

The Writing and Development of the Romantic Comedy
“Being Audrey”

Presented to the Faculty
Regent University
School of Communication and the Arts

In Partial Fulfillment
of the Requirements for the
Master of Fine Arts
In Communication

By

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2015

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Table of Contents

Chapter One: The Problem and Introduction.....	1
Chapter Two: Research and Literature/Film Review.....	11
Chapter Three: Project Methodology.....	42
Chapter Four: Critique and Revisions.....	66
Appendix 1 – Motion Picture Business Terminology.....	36
Appendix 2 – Character Biographies.....	44
Appendix 3 – Treatment.....	52
Works Cited.....	71

Concept: August 6, 2014

Script Concept: August 16, 2014

Portfolio Chapters: October 24, 2014

Treatment: October 27, 2014

Character bios: October 27, 2014

First Draft: March 21, 2015

Second Draft: April 8, 2015

Final Defense: April 27, 2015

Chapter One

Introduction

In a cruel and imperfect world, she was living proof that
God could still create perfection.

—Rex Reed

Audrey Hepburn was not just a Hollywood actress, but an figure in both film and fashion. She created both a unique “look” that continues to influence fashion designers as well as a persona that inspires women around the world. For many, Audrey Hepburn is a hero of sorts who represents certain ideals: class, charm, elegance, joy, love, beauty. In a word, she is timeless. It was precisely because of my admiration of these qualities that I chose to author a screenplay for a feature film entitled *Being Audrey* as the focus of this MFA portfolio project.

Her appeal is not limited to those who have merely viewed her films. Old friends of Audrey's speak of her in glowing terms. “Something came through those eyes. That inner beauty just came out all the time, whatever she did, whatever she said,” said Doris Brynner, one of her closest friends (*Audrey Hepburn Remembered*). “She was a dream,” said Richard Dreyfus. “And she was the dream that you remember when you wake up smiling” (*Audrey Hepburn: The Fairest Lady*). Kevyn Aucoin said, “Audrey had an angelic quality about her. She didn't act like she was better than everyone, she just had a presence, an energy, a sort of light coming from within her that was overwhelming” (Walker). Perhaps most notably, Henry Cass who directed her in a British film, said, “She

was the same off screen as on. There was no difference” (Maychick 64). Sean Ferrer, Audrey's eldest son, made the same assertion: “She was very much like what you see on the screen” (*An Intimate Portrait*). Audrey's on-screen persona was apparently not merely an act, but something that came from within her. So it is no small thing to attempt to write a screenplay essentially about Audrey Hepburn.

Synopsis

My screenplay is to be a romantic comedy set within modern Hollywood, drawing heavily on the life and work of Audrey Hepburn. Landing the role of a lifetime, a young actress must combat the forces of Hollywood, including a charming but cynical screenwriter, to tell the true story of Audrey Hepburn.

Bridget Warner is trying to make it in Hollywood, but she's always seen herself behind a camera, not in front of one. Having moved recently from small-town Minnesota, her talent for getting lost has not helped her in a big new city that feels much like a different planet in a galaxy far away. After landing a job as a production assistant at a big studio, Bridget accidentally walks in on a screen test for a new film about the life of Audrey Hepburn. Being a film enthusiast, she does her best Audrey impression, mesmerizing everyone. To her dismay, she gets the part! Suddenly Bridget is neck-deep in a Hollywood she is ill-equipped to survive. She is put on a nuts and greens-only diet, given a trainer who employs a rigorous exercise routine, not to mention dance recitals and voice coach lessons for a singular accent; she is also forced to participate in an extensive public relations tour, including countless photo shoots and interviews. All of this on top of the fact that she's never acted before! As rehearsals begin, she finds herself butting heads with the film's screenwriter, a cynical Jim Soren who sees Audrey much differently than Bridget. To their mutual surprise, the film's previous director is ousted for a billionaire obsessed with Audrey Hepburn, and he has plenty of off-the-wall

rewrites for Soren to incorporate during production.

Bridget is pushed to the breaking point, and she starts seeing and even talking to an apparition that looks a lot like the real Audrey Hepburn. While on location in Paris, she flees the set in an attempt to find “the real Audrey Hepburn.” The studio unleashes a massive search operation, and Jim, with the help of behind-the-scenes videographer, is able to track down the incognito actress. As they explore the city and survive one of Bridget's mishaps after another, Jim finds himself falling in love with her; she is helping him see the real Audrey. Meanwhile, production of the film has ground to a halt.

When Jim finally contacts the studio, they help him arrange a “reunion” with an actor pretending to be her long-lost father, hoping to lure her back to set. Bridget sees through it, and lashes out at Jim before fleeing again. News of this development throws the production into chaos as the billionaire producer pulls his funding and quits the film. Jim, meanwhile, is able to find Bridget, and he drives her to an old drive-in theater surrounded by countryside. He shows her a short film of little moments the videographer had captured of Bridget being Audrey in her own way, and Bridget for the first time realizes who she really is. Bridget and Jim arrive on set the next day just in time to save the film.

The Author's Journey

My fascination with Audrey Hepburn is admittedly a bit peculiar, even to me. I suppose its origins could be traced to my early years. My parents did not have television, but we often rented movies from local video rental stores. I was saturated with the classic films of the 1940s, 1950s, and 1960s, and Audrey Hepburn must have had a lasting impression. In my college years, I would return to her films and she won my heart all over again. I began the process of researching her life story with the hope that I could weave a work of fiction inspired by her life. I continued to find her to be otherworldly, almost supernatural, yet utterly human. I sympathize with Broadway actor Harry

Belafonte's description: "She seemed so terribly different, very angel, ethereal. Like some kind of fairy-book person" (*Audrey Hepburn: The Fairest Lady*).

For me, Audrey's wonderful childlike innocence is one of the most striking things about her. It's something that we all lose at some point, and yet something we seek to preserve. I suppose this sentiment is best expressed in Salinger's *Catcher in the Rye*, wherein a young man named Holden Caulfield grapples with his own loss of innocence. That novel's success and universal appeal is evidence of this shared sentiment that innocence is something to be valued and protected. Audrey was unique for her ability to project a naivete that transcends worldly or otherwise cynical influences. It's partly why many of her friends and colleagues described her as "angelic," "like some fairytale person," and "above us all." She had a special grace that was divine in nature.

In this way, there is something universal about Audrey Hepburn. In an interview she said, "I was really fortunate to fall into this period in moviemaking where these directors wanted me. I was born with something that appealed to an audience at that particular time. It never ceases to both puzzle and dazzle me" (*Reflections On The Silver Screen: Audrey Hepburn*). Despite Audrey's modesty, she is wrong in suggesting that her appeal was for a particular era. What she represented—innocence, joy, strength, grace, beauty, modesty, elegance, charm—will never go completely out of style.

However, Audrey has left a void in her absence from this world which may never be filled again. Western society has been incrementally shrugging off notions of morality, and women have thus been exploited and objectified. Too many films contain pornographic or otherwise scandalous content. Often the most successful young actresses and music celebrities project a promiscuous appearance that is intended to titillate, sometimes as part of a marketing strategy. Still others participate in illicit activities and devolve into a pattern of rebellion and personal self-destruction. Society, as well as Hollywood, are aching for an Audrey Hepburn, someone who cultivates a strong fanbase

with diligence, modesty, and self-respect. My hope is that a film about Audrey Hepburn, set within the context of modern Hollywood, will provoke questions about the values of the motion picture business and Western culture, as well as why she is set apart from most other celebrities.

Audrey was known for something which has disappeared, and that is elegance, grace and manners. God kissed her on the cheek, and there she was. -Billy Wilder, director of *Sabrina* and *Love in the Afternoon* (Ferrer xxiv).

Furthermore, it seems to me that the film should confront the concept of beauty. Audrey Hepburn is known for creating a style, or a look, that women envied and replicated. Although it would be unfair to say she did not have sex appeal, it seems reasonably obvious that Hepburn's beauty had nothing to do with the amount of skin she showed. Her beauty was in her modesty, her attitude, her character, her soul, her very being. Much of her beauty was in just being herself. While Marilyn Monroe posed for *Playboy* and participated in various illicit affairs, Hepburn was very private and valued family.

Audrey Hepburn as a Christ Figure

As I continued to research Hepburn, I couldn't help but draw some romanticized parallels between her and the person of Jesus Christ. Her love for children was something that defined much of the latter part of her life, which reminded me of Jesus's charge: "Let the little children come to me." The child-like innocence she projected again alludes to the words of Christ: "Unless you become like these little ones, you cannot inherit the

Kingdom of God.” Additionally, Audrey is known for her humility that left many reporters, photographers, and collaborators flabbergasted (Walker 67). How could such an big star be so down to earth? Her humility should never be taken for granted, because it is a unique quality in such a glamorous industry bent on self-promotion.

Audrey projected a child-like naivete, an innocence, and a joy that was infectious and especially mesmerizing. She became a hero for women, but not as a sex symbol. Instead she represented a sort of female ideal—elegance, confidence, class, strength, and joy. Perhaps these are among Audrey Hepburn's fruits of her spirit. However, these traits alone do not necessarily make Audrey Hepburn a Christ figure. In order to sort this out, I turned to *Imaging the Divine: Jesus and Christ Figures in Film* by Lloyd Baugh. He writes:

The Christ-figure is neither Jesus nor the Christ, but rather a shadow, a faint glimmer or reflection of him. As a fully human being, the Christ-figure may be weak, uncertain, even a sinner, that is may have all the limits of any human being in the situation at hand (Baugh 112).

Baugh refers to Ronald Holloway who places the Christ-figure in four categories: as a sign, as a myth, as a symbol, and as a narrative. If Bridget (my screenplay's protagonist) or Audrey do exist as Christ-figures, it is probably in the third category wherein “the Christ figure as symbol concentrates on the primary significance of Christ for the Christian faith, his role as redeemer, adapted to the problems of the world” (Baugh 110). Audrey viewed her public life as a great personal sacrifice, not unlike the sacrifice that her princess character makes at the end of *Roman Holiday*. Her responsibilities to a larger group entail that she cannot have the personal life she desires the most. Jesus also refrained from having a family while on earth. Some attributed Audrey's rapid deterioration of health and eventual death to her tireless work for UNICEF and the children of Africa. It could be said that she sacrificed her own life so that others

might live. If I were to make this insinuation in the film, it would have to be very tasteful and subtle. The hope is that viewers can see themselves in even the most emblematic of persons, and be provoked to wonder at Audrey's quality and Bridget's transformation.

The Problems

With any film that portrays a real-life figure, particularly those who have been in front of cameras, there is a challenge of believability. A viewer who is familiar with the work of the real-life figure will inevitably compare the actor portraying the character to the actual person. This creates an inherent barrier between the viewer and the story. The phenomenon commonly known as “suspension of disbelief” is vital for any story to succeed. If the viewer fails to make that natural leap of imagination, the impact of the story becomes compromised.

For example, in *The Aviator*, any viewer who has seen a Katherine Hepburn picture knows that Cate Blanchett is an actress portraying Katherine Hepburn; that she is merely playing a part (*The Aviator*). Additionally, they have some idea of Katherine Hepburn's cadence, behaviors, etc. Viewers may then find themselves comparing their observations of Blanchett in character to the real person she is portraying. Viewers who are not familiar with Katherine Hepburn will probably be more likely to fall into the natural suspension of disbelief, but for others it may require what is called a *willful* suspension of disbelief.

In Chapter Two, I will more thoroughly investigate the problem of Suspension of Disbelief, and how my decision to fashion my screenplay about characters who are making such a film will significantly distance myself from these problems. Instead of watching the actor, the viewer ought to be invested in the character and how she is handling the challenge of playing the woman in question; in other words, this format allows the viewer to focus on the story and the characters rather than the performance. I

can even find humor in these problems within the script, thereby further honoring Audrey by implying no one can really duplicate her.

The picture's primary theme will be that of identity. "Who am I" is such a universal and central question regarding the human condition. I will therefore research the psychology of self and identity. *Being Audrey*, will very much be about Audrey Hepburn's psychological struggles which parallel those of my protagonist Bridget. In order to appropriately resolve these issues, I will study the psychology of identity and the psychology of orphans. Through my preliminary research, I identified in Audrey two particular struggles that bear universal implications. The first is what I will call The Father Wound. One author has remarked "Each of us longs for a father's love and acceptance" (Schaller 2). Indeed, Audrey's Father Wound was particularly deep, for she confessed on at least one occasion that she had loved her father more than any other man. He had left the family when Audrey was just six years old, yet she carried that yearning through childhood and much of her adult life. Most of Audrey's romances and marriages involved men who were a good deal older than she, and I can't help but wonder if she wanted to see her father in these men.

The absence of her father contributed to Audrey's second psychological second struggle, which is a Fear of Abandonment that effects many orphans. Although Audrey had a mother, she was very reserved. "I had no one to cuddle me," Audrey later admitted, for her mother was very regal and seemed incapable of showing any affection. While connecting Audrey's struggles to Bridget's, this should generate empathy and connection between the characters and the audience. "We identify with a character because in some essential way he's like us" (Mernit 55). Like Bridget and Audrey, most people possess some sort of "Father Wound," some more than others. Her struggles with identity and love should also provoke empathy within the audience.

Additionally, the methodology of acting is a unique way to further explore this

idea of identity. Method acting is a particularly fascinating technique used quite commonly by the most esteemed of actors working in Hollywood. During the production of *Lincoln*, Daniel Day-Lewis famously signed his texts “A” for Abe. Joseph Gordon-Levitt, who played Lincoln's son in the film, admitted that he never got to meet the real Daniel Day-Lewis until after shooting had concluded; the actor apparently never broke character, even when the camera was not rolling (*The Telegraph*). Similarly, Heath Ledger spent a month alone in a hotel room to prepare for his role as the Joker in *The Dark Knight*, putting together a journal from the perspective of the character. Leonardo DiCaprio's childhood struggle with OCD resurfaced during the filming of *The Aviator*, in which he portrayed the famous eccentric billionaire and inventor Howard Hughes. Actors become so wrapped up in their characters that they do tend to lose their identity, albeit temporarily. For some it can even prove to be psychologically damaging, as it was with Ledger. Since role-playing will be a running theme within the film, an understanding of method acting will be necessary.

I also will need to become familiar with the genre that my story occupies—the romantic comedy. Although I have written several short film screenplays and short stories involving romantic storylines, the romantic comedy is relatively new to me. I therefore will review several films within the genre. In conjunction with studying effective romantic comedies, I will also examine thoughtful films within the romantic genre. Although my film is to be fun and even a bit over-the-top, I do not wish it to be trite or forgettable. The themes must be prominent while not overpowering the story, the comedy, or the characters.

Additionally, the terminology and atmosphere of a contemporary film set is also vital, as it will very much consume the vocabulary, setting, and actions of the various characters. I will therefore research the language of the motion picture industry and its inner workings.

Finally, and perhaps most importantly, I will continue to study the person of Audrey Hepburn via documentaries, biographies, articles, and of course her filmography. I anticipate that I will continue to be inspired by the person herself which will further inform my screenplay. My hope is that the story will satisfy both the ardent Audrey Hepburn fan and the casual filmgoer.

Chapter 2: Research and Film/Literature Review

Audrey was the kind of person who when she saw someone else suffering tried to take their pain on herself. She was a healer. She knew how to love.

—Shirley Maclaine

As indicated in the previous chapter, *Being Audrey* will capture certain qualities of Audrey Hepburn. The protagonist will not be Audrey, but rather an unknown named Bridget Warner who is tasked with portraying the woman in a contemporary biopic. My screenplay will examine the person of Audrey Hepburn through Bridget's journey. Therefore, it is necessary to thoroughly research Audrey, including various biographies, interviews, articles, and documentaries.

The Person of Audrey Hepburn

The first thing that struck me was the theme of abandonment, especially since it is such a universal human struggle. Audrey's father, who was a Nazi sympathizer, left the home when Audrey was just six years old. Audrey would only see him one other time during her childhood. Audrey also experienced abandonment in her early romances. A French actor by the name of Marcel Le Bon was perhaps her first real romance. When he

was fired from a theater company, he and Audrey had a terrible fight. Le Bon moved to America, leaving Audrey without a job (Maychick 63). Of course, Audrey also experienced the pain of two divorces, the first to Mel Ferrer. Shortly thereafter, she married Andrea Dotti, who first “fell in love” with Audrey after seeing her in *Roman Holiday* at age 13. It seems that their son Luca is the only thing that held the marriage together, as Audrey later described it as an “open marriage” wherein he was free to romance other younger women. Audrey never trusted that love would remain, a classic trait of orphanism. However, Sean Ferrer said that Audrey came to believe that her family truly loved her in her last days.

Linked to Audrey's lifelong struggle with coping with abandonment is her search for a father. After her father left her at age six, she cried for days. Later in life, she confessed that as a child she had envied anyone who had a father who was present. Audrey wondered if her father had truly loved her. The Father Wound plagued Audrey for most of her childhood and much of her adult life. Audrey once said, “I loved my father more than any other man in my entire life” (Walker 15). During interviews Audrey always avoided talking about her father, often changing the subject completely. Some have speculated that this was because she did not want the press finding out her father was a Nazi sympathizer in a time not long after World War II. However, it's clear the subject pained her immensely.

Mel Ferrer, Audrey's first husband, even took on the odious task of tracking down her father, who had changed his names several times over the years. With the help of the Red Cross, Audrey and Mel traveled to Switzerland to reunite father and daughter. When Audrey first laid eyes on her father, whom she had not seen in more than 20 years, he made no effort to greet or embrace her. He stood and waited with a cold expression. Sean Ferrer, Audrey's son, describes his grandfather as “an emotional invalid” (Ferrer 9). Audrey's father was never able to express himself to his daughter. After a short while of

Audrey visiting with Ruston alone, Mel met his wife outside. Her only words were “We can go home now” (Ferrer 10). On his deathbed, Ruston would tell Robert Wolders, Audrey's companion at the time, that he regretted he had not been a better father to Audrey (Ferrer 11). There is no record that Ruston ever intimated these sorts of feelings to his daughter.

Another thing I found in my research of Audrey is that her elegance and virtue was also present in her personal life, not just in her public persona. As a young woman working as a model in Europe, she refused to undress for a photo shoot. “Oh, I'm not taking my clothes off,” she curtly told the photographer (Walker 37). This isn't to say that Audrey was a complete prude. As Henry Cass put it, “Audrey could tell a dirty joke,” and she became a cut-up by mocking other people's speech or accents. Additionally, it seems that she never let her own fame affect her character. On the set of *Funny Face*, Audrey noticed a continuity girl shivering in the cold air. Audrey removed her own Givenchy-designed sheepskin jacket and wrapped around the wide-eyed girl's shoulders. Audrey's mother happened to be on set that day and scolded her privately, but Audrey just laughed (Walker 137).

By all accounts, Audrey was incredibly modest. Not long after *Roman Holiday* premiered, an astonished reporter noted that she insisted on addressing him as “sir.” Around the same time, another reporter asked her about her style, and she said she liked men's clothes because all you have to do is “wash and iron them.” Baffled, the reporter asked, “*Yourself?*” Audrey nodded, “*Myself.*” (Walker 67). When people complimented her, she would inevitably respond by talking about those who helped her, namely the directors or her costars. She attributed her stardom to a “freak of circumstance,” or some sort of cultural fluke (*Reflections*).

Although plagued by lifelong insecurities, Audrey also displayed remarkable courage and strength throughout her life. Even as a little girl, she carried messages for the

Resistance in Nazi-occupied Holland. On one of her runs, a German officer confronted her. Although nervous with a message for the Resistance in her shoe, she offered a small bouquet of wildflowers to the officer and grinned her biggest smile. Charmed, the officer let her go. While working as a chorus girl in England, Audrey helped support herself and her mother by performing 18 times a week, working 18 hour days. Obviously Audrey had a tremendous work ethic. “Good things aren't supposed to just fall into your lap,” she once said. “God is very generous, but He expects you to do your part first.” Her resolve was tested when her original contract for *Roman Holiday* stipulated that she change her name to avoid confusion with Katherine Hepburn, but Audrey stood her ground and she kept her name (Walker 57). During a private screening of *Breakfast at Tiffany's*, a studio executive declared, “Well, one thing's for sure—we're getting rid of that song!” He was referring to Audrey's rendition of “Moon River.” Audrey reportedly stood to her feet and said, “Over my dead body!” (Paris 172). The song thankfully stayed, it won an Oscar for Best Original Song, and remains one of the most scenes in film history. Henry Mancini, the song's composer, would later state that of all the hundreds of recorded versions, Audrey's performance remains the greatest (*Reflections*).

One of the most things about Audrey is her larger-than-life smile and sense of child-like joy that seemed to permeate much of her filmography. These things are tied so closely to her persona, that they must have come from within her. One of her most famous quotes reads, “I love people who make me laugh. It's probably the most important thing in a person.” Another is, “Happiest girls are the prettiest.” In addition to laughter and happiness, Audrey projected a powerful joy: “If my world were to cave in tomorrow, I would look back on all the pleasures, excitements and worthwhileness I have been lucky enough to have had. Not the sadness, not my miscarriages or my father leaving home, but the joy of everything else. It will have been enough” (Hellstern 127). This last quote is especially pertinent to my story, for the filmmakers in my screenplay are bent on

slanting Audrey's life to reflect the more negative aspects of her life. My aim is to emphasize her life as a triumph to be celebrated.

In order to truly understand the person of Audrey Hepburn, it is impossible to overemphasize her love of children.

“What I've always had, maybe I was born with, is an enormous love of people, children. I loved them when I was little. I used to embarrass my mother by trying to pick up babies at the markets... The one thing I dreamed of in life was to have children of my own. It always boils down to the same thing—receiving love and wanting to give it, almost a need to give it” (*Reflections on the Silver Screen*).

She always wanted to have children. After suffering two miscarriages, she eventually gave birth to two sons, one from each of her husbands. She all but quit her career in order to raise her sons, only returning to films once Sean was in high school. By this time, Audrey had aged noticeably and took mostly small and infrequent roles.

Later, she would work for UNICEF. Accepting no pay for her tireless trips abroad, Audrey traveled to various poverty-stricken countries in order to promote their work to combat child hunger. Audrey described an “emotional hunger” in the starving children. Many of them had lost parents and siblings to famine. Audrey told her son a story of how one young girl in a food line kept staring at Audrey, then back at the food, as if making a decision. Finally, the little girl gave up her place in line and ran to Audrey, giving her a big hug (Ferrer 185). The girl's need to be loved was greater than her need for nourishment. “Love is action,” Audrey would later say. “It's not just talk. It never was” (Ferrer 12). Audrey gave numerous media appearances as part of the effort to draw attention to the children of Africa, and many speculate that her rigorous schedule, as well as the emotional toll in seeing so much suffering and death, is what led to her rapid decline in health. Audrey could uniquely identify with the refugees that she visited,

touched, held, and loved, for she too had once been a refugee of war. She too had known what it was to live in poverty and be without food, wracked with disease and starvation.

Suspension of Disbelief

The great challenge in creating a film generally about Audrey Hepburn is her god-like status. Not only must the script be excellent, but any portrayal or allusion to Hepburn must be above reproach. She is universally revered, and rightfully so, for the same reasons I find my inspiration to write a screenplay inspired by her. Of course, even the best script can be ruined by the wrong director or a miscast actress. Regardless, the screenplay must not only be irresistible, but it must be able to please both fans and non-fans of Hepburn alike. If anything is amiss, it is magnified.

This is perhaps the reason why only one film has ever been made about Audrey (*The Audrey Hepburn Story*, starring Jennifer Love Hewitt). On the other hand, about a dozen films have been made about Marilyn Monroe, the only other actress of that era to have stood the test of time. While Monroe was primarily a sex symbol, Audrey projected an image of class and innocence. Therefore, Monroe can be portrayed with less risks, while portrayals of Audrey must adhere to stricter standards for the sakes of both veracity and favorability. Although Audrey's life was not nearly as scandalous as Monroe's, she still lived a very interesting life full of drama, love, heartbreak, and tragedy.

There are several other possible reasons why only one film about Audrey Hepburn has been made. First, the person of Audrey Hepburn herself is an incredible challenge for any actress. In addition to her unique look, (which has been described paradoxically by various authors and critics as “impish,” “childlike,” “elegant,” “Mediterranean,” “Oriental,” and “regal”), she possessed a difficult European accent. Born in the Netherlands and schooled in England, Audrey also lived in Switzerland, France, and America. Although vaguely British-sounding, Audrey's cadence and accent is still

extremely tricky, and yet is essential to a faithful portrayal. (This is one of the reasons I selected Olivia Cooke, a young British actress who has shown an aptitude for various accents, as my Bridget; see **Character Bios**). Additionally, Audrey was fluent in five languages. Audrey also sang and danced in a handful of her films and was trained in ballet, and these could also prove to be challenging for an actress.

Indeed, Jennifer Love-Hewitt failed in nearly every respect. Her accent was atrocious and inconsistent, and her overall portrayal revealed a complete lack of understanding of the depth, character, and spirit of the real woman. Not only was Hewitt's portrayal of Hepburn an utter catastrophe, but the film itself is also lacking in quality. Because of Jennifer Love-Hewitt's subpar performance, and because the filmmakers did not capture the spirit of Audrey, a viewer's natural inclination to suspend his or her disbelief is compromised.

While viewing a film portraying a real person, the viewer's personal knowledge and perceptions of an actual person can compromise his or her "suspension of disbelief." Suspension of disbelief is a concept that English poet Samuel Taylor Coleridge popularized. According to Coleridge, as long as a "human interest and a semblance of truth" is present in a narrative, then the reader or viewer would "suspend judgment concerning the implausibility of the narrative" (Coleridge 298). However, a viewer can consciously bring his outside knowledge into the story process.

Film is unique among the arts in that it is meant to present a literal physical space and event, contrasted to a play which often uses less-realistic methods to represent a place or event that is not actually within the theater or on the stage. Literature, on the other hand, typically has no visual cues other than the ideas associated with words; in literature, it is completely up to the reader to imagine characters, places, and events based on the author's narrative. In a play, some imagination is required to account for the larger context of the scene. In a film, almost no imagination is required, as we are to take these

images as literal and realistic within the context of the story we are witnessing.

However, when a film portrays historical events and real people, the lines become blurred. Even an enthusiastic viewer is mindful that what he is seeing is not the actual event or person, but rather a representation. The viewer, if he or she chooses, can then begin to dwell on the film's parts, (i.e. special effects or actors), instead of suspending his disbelief to experience the story. For example, a film portraying a battle in the American Revolution, such as *The Patriot*, may provoke some viewers to wonder if what he or she is seeing is an accurate representation of the event. Or, in the case of actors portraying real people, the viewer will naturally compare his or her knowledge and observations of the person to the actor's performance. Suddenly, the viewer is drawn out of the suspension of disbelief, and the viewing experience is therefore compromised. The problem is further complicated when a large number of people have observed the real person in some capacity.

In addition to the disastrous television film depicting Hepburn, *Jobs* is another example of a film that fails to satisfy the suspension of disbelief. In the role of Steve Jobs, the founder of Apple, Ashton Kutcher's "performance, like the movie, is all surface" (Lumenick). *The Washington Post* posited that the film itself was more the problem than Kutcher's performance: "The film is so thick with Jobs's career highlights and lowlights that there's little room for insights" (O'Sullivan). *Jobs* ultimately failed to cross the suspension of disbelief gap, both because because Kutcher was miscast in the lead role and because the film itself did not connect with the audience. Many viewers noted the "made-for-TV" look and feel of the film. Under a deluge of bad reviews and poor word of mouth, *Jobs* was ultimately performed poorly at the box office, although it did recoup its \$12 million budget.

On the other hand *The Social Network*, another film based on the founder of a major computer-based company, found both critical acclaim and box office success by

connecting the protagonist's personal turmoil to the real-life events. Jesse Eisenberg is not considered a great dramatic actor, but he received universal praise for a decidedly edgy portrayal of Mark Zuckerberg, the founder of Facebook. Aaron Sorkin's screenplay earned one of the film's three Oscars, and it was nominated for a total of eight Academy Awards. David Fincher's masterful direction helped bring the dramatic conflict between the characters to the forefront, emphasizing timeless themes of friendship and betrayal. One critic noted, "It's astonishing that a movie mostly set in front of computer screens and in deposition rooms, a movie where the end is already known, has the hold of a suspense film" (Rickey). By putting the relationship between Zuckerberg and his best friend front-and-center, while simultaneously pushing the film forward at a thriller's pace, Fincher was able to create a very entertaining and memorable film that captured the audience's imagination rather than viewers getting bogged down in Eisenberg's performance.

In order to transcend the possible pitfalls associated with suspension of disbelief, I have fashioned my story about an actress playing Audrey Hepburn, as opposed to making Audrey Hepburn the protagonist. Having said that, my screenplay contains a few scenes of Audrey Hepburn in dialogue with the protagonist. This is meant to be achieved with digital technology as seen in Galaxy Chocolate's recent commercial that portrayed a very realistic version of a young Audrey Hepburn (*Audrey Hepburn: Galaxy Chocolate Commercial*).

Method Acting Research

Method acting is a popular acting technique involving the cultivation of feelings and thoughts that are meant to generate lifelike performances. Constantin Stanislavski developed what he called his "system" of cultivating acting performances based on emotional memory. Lee Strasberg modified Stanislavski's "system" and taught that actors

ought to draw on personal experiences in order to produce more realistic performances.

The idea that one kind of excellence in acting is achieved if the actor manages to obliterate altogether the distinction between identity and role underlies highly popular acting techniques. Actors are trained to sometimes draw on genuine experiences. They recycle traces of a past biographical event or respond to fictional characters around them by imaginatively substituting them with real people whom they know (Zami 228).

Most actors operating in Hollywood today utilize some variation of the Method. For example, Michael Caine said, "I am for want of a better word, a method actor. Stanislavski talks about sense memory, and I have a particular sad moment in my life that I just think about and I burst into tears instantly" (*The Telegraph*). These techniques or "triggers" are mostly tied to personal memories and experiences.

Upon researching various actors who claim to adhere to "the Method," it appears that Hollywood actors understand and utilize method acting in a variety of ways. Some Hollywood actors have been left psychologically scarred, at least temporarily, as a result of their rigorous adherence to the method. Daniel Day-Lewis, for example, suffered fits of claustrophobia and even hallucinations in the months following his portrayal of Hawkeye in *The Last of the Mohicans* (*The Telegraph*). Heath Ledger spent several weeks locked in a hotel room while creating The Joker for *The Dark Knight*, keeping a journal as the character. Like Day-Lewis, Ledger stayed in character as the psychotic serial killer throughout production of the film. It's been widely speculated that playing The Joker led to Ledger's heightened abuse of narcotics, which eventually resulted in his death in early 2008. Leonardo DiCaprio admitted to a resurgence of his childhood Obsessive Compulsive Disorder while filming *The Aviator*. "I have stories," DiCaprio told a live audience, but he declined to tell any of them (*An Evening with Leonardo*

DiCaprio and Alan Alda).

For his role in *My Left Foot*, Day-Lewis prepared extensively to play Christy Brown, a writer and painter with cerebral palsy. He spent eight weeks at a cerebral palsy clinic, all the while practicing speech patterns and learning to paint and write with his feet. Day-Lewis remained in character throughout production: “He was lifted into and out of the car that brought him to filming, and over the cables that littered the set, and was fed by members of the crew” (*The Telegraph*).

In Tzachi Zami's “Watching Actors,” the author discusses an alternative to The Method, which he views as psychologically unhealthy and ultimately inefficient. Psychologically damaging because it involves the actor taking on a personality and psychology that is different from their own while repeatedly drawing from personal emotional histories and experiences; inefficient because the internal workings of the actor is not important to the audience—only the external actions, expressions, and words.

“The audience takes part in a form of imaginative existential expansion that the actors are embodying with or without the actors experiencing it. The choice of acting technique does, however, determine whether or not actors themselves undergo an imaginative amplification,” Zami asserts (232). His alternative, which is gaining traction in both academic and professional realms, is what he calls “fictional embodiment.”

Stella Adler also seemed to distance herself from the more psychologically penetrating aspects of the Method, popularized by her colleague Strasberg. Adler is credited with training such actors as Marlon Brando, Robert De Niro, and Warren Beatty. She found that a literal usage of the Method to be too restrictive.

“You must get away from the real thing because the real thing will limit your acting and cripple you,” Adler once said (Flint 1). “To think of your own mother's death each time you want to cry onstage is schizophrenic and sick.”

Zami seems to agree: “Acting is not a full-blown metamorphosis of one person

into another—a dramatic role is not a person” (Zami 228). Adler was critical of her colleague Lee Strasberg, who she said took Stanislavsky's method to the extreme so much so that “his teaching was psychologically and emotionally intimidating and dangerous, producing neurotic, self-indulgent actors.”

Instead of telling her students to personalize the experiences of the character by connecting them to literal personal events, Adler encouraged a more imaginative approach.

"Don't use your conscious past," she advised. "Use your creative imagination to create a past that belongs to your character. I don't want you to be stuck with your own life. It's too little” (Flint 2). Zami agrees, pointing out that stories and characters resonate because they are able to articulate some aspect of life in a more poignant way than might exist in normal everyday life.

“Such (literary) articulation does not merely duplicate an internal state or present more living of the kind with which one is familiar; it heightens these experiences” (Zami 234). Zami says that actors should gradually immerse themselves in the role, rather than personalizing it so much.

Tom Hiddleston echoes this sort of technique: “The one thing that I do every time is immersion. I completely immerse myself in the world of the play, the film, the story, the character and try and plaster the walls of my own imagination with extra knowledge and images and music and trivia” (Woolman 1).

The type of personal sacrifice involved with method acting is often rewarded by critical acclaim and industry awards, given that the film itself is also critically acclaimed. Day-Lewis has won the Academy Award for Best Actor three times, despite starring in very few films. Ledger's performance as The Joker earned him a posthumous Best Support Actor from the Academy. Matthew McConaughey's transformation earned him a Best Actor award, and his costar Jared Leto received Best Supporting Actor, for *Dallas*

Buyers Club. Likewise, Christian Bale won a Best Supporting actor award for his role in *The Fighter*, for which he slimmed to a frail frame. Bale's weight plummeted to 121 pounds for *The Machinist*, before gaining about 100 pounds in preparation for his next role in *Batman Begins*. Christopher Nolan actually had to tell Bale to slim down. Natalie Portman received a Best Actress award for her mesmerizing performance in *Black Swan*, for which she lost 20 pounds on a strict diet of salads and nuts while training extensively for the dance sequences.

Similar to Portman's strict diet, and paralleling Audrey's real life experience of the studio's dietary rules in preparation for *Roman Holiday*, my character Bridget will also be told to slim down and given a strict diet and exercise regimen. Like Audrey, Bridget is not a trained actress, and thus she is learning to act on the fly. We will see snippets of her research of Audrey's movies and her immersion into method acting, which leads to her hallucinations of Audrey Hepburn, with whom she will have conversations which reveal and begin to resolve some of her internal struggles.

Interestingly enough, Audrey was never trained as an actress, nor did she study method acting. Billy Wilder attested to do this in an interview, and Audrey herself repeatedly asserted that she owed her accomplishments to the great directors and actors she worked alongside (Walker 228). She was quite adamant that she had no real acting talent, but that her success was all the result of luck. She said that she simply showed up with her lines memorized and that the director would work with her to refine the performance.

However, Audrey did do some significant preparation for at least two films. For her role in *Wait Until Dark* as a blind woman, Audrey spent several weeks at a home for the blind. While there, she learned to perform many tasks while wearing a blindfold. She also befriended one blind woman in particular, who showed her how she would navigate a room and find things without the sense of sight. Audrey received an Oscar nomination

for the role.

Audrey also received an Oscar nomination as Sister Luke in *The Nun's Story*, based on a book of the same name. The book is based loosely on the experiences of Marie-Louise Habets, whom Audrey got to know leading up to production on the film. When Audrey fell from a horse and suffered injuries and a miscarriage on the set of *The Unforgiven*, Habets was there to help nurse Audrey back to health (Walker 166).

Sean Ferrer, Audrey's first son who now manages her estate, often says in interviews that Audrey was “very much like what you saw on the screen” (*The Fairest Lady*). Others have reinforced this point: “She was herself in whatever she did. People loved her for it,” said Diana Maychick.

By all accounts, Audrey brought an authenticity to her roles not because of an acting technique, but because she was able to inject her identity into the character. “She brought an incredible honesty to her roles, because she was an honest person,” according to the actor Roger Moore (*Audrey Hepburn Remembered*). Perhaps this is one of the underlying reasons she is so universally beloved. Even as a call girl in *Breakfast at Tiffany's*, she continues to exude a wonderful elegance yet childlike innocence that brings depth to the character.

Bridget, on the other hand, will initially choose the method route. Overwhelmed by the events of the film, we will witness a sort of mental breakdown in which she starts seeing a specter of Audrey and even talks to this spirit on occasion. Unable to cope with her new identity, Bridget runs away from the production and attempts to become Audrey in her different film roles, even to the point that she believes she is Audrey.

The Psychology of Identity and Self

Bridget's underlying internal conflict is with her own identity. She tries to be a

Los Angeles hipster having moved from rural Minnesota. She buries herself in fantasy worlds of paintings, films, and books. She tries to live up to the expectations of others, but is unsure of what she expects from herself. She often feels lost, fearful that she has made a terrible mistake. “Who am I?” she wonders. One psychologist pointed out that the more a person dwells on this internal conflict, the worse the psychological turmoil becomes.

Anthea Horner comments on this turmoil in her book *Being and Loving*. “They live their lives as reactors rather than initiators. Their entire identity seems to be carved out of adapting to their external reality...ridden with anxiety about doing the wrong thing” (Horner 51).

Bridget perhaps feels as if she has no true identity, that she is some sort of nebulous, undefined personality. She feels she does not know what she is doing. “Some people do not feel real. They describe themselves as feeling fraudulent, not knowing what they feel, think, want, or believe” (Horner 49). Bridget is a people pleaser, living mostly as a reactor. It seems that life is happening *to* her, and that she has almost no bearing on the circumstances. This comes out in her klutziness, her aptitude for getting lost, and her obliviousness to certain social cues.

By the end of the film, Bridget must come to grips with her identity. She is not Audrey Hepburn, she is not what the studio wants her to be for the media, and she is not the girl her long-lost father imagines. But what are the elements that shape a person's identity?

I think that a human's personal identity usually takes shape around certain beliefs and desires. “In order to know who I am, I must first decide what I believe to be true and good, false and evil about the world in which I live” (McAdams 81). Someone who does not know what he or she believes or wants will struggle to find meaning in his or her existence.

According to Horner's book, sometimes people will look to a romantic interest for their identity, (which is a struggle that the character of Jim undergoes in my screenplay). They find their most prominent desires are to please their partner in some way. Horner says this sort of mindset is unhealthy. The best relationships are where both partners can retain their individual identities while learning to love the other.

Conversely, “The cult of self,” or the philosophy which says “if it feels good do it,” leads to internal and external conflict. At least one character in my script (the billionaire producer) will possess this identity flaw wherein he sees himself as the ultimate; he does not recognize the value of other people and cannot love in any meaningful way. This “suggests rejection of legitimate issues of conscience and concern for others” (Horner 22).

According to Horner, “We are not born with the capacity to love, only with the potential for it” (Horner 21). When we first meet Bridget, she is obsessed with what others think of her and wants to please others; she does this to be liked, which makes her feel good. Her motives are selfish but not in an obvious way. As Bridget gets to know Audrey Hepburn and her story, she learns what it is to truly care for others. Bridget is now focused on others in a positive way. Instead of merely looking to others to make her feel good, she genuinely cares for other people. It's important that Bridget be changed by knowing Audrey Hepburn, not merely putting the woman's virtues on a checklist to live up to. Knowing Audrey helps free Bridget from her own insecurities. She now feels she has something she can believe in, something to fight for, and someone to love. Therefore, the issues of identity resolve themselves.

Orphanism and The Father Wound

Another issue I wish to feature in the story is The Father Wound. Orphans, and

children generally, will be featured. Both Audrey and Bridget lose their father, and thus symptoms of “orphanism” are present. Audrey all but deified her absent father. “Many father-child relationships are characterized by fantasy, especially ones in which a father is dead, absent, or abusive” (Schaller). “I still loved him,” Audrey is quoted as saying. “I loved my father more than any other man in my life” (Maychick 16). It's true that orphans are often guilty of “magnifying their fathers' good aspects and minimizing their faults” (Schaller).

On the other hand, Bridget never knew her real father, and she was without a father figure for much of her life. While she participated in the same sort of fantasizing earlier in life, it has gradually turned to resentment. Once her real father surfaces and tells her what happened, her initial reaction is to hate him. She hates him for both his expectations and for failing to live up to her childish, romanticized notions.

Dr. Schaller writes, “Father hunger is the result of receiving too little quality fathering as a child or young adult. Some argue that even grown men and women need fathers or father surrogates and that the absence of such role modeling and support is associated with less fulfillment in life.” I'm using this idea as part of Bridget's psychology. Much of her insecurity stems from orphanism and especially the lack of a father figure. As a follower of Christ, I believe that humans possess a need for fatherly affections, although these can only be completely satisfied by the Heavenly Father.

Film and Literature Review: The Romantic Comedy

As I conducted my review and various research, it became clear to me that I did not want to just mimic romantic comedies, but rather create something that could be inspiring, thought-provoking, and even heartbreaking.

There are two major genres my screenplay occupies. Firstly, the film is to be a

romantic comedy with a female as the protagonist. According to Mernit, “A romantic comedy is a comedy whose central plot is embodied in a romantic relationship” (Mernit 12). In other words, a romantic comedy is primarily about the two primary characters overcoming the odds and getting together in the end (Mernit 13). In *Dan in Real Life*, Dan falls for his brother's girlfriend during a family vacation. *His Girl Friday* is all about Walter Burns luring his journalist ex-wife away from her fiancé by involving her in a story she can't resist. *Say Anything* is about an underachiever who romances a valedictorian.

This provokes an important question: Is my story truly a romantic comedy? The film's premise and subsequent plot is mostly tied to Bridget's struggle to play Audrey Hepburn and how that impacts her life. It would seem that my film could be a comedy or a drama against a biopic backdrop with a romantic subplot. However, the structure of the film will very much follow the relationship between Bridget and Jim, starting with a “Cute Meet” that launches the plot of the film. This meeting of the couple is “special, and it has a memorable, distinctive quality” (Mernit 112). Ultimately, Bridget wins the heart of the antagonist by virtue of her transformation and discovers herself along the way. Jim subsequently wins her back by showing her a short film of her being like Audrey by being herself at a drive-in theater.

In any story, the source of conflict is paramount. “The most important question we ask when writing a *Love Story* is: 'What's to stop them?'" (McKee 95). In *500 Days of Summer*, Tom's boyish romanticism clashes with Summer's stubborn, yet carefree, cynicism. In *Roman Holiday*, journalist Joe Bradley must evade Princess Ann's handlers who are eager to get her back to her duties. In *Just Like Heaven*, Elizabeth is essentially a ghost that David must bring back to life. Likewise, my story features a lost actress who the screenwriter Jim seeks to give an identity.

According to Mernit, a Romantic Comedy is defined by three moments or scenes:

“The Meet, the Lose, and the Get” (Mernit 11). In *Breakfast at Tiffany's*, Paul rings Holly Golightly to let him into his new apartment building, he tells her he has to make a phone call, and she subsequently invites him into her flat. In *My Week with Marilyn*, Colin is sent to get something from Marilyn's room, and she stands there before him completely naked. My Meet Cute will occur when Bridget, lost in the halls of a major studio, stumbles into an audition for a film about Audrey Hepburn. The antagonist, Jim the screenwriter, is present at this particular audition and is immediately charmed.

“The Lose” occurs when something separates the two players in what seems like an irreparable way. In *Sabrina*, Linus admits to Sabrina that he had romanced her in order to save a business deal, and she leaves for Paris by herself. In *Dan in Real Life*, Dan's brother punches him after discovering him on his date with Marie, and Marie runs away. In *The Giant Mechanical Man*, Tim discovers that Janice is seeing another man and fails to show up at a date. In *Being Audrey*, Jim is forced by the director to arrange a meet with an actor posing as Bridget's father and Bridget, hoping this can bring her to some catharsis and she will return to the production. However, Bridget is able to see through the act, and she lashes out at Jim. She feels she has been manipulated for far too long.

Finally, “The Get” is the climactic finale in which one or both players defeat the obstacles and are brought together. In *Silver Linings Playbook*, Pat chases down Tiffany on a street lit with Christmas lights and reveals his love. In *Groundhog Day*, Phil and Rita attend a party wherein he shows how he has changed to be a kind and loving person. In *Walk the Line*, Johnny Cash proposes to June in the middle of a concert. My climactic “Get” moment will be when Jim shows Bridget a short film at a drive-in theater, showing her who she is through his eyes.

In order to increase the suspense in a romantic comedy, many include an external conflict—“What's at stake is what the characters stand to lose if they get each other” (Mernit 13). A plot line I have introduced into my treatment is that of the well-connected

producer who wishes to have Bridget for himself. When he sees the spark between Jim and Bridget, he threatens to ensure Jim never works in Hollywood again.

However, “more often than not, internal conflict is the central motor of a romantic comedy...the antagonism resides within the protagonist” (Mernit 16). This is true of my own film, for it is Bridget's identity crisis that distances herself from happiness and love (and, by extension, Jim). She is so consumed with doing what she's “supposed to,” that at first she cannot focus on others.

Being Audrey occurs within the backdrop of a biopic, the secondary genre. The film will be very much about Audrey Hepburn in theme and detail, because the movie that the characters are making is about the actress's life. “Making your script a romantic comedy and then some is an especially savvy (strategy) for the postmillennial market” (Mernit 22). McKee says that “Genres are frequently combined to resonate with meaning, to enrich character, and to create varieties of mood and emotion” (McKee 92). Just as action adventure films may have a romantic subplot, *Being Audrey* is telling the story of Audrey Hepburn through Bridget's personal journey. The film will naturally include details about Audrey and numerous references to her life and films, (both overt and subtle), as the characters discover more about her and subsequently each other. This strategy should attract date-night filmgoers as well as fans of Audrey Hepburn.

McKee goes on to say that the screenwriter must adapt the genre to resonate with the modern viewer. “Innovative writers are not only contemporary, they are visionary.” Truly great screenplays are those which actually “break convention and carry the genres into their next generation” (McKee 97). I believe that an example of this innovation is *(500) Days of Summer*, which is very much a post-modern romantic comedy with a unique structure and style. It is also unconventional in that the two primary players do not get together in the end. *Roman Holiday* has a similar thing that happens in which Princess Ann chooses to return to her duties despite her affections for Joe. *My Week with Marilyn*

is another example of mixed genres in that it is a story of romance within a historical drama.

Just Like Heaven is a lesser-known film that has a kind of fantastical element to it that resonated with me. The film is not without its flaws, but the comedic romance between Elizabeth, who is essentially a ghost, and David is engaging. I hope to introduce a similar element with the specter of Audrey Hepburn, who acts as a sort of “Buddy” character for Bridget. Another film I looked to for inspiration was *Big Fish*, which employs over-the-top narratives—fairy tales of sorts—that capture the joy and power of storytelling and how it impacts people. In *Being Audrey*, the billionaire producer's manic vision for the biopic ought to produce a series of sometimes fantastic, sometimes poignant scenes that capture both Bridget's arc as well as Audrey's persona.

In terms of the relationship between Jim and Bridget, I've been most inspired by films like *The Spectacular Now*, *Garden State*, and *The Giant Mechanical Man*. One or both of the romantic leads in these films are searching for purpose or identity. These films also allow space for the lead characters to discuss poignant questions about the human condition. In *The Giant Mechanical Man*, both romantic leads are able to find purpose in their seemingly mundane work as well as in each other—an ideal I may acknowledge in my own project. Both *Garden State* and *The Spectacular Now* emphasize the idea of valuing life and living in the moment. All three films reject the notion that a person has to have everything about his or her life figured out in order to be a complete human being.

I'm attracted to the “indie” style of *500 Days of Summer* in particular, which presents a non-traditional romantic comedy in a non-linear structure, occasionally broken up with non-reality sequences that mirror the story in some way. For example, we see Tom watching a black-and-white art film in a theater that he and Summer used to frequent. Soon we realize that Tom is a character in the black-and-white “film,” which is

really a series of re-created scenes from historic films, all emphasizing Tom's depression. Similarly, my aim is to parallel Bridget's story with the part she is playing. Whether Bridget is in rehearsal, characters are viewing the dailies, we are observing in-set, or we simply watch the scene as it would be intended, *Being Audrey* ought to employ a fast-paced, unpredictable style that breaks up the traditional narrative while emphasizing theme and character development. Relevant details about Audrey Hepburn's life will also play out in a non-linear style, which also happens to be an element in her film *Two for the Road*.

Additionally, *Being Audrey* will reference some of Audrey Hepburn's most well-known films. Like the speaking lessons of *My Fair Lady*, Bridget's whirlwind routine of exercise, dancing lessons, and dialect coaching should produce some comedy as she endeavors to make the transformation. Like *Roman Holiday*'s Princess Ann, Bridget seeks to escape from her duties in order to find herself. Jim becomes the Joe Bradley that keeps the princess out of sight while the romance kindles, and Jerome becomes the photographer character. Similar to the themes in *Breakfast at Tiffany's*, Bridget struggles with her identity. Like *The Nun's Story*, Bridget finds it impossible to live up to an impossible code (or, more specifically, to be as perfect as Audrey), but getting to know Audrey better opens up her eyes and fuels her transformation.

The broader story of my screenplay will also be occasionally framed by scenes from Audrey Hepburn's canon of work, or rather the protagonist playing the role in those scenes, which will bear some connection to the story. In this way, films like *500 Days of Summer*, *Amelie*, and *Scott Pilgrim vs the World* will influence the style of *Always Audrey*. My hope is that the lines between the reality of the broader story, Audrey's story, and Audrey's films are blurred into a whole, keeping the film fast-paced and unpredictable. In this way, I will emphasize aspects of Audrey Hepburn's life that are most universal: her virtue, her search for a father, and her need to love and be loved. The

goal is to capture those timeless human experiences as well as the transcendent triumph of the woman herself.

The protagonist, Bridget, will most prominently demonstrate these elements. As she becomes more like Audrey, she will love life and put others first. The primary antagonist and romantic interest (Jim) finds himself falling head over heels for Bridget, shattering his former cynicism. He now sees Audrey Hepburn as a triumphant figure, rather than a tragic one who could never find true love, was abandoned both by her father and her lovers, and suffered terrible tragedy in the form of miscarriages, divorces, and a premature demise.

Each character is able to help provoke an inner realization in the other which leads to positive change. “A good romantic comedy doesn't only show us how a couple gets together, it explores what their getting together means. What is it about this couple's conflict that has something to do with us?” (Mernit 89). By embracing each other, Bridget and Jim embrace the virtues embodied by Audrey (joy, wonder, hope, etc) and thus reject the cynicism of Hollywood.

By portraying the essence of Audrey Hepburn, set within this modern context of a contemporary film set, the screenplay is made that much more resonant. In this way, the themes are realized in less obvious and more innovative ways. Her beauty is revealed in her soul, and Audrey endures. The Romantic Comedy is most ideal for these sorts of goals. Like Audrey's persona, the audience should be swept up in an enchanting tale that dazzles the eyes, pricks the heart, and provokes plenty of smiles and laughter.

The Sudden Celebrity

In addition to Romantic Comedies, Romantic Dramas, and a handful of biopics, I also looked at films which featured a woman pulled from obscurity and into stardom of some sort. In 1955's *A Star is Born*, Judy Garland plays a small town singer who is

discovered by an actor. He uses his connections to launch her career, and she becomes a huge star. The two get married. Meanwhile, James Mason's character sees his career fade, and he turns to alcoholism. Garland's character is mostly unchanged, but Mason's character resents her and he eventually commits suicide. (The story actually parallels Audrey's own relationship with Mel Ferrer, albeit unintentionally. Mel Ferrer, Audrey's first husband, used his connections to get her into certain projects. He appeared with her in the stage's *Ondine* and the screen's *War and Peace*, and he even directed her in *Green Mansions*. Claims that he was using her to further his own career dogged him until their divorce. His career was never the same).

In *The Devil Wears Prada*, easygoing Andy finds herself becoming more and more like her tyrannical boss Miranda. She changes the way she dresses and eats, and she makes friends with various celebrities. She drives away everyone she used to care about, including her boyfriend, just as Miranda and her latest husband file for divorce.

In *The Princess Diaries*, a nerdy schoolgirl learns she is a princess and has to be trained in royalty and grace. Her transformation into a beautiful young woman temporarily alienates her from her friends. She gets caught up in all the perks of her sudden status and leaves her friends in the dust. But her new “friends” betray her, and she realizes her mistake. The climax rests on her decision on whether to become a princess or not. The deciding factor is a letter from her deceased father which resolves that storyline and motivates her to follow in his footsteps. She overcomes her fear of public speaking and aspires to be a leader while retaining her humility.

All About Eve is more of a noire with sinister undertones of a young actress's plot to become a theater star by befriending and manipulating an aging actress. Interestingly enough, Eve gets limited screen time as the antagonist. By the end of the film, however, it is clear that Eve has manipulated the situation from the beginning to her advantage. Not unlike Frank Underwood in *House of Cards*, Eve is overly modest and helpful but with

ulterior motives.

In the first two films, the protagonists grow in some way or another; their growth is not without some hiccups, but ultimately they remain admirable and likeable characters. In *A Star is Born*, the female protagonist becomes an figure universally beloved for her talent and class. In *The Princess Diaries*, the child princess gains confidence and self-respect. On the other hand, *The Devil Wears Prada* and *All About Eve* feature more negative transformations.

Bridget's transformation is less about the fame and more about getting to know Audrey Hepburn. The nature of her new life serves mostly to overwhelm her. By allowing herself to get to know Audrey, her beliefs and desires are realigned and the audience sees the character grow before their eyes.

Relevant Motion Picture Business Terminology

Given that my story takes place in the world of modern moviemaking, the screenplay should exhibit sufficient knowledge of that world. The action and dialogue of certain characters must demonstrate this knowledge in order to satisfy the audience's suspension of disbelief. Even if the audience is not familiar with certain terms and phrases, the characters must be. This will also allow me to make subtle commentary on, and criticism of, both the vices and the values of the motion picture business.

Terms

“ACTION!”: Shouted to indicate that the camera is recording and that the action of the scene should commence.

APPLE BOX: wooden boxes or crates of varying sizes with holes on each end used chiefly in film production

B-CAMERA: Secondary camera.

BLOCKING: running through a scene with the actors so they know where to be standing or moving and when. This may also include lighting and camera movement as well.

BODY DOUBLE: If there is nudity or explicit sequences, another person is sometimes used so that the actor/actress does not have to expose himself/herself.

BREAKDOWN SCRIPT: List of all items, people, props, equipment, etc, required day by day, usually color-coded by type of item.

CALL SHEET: First Assistant Director's list of actors, scheduled scenes, and locations for the day.

CHANGE PAPER: If a script is altered during the production phase, “change

papers” are handed out. (This will be especially relevant to my screenplay since there is a running gag about the changing nature of the script, for which Jim must accommodate).

“CHECK THE GATE!": Assistant Director may shout this to ensure the camera/film is free of impurities. Not needed for digital film cameras but sometimes still said out of nostalgia.

CGI: Computer Generated Images, visual effects. (The director will employ this phrase leading up to at least one CGI scene).

CLAPPER LOADER: Operates clapboard, sometimes left to Assistant Director.

CLEAN SPEECH: A take with no dialogue

COMPOSER: Writes, arranges, and records the music for the film.

COSTUME DESIGNER: Designs the costumes seen in the film.

COSTUME SUPERVISOR: Prepares and constructs the costumes. (Bridget will briefly interact with a costume designer and/or supervisor).

CRAFT SERVICE: Catering unit.

DAILIES: Prints of footage shot during previous day viewed by director, producers, etc. (There will probably be at least one scene in which the director discusses Bridget's performance with others, including Bridget, during a viewing of the dailies).

DAY FOR NIGHT: A scene that is shot during the day but portrays a scene meant to be at night which by lighting and/or post-production work will be made to look like true night.

DIALOGUE COACH: Trains actors in dictation/inflection. (This is especially relevant to my piece as Bridget will need to overcome her own funny accent for another funny, difficult accent).

DIRECTOR OF PHOTOGRAPHY (DP): The person in charge of

cinematography.

DISTRIBUTOR: Company responsible for the logistics of getting the film to various theaters for exhibition.

EXTRA: Actors without lines that fill in a scene.

FEMME FATALE: Female character who plays as a seductive or romantic interest that ensnares the protagonist. (Jim may reference this archetype in a conversation with Bridget).

FOCUS PULLER: Adjusts focus mid-shot (often performed by Assistant Cameraman).

GAFFER: head of electrical department.

GEL: Placed over projected light fixture, altering the color of the light. “Clean the gels” is a common practical joke played on newbies.

GRIP: Responsible for set-up and maintenance of film equipment, lighting, etc.

HIGH CONCEPT: Describing a film that exploits certain elements to attract a larger audience. (Will probably be used to refer to the film being made).

GREEN SCREEN: Used during production for purposes of post-production visual effects work. (At least one scene will feature Bridget “riding” a gimble apparatus, surrounded by green screen, meant to represent a dragon flying. Bridget has trouble in the scene due to the fact that there are no physical cues).

INGENUE: Young actress or type of role played by young actress usually involving naivete. (Reference to Bridget near beginning of screenplay).

INK: To sign a contract.

JIB: Arm of a mechanical crane.

KEY GRIP: Works with DP and Gaffer by diffusing light.

LEGS: Describing a film's strength as possessing ongoing box office strength.

LIGHTS TECHNICIAN: Operates lighting equipment.

LINE PRODUCER: Manages every person and issue.

MACGUFFIN: Item that's important to characters but not known to audience.

(One of the tropes the Director and/or billionaire will want to utilize in the film).

MAGIC HOUR: The period of time as the sun is rising or setting that casts a golden hue.

MATTE SHOT: Painted artwork combined with live action.

METHOD ACTING: A technique actors use to utilize real emotion in a scene by drawing from their own personal experiences. (This idea will become very important to the film as Bridget tries varying degrees of the Method in order to become more like Audrey. Eventually it leads to a psychological break).

OFF BOOK: When an actor has completely memorized his/her lines and cues.

ON LOCATION: A shoot that occurs in the “real world,” without the artificial constructs of a sound stage or studio set.

OZONER: A drive-in theater. (Jim takes Bridget to one of these at the film's climax to show her a short film he has put together).

“PICTURE'S UP!”: Phrase meaning that the team is ready to start rolling.

PREMIERE: The film's first showing, usually met with some fanfare and high-profile attendance such as prominent members of the cast and crew. (My screenplay currently ends at the premiere, capturing the orphans' sense of joy and wonder and Bridget's newfound confidence, poise, beauty, and humility).

PRODUCER: Chief of staff over all logistical matters (personnel, business, etc.) (There will be a Producer character).

PRODUCT PLACEMENT: Featuring a company's brand in a film in exchange for compensation.

PRODUCTION ASSISTANT (PA): Sometimes called Set Runners. Production Assistants perform various tasks, usually aiding different members of the crew

depending on the needs of the production. (While a young PA shivers on-location, Bridget places a very expensive heavy coat around her shoulders, to the great surprise of the PA. Jim sees this moment, and his buddy captures it on video).

PRODUCTION PHASES: Preproduction occurs before filming (screenplay, casting, hiring crew, props, locations, costumes, etc), production while filming, and postproduction (editing, Visual Effects, Sound Mixing, etc) after filming.

PROMPTER: Supplies lines to actors off-camera if needed. (In a moment of particular personal distress during filming for a scene that is poignant, Bridget forgets her line and has to be prompted).

PUBLICITY DIRECTOR: Conceives of and conducts publicity campaign. Also: Unit Publicist works during production, sets up press units, and compiles notes/photos for the movie's press kit. (Bridget will be herded by at least one of these as she is rushed from set to interviews to photoshoots to set again. She is given no time for herself, contributing to her psychological breakdown).

SCREEN TEST: Audition in which actors perform before a camera, the Casting Director, and the Producer. (The screen test for the film in my screenplay is the inciting incident. Bridget accidentally is captured on a screen test, and the hasty decision to cast her results in the events of the rest of the story).

“SCRIPTY”: Script Supervisor. Tracks what parts have been filmed, how the scenes deviated from the script, makes Continuity notes, etc.

SET DESIGNER: Designs the layout for the scenes.

SET DECORATOR: Decorates a set with furniture, drapery, props, etc.

SHOTS: Types of camera movements and framing devices include Close-Up, Extreme Close-Up, Wide Shot, Pan, Tilt, Dolly, Truck, Over the Shoulder, Point of View, Reverse Shot, Zoom, etc.

SPECIAL EFFECTS SUPERVISOR: Chief of special effects crew. Responsible

for on-set effects.

SQUIB: An on-set explosive device.

STAND-IN: Person with similar characteristics to an actor who takes their place during set-up.

STEADICAM: Apparatus holding a camera so that a cameraman can move without the shot becoming jerky; shot should remain fluid.

STORYBOARDS: Pictures or drawings to conceive the general visual composition of shots.

STUNT DOUBLE: Similar-looking person specializing in dangerous action.

(Bridget's stunt double will likely be a character in my screenplay).

TALENT: The actors.

WHIP PAN: camera pans rapidly resulting in a blur, then a sudden cut, making it appear as if the camera panned quickly and rested on the next shot.

Chapter 3: Methodology, Character Bios, and Treatment

“People, even more than things, have to be restored, renewed, revived, reclaimed, and redeemed; never throw out anyone.”
— Audrey Hepburn

Having done the relevant research for the screenplay for *Being Audrey*, I will now give relevant summaries of the story, characters, and the scenes within the story via the treatment.

Synopsis

Landing the role of a lifetime, a young actress must combat the forces of Hollywood, including a charming but cynical screenwriter, to tell the true story of Audrey Hepburn. Bridget Warner is trying to make it in Hollywood, but she's always seen herself behind a camera, not in front of one. Having moved recently from small-town Minnesota, her talent for getting lost has not helped her in a big new city that feels much like a different planet in a galaxy far away. After landing a job as a production assistant at a big studio, Bridget accidentally walks in on a screen test for a new film about the life of Audrey Hepburn. Being a film enthusiast, she does her best Audrey impression, mesmerizing everyone. To her dismay, she gets the part! Suddenly Bridget is neck-deep in a Hollywood she is ill-equipped to survive. She is put on a nuts and greens-

only diet, given a trainer who employs a rigorous exercise routine, not to mention dance recitals and voice coach lessons for a singular accent; she is also forced to participate in an extensive public relations tour, including countless photo shoots and interviews. All of this on top of the fact that she's never acted before! As rehearsals begin, she finds herself butting heads with the film's screenwriter, a cynical Jim Soren who sees Audrey much differently than Bridget. To their mutual surprise, the film's previous director is ousted for a billionaire obsessed with Audrey Hepburn, and he has plenty of off-the-wall rewrites for Soren to incorporate during production.

Bridget is pushed to the breaking point, and she starts seeing and even talking to an apparition that looks a lot like the real Audrey Hepburn. While on location in Paris, she flees the set in an attempt to find “the real Audrey Hepburn.” The studio unleashes a massive search operation, and Jim, with the help of behind-the-scenes videographer, is able to track down the incognito actress. As they explore the city and survive one of Bridget's mishaps after another, Jim finds himself falling in love with her; she is helping him see the real Audrey. Meanwhile, production of the film has ground to a halt.

When Jim finally contacts the studio, they help him arrange a “reunion” with an actor pretending to be her long-lost father, hoping to lure her back to set. Bridget sees through it, and lashes out at Jim before fleeing again. News of this development throws the production into chaos as the billionaire producer pulls his funding and quits the film. Jim, meanwhile, is able to find Bridget, and he drives her to an old drive-in theater surrounded by countryside. He shows her a short film of little moments the videographer had captured of Bridget being Audrey in her own way, and Bridget for the first time realizes who she really is. Bridget and Jim arrive on set the next day just in time to save the film.

Character Bios

CHARACTER SKETCH – Bridget Marie Warner

1. Character Profile: provide the following information -- age; profession; special talents; ethnic identification; physical characteristics to include description of hurts and handicaps; habitual physical habits, unique physical features.

Bridget is 22, Caucasian, dark brown hair, light but not pale skin, dark green eyes, petite but not especially thin (about 5 feet 5 inches, 120 pounds)—healthy.

Capable of conveying a wide-eyed, child-like innocence and joy contrasted with womanly class and charm.

Recently got a job at a major studio as a production assistant

2. Backstory: write out five or more ‘milestone’ experiences that these character have had that has shaped them into who they are at the beginning of your story.

Was put up for adoption at birth, an orphan.

Raised in foster homes through childhood in Wisconsin.

Finally landed in a stable home with only a “mother,” but she is lost in a car accident when Bridget is 19.

After the tragedy, she moved to Hollywood to try to break into the industry (about three years ago).

3. What are the characters conscious and unconscious desires/goals in this story? What is the risk if they don’t achieve their goals?

Consciously, Bridget wants to portray Audrey Hepburn as accurately as possible, (or perhaps more accurately than humanly possible). Unconsciously, Bridget is searching for her own identity, (more specifically, what she wants/believes). '

If she doesn't give a great performance and live up to the hype, she risks failing millions of Audrey fans and never being able to work in Hollywood again. If she doesn't figure out what she believes in and wants out of life, she will keep wandering through life without direction.

4. What are the characters flaws? Describe how they are dealt with in your story.



Bridget is filled with inhibitions and insecurities, especially the feeling that she is putting on an act and is “a fraud.” As Bridget learns more about Audrey, we see a Bridget that starts focusing more on other people. Her escapades with Jim help her to open up, have fun, and not be consumed with her own fears. Eventually, her love for children really shines through.

5. What are the character’s worse fears? How do they function in the story?

Being alone, not being able to love, being found out as a fraud.

Bridget is young and eager to find romance, so she falls for the wrong guy early on in the story, her co-star. Like Audrey, she expresses a desire to love and be loved. Eventually, she is able to satisfy these desires with Jim and children at a local orphanage. Jim shows her how genuine she is with the drive-in movie.

6. What values do your characters pursue in this story?

Love, including forgiveness and service. Joy, wonder, honesty, modesty.

7. Describe what state your character is in physically, emotionally, and idealistically at the beginning of your story? In all three areas also describe what state your character is in at the end of your story.

In the beginning, Bridget is a bit of a klutz, healthy weight, scatter-brained; emotionally she is insecure, fearful of the future, lonely; idealistically she holds very romantic notions about love and life, but that has been tainted by experience.

By the end, Bridget is much more confident and walks and moves with more grace. Her romanticized notions are confirmed by new experiences.

8. What do you think your protagonist does in the Act III climax that he/she couldn’t have done at the beginning of the story? What, if any, is the character’s ‘ah-ha’ moment in the Act III climax?

She couldn't have seen her own value. She wouldn't have been proactive in saving the film. The “ah-ha” moment comes during the drive-in film where Bridget is finally confronted with her own inner Audrey coming alive on a silver screen; she realizes she has purpose, that she has a duty to care for others.

9. What strategies does your protagonist come up with in order to overcome the antagonist in your story?

When Jim's scripts and rewrites come off as too cynical, Bridget ad libs to try to show Jim the better way. Her genuineness, naivete, and modesty sparks the inner romantic in him. She tries to lighten the mood when things get too serious. While lost in Paris, she engineers an adventure of sorts.

10. How does this story embody your worldview?

Similar to how Bridget must represent Audrey, Christians represent Christ with their lives. Her budding zest for life, a blend of joy and wonder, suggests a sense of worship of something *other*. This is contrasted with Jim's initial cynicism which is conquered by Bridget's romanticism.

Other

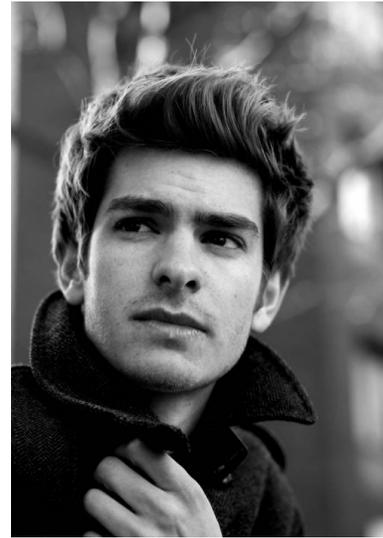
Religion	None. Believes there's probably a God, but which one?
Tatoos/Piercings	Butterfly tattoo on ankle.
Style	Hipster, occasionally more masculine clothing.
Accessories	Bracelets, rings, beanies, hats
Substances	Social drinker. Takes up smoking to help get into role.
Personality	Introverted, insecure, klutzy, almost always lost.
Phobias	Water
Color	White
Hobbies	Getting lost just to find something new, going to single screen cinemas, collecting old records, drawing/painting
Music	Sinatra, Deathcab for Cutie, Hellogoodbye, Two Door Cinema Club, She & Him, Blondfire, Monsters & Men, Relient K
Voice	Hint of Minnesota twang that has to be corrected.
Talents/Skills	Impersonations.
Favorite Food	Sweet tea, spicy food, hot sauce
House	Simple apartment, messy and not well-kept
Education	Just started film school. AA degree in elementary education.
Pets	A cat.
Childhood	Father had mother give her up for adoption at birth due to political reasons. Foster Parents.
Teen Years	Discovers her mother is dead... No one knows about the father.
Adult Years	Moves to Los Angeles.

CHARACTER SKETCH – Jim Ezekiel Soren

1. Character Profile: provide the following information -- age; profession; special talents; ethnic identification; physical characteristics to include description of hurts and handicaps; habitual physical habits, unique physical features.

Age 29, Caucasian, medium height and lanky but tone (5 foot-10 inches, 180 pounds), dark brown mussed hair, dark brown eyes, slightly “boyish” in look.

Theatre actor and playwright. Studios have bought a handful of spec scripts that have not been produced up to this point.



2. Backstory: write out five or more ‘milestone’ experiences that these character have had that has shaped them into who they are at the beginning of your story.

At age 12 he finds out his father is having an affair, but his mother doesn't seem to care. It's an open marriage. He decides he doesn't want to be them.

Leaves home for Europe, cuts off communication with parents.

Starts touring with a theater company, falls in love with an actress.

The stock market goes belly up, his parents lose everything, now he has no safety net to fall back on. He moves to Los Angeles. He looks into adapting his plays into spec scripts to try to support himself.

Actress girlfriend leaves him for a successful businessman. He thought they were going to last, and he is still recovering from the loss.

3. What are the character's conscious and unconscious desires/goals in this story? What is the risk if they don't achieve their goals?

Consciously Jim wants to be a great artist, to write plays and act. He wants to make the Audrey film in the story a work of art. He also wants to find a lasting love.

Unconsciously, he wants to know that beauty and love are real.

If “his” Audrey film is not a respected work of art, he will lose faith in himself.

4. What are the character's flaws? Describe how they are dealt with in your story.

He is argumentative, opinionated, cynical. Bridget is able to show him the beauty of life and love, and they become real to him again. He is able to hope and believe in things again, and so he sheds his cynical exterior for the stifled, inner romantic.

5. What are the character's worse fears? How do they function in the story?

To be dishonest in his work, to be wrong. Jim rails against the producer and executives for wanting him to change his screenplay so much, but he feels he cannot quit for fear of

never being able to work in Hollywood again; maybe he can still put his stamp of artistry on it even with the changes. He feels that his writing is exactly the way it should be, but Bridget thinks he's not being true to reality, only to his own skewed way of thinking. Through Bridget's influence, Jim is able to have a paradigm shift of sorts.

6. What values do your characters pursue in this story?

Honesty, beauty, innocence. With the last two especially, he wants to believe in these again, to hope and love again. He is attracted to Bridget even though his cynical mind tells him not to be, that the attraction is a contrivance of some chemical in the brain.

7. Describe what state your character is in physically, emotionally, and idealistically at the beginning of your story? In all three areas also describe what state your character is in at the end of your story.

Though he is loathe to admit it, Jim is still recovering from his last relationship, so he is still a bit emotionally raw and not always aware of himself. Physically he has lost some weight due to not eating as much, but he's still healthy. At the beginning of the story, he shuts out all belief in the immaterial. By the end, Bridget has given him a new perspective, and he now believes in the *other*. He has a new perspective on life.

8. What do you think your protagonist does in the Act III climax that he/she couldn't have done at the beginning of the story? What, if any, is the character's 'ah-ha' moment in the Act III climax?

Jim would never have made the short film for Bridget at the beginning. His "ah-ha" moment comes earlier.

9. What strategies does your protagonist come up with in order to overcome the antagonist in your story?

At first Jim tries to write Bridget into a character he wants her to be in his screenplay. He even tries to direct her privately, arguing his way is best. After being convinced to compromise and lie to Bridget, he is able to win her back by showing her the truth about herself.

Other

Religion	Judaism
Origin/Current	Sacramento. Los Angeles.
Relationship Status	Single, recently broke up with girlfriend, still vulnerable.
Accessories	Wears a ring with Hebrew inscription from Song of Solomon: "I am my beloved's, and my beloved is mine."
Style	T-shirt under a suit jacket, jeans and sandals. A mishmash.
Substances	More alcohol of late due to circumstances.

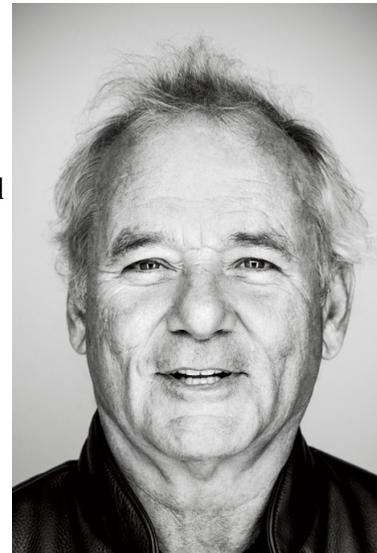
Personality	Argumentative, a bit rebellious, hopeless romantic under a cynical exterior. Into the obscure, noire, experimental, dark, “real art.”
Phobias	Heights
Color	Black
Hobbies	Reading, writing
Music	From Indian Lakes, Noah Gunderson, Sufjan Stevens, The Dear Hunter, The Lumineers, PM Today, Sondre Lerche
Talents/Skills	Writing, acting. His method of writing involves acting it out.
House	Apartment—Loft in crummy part of town.
Education	Went to acting school in Europe.

CHARACTER SKETCH – Patrick Howard Frazee

1. Character Profile: provide the following information -- age; profession; special talents; ethnic identification; physical characteristics to include description of hurts and handicaps; habitual physical habits, unique physical features.

Age 68, Caucasian, mussed grayish-white hair, heavier set but not obese, retired eccentric billionaire who made his fortune in retail fashion.

2. Backstory: write out five or more ‘milestone’ experiences that these character have had that has shaped them into who they are at the beginning of your story.



Left a traditionalist home to be part of the “free love” hippie crowd. His “friends” leave him behind after he gets in a fight with some people at a concert and ends up spending the night in jail.

Homeless, he wanders from town to town while hitchhiking and hitching rides on train cars.

He ends up in a random town, takes care of an older man who leaves his inheritance to Patrick. Patrick starts a retail fashion store which promptly goes bankrupt.

Marries a woman in the fashion industry, who decides to start a chain of his stores. Twenty years later, it is the most successful fashion franchise in the country. He becomes a billionaire.

His marriage is on the rocks, and they have separated. He remembers his wife once randomly said there should be a movie about Audrey Hepburn, her idol. He wants to win her back by producing and directing a film about Audrey.

3. What are the characters conscious and unconscious desires/goals in this story? What is the risk if they don't achieve their goals?

Bigger, better, perfection! He expects everything to be perfect according to his vision, and he always wants something more to capture what he thinks is the spirit of Audrey. Unconsciously, he wants to be respected, to show his wife he is capable of meaningful work. If the film isn't a success, he won't win his wife back.

4. What are the characters flaws? Describe how they are dealt with in your story.

Patrick is not very self-aware, often talks over people and incoherently, very excitedly. He gets distracted easily (ADHD), and he has many conflicting ideas. Even if the cast and crew has no idea what he wants, he'll call "Action!" and see what happens.

Patrick eventually gets frustrated with his own inability to be a good director. Once Bridget flees the set, he becomes almost bipolar.

5. What are the character's worst fears? How do they function in the story?

Patrick's worst fear is being alone and not knowing what to do. His wife has always been his guiding light. He becomes increasingly scatter-brained and indecisive as the production falls apart in the second act.

6. What values do your characters pursue in this story?

Perfection, meaning.

7. Describe what state your character is in physically, emotionally, and idealistically at the beginning of your story? In all three areas also describe what state your character is in at the end of your story.

Patrick has gained some weight with age but is not particularly obese. He seems to always be almost on Speed or something, obsessed with trying to win his wife back. His wife is his be-all, end-all—his identity.

When Jim and Bridget show up and save the production, his outlook shifts.

In the end, the premiere of his film, he surprises Bridget by personally and happily seating the orphan children in the front row next to her. That's when he looks up and sees his wife at the back of the theater, a complete surprise, and they are reunited.

CHARACTER SKETCH – Jerome "JP" Michael

Paul

1. Character Profile: provide the following



information -- age; profession; special talents; ethnic identification; physical characteristics to include description of hurts and handicaps; habitual physical habits, unique physical features.

Age 28, African-American, behind-the-scenes videographer, strong and muscular thanks to hauling around video equipment for years, athletic, short-cropped dark hair, dark eyes, winning smile.

2. Backstory: write out five or more ‘milestone’ experiences that these character have had that has shaped them into who they are at the beginning of your story.

Grew up in a single-parent home before winning a scholarship.

UCLA film school to study directing and cinematography where he met Jim.

Self-produced documentary catches the eye of a producer, who tasks him with creating a behind-the-scenes video for the Audrey film.

3. What are the characters conscious and unconscious desires/goals in this story? What is the risk if they don’t achieve their goals?

Consciously, he wants to help his buddy Jim get over his ex-girlfriend with Bridget, while not getting themselves fired in the process. Unconsciously he wants everyone to be happy.

4. What are the characters flaws? Describe how they are dealt with in your story.

Brutally honest, sometimes lacking self-awareness. He likes to have control over things and has a knack for getting involved in things he should let alone. Consequently, he likes to play “match-maker” for Jim. Learns to let his friends (Jim/Bridget) be who they are.

5. What are the character’s worse fears? How do they function in the story?

Fears that Jim may be right about love and happiness not being real. To that end, he hopes to prove Jim wrong by helping him and Bridget get together.

6. What values do your characters pursue in this story?

He loves a good story and holds romantic notions of love and happiness. He wants real life to be as good as the movies.

Treatment

INT. BRIDGET'S APARTMENT BEDROOM – DAY

A cat paw lands directly on Bridget's left eye, and she forces the other one open.

The cat, looking something like the *Breakfast at Tiffany's* cat, fills our POV as it sniffs at Bridget's face expectantly. “Good morning,” she grunts. She turns to the clock, which is off. She reaches for the lamp, but no use. She smacks her head in realization. “The bill!” She picks up her cellphone which reads 8:49am. She leaps out of bed with a gasp, sending sheets and the cat flying.

INT. LOS ANGELES – DAY

Bridget and her brown 1992 Toyota Camry make their way through Los Angeles stop-and-go traffic. She hastily applies eyeliner before slamming on her brakes. “Left turn ahead,” her GPS says sweetly, but she's stuck in the middle lane! She screeches the tires at the intersection and cuts in front of the car beside her as horns sound.

“Recalculating,” the GPS says, to Bridget's confusion. She took the turn turn to soon? “Keep left, turn right,” the GPS says. What? “Keep left, turn right” it repeats. She stays in the left lane, and the GPS sputters “Keep left—Recalculating.” Ugh!

“Make a U-Turn when possible.”

INT. THEATER – DAY

An older actor stands with a baby doll in hand, giving the soliloquy of Antigonus in Shakespeare's *The Winter's Tale*. His rendition significantly over-does it on the English accent. Jim sits with arms crossed in the first row in an empty, rundown theater. Suddenly, to Jim's protestations (“Not yet!”), a man dressed in a bear costume dashes across the stage and tackles Antigonus, sending the doll flying. Jim just rubs his eyes in resignation.

A cellphone rings. The Antigonus actor is enraged at the other, and they try to clamber over each. Jim answers his phone. It's his agent. Something big has come up. “Now?”

INT. STUDIO – DAY

Bridget fast-walks through the studio hallways.

WAITING ROOM

She enters a waiting room filled with a dozen or more Audrey Hepburn lookalikes

milling about. Many are dressed in *Breakfast at Tiffany's* black dresses with the big hat and big glasses, the black outfit from *Funny Face*, the *Roman Holiday* look, etc. Bridget reacts to the sight. Some are dancing about, one is practicing “Wouldn't it be Lovely,” while another croons “Moon River.” The secretary calls out a name, and Bridget approaches the desk.

The secretary, who is talking on her phone, takes one glance at her and points toward a hallway leading to an adjacent room. Bridget tries to explain that she is lost and is looking for a particular office, but the secretary simply points to the next room, flustered.

CASTING CALL ROOM

Bridget goes in through the doorway, closing the door behind her, and takes a seat beside Jim. An Audrey Hepburn lookalike is giving an especially operatic version of “Just You Wait, Mr. Higgins.”

Jim is doodling in his notebook, a portrait of Audrey. Bridget asks about it. “Divine,” she comments with a smile, and that gets Jim's attention. He introduces himself. She says “I'm lost.” “Welcome to the club,” Jim responds. “I've seen hundreds of Audrey Hepburns this week, and we can't agree on any one of them.” “Because none of them are her,” she says. “How can you replicate someone who was completely unique?”

“Is this Cat?” Jim asks. Bridget's cat is rubbing up against the chair legs. “Next!” someone calls. “You're up,” Jim smiles at Bridget. She protests, but she is led to the front, Cat in arms. A dozen well-dressed men and women with blank stares surround her. She looks at a camera that is following her, manned by Jerome. She glances at Jim, who gives her an encouraging thumbs up from the back of the room. She introduces herself nervously. Papers shuffle, someone coughs, quizzical glances are exchanged. Bridget explains she's not supposed to be there, that she's lost, that she'd rather be behind a camera than in front of it, but she's a big fan of Audrey Hepburn. “The rain in Spain stays mainly in the plains,” she quotes with a nervous smile. She explains how she's an orphan, “a no-name slob,” like her cat. She tells some of her story, gets herself worked up so that she's on the verge of tears. After a moment, she collects herself. “Thank you for your time,” she smiles. Patrick is clearly affected. She walks away to silence with the cat pressed up against her chin. Her green hat falls off as she heads for the door, and she stoops down to scoop it back up. Jim watches her go, fascinated.

Everyone looks at each other, amused.

INT. STUDIO – DAY

Bridget finally finds where she was supposed to go, but she's terribly late. She tries to help out on a sound stage shoot, but she ends up breaking a camera lens and causing other disasters with her nervous clumsiness.

INT. STUDIO CONFERENCE ROOM – DAY

Patrick enters, and they show him clips from some of the girls, they fast-forward, he has them stop on Bridget. He watches a clip of the tape...

Patrick wipes a tear from his eye. “That's the one,” he says. A few people look at him,

incredulous. “She's everything I'm looking for.” Someone comments that she's not an actress. “Neither was Audrey at first,” Jim pipes up. Patrick agrees. “We will cast an unknown.”

Patrick tells Jim that he's the new director. “I hope you do better than my last director.” “He quit this morning. I'm going to make sure that traitor never works in Hollywood again.” Jim looks apprehensive.

INT. BRIDGET'S APARTMENT – DAY

Cat brings home a “present”--turns out to be neighbor's pet parrakeet. Gets a call from a producer saying they want to talk to her about getting the part for Audrey and if they can talk to her an agent. She hangs up in horror. They call back. She denies the call.

She's evicted, ends up leaving with a single bag.

EXT. STREET – NIGHT

With only a bag and the cat in tow, she walks a street. She sees a television in a shop window with a scene from an Audrey Hepburn film. She sees this as a sign.

INT. STUDIO – DAY

Executive congratulates Bridget, then introduces her to her personal trainer, voice coach, dialect coach, etc.

“Much too chunky,” Patrick says. Bridget is indignant. “I'm only 120 pounds!” Patrick explains to her that it's in the cheeks. “Is there an exercise to make her face look thinner.” “I don't think so,” the trainer says. “Well, make one up,” Patrick replies.

INT. THEATER STAGE – DAY

A voice coach leads Bridget through a series of bizarre vocal exercises as Jim looks on from the first row. At first she laughs, then she realizes the vocal coach is serious, and she proceeds to follow in a series of comical body movements and lip noises.

Next, the vocal coach wants to take Bridget on a tour of European accents to arrive at the singular Audrey Hepburn tone. “You have to *be* the voice,” the coach says. Bridget nods enthusiastically but clearly doesn't understand. Bridget tries to follow her example, but she vacillates between a variety of bad accents—Irish, Australian, French, Scottish, Canadian, the “Fargo” Minnesota accent, and even a Texan accent.

“Let's try something else. I've got an idea” the coach says with a forced smile.

Flash-forward, and now Bridget, Jim and the coach are listening to a recording of Audrey Hepburn from Sabrina. The coach wants her to mimic Audrey, which Bridget does okay at. Now, she wants her to talk normally in Audrey's accent, which she starts off strong, then proceeds to butcher. The vocal coach stops her every couple words: “This isn't the

Middle Ages.” “

“There's this thing where you change the voice. You push a button or twist a knob, and it makes it sound perfect,” Bridget says enthusiastically, gesturing wildly, searching for the term.

“The mute button?” Jerome murmurs to Jim. “Auto-tune!” Bridget exclaims.

MONTAGE – PROMOTIONAL TOUR and TRAINING

Bridget is seen in several photo-shoots, often in the typical Audrey wardrobe.

-She can't get the huge *My Fair Lady* hats to stay in place, then she keeps blinking on the flash. “Just keep those eyelids open--” she blinks again on the sudden flash.

-The trainer, a military-type woman with a shaved head, feeds Bridget on nothing but leafy greens and nuts (which she eats while watching *My Fair Lady*).

-“I want you to look just like this,” the French photographer says, holding up a large photo of Audrey's classic pose with the cigarette holder. Bridget, in the little black dress, stares at a large photo of Audrey and tries to mimic it the best she can, but her smile is forced, too big, unnatural. The photographer exchanges a glance with the publicist.

-The trainer coaches her through a series of aerobic exercises, running, jumping, boxing, etc.

-Ballerina training, continued voice, training, etc.

INT. COSTUME FITTING ROOM – DAY

Costume Designer fits Bridget in a Givenchy-style outfit as seen in *Sabrina*. She tells Bridget to lose six more pounds, overnight if possible. She leaves to retrieve a belt. As Bridget is admiring the dress in the mirror, her co-star Hayden opens the door behind her and appears in the mirror. A sweaty towel draped around his bronze neck, Bridget is speechless by his sudden entrance and bulging muscles, having obviously just come from a workout. He introduces himself, reiterating that he's playing William Holden (who Audrey had an affair with during *Sabrina*).

Bridget is star-struck by the movie star, confessing that she's seen all his films, then backtracks. “I'm totally fan-girling right now, I apologize.” He charms her some more, indicates his interest, and departs as the Costume Designer gets back. Bridget pulls her inhaler out of her bag and inhales deeply.

INT. TELEVISION STUDIO SET – DAY

Interviewer asks Bridget about how she will use method acting, which she obviously does not know much about. Bridget reveals her genuine admiration for Audrey, and then she awkwardly begins to hiccup inappropriately. The studio audiences laughs, and she laughs at herself as well but is obviously embarrassed.

INT. BRIDGET'S TRAILER – NIGHT

Bridget gazes at herself in the mirror. The Princess Ann *Roman Holiday* casual outfit is hanging up in the background. Bridget glances at a photo of Audrey Hepburn in *Roman Holiday*. “Who do I think I am?” Bridget says, remarking on how Audrey would never have hiccuped on live television.

Audrey's voice comes from the other side of the room. “There must be something wrong with those people who think Audrey Hepburn doesn't perspire, hiccup or sneeze. In fact, I hiccup more than most.”

Bridget looks around the room, but no one's there.

EXT. COUNTRYSIDE – NIGHT

The glow of a full moon lights the hilltop scene. It's a clear night, and the stars are out. Crickets chirp in the distance.

Bridget, as Audrey, looks out across the valley below, stalks of what rustling and bending with the light breeze. Hayden, dressed as William Holden (*Sabrina*), stands next to his classic convertible, pouring red wine.

“Reminds me of home,” she says as he approaches from behind. He hands her a glass, and they each take a sip. “England?” he asks. “Holland,” she replies. “I still think of it as home.” He places a hand on her lower back and joins her in admiring the scene.

“Even with the war?” he ventures. She doesn't respond to that. “I did a lot of dancing in England, and, my, would they clap for me. But the greatest audience I ever had was as a little girl in Holland, performing to raise funds for the Resistance. Complete silence. No clapping, no cheering, just... stillness.”

Holden turns. “You have an audience now,” he says, returning to the convertible. “But we have no music, silly,” says Audrey. Holden pulls a portable record player from the floor of the back seat. Audrey lights up, grinning. “You dog,” she teases. He winks, placing the record player on the hood of the car. “It's been ages,” she protests. Holden flips a switch to turn it on.

Music fills the night air. “Go on,” Holden says. “Dazzle me.” Holden leans back on the hood. Audrey gives him a playful gaze, then kicks her shoes off. She closes her eyes after a moment, swaying to the rhythm, then starting a graceful routine.

She spins and dances about there in the moonlight, and Holden is transfixed by her. Her toe hits a rock, and she almost trips, but Holden and she laugh off her mistake. She kicks the rock away and continues with the routine, but gets goofier with the movements. Holden grins.

Holden stands and approaches Audrey. She puts her arms around his neck, and they slow dance in the moonlight. Audrey's face expresses complete bliss, but it soon turns to what looks to be sadness or guilt. After a tender moment of swaying, Hayden pulls away

slightly to see her face. She looks up at him expectantly.

Her big eyes are filled with the reflections of stars.

INT. DRESSING ROOM – NIGHT

Bridget stares into the mirror adjusting her make-up, talking to herself about Hayden and how maybe they have a real connection. Audrey is smoking/reading a book on a sofa, Bridget starts to freak out a little bit, convinces herself it's just a method acting thing, or that she's having a psychotic break. She asks her about finding the person under the persona. Audrey comes over to help Bridget apply some make-up.

“I never think of myself as an icon. What's in other people's minds is not in my mind. I just do my thing.”

INT. STUDIO CONFERENCE ROOM – DAY

“Over my dead body!” Bridget says over-dramatically, all squinty-eyed. Jim interrupts her, tells her to make it less forced, emphasize each word, and make it more like a mother standing between an intruder and her child, with a dash of the angelic. Bridget tries it again, this time in almost hushed tones: “Over. My. Dead. Body.” The dialect coach is at the other end of the table, tells her to remember to “keep it Audrey” with a metaphor about the Tinkerbell in her vocal box. Bridget pretends to understand with a nod.

Patrick bursts through the door. Jim says he's glad he's here, even though he's obviously not, and tells him he can help them with rehearsals. They are portraying a real-life scene where a studio executive says they are going to cut Audrey's rendition of “Moon River” from *Breakfast at Tiffany's*. Patrick will portray the executive.

Patrick really gets into the role, lighting up a cigar while glancing at his copy of the script. “Well, one thing's for sure,” he says with his best Edward G. Robinson impression, “We're going to get rid of that song.”

Bridget jumps to her feet “Over my dead body,” she says, wide-eyed. Patrick coughs on his cigar smoke, proceeding to give Bridget advice about how she should think of herself as Joan of Arc meets Mother Teresa. Somewhere between a swan and a leopard. “A sweopard,” Jim nods in mock-agreement. “Yes, think sweopard,” says Patrick. Fierce, graceful, strong, beautiful—somewhere between a gladiator and ballerina.

Patrick stops, gasping. An idea has popped into his head. That's it!

EXT. ROMAN COLOSSEUM – DAY

Epic music. Bridget, clothed in gladiator-type armor from head to mid-thigh, stands in the center of a Roman Colosseum surrounded by screaming, cheering people in the stands, sun beating down on her, dust swirling all around. She wields a flail over her head, the

spiked ball swinging in slow-motion, her mouth wide in a guttural yell, a round shield in her other hand.

Gladiators come at her from all sides, and suddenly she closes her eyes and looks serene. She spins on her heel in an epic ballerina twirl. The epic war music turns to “The Flower Waltz” from the *The Nutcracker*, which Bridget performs while slaying the various gladiators. Every time her flail or shield hits an attacker, he explodes into a wisp of sparkling fairy dust. Bridget winds up for a series of twirls, the finale, hitting attacker after attacker until the final one comes at her mid-air...

INT. SOUND STAGE – DAY

Music stops. Bridget, dressed in the gladiator-ballerina attire and surrounded by green screen, trips and falls in a heap, sending her shield rolling off set. Jim calls cut. “Back to one,” Patrick says from over his shoulder. A gladiator on wires flies is carried across set. Someone helps Bridget to her feet, and she removes her helmet, revealing a tattered mane of sweaty hair. She apologizes and wonders if they can't make the costume a bit lighter.

Jim pulls Patrick aside, wanting to clarify something. “So remind me: How does this fit into the rest of the picture?” Patrick smiles. “You'll make it work,” he says, turning back to set. “All right, are we ready?”

Patrick gives a whole list of changes. He wants Bridget to do the same things except opposite, he wants there to be sand flying, and he gives a series of other contradictory directions that leaves the crew befuddled. He jumps into the director's chair and leans over to Jim. “See if we can't get a lion for the next take.” A lion?! “All right, ready? Action!”

INT. SOUND STAGE – NIGHT

Every one is gone except Bridget, still in gladiator-ballerina costume, sitting dejected on an apple box, breaking down into tears. She is surrounded by various film equipment. Audrey sits down beside her, placing a hand on her shoulder. “Don't cry,” she says, and Bridget stiffens a little, looking up and letting Audrey wipe the tears from her eyes.

“Here. Chocolate chases away the blues,” Audrey says, offering Bridget a piece of a chocolate bar. Bridget accepts it hesitantly, and they both bite down on a piece of chocolate in unison.

“I don't know what to do, who to be. In the past week I've been Nazi-slayer Audrey, gladiator-ballerina Audrey, ferry sprite Audrey, Princess Ann Audrey, married Audrey, divorced Audrey...” Audrey offers Bridget a cigarette, which she accepts, and then lights it for her. Audrey lights up her own cigarette, then leans back, letting Bridget vent.

“How can I play Audrey—you—if I don't even know which version is real? How can I capture everything about a person in 90 minutes with all their perfections, imperfections, hopes...” Audrey exhales smoke.

“Boil it down to what counts the most,” Audrey says. Bridget looks at her. “What is the essence of what you are trying to do? Things only get complicated when you try to

address too many issues.”

Bridget stares at her for a moment when the echo of footsteps ring out. “Believe,” Audrey says, fading away. Jim approaches from out of the shadows, and Audrey disappears.

Bridget takes a drag from her cigarette. Jim remarks that he didn't know she smoked. Bridget doesn't respond at first. “Audrey Hepburn doesn't smoke, she just looks glamorous and the cigarette disintegrates before her,” she says absentmindedly. She asks Jim to boil Audrey down to one thing. He responds by asking her to help him write a scene.

EXT. STUDIO ROOF – NIGHT

The sparkle of the city lights cast a romantic glow on the scene. Jim is dressed in a suit, jotting down something on his notepad, and Bridget is wearing the little black dress, cigarette holder in hand, smiling. She asks how she should play Audrey in this scene. “Just be yourself,” he says, turning to her. Bridget smirks. “I don't even know who I am.”

He picks up two glasses of champagne...

INT. FLAT – NIGHT

Jim, as James Hanson, takes two glasses of champagne from a passing server. Bridget, as Audrey, is talking with an elder man who is a bit too interested. Dozens of nicely dressed people are milling about, dressed in late-1940s attire. Jim approaches Bridget from behind. “Excuse me, Miss,” he says, and Bridget turns to meet his gaze. He stops for a moment transfixed, then recovers to tell her that she has a phone call.

Thankful for the escape, James leads Audrey away to a more private corner of the room. “I'm James Hanson.

EXT. STUDIO ROOF – NIGHT

“How about a dance, Mr. Hanson,” Bridget says. “My friends call me Jimmy. But I like James.” “All right then—James.” Jim stares at Bridget a moment longer before going to his notepad to jot something down. He takes her hand in his and they slow-dance to a 1940s-era song, the sparkle of the city lights all around them. Jim looks down into her big eyes.

“Where did you get those eyes?” he says.

INT. FLAT – NIGHT

Bridget and Jim continue to dance as Audrey and James. “Everyone here has such dull eyes. I'd rather stare at yours all night.” Bridget allows herself the smallest hint of a smile. “Maybe it's the way you look at me...”

INT. STUDIO ROOF – NIGHT

Jim pulls away to jot something in his notebook, but Bridget holds his hand tight, and

they lock eyes again. He leans in to kiss her but then—“Jim!” It's Patrick. “There you are! I've got another idea for you.” Bridget runs off as Jim watches, and Patrick tells him his latest idea.

INT. CONCRETE STAIRCASE AS SEEN IN FUNNY FACE – DAY

Bridget runs down staircase in red gown with red veil overhead. “Take the picture!”

EXT. HOLLAND TOWN CIRCA 1944 – DAY

The red veil changes to a red scarf, that falls in a pile of mud. A boot steps on the red scarf. Gun shots ring out. People are being loaded onto train cars. Eyes peer out from in between the boards of the train cars.

EXT. BATTLEFIELD – DAY

Bodies of soldiers lie strewn on the ground, across piles of rubble. Battlefield explosions overhead, all around.

Dressed in a red gown (as seen in *Funny Face*), Bridget emerges from behind a bombed building. As she walks through the war zone, the fallen bodies begin to rise into the air all around her as if by some mystical force.

She approaches one soldier floating at waste-level. It's Jim. His eyes are closed as if asleep. His face is covered in grime and sweat from battle. She looks at him tenderly, with empathy. Slowly, deliberately, she leans in to kiss him on the mouth. Her lips hover just above his for a moment . . .

Suddenly his eyes snap to life.

INT. BEDROOM – NIGHT

Jim's eyes snap open, and he sits upright in bed, breathing heavily. He looks over to see Bridget's cat lying on the windowsill, clearly not amused by the outburst. Jim takes a deep breath to recover, then lifts his hand to touch his bottom lip. He quickly removes it and slumps back into the bed.

INT. EXECUTIVE OFFICE – DAY

A studio executive lectures Jim, wanting to know why the production is so far behind schedule. Jim confronts the executive about the billionaire's control over the picture. “We got some kind of Howard Hughes wannabe completely running wild—”

INT. STUDIO SET – DAY

Hayden is surrounded by adoring young women, probably production assistants, feeling his biceps as he flexes, etc. “Careful, those are expensive,” he snickers. Jim approaches

him. "Bridget might see you," Jim says. "She's a big girl," Hayden replies. Jim shakes his head and continues on.

EXT. BATTLEFIELD – DAY

Bridget, grimy and wearing tattered versions of the princess dress from *Roman Holiday*, rides a flying dragon through the air. Below lies tanks, armies, explosions. War planes are all around her.

Bridget whips the reins, and the dragon takes a dive toward the battlefield, pulling up at the last second. The beast lets loose with a stream of fire and smoke from its mouth and nostrils, incinerating whole tanks. Bridget's eyes go wide with recognition.

It's Adolf Hitler atop a tank, staring defiantly at the young warrior. The tank fires several shells at Audrey and her dragon, but they are able to dodge them in time. The dragon swoops in toward Hitler. Bridget unsheathes a long, heavy sword, gritting her teeth in determination, going in for the kill, swinging the sword toward Hitler's head and . . .

INT. SOUNDSTAGE SET – DAY

Bridget swings at the air with a handle. Patrick calls cut, says he feels like she's not really into it. She says can't get into the green screen because "there's nothing there" it's all fake

The "dragon," a green-screen-covered contraption on a dolly bucks wildly, and Bridget has to hang on for dear life, not acting anymore! "All right, very funny!" she says nervously. The technicians can't get the contraption to stop, and she goes flying through the air. As she's flying through the air in slow-motion, she spots Hayden kissing her stunt double, and her expression turns to horror. She lands flat on her back in pain and anguish. Every one on set begins rushing toward her.

INT. HOSPITAL ROOM – DAY

Bridget/Audrey awakes to see the actor who plays Mel Ferrer in tears, holding her hand. She asks about the baby, but Mel shakes his head. She closes her eyes, but the tears spill out anyway.

INT. OSCAR CEREMONY STAGE – NIGHT

Applause dissipates. Bridget, dressed as Audrey, holds her Oscar tightly. "It's too much... I want to say thank you, to everybody, who over these past months and years have helped and given me so much. I'm truly, truly grateful. And terribly happy."

EXT. BRIDGET'S TRAILER – DAY

Jim knocks on Bridget's door and yells for her, but there is no answer. Finally he breaks in, but she's not there. He looks everywhere for her, but no one knows where she is.

EXT. EIFFEL TOWER – DAY

Patrick is very flustered with Bridget nowhere to be found. They were supposed to start shooting an hour ago. Hayden wonders aloud what could have made Bridget run away. Jim gives him a look. The costume supervisor announces that several of her primary costumes are gone, all designed for Bridget. "Oh, no," Jim realizes.

EXT. PARIS STREET – DAY

Jim turns up his jacket collar as someone calls out from behind. It's Jerome, camera and gear in hand, who is wondering where he's going. Jim tells Jerome that Bridget is on the run, and that he thinks he knows where she is.

EXT. PARIS TRAIN STATION – DAY

Jim and Jerome come upon a Paris train station. They see Bridget running and yelling at strangers. "Oh, no," Jim says. "It's *Love in the Afternoon*." Jerome isn't sure what he means by that.

EXT. PARIS ROAD – DAY

Bridget is wearing a blindfold and carrying a cane meant for blind people. "*Wait Until Dark!*" Jim cries. "What happens at dark," Jerome wonders aloud. Jim dashes toward Bridget as she steps out into oncoming traffic. Jerome presses record, and Jim and Bridget crash to the sidewalk just as a screeching car goes zooming by.

-as Hollygolightly
-as princess
-as Marian
-as the jungle girl

EXT. PARIS STREETS – DAY

Bridget, (dressed like Audrey when she was married to Mel Ferrer and with a crown of white roses on her head), and Jim race a convertible car through the streets of Paris. Two cars are pursuing the couple, sent by Patrick and the studio. Jerome documents it all with his camera from the backseat. Jim is driving at first, but then Bridget forces him to switch WHILE driving. He penchant for getting lost helps them escape.

"You have no sense of direction," says Jim. "I have a sense of direction," Bridget replies sharply. "It just happens to be the *wrong* direction."

INT. ORPHANAGE – DAY

Dressed in nun's attire, Bridget connects with some kids at an orphanage. She eventually gets Jim to join in the fun.

"I want a billion kids," she says.

Later, their conversation turns to their parents or lack thereof. “Maybe we're all searching for our father...All orphans, all abandoned, alone.”

Bridget speaks French fluently with someone at the orphanage. “Impossible,” Jim whispers, knowing how much Bridget struggled with it. Bridget laughs. “The word itself says I'm Possible,” quoting Hepburn.

EXT. BOIS DE BOULOGNE PARK – DAY

Jim rows a canoe through the lake in Bois de Boulogne Park. Bridget looks around at the beautiful scenery—flowers, trees, and people.

Audrey says she read her Bible, tried to be perfect, but it wasn't enough to keep her parents together....alluding to legalism versus love AND trying to do Audrey rather than simply being/knowing her

EXT. EIFFEL TOWER – DAY

Meanwhile, production of the film has ground to a halt. Patrick fumes. The dog portraying Hepburn's Mr. Famous is chased by the cat that plays Holly Golightly's Cat.

EXT. RUE MOUFFETARD STREET MARKET – DAY

Bridget and Jim hold hands as they walk. ... They have a conversation about not faking it. But isn't that what we always do, we're always acting around other people?

EXT. PARIS ROOFTOP – DAY

Bridget paints a sunset with Jim. “Don't live on the surface. Ever.”

EXT. BRIDGE IN PARIS – DAY

Jim approaches Patrick, telling him that he thinks they should take a break in production or get someone else to play the part. Patrick is determined to get Bridget back. After all, they've already shot most of the picture, and replacing the actress at this point would cause a very public hullabaloo.

Patrick is up against a clock of his own—the divorce lawyers are forcing his hand. Jim is confused, and Patrick reveals that the entire reason he wanted to make a film about Audrey Hepburn was because he was losing his wife. He's making he film about her favorite actress to try to win her back.

Jim is still insistent that they leave Bridget out of it, dropping a line about her search for the father she has never met. Patrick instantly seizes on this, telling Jim to get an actor to play her father and get her to return to the picture. When Jim continues to resist, he threatens his career in both Hollywood and on the stage.

INT. RETIREMENT HOME – DAY

Jim arranges a “reunion” with an actor pretending to be her long-lost father, hoping to lure her back to set. Bridget sees through it, and lashes out at Jim before fleeing again. “Who am I? I'm what you made me! ... Do you love me or this image of me? Do you love me or who you think I am?”

Bridget is suddenly overcome with stomach pain, and Jim rushes her to the hospital.

INT. HOSPITAL – NIGHT

Doctor explains that it's an advanced stage of appendix cancer. It's terminal and untreatable. She only has a week or two. Jim wonders how is that possible if she just started exhibiting symptoms. Patrick orders flowers.

HOSPITAL ROOM

Bridget awakes, and takes in the garden that surrounds her. “If I didn't know any better, I'd say I was already at the funeral,” she smiles. Jim holds her hand and explains her condition. “The same cancer she had,” Bridget says. Jim nods. “I don't understand.”

He apologizes for lying to her about her father. Suddenly Jerome enters the room, wearing a doctor's outfit. He hands Jim an outfit of his own. “We raided the costume department,” Jerome grins. Jim winks. They sneak her out of the hospital.

EXT. DRIVE-IN THEATRE – NIGHT

They drive up to an old drive-in theater. Jerome is driving, as Jim cradles Bridget in the back seat. Bridget wonders where they are. Jerome parks and gets out, heading for a booth and fiddling with the controls as Jim gets her in to the front seat. He fiddles with the audio box. Bridget wonders what's going on.

“I want to show you who you really are.” The screen lights up, and Bridget's soulful rendition of “Moon River” reverberates from the speaker system.

SHORT FILM SHOT IN MONTAGE

- Putting a coat around the production assistant's shoulders.
- Goofing around with the prop weapons on set with Jim.
- Entertaining the orphan kids.
- Dancing with Jim on the rooftop.
- Painting the Paris sunset.
- Her eyes lighting up at the Paris sights.
- Splashing in the lake by the overturned rowboat.
- The car chase in wedding attire, etc.

Bridget laughs at one thing, then her eyes tear up at the end as Jim watches her reactions. “I'm...possible,” Bridget whispers. “You made me believe again,” Jim says. “I believe...that laughing is the best calorie burner.” Recognizing the famous Audrey quote, she responds, getting weaker now. “I believe in kissing—” Jim kisses her, and she returns

his kiss. "Kissing a lot," he says, and they kiss again. "I believe in being strong...when everything seems to be going wrong." Tears fill their eyes now. "I believe that happy girls are the prettiest girls," he says, and she smiles for him, but pain overcomes her. "I believe that tomorrow is another day," she says. "And I believe in miracles."

Bridget fades and appears to die in Jim's arms. Jerome sees this and starts to rush forward when suddenly Bridget's form rises from Jim's arms and floats upward, her arms outstretched, facing the starry night sky above, hair floating around her. A light glows around her lifeless form. The outline of two large, angel-like wings fold outward, and she plummets to the ground. At the last possible moment, she slows and lands softly on her feet, face downward. The angelic form departs and vanishes into the night air. Bridget gasps in air, falling to one knee, clutching at her chest. Jim and Jerome check if she's all right. "The pain—it's gone," she says. They look up at the sky.

EXT. DESERT – DAY

Patrick paces back and forth, distressed that they are without talent of any sort, and they need Bridget and orphans for the UNICEF/*Nun's Story* scenes. Suddenly Jim and Bridget come up over a hill with dozens of little orphan kids surrounding them, and the orphanage's caretakers bringing up the rear. Jim helps Bridget with her nun costume. "Go be you," he says, giving her a big kiss.

EXT. MOVIE THEATRE – DAY

Red carpet lines a walkway with large crowds behind barriers. It's the premiere of the film. Wearing a little black dress, Bridget steps out of a limousine as cameras flash all around her. A portrait of a young, smiling Audrey Hepburn is behind her.

Bridget smiles, then turns to the picture. Audrey seems to be giving her a look of approval with those big eyes.

Jim loosens his bow tie on his tuxedo as he watches approvingly from the limousine's back seat. Bridget turns and motions for Jim to join her. He shakes his head, but she insists. He walks across the red carpet, and the cameras snap faster as he joins her.

To his surprise, she pulls him close and gives him a big kiss. The scene seems to explode with a series of flashing lights as the music soars and Jim returns the kiss, and they embrace.

INT. MOVIE THEATRE – NIGHT

Awkwardly carrying two large Cokes, a box of candy, and a big bag of popcorn, Jim takes a seat next to Bridget in the front row, nearly spilling it all. With Bridget's help, he recovers. Bridget helps herself to the popcorn, wondering about who's going to sit next to them with all the empty seats.

Patrick opens a side exit to let the orphan children in through the back of the theater, and leads them straight to the front row. When they see Bridget, they flock toward her and one even jumps into her lap, sending popcorn everywhere.

Bridget and Jim are thrilled to see them, and they hug all of them. Bridget catches Patrick's eye and gives him an approving nod. That's when he looks to the back of the theater and sees a woman, about 60, enter hesitantly. His eyes betray his surprise.

The lights go down and the screen casts a glow over the crowd. Patrick walks toward his wife, who holds out her hand. He takes it, and presses it to his lips, leading her to a seat.

The eyes of the orphans are glued to the screen, eyes wide. Jim holds Bridget close, kisses her on the forehead. She glances over her shoulder at the projection room momentarily before returning her gaze to Jim and then to the screen.

INT. MOVIE THEATRE PROJECTION ROOM – NIGHT

A familiar silhouette watches from above, in the projection room, with a petite frame and a large hat.

Her grin fills the frame.

Fade out. Roll credits. Song: "Give Me Back My Girl" by Fiction Family.

Chapter Four: Revisions

Both Professors Elvgren and Gaffney emphasized the need for more conflict between Jim and Bridget leading up to the midpoint climax. The scene on the rooftop where Jim and Bridget write a scene, as originally conceived, seemed to advance the romantic plot too far. To solve this, we decided that it would be important to draw out the conflict as they try to advance their opposing visions of the character Audrey Hepburn that Bridget is trying to portray. Additionally, we decided that Jim would attempt to flirt with Bridget only to get her attention off of Hayden, because Jim believed that Hayden is distracting Bridget from concentrating on the role. It needed to be clear that, at this point, Jim had no romantic interest in Bridget, but he gradually starts to fall in love with her leading up to the midpoint climax (even if he refuses to admit it to anyone, including himself). In helping Bridget get into character, he develops a bond with her.

Both Elvgren and Gaffney encouraged me to not stray too far into the absurd. My initial idea that a supernatural force was affecting Bridget—the implication being that Audrey Hepburn's spirit “possessing” her—did not jive with the tone and nature of the rest of the film. Since this idea directly tied to my climax, I had to revise the third act. Initially Bridget would be diagnosed with the same cancer Audrey had, she would die, and then be resurrected after seeing the short film at the drive-in theater. Instead, we

decided to remove this plot line and instead focus more on Bridget's search for her father, leading to the reconciliation with Father Richard.

Elvgren also pointed out that Bridget's motivations and state of mind would need to be clarified as a result of these changes. My original idea was that Audrey's spirit would be dictating Bridget's actions in much of Act II B. I returned to my portfolio and method acting research to suggest that perhaps Bridget has conflated her identity with that of the character Audrey. Elvgren suggested that perhaps Bridget “is suffering from being psychosomatic” as a result of the events leading up to the midpoint climax. This solution could still allow for the possibility that Jim likes this “new” Bridget, because of his fantasy of spending time with Audrey Hepburn. In other words, it might still be suggested that there might be something “other” going on in order to emphasize the theme of childlike wonder, but not carry that thought on any farther. Eventually, he grows tired of this fake Audrey and wants the real Bridget back.

The midpoint climax was a significant obstacle. In the Treatment I thought it ought to be a combination of factors, including the idea that Bridget's identity crisis had reached its pique, but primarily that Bridget catches Hayden flirting with another girl. This was obviously not strong enough, as both professors made clear. My new approach was to build Bridget's identity crisis up and into a scene where Bridget is portraying Audrey in a scene about a miscarriage. Having just discovered the core of the character by connecting their common lack of a father, she feels this scene is not true to Audrey Hepburn. This leads to her psychosomatic breakdown where she flees the set.

Elvgren emphasized that Act II B needed more of involvement from the antagonist Patrick. He could not just disappear for twenty or so pages and then show up again for the Act II climax. The car chase had to add the larger idea that Patrick is searching for them and plotting to bring them back to set. I therefore added scenes wherein Patrick is both struggling with the production as well as trying to track down Jim

and Bridget. Jim's cellphone ringing, losing Patrick's men multiple times, seeing Patrick's plot, was all added to break up the more talky, romantic scenes between Jim and Bridget in Act II.

Professor Gaffney noted that I would need to resolve the father issue in some way. In the Treatment, the low-point of the Act II B climax leaves the issue open-ended. The viewer still wants to see Bridget at least meet her father, because that has become her new goal. To tie up this loose end, I ultimately decided to write a new backstory for Bridget so that she could finally meet her father. Bridget's father is a priest who had an affair with a woman and secretly put the child up for adoption. He had always wondered about her, and the reunion is a happy one. However, I knew this could not completely solve Bridget's identity crisis. Therefore, Jim finds her, shows her the short film at the drive-in theater, and Bridget has the appropriate epiphany.

Additionally, Gaffney noted that in the “second half of act two, we get lost in motivation and reaction—not sure what Jim is trying to do.” Originally I thought that Jim might be living out some sort of fantasy and that in order to pull Jerome into it he also wants to make “the real film” that is closer to what he envisioned that Patrick had destroyed. However, this made it seem as if Jim and Jerome were using Bridget and not really caring that she could be sick. Therefore, I changed it so that Bridget was insisting that she be filmed as part of her Audrey personality. Jim and Jerome play along, hoping that she will eventually snap out of it. When this doesn't work, Jim reaches out to Patrick in order to help solve what Jim views as Bridget's true issue.

In terms of the Act II B climax, Professor Evlgren saw Jim's involvement in the plot as a problem. The audience would lose its empathy with Jim if he is complicit in the plot to trick Bridget. In my treatment the idea was that Jim is forced under threat of losing his job, but that didn't seem strong enough. It also became clear that he could not be interested in returning Bridget to the production. Jim's motivation had to be that he would

believe he is helping Bridget in some way. Therefore, instead of Jim being complicit, we decided that Patrick ought to trick Jim into going along with this meeting. Jim thinks that Patrick can use his resources to find Bridget's father, therefore resolving these internal issues. Instead, Patrick hires an actor and uses this opportunity to film a scene.

Finally, the drive-in theater scene in Act III had to provide a sense of resolution to the identity issue. Elvgren felt there needed to be more to the film for us to feel that she had truly found herself. My solution was to set up these moments where Bridget displayed sacrificial love and ultimately gave all her money from the film to this French orphanage. Bridget does not remember these moments, so she is in awe of what she has done. She sees that a love for other people is the true source of her identity.

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