

TEMPLATES OF SUPPORTING DOCUMENTS

(FOR CERTIFYING WORK)

TREATMENT AND SCRIPTS

A treatment is a summary of a screenplay, TV show, novel or other story, sometimes in the form of an outline. It can be anything from one to ten pages or even longer in length. Treatments can be used as a tool of development for writers or used as a marketing tool. A script is more detailed and includes descriptions of scenes and some camera directions.

Treatment Example:

Out of the Darkness

1. Act 1: Waking Up
 - a. Simon wakes up. He doesn't know where he is or why he's there. He can recall fuzzy memories of a formal party, shaded faces, and little else. His memory is almost completely gone.
 - b. Simon doesn't know what to do. He emerges from the hotel he woke up in and realizes he is in Paris. So, he goes to the police to report his issue.
 - c. After waiting at the station for an hour or so, still trying to recall what happened, the detective comes out with an officer and says that he is under arrest. Confused and surprised, Simon fights his way out of the station, discovering that he has immense fighting capacity.
 - d. After escaping the police station, Simon leads the Parisian police on a wild chase through the city.
 - e. Intro: Natalie
 - i. As Simon is hiding in an alley waiting for the police, a strange woman grabs him and pulls him into a random building. She helps Simon evade the police and gets him to safety.
 - f. Natalie takes Simon to a safe house and debriefs him on what she knows. She reveals that he is a spy working for the CIA who was caught and brainwashed by a secret, international, covert agency called the Black Hand.
 - g. A romance starts and Simon discovers that he and Natalie were working together before he lost his memory. They are spies and lovers caught up in their own covert world.

2. Act 2: The Plot Thickens
 - a. As Simon and Natalie are basking in their romance, cars are heard pulling up outside. They run and check the window and see that members of the Black Hand are coming for

them.

- b. Natalie figures out that Simon has been bugged and she uses a covert bug detector to find a tracking device in Simon's leg. She removes it with a knife and they make their escape, now leading another chase on foot, having to stop to fight off Black Hand thugs.
 - c. They make their escape and are able to sneak aboard a plane headed to America.
 - d. On the plane, Simon is able to recall how he got into the Black Hand, how they discovered that he was a double agent and made him an assassin, mind controlled to do their bidding, and how he was able to escape to the hotel where he woke up.
 - e. The Black Hand has put people on the plane and they attack Simon and Natalie. They fight on the plane, eventually blowing the emergency escape hatch and jumping out into the Atlantic Ocean.
 - f. They land in the water and discover they are not far from an island, which they swim to. Black Hand, still on the plane, is able to contact their base.
3. Act 3: The Bad Guy Shows his Face
- a. Natalie and Simon reach the island and blend in with the islanders.
 - b. The Black Hand flies a helicopter in with a strike team and Simon and Natalie must fight, now facing a small military coup. They are able to take control of a small building and fend off the Black Hand soldiers.
 - c. Intro. Marcus Devlin, aka The Bad Guy
 - i. Devlin flies in on a black helicopter outside of the building Simon and Natalie are holed up in. He is wearing a black suit, sunglasses, and a trench coat as he approaches.
 - d. Devlin walks up to the front door of the building and knocks. The fighting stops and Simon lets Devlin in to negotiate.
 - e. Devlin reveals that Simon was commissioned to kill the president of France before he escaped. If he turns himself over to the Black Hand, Devlin promises to keep him safe and out of custody. He has already told the Americans and Interpol is hunting Simon.
 - f. Simon refuses to go with Devlin. Devlin is disappointed and attacks Simon. There is a huge climactic, hand-to-hand combat fight as Natalie continues to hold off the Black Hand.
 - g. Finally, Simon is able to kill Devlin and he and Natalie are able to fight their way out of the building to a Black Hand helicopter and escape.
4. Act 4: The Final Scene
- a. Simon and Natalie are on a yacht in the middle of the ocean. They have escaped the Black Hand and, as it turns out, Simon had put a large amount of money in a Swiss bank account for retirement. Now, he and Natalie spend their days at sea on their yacht.

The End

Script Example:

SCRIPT TITLE

Written by

Name of First Writer

Based On, If Any

Address
Phone Number

FADE IN:

EXT. EDGE - NIGHT

Scantily clad clubgoers line the dingy, brick alley wall. At the front of the line is ZACH WYLAN (26), exuberant, this guy sweats charm like an old-time movie star.

Zach shivers and turns to the BOUNCER.

ZACH

How much longer until you let me in?

BOUNCER

Look man, we just opened. We don't have space for everyone.

Zach huffs and relaxes back against the wall.

A gorgeous couple skips the line, handing over black plastic cards with a red "e" etched on one side. The bouncer examines the cards before handing them back to the couple and waving them into the club.

ZACH

What was that about?

BOUNCER

They are members, sir.

ZACH

And what does one have to do to become a member?

BOUNCER

If you have to ask, you aren't meant to know.

ZACH

Okay buddy, I didn't want to have to pull this card, but I'm a member of the press--

Zach pulls out his press badge, and the bouncer glances at it.

BOUNCER

(firm)

Please leave now.

ZACH

But I'm supposed to be covering the club.

BOUNCER

No journalists allowed.

ZACH

Are you sure that's the case? I'd like to check with the owner.

BOUNCER

I'll check with the boss now.

(pause)

Boss says no.

ZACH

But it's free publicity.

BOUNCER

Does it look like we need it?

Zach looks back at the line that curls around the block.

BOUNCER (CONT'D)

Now please leave or I'll have you forcibly removed.

Zach throws his hands up in surrender and leaves the line, ignoring the looks from the other club-hopefuls as he walks past.

INT. THE DAILY OFFICES - IDRA'S OFFICE - DAY

A small but polished room. Walls lined with shelves from floor to ceiling, all stacked with newspapers, books, and storage containers, all meticulously marked.

Two chairs face the expansive desk, one wall lined with windows looking out over the newsroom.

Zach hurries past the door.

IDRA Zach!

Get in here.

Zach pauses halfway past the windows and backtracks into the room to face IDRA BARTON (46), a stern woman who commands the attention of every room she walks into.

Turning on the charm, Zach slips on a broad grin.

ZACH

What can I do for you, Idra?

IDRA

Where's that piece on Edge?

ZACH

About that--

IDRA

Zach, I needed that piece yesterday. Every day that club is open we run the risk of losing the jump.

ZACH

I know, it's just harder to get in than I thought. They won't even let me in the front door.

IDRA

It's a club, not the Vatican. Get in and get it done.

ZACH

It's not that easy.

IDRA

I don't care. You wanna be a journalist? Be a journalist and stop whining while you still have a job because that could change.

ZACH

If you would just let me do something more than hundred word write-ups on clubs, I could show you how valuable I am.

IDRA

How am I supposed to trust you with a major piece if you can't even get into a club?

ZACH

I'll--

IDRA

Stop making excuses and get it on my desk by tomorrow, or don't bother coming in.

Zach nods as he leaves.

