

WRITING EXAMPLE Dogbone (Excerpt)

LENGTH Excerpt, 3 pages (full script, 20 pages)

DELIVERY Short Film or Feature Film's first act

GENRE Crime, Heist, Comedy

SUMMARY

A heist/crime screenplay where the fight over one valuable suitcase is at the center and the classic 'heist switcheroo' trope, where the story has a twist and reveal regarding the heist, is elevated and subverted to extremity.

SHOWCASED ELEMENTS

Complex plot structure, genre-writing, comedic tone-of-voice

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EXT. AMSTERDAM CANALS / HOTEL JAGES - CONTINUOUS

2

The Mule enters an inconspicuous and dilapidated building along the canals. Four letters on the facade try to spell 'HOTEL'.

3

INT. HOTEL GAJES / LOBBY - CONTINUOUS

3

A SLOW MOTION CLOSE UP OF THE SUITCASE SWINGING BACK AND FORTH WITH THE NEARING LOBBY DESK IN THE BACKGROUND.

The Mule looks around, taking in his surroundings. He spots:

- Behind the counter, the RECEPTIONIST (20yo man, acne-riddled face, and streams of dried up fear sweat on his forehead) who sees The Mule walking towards him.

- In the kitsch foyer area, including rundown antique sofa and salon table, he sees SPEEDY (28yo woman in tracksuit, shaved hair, and skittish movements suggesting caffeine is the predominant fluid running through her bloodstream). Her gaze stays tweaked and set on The Mule as he passes her.

ANONYMOUS VOICE (V.O.)

So now you have this little hole-in-the-wall hotel with a highly valuable briefcase inside it that everybody knows about.

- Leaning against the wall near the reception desk, is TRIGGER (27yo man, the quiet, focused and mysterious type). His eyes also firmly fixed on The Mule.

ANONYMOUS VOICE (V.O.)

And what do you think'll happen when all the gangs that matter, sends out one of his guys out to go get it?

Taking it all in, The Mule carefully puts the briefcase down next to him as he arrives at the counter. He plops down a wad of cash on the counter in front of the receptionist.

THE MULE

Room for one night, please.

He hears a moped arriving outside at the front of the hotel. Turning to the door, he sees BEEFCAKE (31yo male giant, with cauliflower ears and a nose that's been broken well over the double digits) park his scooter at the entrance. The enormous brass knuckle on his hand catches The Mule's eye immediately. And guess who Beefcake is staring at too?

ANONYMOUS VOICE (V.O.)
 You get a great recipe for a very
 bad time, right?

The Mule, trying to keep his cool, turns back to the receptionist as he is handed the key IN SLOW-MOTION.

In *The Good, The Bad and The Ugly*-esque fashion all parties make eye contact as the key slides across the desk towards The Mule.

ANONYMOUS VOICE (V.O.)
 And I want to advice you not to
 blink because otherwise you'll miss-

THE SLOW-MOTION ABRUPTLY ENDS.

RECEPTIONIST
 Here is your-

The *BANG!* of a bullet being fired interrupts the receptionist, the bullet hole appearing inches away from him on the wall behind him. The receptionist drops to the floor like a goat that got startled.

The Mule jumps up and turns to the lobby's insidious group of visitors, seeing the proverbial smoking gun in Trigger's hands aimed at him.

Equally as surprised by the premature starting shot, Beefcake and Speedy look from Trigger to The Mule.

THE MULE
 Already? I haven't even freaking-

No one gets to finish their sentences in this sequence, as The Mule sees Speedy already sprinting towards him.

QUE THE ACTION MUSIC.

The Mule picks up the briefcase of the floor as fast as he can and bolts further into the hotel.

Trigger aims his sights to gun The Mule down, but doesn't see the HAMMERING BLOW coming from behind from Beefcake.

Accidentally firing the gun in the process, Trigger HITS Speedy in his hand as he goes down to the ground.

As Speedy is almost able to reach for the briefcase, the bullet SHOOTS THROUGH his extending hand. Crying in pain, Speedy DROPS to the floor.

Using this lucky twist of fate, The Mule heads towards the elevator as fast as he can.

He *TAP-TAP-TAP-TAPS* the button of the ragged, old elevator. It opens up immediately but slowly.

Meanwhile, The Mule looks behind him: Beefcake is walking towards him and passes Speedy, as she is scrambling herself together.

He gets into the elevator and anxiously *TAP-TAP-TAP-TAPS* the 'close door'-button a thousand times.

Beefcake jogs closer and closer.

The elevator doors close slowly.

Sweat dripping down his upper lip, The Mule looks with complete fear as Beefcake and Speedy rush towards him.

The doors are almost shut.

Beefcake is close but gets dead-legged by Speedy from behind.

The doors close down to an inch.

The Mule's heart is POUNDING OUTSIDE OF HIS CHEST.

[END OF EXCERPT]