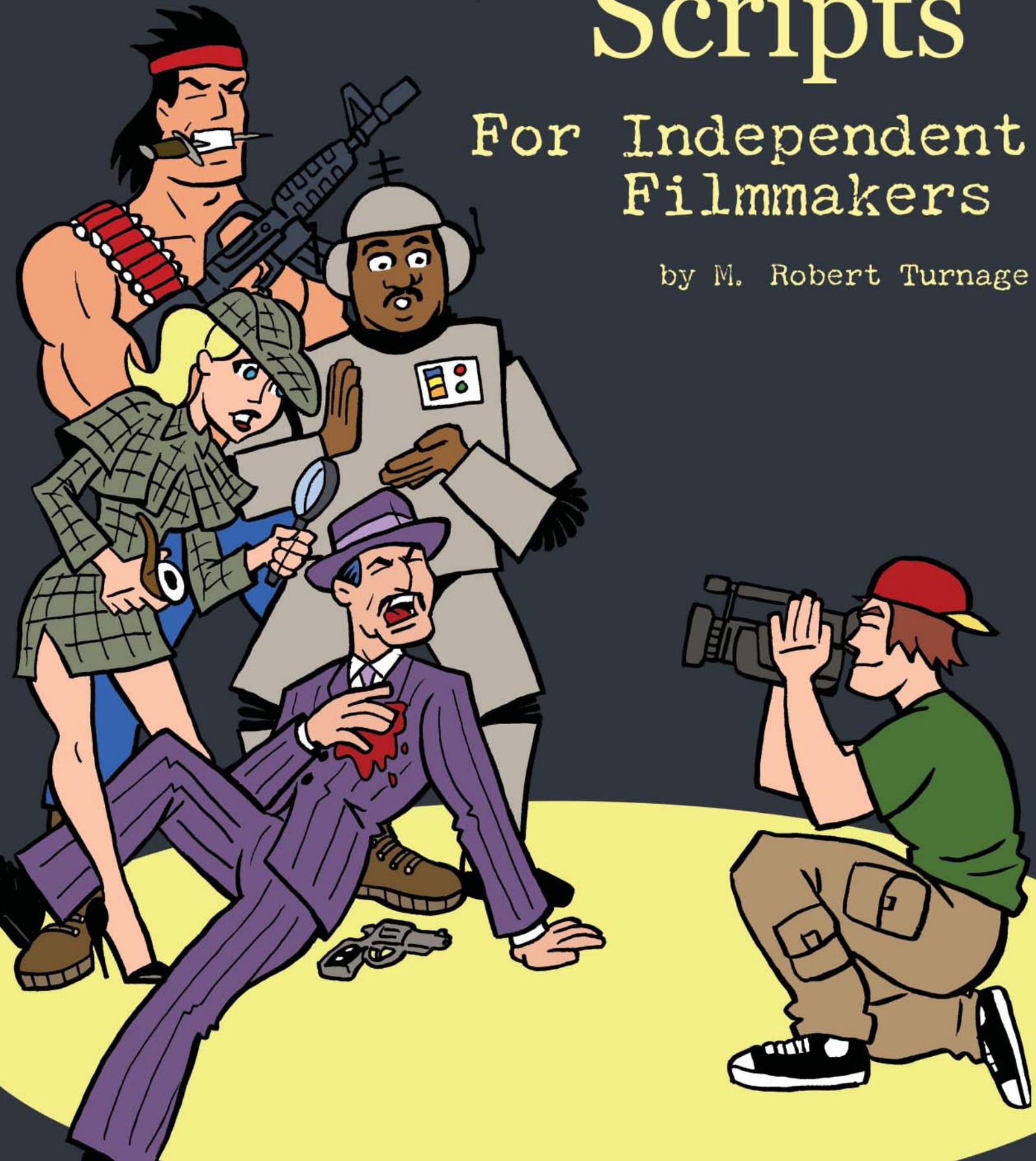


26 Fake Trailer Scripts

For Independent
Filmmakers

by M. Robert Turnage



Don't Get Sued!

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If you do reference 26 Screenplays and want to have it mentioned on the web site, send an e-mail to 26screenplays@26screenplays.com. If you make a film out of one of the projects and want it featured on the web site, send an e-mail to submissions@26screenplays.com.

How Projects Are Formatted

Project Name

This is the technical exercise for the project. For example, “Showcase an Actor” would be the purpose of the project.

Working Title

This is the suggested title of the script. Like all aspects of the scripts, this can be modified as necessary.

Settings

This is a list of locations for the film.

Characters

This is a list of characters for the film.

Ideas for Customization

This is a list of ways that a person could tweak and modify the script to fit a particular set of resources or limitations, such as casting, location, and budget. This is to help generate ideas and to see the scripts as flexible.

For example, the Project Page for the script on the next page would be as follows:

Project Name

One-Page Example

Working Title

Initiation Rites

Settings

Clubhouse

Executive boardroom

Characters

Donnie

Ricky

Susie

Susan

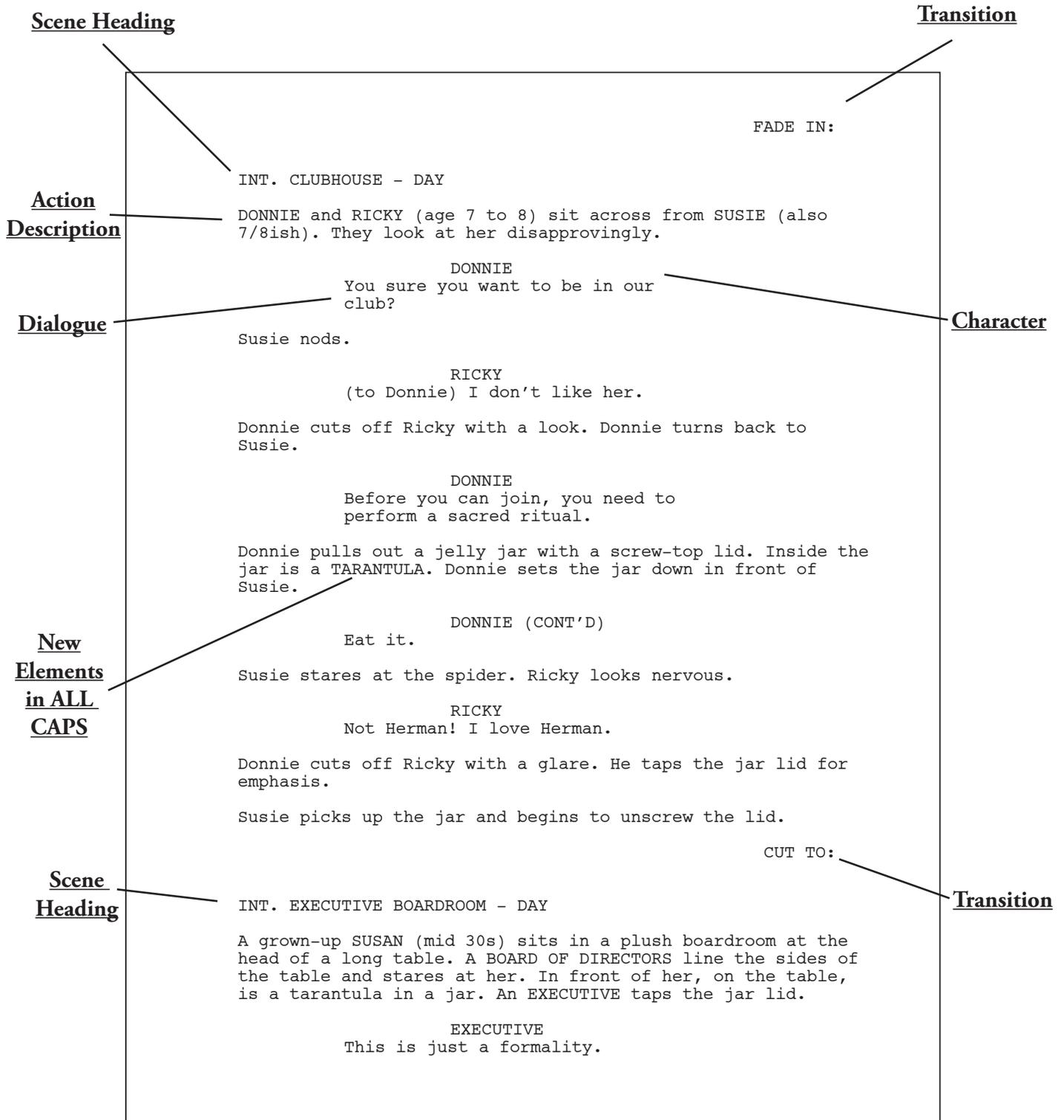
Executive

Board of directors

Ideas for Customization

The initiation rite doesn't have to be as disturbing as eating a spider, but it should be something visual and one that generates a degree of tension.

How Scripts Are Formatted



Project: Exploitation Film

Working Title: Chop Dem Heds

One of the most difficult challenges of being a filmmaker is getting people to watch your film. Many times people want to watch a movie because the performers are compelling or the story is in a familiar genre. However, sometimes people go to see movies because they look like absolutely insane train wrecks.

These are the exploitation films. Many of them are quick, sloppy, and cruel. They often contain lurid scenes of sex and violence treading into taboo territories.

They can also be a lot of fun.

The exploitation film trailer is designed to both entice and baffle the viewer. It is supposed to compel them to want to see the film, even if the desire is simply morbid curiosity.

Settings

Filthy apartment
Frozen meat locker (complete with a frozen side of beef)
Fast food restaurant
Bar
Street corner
Office
Sidewalk
Wood shed

Characters

Narrator
Otis
Marcell
Lurlene
Thugs
Mr. Peterson
Bully

Ideas for Customization

The idea for this project is to entice the viewer with morbid or disgusting imagery. This does not have to involve special effects. For example, one of the grossest visual displays in the script involves a half-eaten can of chili smeared over a person's face. This is a very visceral effect that doesn't cost much at all.

The most obvious way to make the project more graphic is to actually "chop some heds" during the trailer. As written, the fake trailer only promises violence without really delivering it. The story is about a strange person pushed too far. This is a great opportunity to demonize common annoyances. Maybe Otis gets road rage? Maybe he has to wait behind someone with 20 items in the 15 items or less lane at the grocery store. Anything that could drive someone to the breaking point can be used.

INT. FILTHY APARTMENT - DAY

An obese OTIS sits on a couch, an open can of cold chili in his hands. Chili is all over the lower half of Otis' face.

MARCELL yells at Otis.

MARCELL

Otis, what have you gotten yourself
into this time?

INT. MEAT LOCKER - DAY

Otis stands next to a side of frozen beef, caressing it like a baby.

NARRATOR

Otis was a simple man.

INT. FAST FOOD RESTAURAUNT - AFTERNOON

Otis has two burgers, one in each hand, and treats them like puppets, making them "talk" to each other by moving the buns. The burgers speak in gibberish Otis-speak.

NARRATOR

With simple pleasures.

INT. BAR - NIGHT

LURLENE grabs Otis by his jowls and talks directly into his face.

LURLENE

Otis, what did you do with my baby?

EXT. STREET CORNER - DAY

Two THUGS kick Otis repeatedly as he lies on the ground in a fetal position.

They laugh and laugh.

NARRATOR

But even the simplest of men can
break when pushed too far.

INT. OFFICE - DAY

MR. PETERSON looks across his desk at Otis.

MR. PETERSON
 Otis, it just isn't right for a man
 like you to own that many gerbils.
 We're going to have to take them
 away.

Otis grimaces.

NARRATOR
 And today...

EXT. SIDEWALK - DAY

A BULLY knocks the drink out of Otis' hand, causing it to
 spill all over Otis' shirt.

BULLY
 Looks like you got a drinking
 problem.

NARRATOR
 Someone is going to push Otis too
 far.

INT. WOOD SHED - AFTERNOON

Otis pulls two hatchets from the wall, wielding one in each
 hand.

He eyes the hatchets with a vicious glee, and poses with
 them, one hatchet on each side of his face.

As the narrator speaks, blood splattered words cover the
 screen.

NARRATOR
 Chop!

Otis swings.

NARRATOR (CONT'D)
 Dem!

Otis chops.

NARRATOR (CONT'D)
 Heds!

Otis screams.

NARRATOR (CONT'D)
Coming soon to a theater near you.

THE END