Done Deal

EXAMPLES

Treatment

Treatments can be anywhere from 8 to 10 pages up to 50 or more sometimes. It depends on how detailed the writer wants to be. Since treatments are generally just tools for a writer to flesh out and further development his or her idea & story, there is no right or wrong. This is a very basic example of what a treatment looks like. As you will notice, in this sample, dialogue is explained in prose form.

DARK PARK
by Sally Screenwriter

Late afternoon. Smoldering. A dry wind pushes a tumbling tumble weed towards the horizon. There is no way to escape the heat except through death which for some would be a welcome relief. In the distance a small cloud of dust emerges on the horizon. A taxi cab cruises down the road it shares with single tortoise. As the cab approaches, the DRIVER snaps from his daze just in time to dodge the small reptile. The sudden swerve of the cabin awakens its only other occupant, DEREK HOPKINS. He gasps as if coming out of a bad dream. Derek rubs his strong square jaw, then runs his hands through his shaggy hair. He's handsome without even trying. His piercing eyes look out over the desolate land. He's seen worse - but not much. Derek asks the driver how much longer, but the cabbie only smiles and nods his head.

A metal spike is driven into the dirt. A worker ties off a flap that has been loosened by the wind. The flap is connected to the ragged and worn Big Top -- the center attraction of "Annie's Amusement O'Rama." As the worker finishes his task, he walks around to the front of the tent and surveys the entire park. Before him lays equally worn smaller tents which cover various booths that sell food or provide an outlet for the locals to lose their money in a rigged game of chance. Behind the tents is a small village of trucks and trailers which the workers and performers refer to as their "hell away from home."

The taxi cruises down the main street of the small Texas town - population, 22,000. Derek soaks in the new surroundings. The cab takes a quick turn at the end of the street and drives a few hundred yards to the amusement park. It stops quickly at the entrance creating a large swirl of dust. Derek exits. Hands the driver a few dollars and pulls out his one and only piece of luggage -- a large Army duffel bag covered with various patches from car racing, to truck builders, to rock groups.

http://www.scriptsales.com/Treatment.html
The Nature and Role of the Treatment

Let’s take a closer look at the key elements that make a good treatment.

The Key Elements of a Treatment

The key elements of a good treatment include:

1. **Setting**: The setting is where the story takes place. It should be vivid and descriptive, creating a strong visual for the reader.

2. **Characters**: The characters are the heart of the story. They should be well-developed and relatable, driving the plot forward.

3. **Plot**: The plot is the sequence of events that make up the story. It should be well-structured and engaging.

4. **Conflict**: Conflict is what drives the story forward. It should be internal or external, and it should be clearly defined.

5. **Resolution**: The resolution is where the conflict is resolved. It should be satisfying and leave the reader satisfied.

6. **Theme**: The theme is the underlying message or lesson of the story. It should be clear and impactful.

When writing the treatment, it’s important to keep these elements in mind. A good treatment should be clear, concise, and engaging. It should capture the essence of the story and set the stage for what’s to come.

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When writing treatments, you may notice that your treatment may not be the best tool for certain projects. It’s important to be flexible and adapt your approach as needed. Sometimes, a different tool or a different approach may be more effective for a particular project. It’s all about finding the right fit and staying true to your vision.
The Nature and Role of the Treatment

The treatment is not an essay or a school composition. It's a treatment

The treatment might open with

"Whatever happens, please don't kill us with detail. The human mind can only absorb so much new information at a time. So try to condense the most important elements of the story, focusing on what the story makes no sense if the whole text is read. The highlighter is necessary for the first several words of your headline will spell out its main idea. Then detail the supporting points in a short story because it's


...
3. Adapting treatments that sell

Chapter 6. Writing treatments that sell


The purpose of the synopsis is to describe, not to sell. The synopsis is a concise version of the script that highlights the key elements, such as the characters, plot, and themes. It is a tool for the writer to communicate the essence of the story to others, such as producers, directors, and executives. A well-crafted synopsis can help secure a meeting with industry professionals and demonstrate the potential of the project.

In both revision and market, motion picture filmmaking, the elements of treatments are:

- Character
- Setting
- Language
- Style

The nature and role of the treatment (Chapter 7 deals with formulas. Chapter 6 dealt with formulas. Chapter 5 dealt with formulas. Chapter 4 dealt with formulas. Chapter 3 dealt with formulas. Chapter 2 dealt with formulas. Chapter 1 dealt with formulas.)

The key to a successful treatment is to clearly articulate the story’s premise, characters, and plot. It should be concise, engaging, and memorable. A strong treatment can make the difference between a project being greenlit or rejected. The treatment is the foundation upon which the script is built. It is the blueprint for the project and should be crafted with care and attention to detail.
BEFORE WEB DESIGN

you want to say

back on again and then everyone understands—merely—exactly what
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THE EFFECT OF THE EXPLANATORY

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and the floor of the pleasures and the middle.
The basic elements of fiction and drama

In the next chapter, we will discuss how to write an original story. In this chapter, we will focus on the structure of a story and how to write a compelling narrative.

Professor Jones presented his ideas on the structure of a story. He stressed the importance of a strong and well-developed plot. He also discussed the role of the protagonist and how to create a believable and engaging character.

A. Setting
B. Characters
C. Plot
D. Theme

The following excerpt is a partial outline for our project:

The setting is a small town in the countryside. The protagonist is a young woman named Emma. She is a farmer and has lived in the town all her life. Emma is described as strong, independent, and determined. She has a close relationship with her mother, who passed away when she was young.

The plot is centered around Emma's decision to expand her farm. She faces various challenges, such as the lack of financial resources and the opposition of the town's traditionalists. Despite these obstacles, Emma perseveres and eventually succeeds in expanding her farm.

The theme of the story is the importance of perseverance and determination in the face of adversity.

The final draft will be submitted to the teacher for approval.

The Nature and Role of the Treatment

The treatment is the blueprint for the story. It outlines the structure and development of the plot. The treatment includes the following elements:

A. Setting
B. Characters
C. Plot
D. Theme

The treatment is essential for the success of the story. It helps the writer to organize their thoughts and ensure that the story is well-structured and engaging.
in the door after which this house, the walls, and door are dripping

with blood.

Chap 3:

The Door That Makes You Not Care

When he arrived at the house, he found that the front door was open. He entered the house and found a note on the front door:

"Leave the house and never come back."

He looked around the house, but found no signs of life. He then heard a noise from the basement.

He went down the stairs and found a man lying on the floor. The man seemed to be alive, but he was not responding to any stimuli.

He called for help and the man was taken to the hospital. The doctors informed him that the man was in a coma.

He then went to the police station and reported the incident. The police officers were able to find the man's phone number and called him.

He then went back to the house and found that the front door had been locked. He then noticed that there was a note on the window:

"Leave the house and never come back."

He then went back to the hospital and waited for the man to recover.

Michael Cusano

Caselli

Angela

Benjamin Knap

Jeffrey L. Schaefer

John P. M. Davis

Philip

Paton

Anatoly

J. M. O. D. O. S. P.

Unwanted Attention

The Meaning Of A Note For Television
y lie in the arms of Michael Cusano. As long as they are happy, the world is their oyster.

Cusano fixes her gaze on the judge, who reads from a prompter in front of her. Her body language speaks volumes, but her face remains calm and composed.

The room is quiet, save for the sound of the clock ticking away. The air is thick with tension, as Cusano waits for the decision. Finally, the judge clears her throat and begins to speak.

"Ladies and gentlemen of the jury, this case has been a long and difficult one. The evidence presented in this trial has been overwhelming. It is clear that the defendant is guilty of the charges laid against her. Therefore, it is my duty to sentence her to a term of life in prison."

The room erupts in gasps and whispers. Cusano stares at the floor, unable to process the news. She has always known this was a possibility, but the severity of the sentence still takes her by surprise.

As the judge宣讀了裁決, Cusano stands firmly in front of the courtroom, her eyes locked on the defendant. The room is silent, save for the sound of the door slamming shut.

The walls close in, and the room feels suffocating. Cusano takes a deep breath, trying to steady her nerves. She has always known this was a possibility, but the severity of the sentence still takes her by surprise.

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Sample Movie Treatment - Example Story Synopsis For A Film Script

By Marilyn Horowitz

Lilly

It's 2006. The political climate in China is very unstable. When ANNA, the young pregnant wife of an outspoken journalist is left widowed after a vicious assassination, friends whisk her out of the country to sympathetic expatriates in Queens, New York.

In Queens she's given a grim room in the local syndicate head quarters. Anna is lethargic, lost in pain. JON VAN, the charming head of the syndicate comes to see how she's doing, and expresses romantic interest in her. Anna's lack of enthusiasm angers him, but he writes it off to her recent experiences.

Lost in shock and grief, Anna, is placed with JUNE, another widow, who has adjusted to the new life. They share a run-down apartment in a maze of tenement buildings, serviced by a few small markets in a bad part of town. June runs the local daycare center for the working mothers in this closed Vietnamese community.

Anna, now seven months pregnant, is speechless and depressed until early labor forces a bone-chilling howl of pain from her parched lips. The baby is born, Lily, a perfect little girl, but Anna is too deeply distressed to bond.

It's June who holds the tiny girl, and cuddles her.

As the weeks pass, Anna slowly recovers. She starts to ask questions about the new world she's entered. Anna sees the mothers drop off and pick up their children, tension and fear in their faces. When Anna asks why there is so much stress, June explains that everyone owes the syndicate, the local arm of the people who helped Anna escape. Jon Van is the boss.

June reveals her hatred of the syndicate, telling Anna of their exploitation of their own kind. "That's why I make so little money, Anna. Half of it goes back to them. That's why everyone's afraid, they use threats of deportation or death to keep us in line." Anna denies this, insisting that since the syndicate saved her life and the life of her daughter, June must be exaggerating.

June helps Anna improve her English, warning her to keep it a secret. Their nightly practice bonds them together like sisters. But as time passes, June becomes more and more depressed and decides to run away. Anna feels for June, but warns her that it's wrong to flee. Late one night, June tries to escape. She's caught and is beaten to death.

Horrified at the death of her only friend, Anna's emotional agony returns and she takes refuge in her relationship with Lily. When Lily wants to know about her father, Anna makes up a wild story. She tells Lily her daddy was a famous pilot, who died to save her and many others from the oppression in their country. When Lily asks if he's really dead, Anna hasn't the heart to confirm the truth. She pretends that there's a big secret. She tells Lily that Daddy really escaped and came to America, where he is searching for them.
everywhere.

This fantasy helps Anna to resolve her trauma over the death of her beloved husband and she begins to mend. Jon Van visits, and puts her to work. She takes over June's former duties and runs the local daycare center.

Jon Van lays down the rules: traditional food, dress and language. No English in the home, no western clothes, no contact with TV. Jon Van makes his usual pass, but Anna only looks at him with scorn.

Five years later.

Anna's daughter, Lily, is ready to go to school. On her first day, she's made fun of and returns home in tears. She begs her mother to teach her English and buy her regular American clothes. Lily's daily humiliation at school upsets Anna. She goes to Jon Van and asks that her daughter be allowed to wear American clothes and learn English.

Jon Van warns her to stop this revolt, reminding her of her illegal status. When she argues, he reminds her about what happened to June. He then offers to help Lily if Anna will respond to his advances.

Defeated and repelled, Anna returns home, realizing that June had told her the truth. The months pass, and Lily continues to attend school. Every day, she comes home crying. Lily becomes a faint shadow of her former cheerful self.

Anna can only attempt to comfort her. The only cure is a new story about Dadd. Anna's helplessness turns to anger and depression, and she neglects her work and this causes her to lose her day care center.

Jon Van appears with his usual request, but Anna resists. She pleads with him to give her more time to respond to him, and to give her a job.

Meanwhile, after a rash of local thefts, the regular collector, another woman, is attacked and robbed.

Jon Van asks Anna to collect the deposits from the local stores and put them in the bank. She does this gratefully, and without question.

After a few months of doing this work, it's Lily's birthday. Anna steals the daily deposit and buys Lily American clothes and a gold necklace.

Meanwhile the thefts continue throughout the neighborhood.

When Jon Van confronts Anna about the missing money, she pretends the thief has attacked her.

Jon Van believes her, offers her safety in exchange for sexual favors. Again, Anna rebuffs him. She realizes that Jon Van was hoping this would happen, and it makes her even more determined not to give in to him.

DANIEL, the thief, burges one more store, and is caught by the enforcers of the syndicate. They drag him to an alley and try to beat him to death. Ankle broken, severely wounded, he manages to escape into the maze of tenements.

Daniel breaks into Anna's apartment and hides. Anna is out collecting, and Lily is in school. He finds the necklace and pockets it.

Lily returns from school. She finds Daniel, and assumes he's her long lost father, just returned from a new adventure. Daniel's touched by her innocent acceptance and cannot hurt her. Anna returns. She's appalled to find Daniel in her house, alone with her daughter. She's about to turn him into the syndicate, when Lily joyfully announces how happy she is to have found her father at last.

He's so badly beaten that he's not even a threat, and so, Anna doesn't have the heart to destroy Lily's joy. They have a little party, and Daniel and Anna pretend that the necklace is from her "father."

Anna is overwhelmed to see her little girl finally happy.
They continue to enact this uncomfortable charade until Lily leaves for school the next day. Finally alone with him, Anna tells Daniel to get out. He refuses. She threatens to call the syndicate. He threatens to tell Lily he's not her father. Anna realizes that she will be accused of harboring a suspect. She asks Daniel what he wants. Daniel tells her that all he wants is a chance to recover and then the go the ball away from there. Anna says she will let him stay if he will maintain the lie. Daniel agrees.

That night the charade continues. Daniel teaches Lily some cool English words and how to fight back. There is so much tenderness between them as though he were her real father. Anna is upset at the situation, but Lily goes to sleep, happy in the lie.

As the days pass, Lily and Daniel grow closer and closer. Lily changes and becomes more secure and out going.

After Lily leaves for school, Anna and Daniel talk. As the time passes, the conversation becomes more personal. Anna realizes they have a lot in common. She softens and takes care of him.

Daniel wants to know who beat him so badly. Anna tells him about the syndicate. Anna goes to the store to collect the deposits. Friends warn her that the syndicate has found out that she bought the necklace.

She runs home and asks Daniel for help. He sees the poverty she lives in and demands to know where she got the money for Lily's gift. She tells him, commenting that they're both thieves.

Daniel realizes the danger Anna has placed Lily in, and tells her they must get Lily from school. They arrive in time to see Lily kidnapped on the way home by the syndicate. They pursue, but cannot follow inside the syndicate headquarters.

Daniel takes Anna to stay with his friends. He agrees to help her find Lily. They decide to turn the tables on the syndicate and break them up. The question is how? He and his friends are former soldiers, now fallen on hard times. They plan an elaborate scheme to break in and rescue Lily.

Anna must go in to the headquarters alone and face Jon Van. She pretends to be ready to give in to his advances in exchange for Lily. and they go to bed.

Daniel breaks in with his team. A firefight ensues.

Daniel rescues Lily, but is shot down. As he dies, he tells Anna he was happy his life added up to something after all.

Now Anna must save her own daughter, and kill Jon Van.

She meets the challenge, leaving the syndicate shattered behind her.

With new resolve and confidence, Anna takes over the syndicate, but brings prosperity and a new modern tradition into the community. She never tells Lily that Daniel, the thief, wasn't her father.

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**About Marilyn Horowitz**

Marilyn Horowitz, the creator of the *Horowitz System*, is an award-winning New York University professor, a screenwriter, and a New York-based producer who works with bestselling novelists, produced and award-winning filmmakers. She is also the author of the bestselling book, *How to Write a Screenplay in 10 Weeks*. She has a new book, *Magic Questions of Screenwriting: Organize Scenes*, which will be released soon.