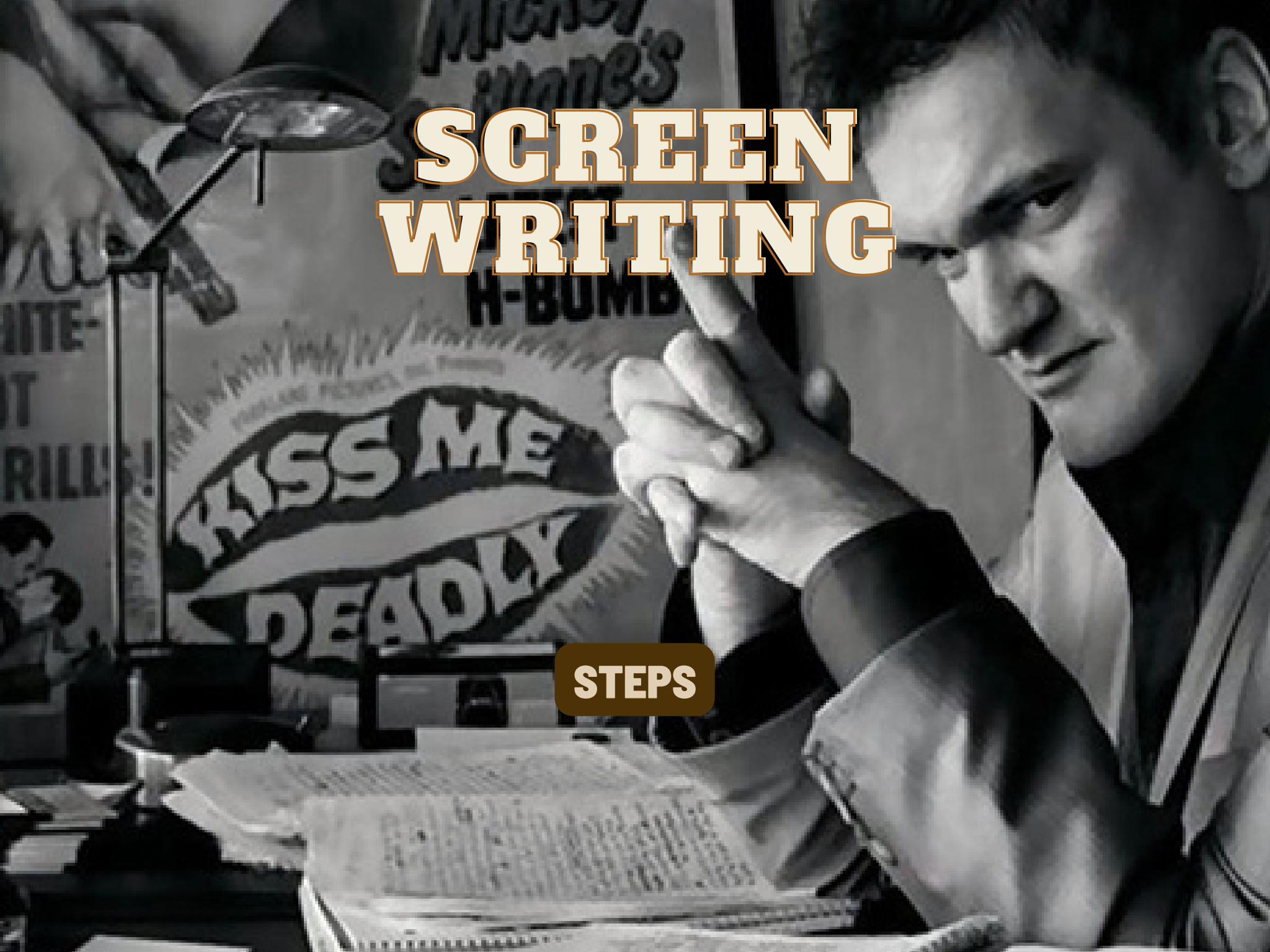
A black and white photograph of a man in a suit, looking down at a movie poster. The poster features the title 'KISS ME DEADLY' in large, stylized letters. Above it, other text includes 'MURDER', 'H-BOMB', and 'WHITE'. The man is holding a cigarette in his hand.

SCREEN WRITING

SHORT FICTION SCENARIO



SCREEN WRITING

STEPS



IDEA/LOGLINE

OUTLINE/SYNOPSIS



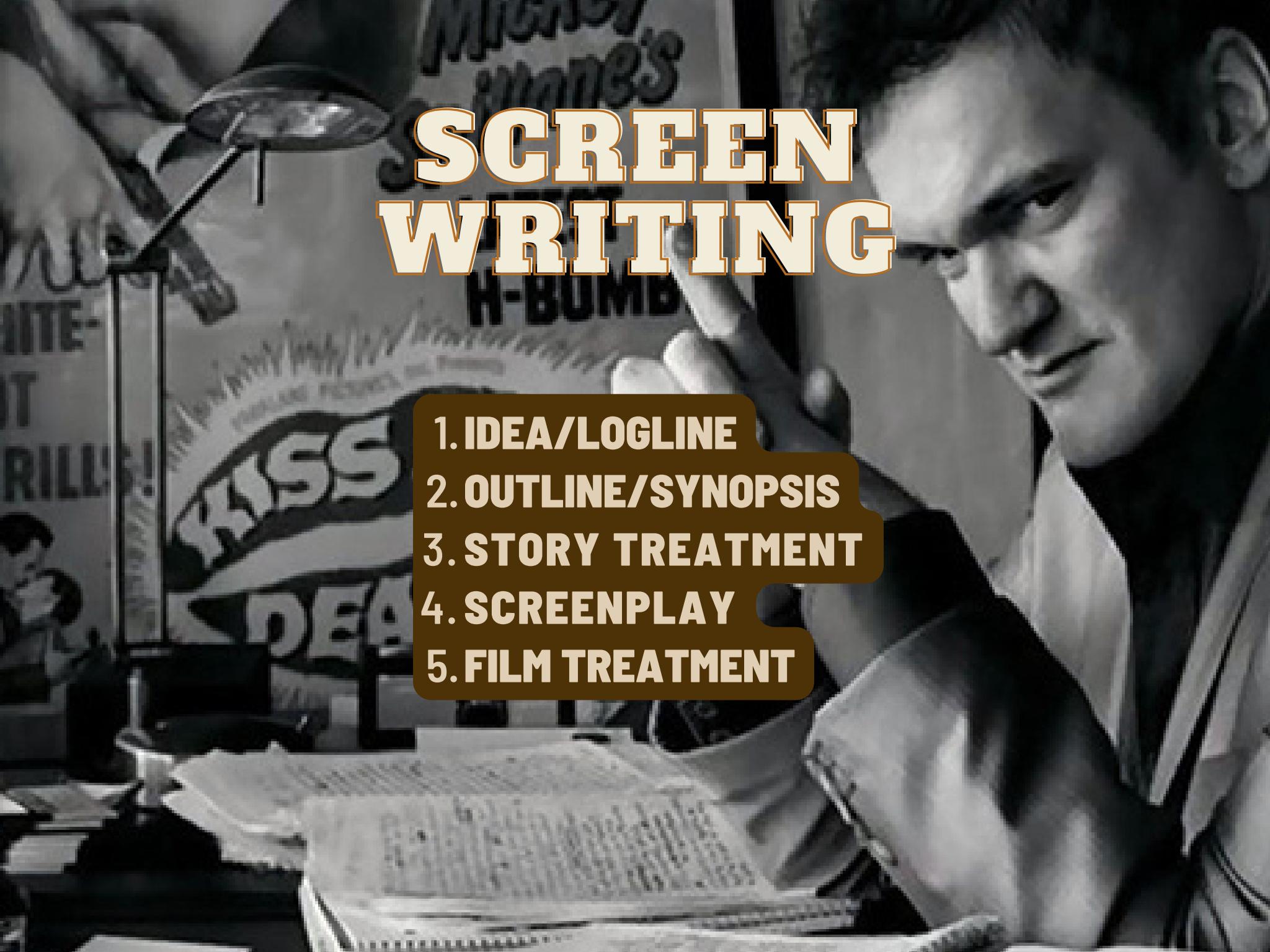
STORY TREATMENT

SCREENPLAY



FILM TREATMENT



A black and white photograph of a man in a suit and tie, looking down intently at the keys of a vintage typewriter. The typewriter is positioned in front of a movie poster for "Kiss Kiss Bang Bang". The poster features a woman's face and the words "H-BOMB" and "KISS KISS BANG BANG".

SCREEN WRITING

1. IDEA/LOGLINE
2. OUTLINE/SYNOPSIS
3. STORY TREATMENT
4. SCREENPLAY
5. FILM TREATMENT

SCREENPLAY WRITING

CASE STUDY

CONTINUED:

Yes.

MICHAEL

What a mistake, ROTH
like that; people behaving
(he shakes his
head) makes his
It was my understanding we left all
that behind. But let me tell you,
the important thing is that you're
all right. Good health is the most
important thing; more than success;
more than power; more than money.

The incident of the other night is
a nuisance that I can take care of.
I came to you because I want nothing
to affect our agreement; I wanted
to clear everything I'm going to
do with you, just in case.

You're a considerate young man.

You're a great man, Mr. Roth, I have
much to learn from you.

ROTH
(warmly)
However I can help you...

MICHAEL
Services for you in the past; I
understand that they are under your

ROTH
(simply)
for each other...

MICHAEL
they are still under
ing of the Corleone
by Frankie
After Clemenza died,
the Rosatos wanted territory of
their own. Pentangeli refused, and
came to me, asking for permission
to eliminate them.
(MORE)

(CONTINUED)



FILM

GHUSPAITHIYA

IDEA

The Telegraph

Log in

News Sport Business Opinion Ukraine Money Life Style Travel Culture Puzzles

See all News



India detains pigeon on suspicion of spying for Pakistan

Officials believe the pigeon had flown across the border with a secret code tagged to its fo

By Joe Wallen NEW DELHI

26 May 2020 • 3:23pm

IDEA/LOGLINE

Infiltrator

A curious pigeon barges into the home of a police officer, disrupting the wedding preparations that are underway. Spotting a cryptic message on its wings, the officer takes the bird to the police station and soon an investigation is underway that causes havoc in the security operations of the Indo-Pakistan border.

OUTLINE/SYNPOSIS

INFILTRATOR

SYNOPSIS

Two days to go for a wedding in a village, on the Indian side of Punjab bordering Pakistan, situated next to the river Ravi. Wedding preparations are at their peak. The groom Bhupesh (aged 28)'s house, a two storeyed mansion of a large undivided Hindu family, constructed in the traditional style many decades ago, is buzzing with activity as most of the relatives and family friends have arrived. A colourful tent has been erected for the occasion in the courtyard of the house. Sweets are being prepared on a large scale, with trolleys of vegetables and other food items being brought in for the pre-wedding feasts and the wedding to follow.

Inside the room, a group of men are huddled near a television, listening to the news. The news is about the tension on the India-Pakistan border and the belligerent posturing of its leaders. Bhupesh runs across the terrace towards his freshly whitewashed room. As he runs, a bunker is seen on the terrace of the house with a machine gun pointing outwards and two soldiers standing behind the sandbags. They turn around and look amused at the sight of Bhupesh running in a towel. As he nears his room, there is a collective shriek heard from inside and a few girls come rushing out, ducking their heads in frenzy, as if avoiding something above their heads. They are immediately followed by half a dozen pigeons fluttering out of the room and flying away from the house.

Puzzled, Bhupesh enters the room and sees two boys standing inside, holding a white pigeon. Amused, Bhupesh tells them to go out as he has to wear his clothes. One of the boy tells Bhupesh to see what's written on the pigeon. As he comes near and takes a close look at the pigeon, he sees some lettering in Urdu script under the wings of the pigeon. Bhupesh takes the pigeon in his hands and looks at it keenly.

Bhupesh finds a string and ties together the legs of the pigeon. A khaki police uniform is hanging from a peg. He removes the uniform off the peg and instead dangles the pigeon from it. He throws off his towel and starts wearing the uniform.

Inside a dilapidated old police station, with peeling yellow walls lined with portraits of Mahatama Gandhi and Sikh and Hindu saints. Bhupesh opens the door of a small cell with iron bars. A few policemen are standing behind him looking at the spectacle. He unties the pigeon's legs and releases it inside.

The door of the room is pushed open from outside sending in daylight. It's the station house officer (SHO), a potbellied middle-aged man at the door. The constables salute him as Bhupesh is busy catching the pigeon standing on his desk. He dives towards the fan and grabs the pigeon, almost dangles from the fan and falls to the ground on his butt, balancing the pigeon in one hand. The SHO stands perplexed, looking at the entire show. Bhupesh gets up dusting his clothes and shows the pigeon to the officer. He explains that it's no ordinary pigeon, but a spy from across the border! He lifts its wings to reveal the Urdu script underneath it. His colleagues gather around looking curiously at the bird and the markings on it.

Bhupesh, holding the pigeon, and the SHO stand at a distance looking at him. The maulvi signals to them to come and sit next to him. They walk towards him and sit. He instructs them to show reverence and bow in front of the grave. Bhupesh brings the pigeon close to the maulvi and asks him to read what's written on it.

The pigeon is being sedated as Bhupesh and the SHO along with a few police officers from the city surround it. The doctor places the sedated pigeon on a table, opens both its wings and tapes it onto the table. The pigeon lying on the back with wings wide open is being x-rayed. The policemen wait in anticipation. The x-ray image is now visible on the computer monitor. The doctor keenly observes the image. The policemen too come close and stare into the monitor.

TREATMENT

SCENE 1: EXTERIOR/INTERIOR: MANSION COURTYARD, EARLY AFTERNOON.

Two days to go for a wedding in a village called Kathlour, on the Indian side of Punjab bordering Pakistan, situated next to the river Ravi. Wedding preparations are at their peak. The groom's house, a two-storeyed mansion of a large undivided Hindu family, constructed in the traditional style many decades ago, is buzzing with activity as most of the relatives and family friends have arrived. A colourful tent has been erected for the occasion in the courtyard of the house. Sweets are being prepared on a large scale, with trolleys of vegetables and other food items being brought in for the pre-wedding feasts and the wedding to follow.

A group of transgenders (common during such celebratory occasions) is creating a ruckus at the gate of the house, beating the traditional drum 'dholaki', clapping their hands vigorously, and demanding they get to see the groom. The groom, Bhupesh, is having a bath in the bathroom that is adjoining the courtyard. He is hesitant to come out wrapped in a towel, fearing being ragged and made fun of by the transgenders. Gathering courage, he opens the door from inside and rushes out wrapped in a towel. Everybody in the courtyard breaks into a laughter. The transgenders chase him as he vanishes into a room along the courtyard and closes the door from inside.

SCENE 2: INTERIOR, LIVING ROOM, DAY

Inside the room, a group of men are huddled near a television, listening to the news. The news is about the tension on the India-Pakistan border and the belligerent posturing of its leaders. If the rumours are to be

SCREENPLAY

		2.
1	EXT. VILLAGE RAILWAY STATION - EVENING	1
	<p>It is early winter at a desolate platform of a nondescript railway station. The sky is turning dark and a crescent shaped moon hangs in the deep blue sky. Sound of a train having just left the platform is heard. The platform is empty, except for a solitary man who has gotten off the train.</p> <p>He is standing motionless, holding a sling bag and looking at the departing train. There are couple of lampposts and benches in the distance. There are few men standing.</p>	
2	EXT. ROAD OUTSIDE VILLAGE RAILWAY STATION - EVENING	2
	<p>The man exits the station on to the road outside. A lone cycle rickshaw is parked along the road. He walks to the cycle rickshaw.</p> <p><small>MAN</small> ਤੇਰੋਈ ਲੇ ਤੇ ਗਾ ਵਾਈ? ਕਿੱਠੇ ਰੂਪਈਏ?</p> <p><small>RICKSHAW PULLER</small> ਪਰਾਸ ਰੂਪਏ ਲਗੇਗੇ</p> <p><small>MAN</small> ਪੰਜਾਬ ਰੂਪਈਏ? ਮੇਂ ਤਾਂ ਦਸ਼ਾ 'ਚ ਜਾਂਦਾ ਹਿੰਦਾ</p> <p><small>RICKSHAW PULLER</small> ਕਿਸ ਜਾਮਾਂ ਵੀ ਥਾਤ ਕਰ ਰਹੇ ਹੋ ਸ਼ਰਦਾਰ ਜੀ?</p>	
	<p>The man walks away giving a puzzled look to the rickshaw puller. He comes closer to the camera and stands on the road, looking left and right. He is in his mid forties, dressed in an ill fitting old shirt and trousers with a casual turban. He has an embroidered sling bag on his shoulder and a coarse shawl around his neck. He turns towards the left and exits the frame. The rickshaw puller gets onto his seat and paddles away to the right. The camera pans left to reveal the solitary man walking in the distance on a narrow road, his figure becoming faint in the darkness. A tractor crosses by him.</p> <p>Opening Credits...</p>	
3	EXT. ROAD - EVENING/NIGHT	3
	<p>The camera follows the man walking along the road. A voice calls the man from behind. He turns and looks at the stranger. The stranger speaks to the man in a faltering voice.</p> <p><small>STRANGER</small> ਕਿੱਥੇ ਜਾਣੇ ਬਾਣੀ ਨੂੰ</p>	

Made in Highland

FILM TREATMENT

Shot Breakdown

SCENE 1 : Bathroom and Courtyard (steadicam)

1. MS: Bhupesh looking out of the window in the bathroom as he wears his vest. His hair is wet. He opens the door to peep out. Camera pans slightly as he does so.
2. MS from outside. Bhupesh peeping through the bathroom door.
3. LS through the door. Bhupesh's POV. We see the transgenders in the courtyard.
4. MLS follow on steadicam as Bhupesh opens the door, comes out and rushes towards the stairs. The transgenders block his way and he rushes into the adjoining room.

SCENE 2 : Living Room (steadicam)

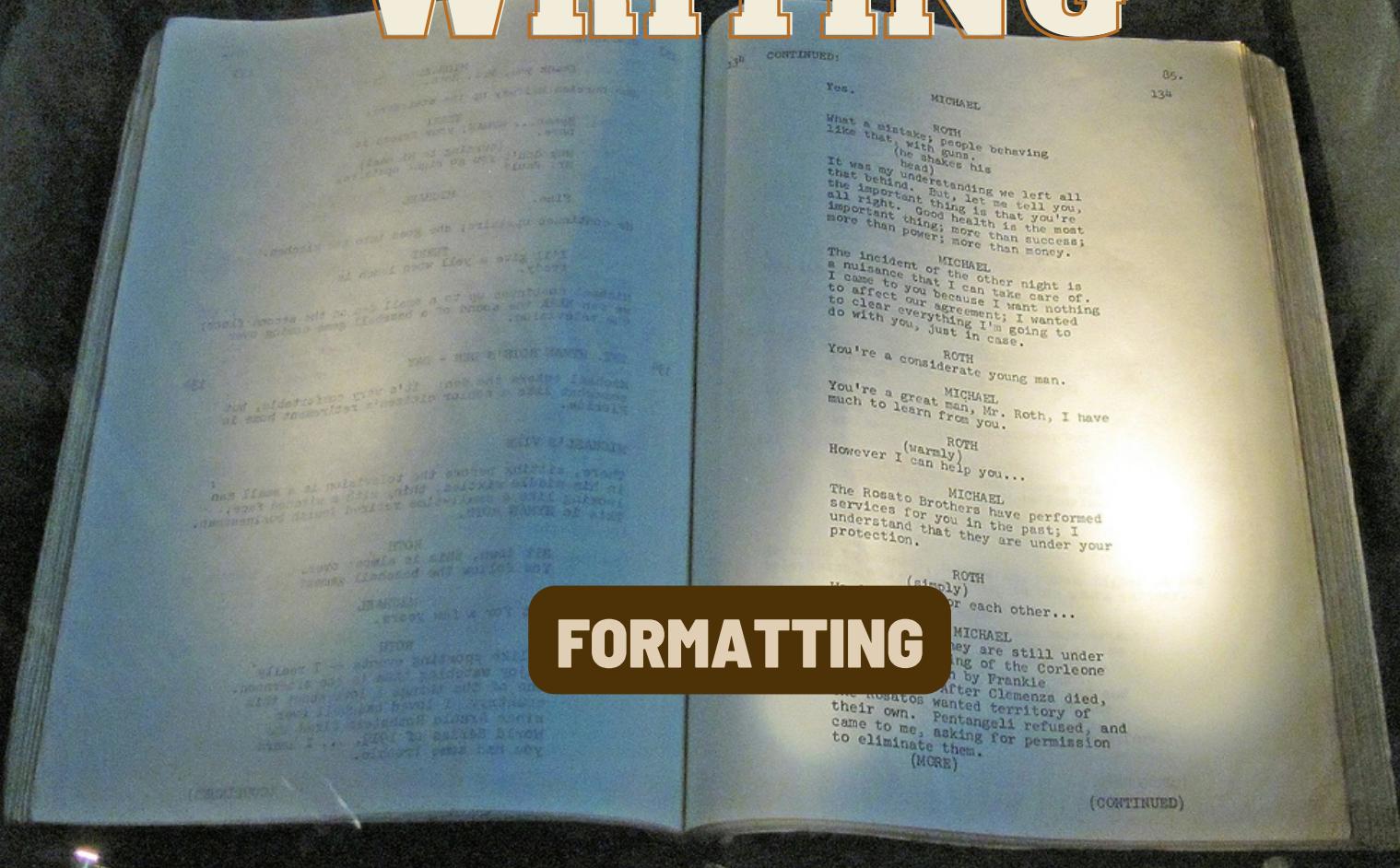
1. MS of Bhupesh from inside the room as he enters and closes the mesh door. The transgenders are seen outside. He looks towards the men in the room.
2. LS men in the room looking at Bhupesh. They break into laughter.
3. CU Bhupesh as he mutters something to himself. An uncle tries to come in from the courtyard. Bhupesh opens the door and rushes out.

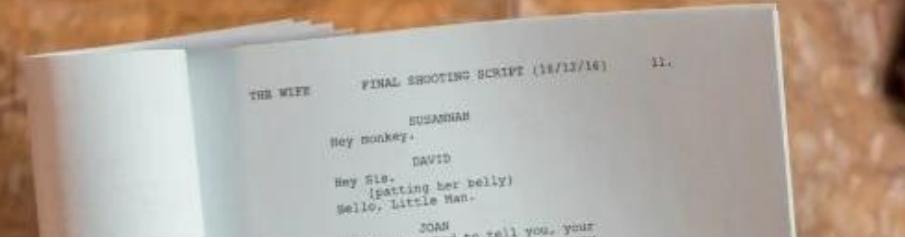
SCENE 3a : Courtyard (steadicam)

1. LS from outside the door as Bhupesh comes out. The uncle provides cover to Bhupesh and requests the transgenders to let him go upstairs. Bhupesh manages to squeeze through in the commotion and goes up the staircase.
2. LS from below as Bhupesh climbs the stairs.

SCREENPLAY WRITING

FORMATTING





12-point Courier font size.

1.5 inch margin on the left of the page.

1 inch margin on the right of the page.

1 inch on the top and bottom of the page.

Each page should have approximately 55 lines.

The dialogue block starts 2.5 inches from the left side of the page.



YOUR SCREENPLAY TITLE

Written by

THIS IS WHERE YOU NAME GOES

Based on (If Any)

DRAFT DATE

YOUR CONTACT DETAILS:

Email Address

Phone Number

1 EXT. VILLAGE RAILWAY STATION - EVENING

1

It is early winter at a desolate platform of a nondescript railway station. The sky is turning dark and a crescent shaped moon hangs in the deep blue sky. Sound of a train having just left the platform is heard. The platform is empty, except for a solitary man who has gotten off the train.

He is standing motionless, holding a sling bag and looking at the departing train. There are couple of lampposts and benches in the distance. There are few men standing.

2 EXT. ROAD OUTSIDE VILLAGE RAILWAY STATION - EVENING

2

The man exits the station on to the road outside. A lone cycle rickshaw is parked along the road. He walks to the cycle rickshaw.

MAN
ਤੇਰੋਲੀ ਲੈ ਤੈਂ ਗਾ ਵਈ? ਕਿੱਠੇ ਰੂਪਈਏ?

RICKSHAW PULLER
ਪਰਾਸ ਰੂਪਏ ਲਗਗੇ

MAN
ਪੰਜਾਹ ਰੂਪਈਏ? ਮੇਂ ਤਾਂ ਦਸਾਂ 'ਰ ਜਾਂਦਾ ਰਿਹਾਂ

RICKSHAW PULLER
ਵਿਸ ਜਮਾਂਦੇ ਬੀ ਬਾਤ ਕਰ ਰਹੇ ਹੋ ਸਰਦਾਰ ਤੀ?

The man walks away giving a puzzled look to the rickshaw puller. He comes closer to the camera and stands on the road, looking left and right. He is in his mid forties, dressed in an ill fitting old shirt and trousers with a casual turban. He has an embroidered sling bag on his shoulder and a coarse shawl around his neck. He turns towards the left and exits the frame. The rickshaw puller gets onto his seat and paddles away to the right. The camera pans left to reveal the solitary man walking in the distance on a narrow road, his figure becoming faint in the darkness. A tractor crosses by him.

Opening Credits...

3 EXT. ROAD - EVENING/NIGHT

3

The camera follows the man walking along the road. A voice calls the man from behind. He turns and looks at the stranger. The stranger speaks to the man in a faltering voice.

STRANGER
ਕਿੱਥੇ ਜਾਣੇ ਬਾਣੀ ਨੇ

Scene Heading ————— INT. OFFICE - DAY

Action ————— RUFUS sits at a desk, fingers furiously tap dancing on a keyboard. He pauses for briefing and looks at the clock on the wall. The digital display reads "5:34"

A TIRE SCREETCH

Character Name ————— Rufus looks out the office window to see JOHN storming into the office complex.

RUFUS (V.O.)
(sarcastically)
Here comes the sexiest man in the universe.

John bursts in through the front door.

Parenthetical ————— JOHN
(breathing heavily)
Hell's Bells Rufus, the traffic is insane. Is it ready?

Dialogue ————— RUFUS
Is what ready?

JOHN
(repeating himself)
Is it ready?

RUFUS
You said you wanted uncompressed video. It's going to take an hour to transfer... at least.

Transition ————— FADE OUT

INT. OFFICE - THE NEXT DAY

Rufus is again typing away at his desk when John burst in.

JOHN
Is it ready?

RUFUS
No... these files are huge...

SCREENWRITING SOFTWARE

Pen and paper

Microsoft Word or any text editor

Final Draft [Industry standard]

WriterDuet [Affordable]

Celtx [All-in-one]

Scrivener [Organization]

Fade In [Dialogue]

KIT Scenarist [Open-source]

Movie Magic 6 [Ease of use]

Highland 2 [Writing-focused]

StudioBinder [Scheduling]



Celtx



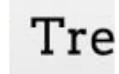
Fade In



Final Draft



WriterDuet



Trelby



Movie Magic Screenwriter



Scrivener



KIT Scenarist



StudioBinder Inc



Storyist



Fountain



Arc Studio Pro



Screenplay



Adobe Story



Final Draft 10

FOUNTAIN



FOUNTAIN

INT. BOXCAR - MOVING - DAY

AGENT MORTIMER lies bleeding in the corner. The car ROCKS gently. Mortimer pulls out his cell phone and dials.

MORTIMER
Come on. Pick up.

*This is automatically a
Transition because it's in
uppercase and ends with "TO:"*

CUT TO:
ext. hotel bar - day

*Scene headings don't need to be uppercase.
Just begin them with INT, EXT, etc.*

A fiercely gorgeous brunette sips the last of something from a rocks glass. This is REBECCA.

Behind her, a dark FIGURE approaches. She seems not to notice.

REBECCA
(to Bartender)
Ritenhouse, neat.

Parentheticals are wrapped in () .

FIGURE (O.S.) ^
Ritenhouse, neat.

*Simultaneous dialog is
indicated by placing a card
after the 2nd speaker.*

She turns to find the source of the voice.

FIGURE
Excellent choice.

Before she can reply, her phone RINGS.

> INTERCUT WITH:

.THE BOXCAR

Where MORTIMER is just barely holding on to life.

MORTIMER
(into phone)
"Calzone."

*Create italics by
wrapping text in
asterisks.*

He collapses.

.BACK IN THE BAR

*If you want a Scene Heading that
doesn't begin with INT, EXT, or similar,
force it by beginning it with a period.*

Rebecca, frantic now:

REBECCA
Mortimer? _Hello_?

*To underline, wrap
text in underscores.*

But he's gone. She looks around. The shadowy figure is nowhere to be seen. But where he was sitting there's a COCKTAIL NAPKIN with something scrawled on it:

Room 492
Calzone

Indent Action text however you want it to appear.

*Create bold text by wrapping
in double asterisks.*

She looks around, terror-stricken.

INT. BOXCAR - MOVING - DAY

AGENT MORTIMER lies bleeding in the corner. The car ROCKS gently. Mortimer pulls out his cell phone and dials.

MORTIMER
Come on. Pick up.

CUT TO:

EXT. HOTEL BAR - DAY

A fiercely gorgeous brunette sips the last of something from a rocks glass. This is REBECCA.

Behind her, a dark FIGURE approaches. She seems not to notice.

REBECCA
(to Bartender)
Ritenhouse, neat.

FIGURE (O.S.)
Ritenhouse, neat.

She turns to find the source of the voice.

FIGURE
Excellent choice.

Before she can reply, her phone RINGS.

INTERCUT WITH:

THE BOXCAR

Where MORTIMER is just barely holding on to life.

MORTIMER
(into phone)
Calzone.

He collapses.

BACK IN THE BAR

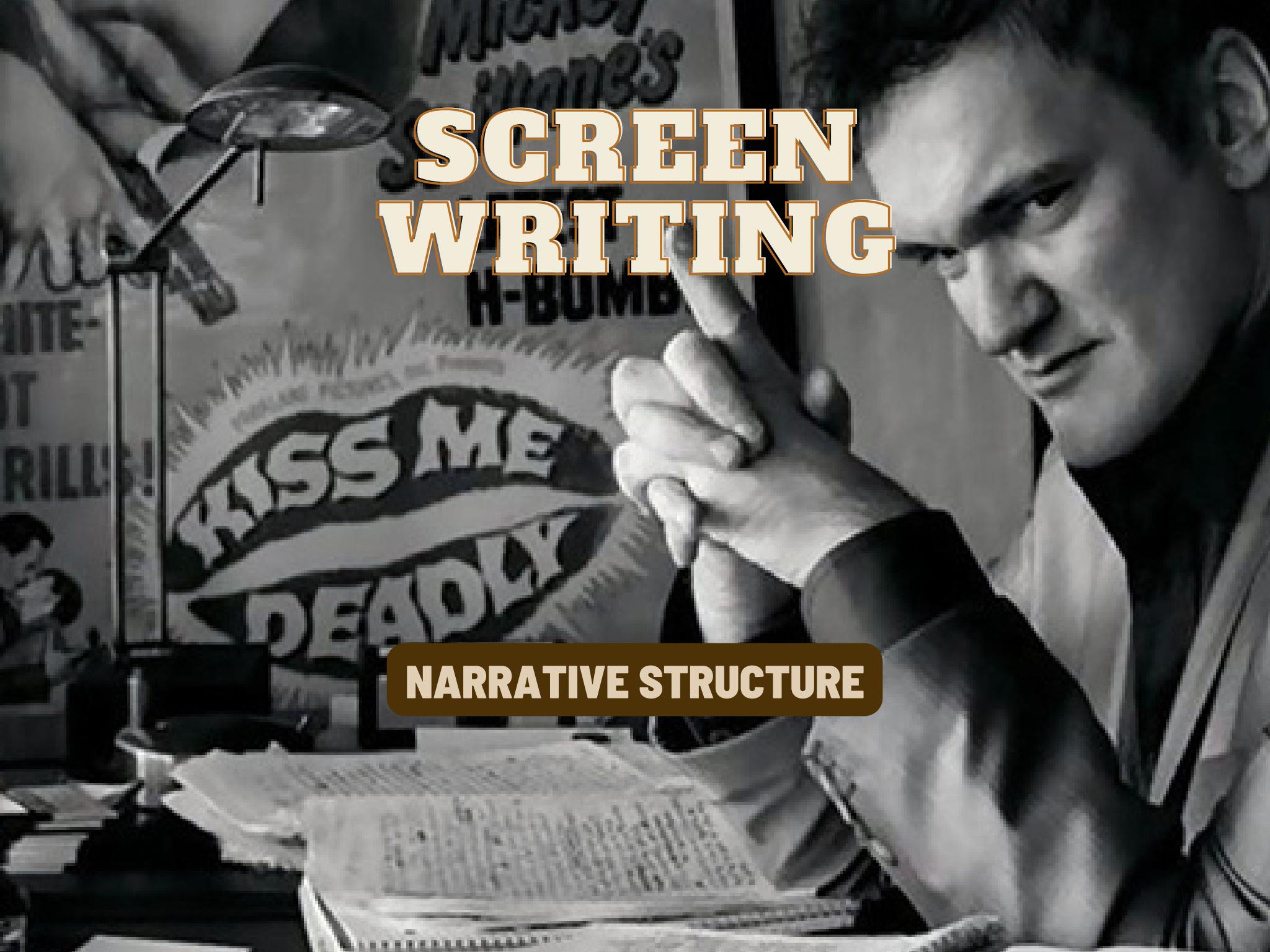
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REBECCA
Mortimer? Hello?

But he's gone. She looks around. The shadowy figure is nowhere to be seen. But where he was sitting there's a COCKTAIL NAPKIN with something scrawled on it:

Room 492
Calzone

She looks around, terror-stricken.



SCREEN WRITING

KISS ME
DEADLY

NARRATIVE STRUCTURE

NARRATIVE STRUCTURE

The perception of the reader/viewer

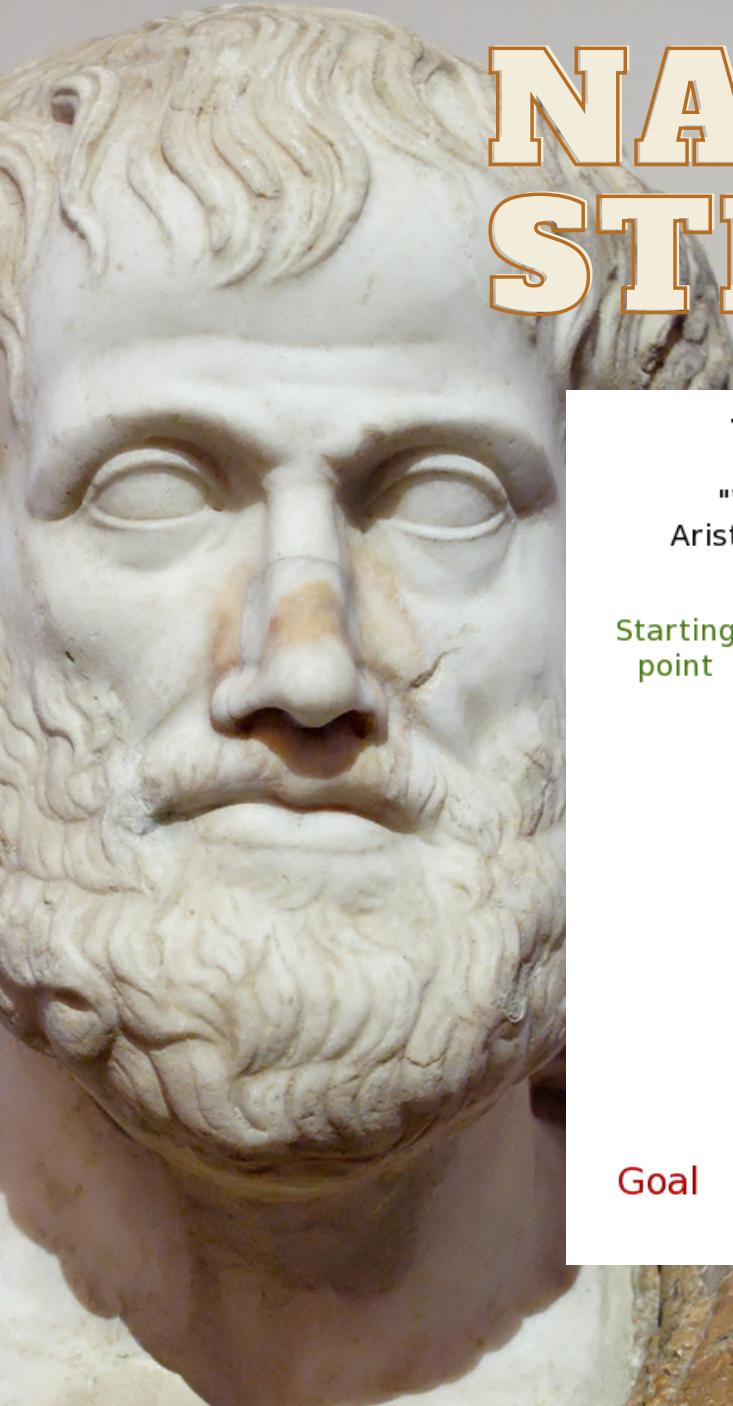
"Western"
Aristotelic Model

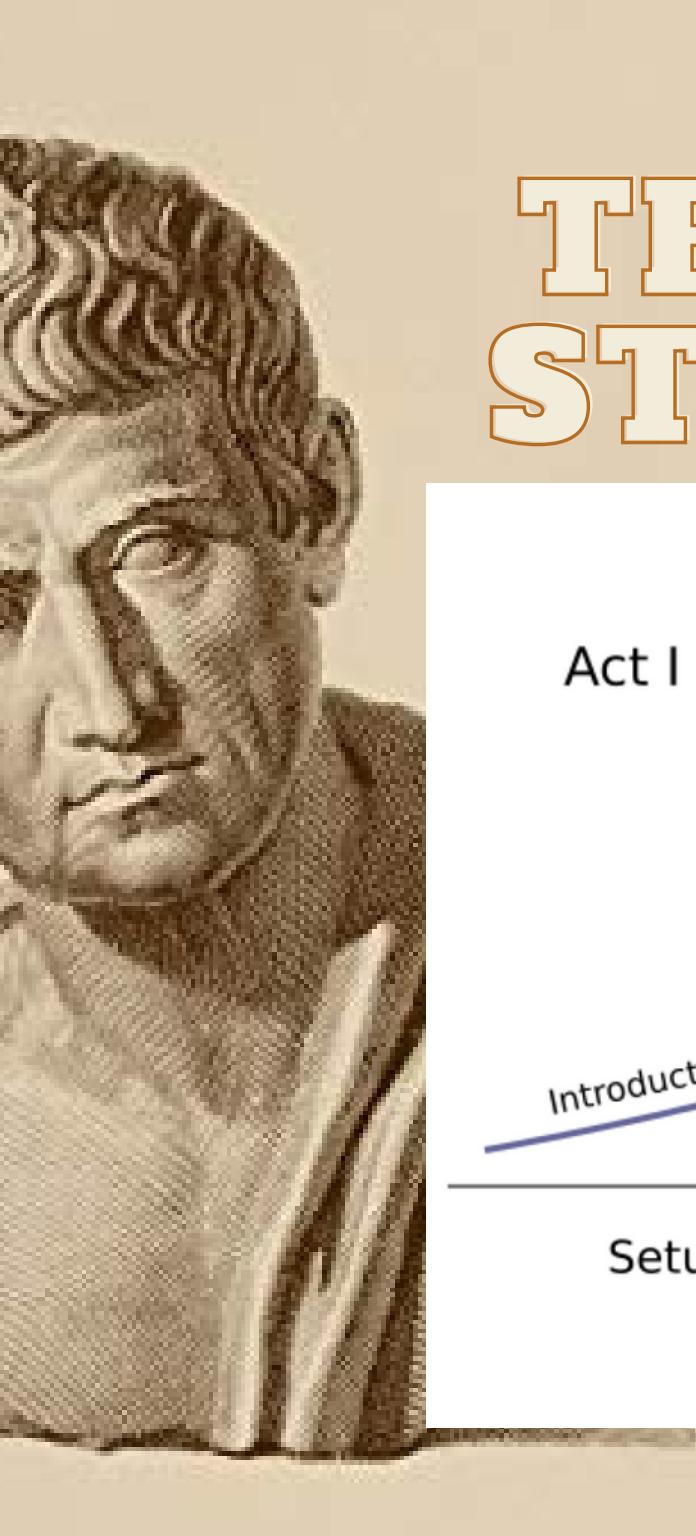
Starting
point



"Japanese" Model

Starting
point





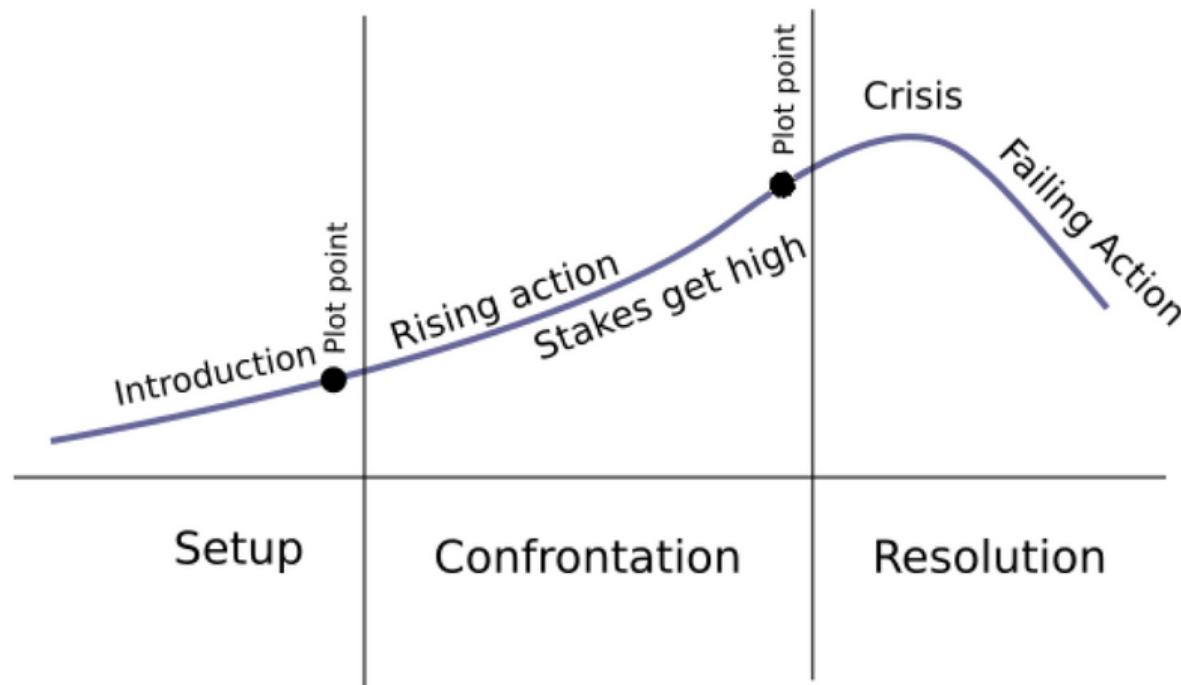
THREE ACT STRUCTURE

The Three Act Structure

Act I

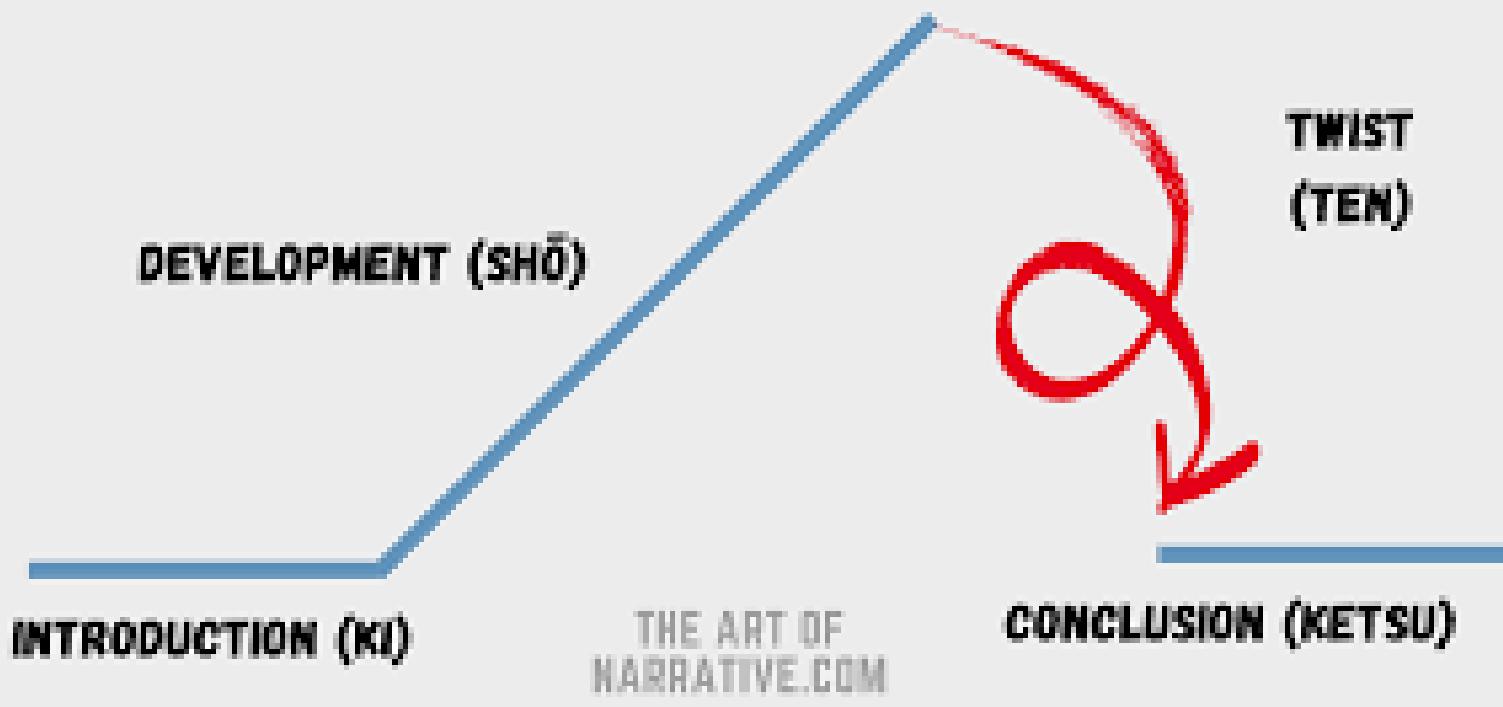
Act II

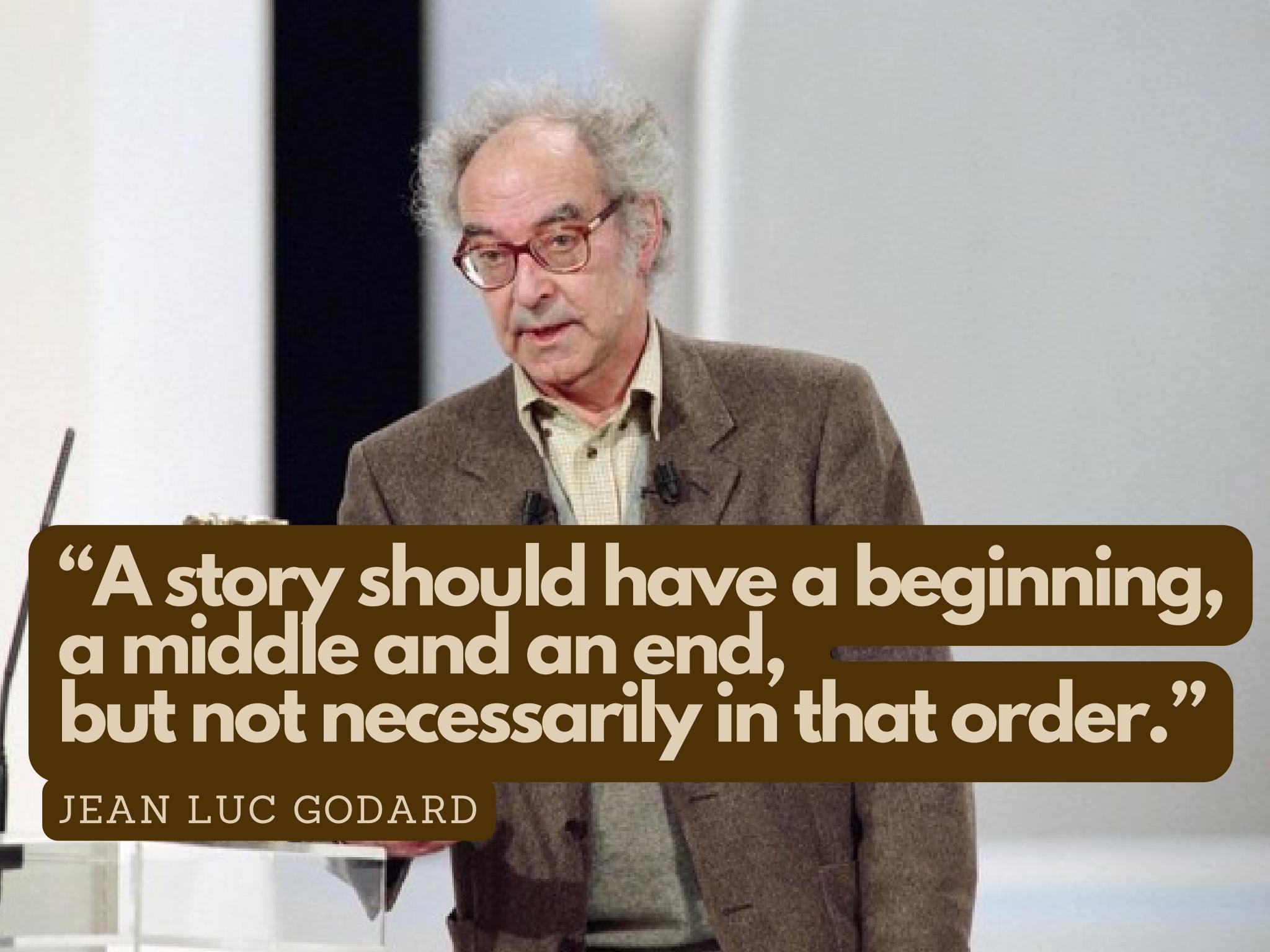
Act III



KISHŌTENKETSU

KISHŌTENKETSU FOUR-PART STORY STRUCTURE



A portrait of Jean-Luc Godard, an elderly man with curly grey hair and glasses, wearing a brown jacket over a light-colored shirt.

**“A story should have a beginning,
a middle and an end,
but not necessarily in that order.”**

JEAN LUC GODARD



FIN