hopefully, symbolically and highly poetically)

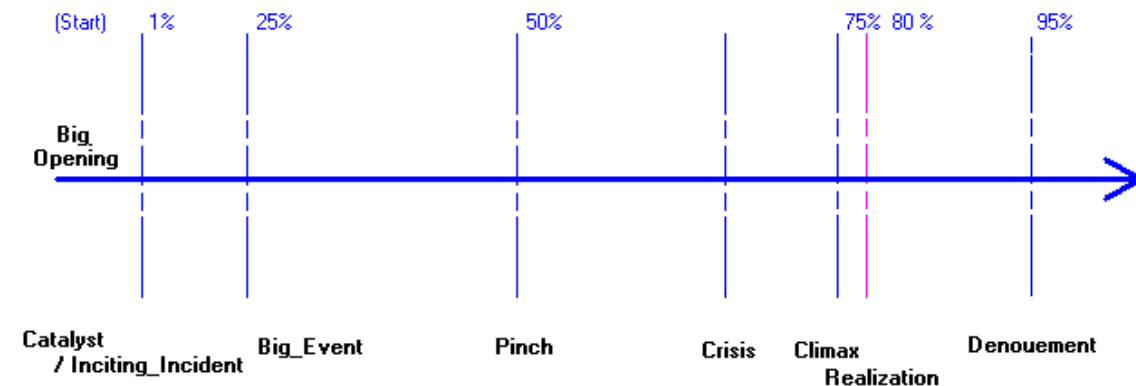
Any event should affect your character on all of these levels

QUICK NOTES: Use a Big_Opening Be sure to weave reversals(+/-) into each characters' progression Act I ends, following the Big_Event All outer goals must impel, and therefore affect, all or one of each character's single inner goals Also, the Denouement should be symbolic and highly poetic And every event (every scene and every sequence, and every scene within every sequence, and every action) should turn on all three levels of conflict: Inner-, Personal-, and Extra - Personal

You must push your stories to the end of the line, requiring your audience to dig emotionally deeper and deeper -- without calling upon them to summon the same emotions. This is why you must do research. You must draw them empty.

LENGTH: 88 pgs (1 pg / min)

CRISIS POINTS



A Big Opening need not always be big budget, but it *must* be a fantastically unusual, unique, and original opening sequence ! Why not open your story with a Catalyst ? This can forge your signature as a screenwriter. Don't gloss over it.

An Inciting Incident or Catalyst is the point in every story where things are kicked out of balance for your main character. Handing the main character a new problem, need, goal or desire. Absent a Big Opening, it should be the first of the *crisis points* in your story.

The Big Event is the point where your main character's life is turned upside down. It also marks the start of the Second Act.

The Pinch is the turning point in a story. This is the point where your main character can't turn back, and so becomes fully committed. His life has changed, forever. It should occur smack dab in the middle of your story.

The Crisis is the point of highest emotional intensity in a story. It's usually the point where the main character has to make a critical decision.

Also, a *suspended crisis* is very, very powerful. It must occur over a *duration* (possibly an entire sequence or montage !), usually working best when your main character is under great emotional stress. Its payoffs are priceless. Think about it.

Hmm... How could we exploit this technique for an individual scene, or sequence?

(The answer: Supersequences, I'll explain in a moment)

The Climax is where the main character dedicates himself, following through on his decision. Regardless of outcome.

The Realization The last one in your story being most powerful of all, is where your audience and characters attain a deeper understanding and enlightenment of what they've been through

These ephemeral moments of insight must become real to your audience as well as to your characters I'll show you, in a few moments, how to maximize the awesome power of these ☺

The Denouement is usually highly poetic and symbolic Oscar winning scripts usually have these This sequence is where your character(s) demonstrate an understanding of what they've learned What does you're your character do when he's happy? Repetitive denouements can enhance character characterization (e.g. Simba singing, when inspired)

For an event to play (work), you must know and have an exact and precise knowledge of all of these terms In your story, a pinch *must be* a pinch; a crisis *must be* a crisis

You don't want to find out six months down the line that your story really doesn't have a crisis, or that the pinch in a major sequence is actually another big_event

METASEQUENCE:

The pivotal scene or sequence whose resolution gives birth to the reversal at a crisis point

SUPERSEQUENCE:

An embedded or incendiary scene or sequence event whose resolution gives birth to your METASEQUENCE You can imbed these within the Pinch

SEQUENCE:

The sequence of events between crisis points, connecting two or more scenes by a *single commonality* (explained in a moment)
The sequence continues until it affects one of the main characters at a crisis point (preferably the main character)

The above figure shows how to build all events -- be it a scene, action, sequence, or story

More specifically...

Every **scene** *must* have the above crisis points (called actions)
 You can have more (called *beats*, a *beat* is composed of them)
 But no less

Every **sequence** *must* have the above crisis points You can have more (called scenes) But no less

Every story *must* be composed of a number of tightly, well designed, sequences (Discussed later) You can have more (creating reversals) But no less

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A standard three act story (Your standard two hour movie) has between 12 to 18 sequences

But here's a secret: They don't all have to be together, following each other in the story They just have to *be* there In your story !!!

Well, what purpose does that serve?

If you merge the Pinch and The Crisis **in a scene** (by revealing them at the same time -- remember, they both have to be there), then you'll get shock

If you merge the Pinch and The Crisis **in your story**, however, then you'll get a Thriller Merge them all and you'll get horror

Eliminate the Big_Event, altogether, and you'll get a comedy

Mastering these techniques will make you a master of every genre

Similar denouements create foreshadowing; contrasting ones, strategically placed, significantly effect a character's growth arc

Want to give a character a growth arc? The denouements (where he's supposed to demonstrate what he's learned) in the later events, when compared to those given earlier, should not match

In short, this is what I'm saying: there's no such thing as someone who can write comedy, but is weak in drama; there's no such thing as someone who can conceive of an awesome story but can't build a scene around dialogue

There's no such thing

There's just no such thing

Because they're all from the same thing They're all varying harmonies of the same string

SUBTEXT

As I said earlier, an exchange of dialogue is considered an event because it is an action

When writing dialogue, be *forward* thinking

An example

LOSER GUY
I'd like to pick you up sometime

HOT GIRL
I'm not interested

Revised...

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LOSER GUY
I'd like to pick you up sometime

HOT GIRL
Meet my boyfriend -- James

Don't show what she's thinking, show what she does *because* of thinking it !

Action is character

And the way she overcomes conflict reveals her character

Also, aside from the three levels of personal conflict, a character also functions on three levels

How he feels about himself
How he feels about others
How he feels others feel about him

Each, can irreversibly affect the other Through dialogue and action, you can show all of them, simultaneously

Revised...

LOSER GUY
(To HOT GIRL)
I caught your eyes, back
there Thinking you were gonna
come over But you didn't

Nervously, he takes the wine bottle Relieved his hands aren't sweating

LOSER GUY
...so I thought I'd try something
adventurous...

Kindly pouring her another glass...

LOSER GUY
...That is, if you're free for
this weekend

She withdraws, respectfully

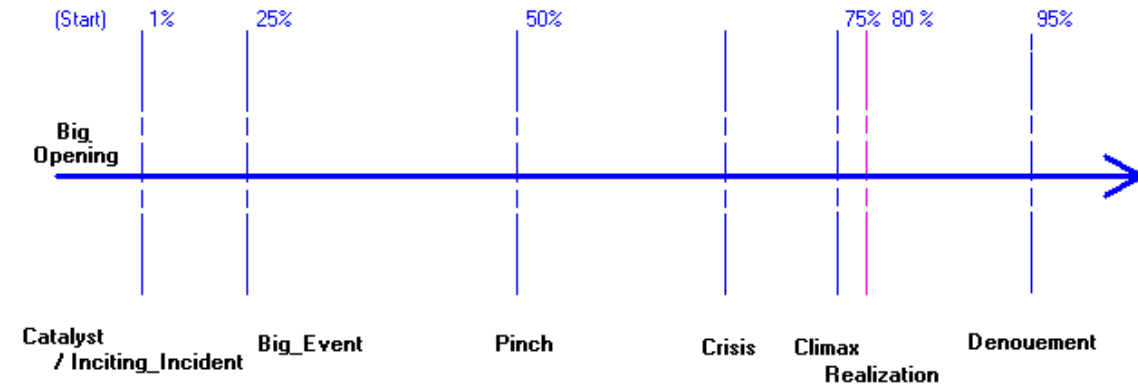
HOT GIRL
Meet my boyfriend -- James

The characters now address each other on all three levels of awareness

How he feels about himself	--> Adventuresome
How he feels about her	--> A desirable date
How he feels she feels about him	--> Possibly interested
Kindly pouring her another glass	--> How he feels about her
Withdrawing, respectfully	--> How she feels about him

Like a game of tennis, the ball of emotion going back and forth And all the while, all three levels of conflict are at play I hope you see the ways in which it can bring a scene vibrantly alive

Can you map out this event? Let's do it, for good practice



Big_Opening: N/A - used to open or interconnect events

Catalyst: He takes notice of her

Big_Event: He believes she's alone

Pinch: He asks her out

Crisis: He awaits her response

Climax: She introduces her boyfriend

Realization: She's taken

Denouement: N/A - used to close or interconnect events

You see It's the Realization which ultimately draws the emotion There is great power in knowing this In events involving action, such as dialogue, we have another name for it though -- it's called *subtext*

Now, because of the negative realization incurred, the denouement (leading into the next event) should allow this character to demonstrate what he's learned

Which brings us to a problem: We don't know who leads the event

Now here's where it gets complicated You can use these techniques for all of your characters The key is to know when And that is why you must know who leads the event

In any event, your *main* character must be the one who undergoes the realization

Why?

Because, if you've written him correctly, your audience will be pulling for him He's the one who draws the most empathy Any realization made by a supporting character (called subplot-ting) can add significant depth and nuance to your story, but never at the cost of your main character ! An audience's emotional realization comes most powerfully, through your main character !

The only reason the scene even works is because it plays off of our inherent conditioning* to sympathize with the man So let's go with him, for the sake of example

* - Draw sympathy to a character by giving him or her more quality screen time

Because I decided to let Loser Guy lead the event -- the denouement, therefore, in turn, should allow him (not her) to demonstrate what he's learned

Big_Opening: He enters the bar, ready to mingle

Catalyst: He takes notice of her

Big_Event: He believes she's alone

Beat: Kindly pouring her a glass

Pinch: He asks her out

Crisis: He awaits her response

Beat: She withdraws, respectfully

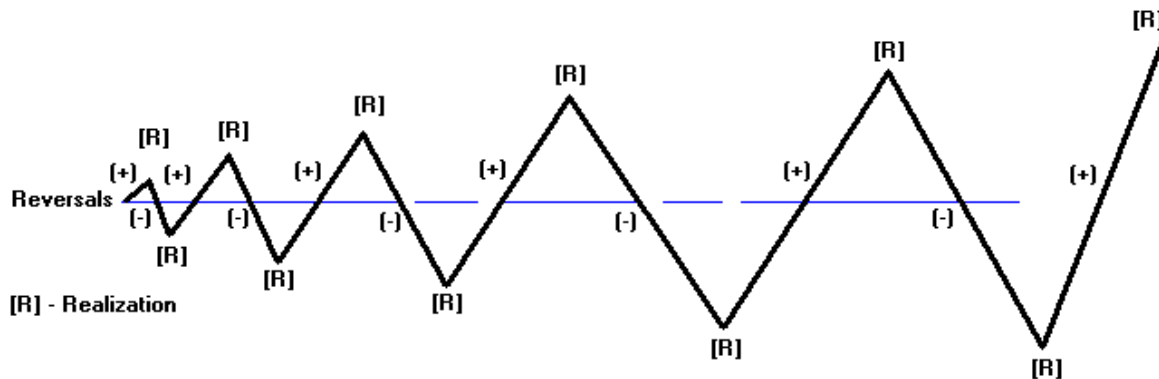
Climax: She introduces her boyfriend

Realization: She's taken

Denouement: He buys a better set of eyeglasses ! ☺

Next topic:

REVERSAL / DEEPENING



A *reversal* is an advanced screenwriting technique that's woven *into* each event, which forces your main character to overcome greater and greater emotional obstacles -- playing his desires against his needs (Discussed later) Forcing him toward the Big_Event... the Pinch... Crisis... and, finally, the event Climax -- be it of an action, scene, story, or sequence

An example

Bozo goes to the den because he needs a pen to sign a release from his agent. He then goes to the office because he gets a phone call in the den stating he's being sued by Paramount -- but the departing ceo wants to sign him to a five-year contract. And as he opens the window in the office, after noticing him in the parking lot -- his contract blows out of the window, and he falls to his near death, onto the ceo's car -- whom then offers him a new contract on a fresh sheet of papers....

In this sequence, there are three scenes (den, office, parking lot)

Notice how each one, connected by a *single commonality* (pen, phone, open window), contributes to the forward movement of the story, and notice how each reversal progressively ups the ante for each scene, forcing the character to overcome greater and greater emotional obstacles, playing his desires against his needs

In a typical movie you'd have twelve (or more) of these (Sequences)

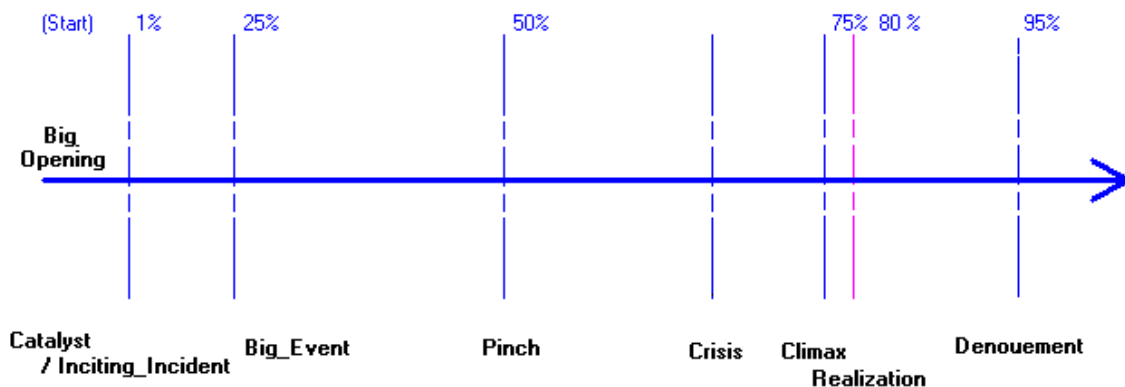
Each sequence triggering a local climax, ultimately creating a reversal, following a realization around a turning point, which in turn triggers another *more positive* or *more negative* sequence -- based upon the denouement to the realization

Could you do it? You can And soon...

...you will

Remember, in a great story... there are no accidents

Lets map the above sequence out, for good form Bozo leads the event, so he'll be the one undergoing the realizations



Big_Opening: Big legal problems; His agent wants out; His pen snaps; He enters the den

Catalyst: He gets a phone call

Big_Event: He's being sued

Pinch: ceo wants him to a five - year contract

Crisis: Contract blows out the window

Climax: He's offered a new one

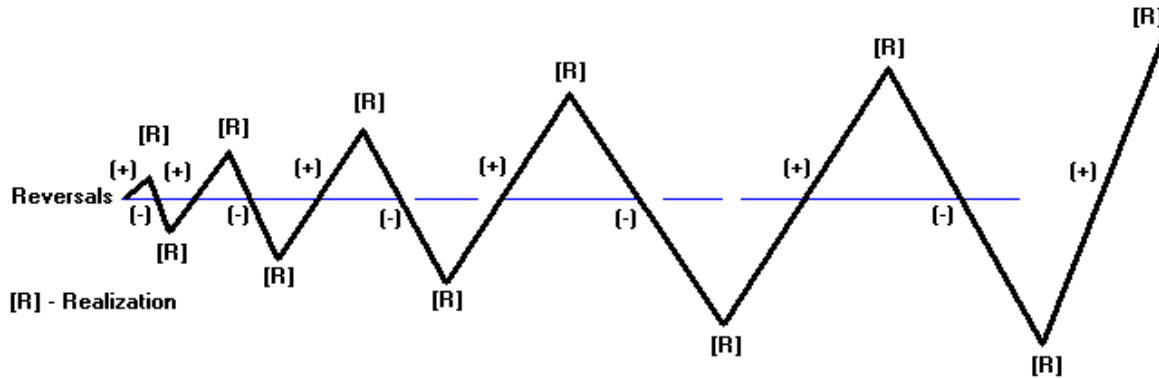
Realization: Life is good; there still are loyal people out there

Denouement: He fires his spineless agent, and then takes his wife to dinner (+)

Simple enough

And notice how merging the Big_Event and the Pinch (by revealing them, in the den, at the same time) creates irony

Now, lets have more fun and map the scenes out...



[The Den...]

Big_Opening: Big legal problems; His agent wants out; His pen snaps

Catalyst: He enters the den

Big_Event: The phone rings

Pinch: He answers it

Crisis: ceo wants him to a five - year contract / He's being sued

Climax: He goes to the office

Realization: Life is tough; it's hard to find people who'll trust me

Denouement: In the car, he begs his agent, over the phone, for not
having more faith in him (-)

[The office...]

Big_Opening: The elevator door sticks

Catalyst: He enters the office

Big_Event: He notices the ceo in the parking lot

Pinch: He opens the window

Crisis: The contract flies out; ceo never bothered to get his
contact information

Climax: He pursues the papers

Realization: This is my only shot; He'll probably have forgotten my
name by tomorrow

Denouement: While herding the papers, trying desperately to sign them,
he falls, unwittingly (-)

[The parking lot...]

Big_Opening: He strikes the ceo's car, down below

Catalyst: ceo recognizes Him

Big_Event: ceo is smiling... but also seems pissed

Pinch: Bozo smiles 'hello', anyway

Crisis: ceo reaches into his bag...

Climax: ...and offers him a new contract on a fresh sheet of papers

Realization: Life is good; There still are loyal people out there

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Denouement: He fires his spineless agent, and then takes his wife to dinner (+)

So what we've actually done is completely mapped out a sequence, down to the very scene This is all a treatment or step draft is ! And nothing more

You can trace the reversals by keeping track of the positive and negative signs (+/-)

The denouements allow your character to demonstrate what he's learned (hopefully, highly symbolically and poetically)

You could then go on to analyze the subconscious desires, needs, and motivations of this Bozo character, ever more reinforcing and then *further* deepening each reversal... !

Do you see, my friend, how powerful these are?

Soon, we will study the dramatic structure of The Lion King®

So, when conceiving a story, do you work from the bottom up, or the top down? The answer: Doesn't matter Do whatever works for you I work from the top down -- Starting with story title, like Larry Gelbart did for the movie Tootsie®

I then move to a *high concept*, which would then describe the movie, like this:

A sexist actor masquerades as a woman to land a role on a soap opera

It's high concept because the character's growth arc is implied (by the end of the movie he won't be sexist, anymore), and it summarizes the entire movie... in a sentence !

I then move to theme, down to story... then sequence... scene... and then beats (of action)

Hmm... Now how can we use reversals during an action, or scene event ?
(The answer: Use rising conflict ☺)

IMAGE SYSTEM

In your overall story, if an orange is just an orange, and people only wear blankets outside because they're cold, then you're missing out on a beautiful poetic opportunity

Lots of things we see and hear in life carry no meaning: Passing cars, leaky faucets, crayons on the floor... But in film, film is a beautiful opportunity to give meaning to *everything* we see

Like the use of oranges, in the Godfather®

What I'm saying goes many times deeper than foreshadowing. Elements of an image system employed during an event may or may not have any direct importance to the event in question. It devotes itself to one purpose, faithfully: it heightens the emotional awareness of the audience, priming them for the realization, and then the denouement. And these are everything.

AESTHETIC EMOTION

Learn to *feel* your way through a script. Writing it purely for aesthetic emotion. Why? Well because, when you get right down to it, it doesn't matter if a story makes rational sense.

-- What's that I just said ???

It's true.

So why is it so critical as a screenwriter that you understand this?

Because. Once you really gain confidence in your skills, once you really get up and start running, you'll quickly realize: it's only the realizations, and then the denouements, that matters. Period. Not the climax; not any of the other crisis points -- although you should realize their importance in contributing to it.

Your progressing realizations should touch the audience, irreversibly, arousing in them an increasing sense of awe and deeper understanding for your characters. And then your denouements should tear into these realizations, ripping them wide open as your characters demonstrate, for the entire world to see, what it is they've learned.

If you have to have an insecure mob boss take down his own brother, just to prove that he means business, than do it (*The Godfather® II*)

If you have to have a 21st century warrior travel back in time to fight off an invincible cyborg bent on destroying a woman that he's never met, but a woman that he's loved all of his life, than do it (*The Terminator®*)

If you have to have your character cut into a mountain to prove that he loves another character (hyperbolic metaphor), than do it ! All that matters is the realization that comes from the audience, from him doing it: that he loves her. Now, are these entire events even plausible? Possibly. But highly unlikely. You must understand that it doesn't matter.

Stories are not rational; they're pure aesthetic emotion.

THEME

You employ a theme by allowing your realizations to compare against an overriding question.

An example

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OVERRIDING QUESTION:

Why must a father be there to rear a son correctly?

The question you choose should never be an up or down question (one, that can be answered with a yes or a no), it'll come across as pedantic They have nowhere near the complexity to be put on screen

And your answer to an overriding question need not be right But You, as a writer, must have an answer And you must believe in it You must tell us: Life is like this And then show us ☺ Willing to spend 2 hours *proving* it in film

STORY

And now the question you've all been dying for: If screenwriting is so mechanical, if it's merely just an amalgam of strategically placed denouements for foreshadowing, and contrasting ones for character growth, all tied together by provocative realizations that revolve around a single theme -- where does the talent come in? Where's the imagination? The awe?

The answer: It's in the story you choose to tell

Why?

Because we've already seen The Lion King !

With the tools I've given you, you will work consistently in film for the rest of your life

Using only half of them correctly, you'll turn out an oscar winning script in less than two hours

It's the stories in you, the ones that you've been born with, the ones that you and only you can deliver to us with authenticity and total authority, which ultimately will decide whether you're hired to write the next Spider Man®...

...or the next Spider Man® 2

BASIC_RESEARCH

CHARACTERS:

1. Simba
2. Mufasa
3. Scar
4. unk
5. unk
6. unk
7. unk
8. unk

ROLE, PURPOSE IN THE STORY:

1. Central Character
2. Secondary Protagonist
3. Main Opponent
4. unk
5. unk
6. unk
7. unk
8. unk

OCCUPATION:

1. Prince
2. King
3. (A monkey's) Uncle
4. unk
5. unk
6. unk
7. unk
8. unk

BACKSTORY:

1. Oh, I can't wait to be king I don't know why my dad's so worried, and hard on me all the time; cause everybody loves everybody And Uncle Scar -- he's just the coolest guy I hate that my father's so hard on him
2. Scar -- my brother He's so misunderstood He really is as innocent on the inside as he is on the outside Though, I'm not saying I trust him It's a good thing I'll be around for many years to come, to rear my son, Simba
3. My only flaw is I was born second to my lovely brother, Mufasa -- whom I love dearly, of course How interesting it is to know from birth the one thing I ever wanted is the only thing I cannot have -- ...or is it?
4. unk
5. unk
6. unk
7. unk
8. unk

DOMINANT, CORE TRAIT:

1. Naïve
2. Arrogant
3. Conspiring
4. unk
5. unk
6. unk

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7. unk
8. unk

OTHER GOOD & BAD TRAITS:

1. Obstreperously naïve / Naturally Inquisitive
2. Too paternal / Arrogant
3. Overconfident
4. unk
5. unk
6. unk
7. unk
8. unk

IMPERFECTIONS / QUIRKS:

1. [/ /] Penchant for song
2. [/ /] None attributed
3. [/ /] None attributed
4. unk
5. unk
6. unk
7. unk
8. unk

SKILLS, KNOWLEDGE, PROPS:

1. [/ /] None attributed
2. [/ /] None attributed
3. [/ /] None attributed
4. unk
5. unk
6. unk
7. unk
8. unk

POINT OF VIEW, ATTITUDES:

1. Ho - hum... When I get older, then I'll be king... and that's pretty much all there is to that
2. I do not fear for myself; I have got to do everything to prepare my son
3. I know what it is I want in life, and no one out there is going to give it to me
4. unk
5. unk
6. unk
7. unk
8. unk

DIALOGUE STYLE:

1. Upbeat, optimistic --> Doubtful and negative --> Self Assured
2. Paternal
3. Cynical
4. unk
5. unk
6. unk
7. unk
8. unk

PHYSIOLOGY:

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1. Mesomorph
2. Hyper - mesomorph / Low, baritone voice
3. Hyper - ectomorph / A physical scar on his face / Unusually sharp claws
4. unk
5. unk
6. unk
7. unk
8. unk

PSYCHOLOGY, SOCIOLOGY:

1. Brave? Well I'm brave !!! The elephant graveyard -- that's the first place a brave one would go ...Right?
2. It's best you mind your business, and don't ask me of such things
3. Celebration ?! Ohhhh, you mean the carnival Oh, I'm so sorry You're right I'm so terribly sorry... calling it a carnival Don't know what I was thinking The celebration... -- Well of course I'm going to be there ☺ Wouldn't miss it for the world !!!
4. unk
5. unk
6. unk
7. unk
8. unk

RELATIONSHIP W/OTHERS:

1. Open to Friendship
2. Masterful
3. Passive - aggressive
4. unk
5. unk
6. unk
7. unk
8. unk

Internal Growth Arcs:

1. New sayings: Hakuna ma ta - ta; Sometimes bad things happen, and we can't do anything about them
2. No new verbal or thought characteristics attributed
3. No new verbal or thought characteristics attributed
4. unk
5. unk
6. unk
7. unk
8. unk

External Growth Arcs:

1. A mane / new friends: Timon & Pumba / He employs Nala's monkey - toss to defeat Scar
2. No new physical characteristics attributed
3. No new physical characteristics attributed
4. unk
5. unk
6. unk
7. unk
8. unk

SPINE OF THE STORY

CONSCIOUS GOAL:

1. To one day become king
2. To surrender the throne to his son
3. To become king
4. unk
5. unk
6. unk
7. unk
8. unk

FLAW, BLOCKING HIS GOAL:

1. Naïve
2. Arrogance
3. Not ruthless enough
4. unk
5. unk
6. unk
7. unk
8. unk

CATALYST / INCITING INCIDENT:

1. His father tells him he will be king
2. His son is born
3. His plot to kill Simba fails; He conspires to kill Mufasa
4. unk
5. unk
6. unk
7. unk
8. unk

BIG EVENT:

1. His father is killed
2. His son is nearly killed (by hyenas)
3. He decides to use a stampede
4. unk
5. unk
6. unk
7. unk
8. unk

PINCH:

1. He returns to Pride Rock
2. There's a stampede -- his son, stranded in the middle of it
3. He sets to pin Simba in a stampede
4. unk
5. unk
6. unk
7. unk
8. unk

CRISIS:

1. Scar won't back down
2. Now tacked on the ledge, only Scar, his brother, can save him
3. On the ledge, Mufasa clings for life; only Scar can save him
4. unk
5. unk

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6. unk
7. unk
8. unk

CLIMAX / SHOWDOWN:

1. He defeats him
2. Scar let's go
3. He let's go
4. unk
5. unk
6. unk
7. unk
8. unk

REALIZATION:

1. I have avenged the murder of my father
2. I have underestimated the cunning and ruthlessness of my brother
/ My son may never succeed me, now
3. Finally, my one true chance to become king
4. unk
5. unk
6. unk
7. unk
8. unk

DENOUEMENT:

1. He roars on the mountaintop, and rightfully takes his place as
king (+)
2. Simba flees from Pride Rock (-)
3. Simba returns, as a man, and confronts him (-)
4. unk
5. unk
6. unk
7. unk
8. unk

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EMOTIONAL HEART OF THE STORY

INNER NEED:

1. To believe in himself
2. To believe in his son
3. To feel respected and important
4. unk
5. unk
6. unk
7. unk
8. unk

FLAW, BLOCKING HIS NEED:

1. Lack of life experience
2. His son's youth (lack of life experience)
3. He has no official position, in life
4. unk
5. unk
6. unk
7. unk
8. unk

INNER CATALYST / INCITING INCIDENT:

1. His father is killed
2. Before his son is ready to succeed him, he is killed
3. He kills Mufasa
4. unk
5. unk
6. unk
7. unk
8. unk

INNER BIG EVENT:

1. Timon and Pumba take an interest in him
2. Rafiki finds Simba
3. Simba flees
4. unk
5. unk
6. unk
7. unk
8. unk

INNER PINCH:

1. He falls in love / Rafiki finds him
2. He revisits his son in a vision
3. Believing Simba is dead, he is made king
4. unk
5. unk
6. unk
7. unk
8. unk

INNER CRISIS:

1. His father revisits him, in a vision
2. On the mountaintop, he entreats his son to "remember"
3. Simba wasn't killed; he returns, as a man
4. unk
5. unk

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6. unk
7. unk
8. unk

INNER CLIMAX / SHOWDOWN:

1. He returns to Pride Rock
2. Simba roars on the mountaintop, and rightfully takes his place as king
3. He fights for what he wants
4. unk
5. unk
6. unk
7. unk
8. unk

INNER REALIZATION:

1. I must face up to my past
2. Our legacy is preserved
3. Death shall be my only usurper
4. unk
5. unk
6. unk
7. unk
8. unk

INNER DENOUEMENT:

1. He defeats Scar, and becomes king (+)
2. Simba returns the kingdom to its heyday (+)
3. He's betrayed and killed by his own followers (-)
4. unk
5. unk
6. unk
7. unk
8. unk

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SEQUENCE_OUTLINE

[S] ---> 24 SEQUENCES
[...S...] ---> 5 SUPERSEQUENCES
[...M...] ---> 4 METASEQUENCES

FADE IN:

[BIG_OPENING: Welcome to the celebration... a prince is born !!!
[2 CATALYST / INCITING INCIDENT: His son is born]
[Meet Scar]
[Rafiki gives Simba his name]
[1 CATALYST / INCITING INCIDENT: His father tells him he will be king
[A pouncing lesson with Zazu]
[Simba brags to Scar about his destiny]
[Simba and Nala venture to the elephant graveyard]
[...S...] Nala and Simba realize their destinies with one another
[...S...] ♪ Can't wait to be king ♪
[2 BIG EVENT: His son is nearly killed by the hyenas]
[Simba is reprimanded]
[3 CATALYST / INCITING INCIDENT: His plot to kill Simba fails (with the hyenas); He conspires to kill Mufasa
[...S...] ♪ Long live the king ♪
[3 BIG EVENT: He decides to use a stampede]
[2 PINCH: There's a stampede -- his son, pinned in the middle
[3 PINCH: He pins Simba in the stampede]
[2 CRISIS: Now tacked on the ledge, only Scar, his brother, can save him
[3 CRISIS: On the ledge, Mufasa clings for life; only Scar can save him
[2 CLIMAX / SHOWDOWN: Scar let's go]
[3 CLIMAX / SHOWDOWN: He let's go]
[3 INNER CATALYST / INCITING INCIDENT: He kills Mufasa]
[3 REALIZATION: Finally, my one true chance to become king]
[1 BIG EVENT: His father is killed]
[1 INNER CATALYST / INCITING INCIDENT: His father is killed]
[2 INNER CATALYST / INCITING INCIDENT: Before his son is ready to succeed him, he is killed
[2 REALIZATION: I have underestimated the cunning and ruthlessness of my brother / My son may never succeed me, now
[2 DENOUEMENT: Simba flees Pride Rock (-)]
[3 INNER BIG EVENT: Simba flees Pride Rock]
[...M...] ACT I CLIMAX: Mufasa is killed; Simba flees Pride Rock
[3 INNER PINCH: With Simba now thought dead, he is made king]
[Meet Timon and Pumba]
[1 INNER BIG EVENT: Timon and Pumba take an interest in him]
[Simba grows into a man]
[...S...] ♪ Hakuna ma - ta - ta ♪
[Scar neglects Pride Rock]
[Simba and crew enjoy the nightscape]
[Rafiki realizes Simba still alive]
[Nala stumbles upon Simba]
[1 INNER PINCH: He falls in love]

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[...S...] ♪ Can you feel the love tonight ♪
[Conflicted, Nala and Simba separate]
[...M...] Rafiki discovers Simba
[2 INNER BIG EVENT: Rafiki finds Simba]
[2 INNER PINCH: He revisits his son in a vision]
[1 INNER CRISIS: His father revisits him in a vision]
[Nala explains Simba's dilemma to Timon and Pumba]
[M-ST'RY CLIMAX: Simba returns to Pride Rock]
[1 PINCH: He returns to Pride Rock]
[1 INNER CLIMAX / SHOWDOWN: He returns to Pride Rock]
[1 INNER REALIZATION: I must face up to my past]
[Sirabi and Scar fight; Simba defends his mother]
[3 INNER CRISIS: Simba wasn't killed; and he is now a man]
[3 DENOUEMENT: Simba returns, as a man, and confronts him (-)]
[...M...] ACT II CLIMAX: Scar won't back down
[1 CRISIS: Scar doesn't back down]
[3 INNER CLIMAX / SHOWDOWN: He fights for what he wants]
[3 INNER REALIZATION: Death shall be my only usurper]
[1 CLIMAX / SHOWDOWN: He defeats Scar]
[1 REALIZATION: I have avenged the murder of my father]
[3 INNER DENOUEMENT: He's betrayed and killed by his own
followers(-)]
[2 INNER CRISIS: On the mountaintop, he entreats
his son to "remember"
[1 DENOUEMENT: [...M...] He roars on the mountaintop, and rightfully
takes his place as king (+)]
[1 INNER DENOUEMENT: He becomes king (+)]
[2 INNER CLIMAX / SHOWDOWN: Simba roars on the mountaintop, and
rightfully takes his place as king
[2 INNER REALIZATION: Our legacy is preserved]
[2 INNER DENOUEMENT: Simba returns the kingdom
to its former glory (+)]

FADE TO BLACK

INDIVIDUAL_SEQUENCE_OUTLINE

[S] ---> SEQUENCE
[...S...] ---> SUPERSEQUENCE
[...M...] ---> METASEQUENCE

[...M...] Mufasa is killed (2 pgs)
Big_Opening: There's an awesome stampede
Catalyst: Scar warns Mufasa..
Big_Event: ...Simba is pinned in the middle
Pinch: [...S...] 41
Crisis: Brother... save me
Climax: Long live the king... ! (he kills Mufasa)
Realization: See the above REALIZATIONS (2 & 3)
Denouement: Simba flees Pride Rock (-)

[...S...] 41
[Mufasa saves Simba (1 pg)]
Big_Opening: ROAR... -- He leaps on screen
Catalyst: He spots the herd
Big_Event: He spots his son
Pinch: He leaps into the stampede, after his son
Crisis: Wildebeest nearly trample him
Climax: He sets Simba on a perch
Realization: My son is safe
Denouement: Mufasa clings to a ledge for his life (+)

INDIVIDUAL_SCENE_OUTLINES

[Rafiki realizes Simba -- alive (0.5 pgs)]
Big_Opening: Sadly, Rafiki gazes up at the stars
Catalyst: A strand of Simba floats into his hands
Beat: He takes in the scent
Big_Event: The scent is familiar
Pinch: He approaches the tree glyphs
Crisis: The strand is different; it doesn't quite match
Climax: The symbols -- he draws a mane on Simba
Realization: Simba's a man; He's alive !
Denouement: He goes to find him (+)

[Simba, what have you done !? (0.5 pgs)]
Big_Opening: Simba stumbles through the dust
Beat: A straggling wildebeest draws Simba's eyes toward Mufasa
Catalyst: He spots his father
Big_Event: He will not waken
Beat: Help ! Somebody... help !!
Beat: He lays beside his father
Pinch: He's discovered upon by Scar
Crisis: Simba, what have you done !?
Climax: Run, run away
Realization: I am the one responsible
Denouement: He flees into the deserts to die (-)

... ETC.

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PROMOTIONAL_SEQUENCE
(For the movie trailer)

FADE IN:

SUGGESTED READINGS

☐ **Titles which have inspired me...**

All are hyperlinked to [the Amazon website](#), but, of course, you can purchase them from wherever you choose. And, if I've been remiss and missed some great ones, [please, email me](#) with them, so they can be evaluated.

[Story](#)

[Robert McKee] Substance, Structure, Style, and The Principles of Screenwriting.

[The Screenwriter's Bible](#)

[David Trottier] A Complete Guide to Writing, Formatting, and Selling Your Script.

[The Dream Bible](#)

[Brenda Mallon] The Definitive Guide to Every Dream Symbol Under The Moon.
(For The Development of an Image System)

[The Writer's Digest Guide to Good Writing](#)

[Thomas Clark, Bruce Woods, Peter Blockson, Angela Terez] The Best Writing Instruction, Advice and Inspiration From The Past 75 Years of Writer's Digest Magazine.

☐ **And...**

Others worth picking up

[Aristotle's Poetics](#)

[Stephen Halliwell]

[Bergman on Bergman](#)

[Paul Britton Austin]

[The Rhetoric of Fiction](#)

[Wayne C. Booth]

[The Philosophy of Literary Form](#)

[Kenneth Burke]

[The Fiction Writer's Handbook](#)

[Hallie & Whit Burnett]

[The Hero with a Thousand Faces](#)

[Joseph Campbell]

[Form and Meaning](#)

[Norman Friedman]

[On Becoming a Novelist](#)

[John Gardner]

[The Art of the Novel](#)

[Henry James]

[The Act of Creation](#)

[Arthur Koestler]

[Feeling and Form](#)

[Susanne Langer]

[Film: The Creative Process](#)

[John Howard Lawson]

[The Theory and Technique of Playwriting and Screenwriting](#)

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[On Directing Film](#)

[David Mamet]

[Write That Play](#)

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[Linda Seger]

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[The Art of Screenwriting](#)

[William Packard]

[Clause by Clause: The Screenwriter's Legal Guide](#)

[Clearance & Copyright](#)

[Stephen Breimer]

[Michael C. Donaldson]

[Comedy Writing Step by Step](#)

[Gene Perret]

[The Comic Toolbox](#)

[John Vorhaus]

[The Complete Book of Scriptwriting](#)

[J. Michael Straczynski]

[The Complete Guide to Standard Script Formats, Part I: The Screenplay](#)

[Cole/Haag]

[The Craft of the Screenwriter](#)

[John Brady]

[Creating Unforgettable Characters](#)

[Linda Seger]

[Dealmaking in the Film and Television Industry](#)

[Mark Litwak]

[The Elements of Screenwriting](#)

[Irwin R. Blacker]

[Fade In: The Screenwriting Process](#)

[Bob Berman]

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[Susan Avallone]

[Funny Business](#)

[Sol Saks]

[Getting Your Script Through the Hollywood Maze, An insider's Guide](#)

[Linda Stuart]

[The Hero with a Thousand Faces](#)

[Joseph Campbell]

[Hitchcock](#)

[Francois Truffaut]

[Three Genres](#)

[Stephen Minot] The Writing of Fiction, Poetry, and Drama.

[Why I Rejected Ten Thousand Manuscripts](#)

[W. Adolphe Roberts]

[How to Plot A Story When You See it](#)

[Thomas H. Uzzell]

[The Author and His Style](#)

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[Laurence D'Orsay]

[Three Secrets of Successful Fiction Writing](#)

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[Writing Science Fiction: Think Like an Alien, Write Like an Angel](#)

[Gardner Dozois]

[Where Do You Get Your Ideas](#)

[Laurence Block]

[The Poetry of Concrete](#)

[Judson Jerome]

[To Make a Short Story Long...](#)

[Orson Scott Card]

[The Seven Beacons of Excellent Writing](#)

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