MASHED UP

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A spoof script pulling together the screenplay clichés I see most often in the spec pile, especially in the first ten pages.

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BLACK SCREEN ...

Music. Voices. Barely audible, just enough to be atmospheric ... Then:

INT. LEAD’S BEDROOM - DAY

... An alarm clock blares. A hand emerges, turns it off:

RADIO DJ
Witty commentary to establish genre, tone, time & place.

The LEAD CHARACTER sits up. S/he looks hungover. Bottles and overflowing ashtrays signify s/he is a party animal.

LEAD CHARACTER
(to camera)
I have to do something with my life ... Or similar.

INT. KITCHEN (DOWNSTAIRS) - SAME TIME


INT. BATHROOM - SAME TIME

(MONTAGE)

- Gratuitous shots of Lead Character in the shower
- Include some extreme close ups of his/her body
- Edgar Wright-style shots of toilet flushing, hairdryer, etc
- Lead Character contemplates his/herself in mirror

LEAD CHARACTER
Show time!

(END OF MONTAGE)

INT. HALLWAY/STAIRS - DAY

Secondary Character randomly takes the photo off the wall & looks at it with doe eyes to lament the past ... Then shouts angrily up the stairs as Lead Character appears:

SECONDARY CHARACTER
Unnecessary argument to show that you need to do something with your life.
LEAD CHARACTER
Rejection! (Even though I thought the same 5 seconds ago).
I have no time for breakfast.

Lead Character grabs a piece of fruit and runs out ...

EXT. HOUSE - DAY

... Lead Character spots a cat and strokes it. Walking to his/her car, s/he gives his fruit to a HOMELESS GUY.

HOMELESS GUY
Lead Character is just misunderstood.

INT. CAR - DAY

... Car windscreen wipers move across the glass: rain. In the rearview mirror: Lead Character looks troubled.

RADIO DJ
News headlines reveal the state of this storyworld.

INT. CHURCH - DAY

Thunder rumbles overhead across a grey sky. MOURNERS gather by a graveside. The coffin is lowered into the earth as a boozy-looking PRIEST conducts the service:

PRIEST
In the Name of The Father & of deep subtext to reveal something about the Lead Character’s need/goal.

Lead Character is alone at the grave. SPOOKY GUY, dressed in grey & carrying something, appears.

SPOOKY GUY
The dead guy/gal wanted you to have *this* but don’t ask me why. You must go on some kind of journey to find out. I will make you an offer of some kind.

LEAD CHARACTER
Whatever. I’m not ready for this journey, so reject it at this point.

Lead Character recoils. Spooky Guy’s face is melting and he leers in at him, laughing:

LEAD CHARACTER
What’s wrong with your face?? Noooo ...
INT. LEAD CHARACTER’S BEDROOM – DAY

... Lead Character startles awake. Just a dream. Phew. Again, bottles everywhere & Lead Character has bedhead.

LEAD CHARACTER
(to camera, again)
I need to do something with my life ... Or similar.

INT. KITCHEN/ BATHROOM/ HALLWAY/ CAR/ ETC – SAME TIME

Repeat previous scenes to show cool dramatic irony ...

INT. OFFICE – DAY

... Except instead of the funeral, Lead Character goes to work in a cube farm.

S/he sits down at the desk. On the inside of the cube: newspaper clipping after newspaper clipping, all revealing a QUEST FOR THE TRUTH of some kind.

The phone rings. Lead Character answers.

SPOOKY GUY
... Did you think about my offer? Hah, it wasn’t a dream. It was real. PSYCHE.

Lead Character drops the phone, scared.

Suddenly the Boss’ door opens. BOSS: good looking & in a sharp suit, he is Lead Character’s superior in every way. The clock starts ticking ...

BOSS
Lead Character I need you in my office right now.

INT. BOSS’ OFFICE – DAY

... Lead Character skulks in, like the naughty schoolkid. Tick, tick, tick ...

BOSS
Your sales are down. Plus I’m banging your spouse. You’re fired.

... BOOM! Lead Character loses it Carrey/Carrell-style:

LEAD CHARACTER
Now I’m ready to accept my call to arms! Revenge!

(FADE OUT)