

KILLING JULIET

*THE GREATEST LOVE STORY EVER WRITTEN...
ALMOST HAD A HAPPY ENDING.*

SCREENPLAY BY BARRY BROCK

EVERY GREAT STORY BEGINS WITH AN IMPOSSIBLE CHOICE.

WILLIAM SHAKESPEARE HAS WRITTEN THE ENDING HE
BELIEVES HIS AUDIENCE DESERVES.

QUEEN ELIZABETH TELLS HIM TO DESTROY IT.

IF HE LETS ROMEO AND JULIET LIVE...
HE MAY LOSE HIS FUTURE.

IF HE KILLS THEM...
HE'LL CHANGE LITERATURE FOREVER.

SLIDE 2

WHY THIS STORY?

THIS IS NOT THE STORY OF **ROMEO AND JULIET**.

IT IS THE STORY OF THE MAN WHO HAD TO DECIDE WHETHER THEY SHOULD LIVE.

IT ASKS A TIMELESS QUESTION EVERY ARTIST EVENTUALLY FACES:

DO YOU CREATE WHAT COMFORTS PEOPLE... OR WHAT STAYS WITH THEM FOREVER?

THAT QUESTION GIVES THE FILM RELEVANCE BEYOND SHAKESPEARE.

SLIDE 3

A COMEDY...

THAT SLOWLY BECOMES SOMETHING ELSE.

THE FIRST ACT IS PLAYFUL.

THE SECOND ACT BECOMES PHILOSOPHICAL.

THE THIRD ACT BECOMES UNEXPECTEDLY EMOTIONAL.

THE AUDIENCE LAUGHS WITH SHAKESPEARE...
UNTIL THEY DISCOVER WHY HE COULDN'T SAVE THEM.

BY THE FINAL PERFORMANCE, THE COMEDY HAS EARNED
GENUINE HEARTBREAK.

SLIDE 4

WILL SHAKESPEARE

NOT A LITERARY ICON.

NOT A GENIUS YET.

A WRITER TERRIFIED OF DISAPPEARING.

HIS STRUGGLE ISN'T WITH WORDS.

IT'S WITH RESPONSIBILITY.

EVERY REWRITE FORCES HIM TO ASK:

AM I WRITING FOR TODAY...
...OR FOREVER?

HIS JOURNEY:

ENTERTAINER → ARTIST

SLIDE 5

QUEEN ELIZABETH

AT FIRST...

SHE APPEARS TO BE THE VILLAIN.

SHE HUMILIATES SHAKESPEARE.

SHE REJECTS HIS ENDING.

SHE DEMANDS TRAGEDY.

BUT SHE IS NOT DESTROYING HIS WORK.

SHE IS CHALLENGING HIM TO BECOME THE WRITER HE IS
CAPABLE OF BECOMING.

SHE UNDERSTANDS SOMETHING SHAKESPEARE DOES NOT:

COMEDY COMFORTS. TRAGEDY PREPARES.

BY THE END OF THE FILM, WE REALIZE SHE HAS BEEN HIS
GREATEST TEACHER.

THIS ROLE IS WRITTEN AS A COMMANDING, INTELLIGENT,
EMOTIONALLY RESTRAINED PERFORMANCE—
ONE THAT OFFERS A MAJOR ACTRESS AUTHORITY, WIT, AND
SURPRISING DEPTH WITHOUT REQUIRING EXTENSIVE SCREEN
TIME.

SLIDE 6

JULIET

JULIET REFUSES TO DIE SIMPLY BECAUSE THE PLOT REQUIRES IT.

SHE ARGUES.

NEGOTIATES.

QUESTIONS.

CHALLENGES HER CREATOR.

EVENTUALLY SHE ACCEPTS HER FATE-
NOT BECAUSE SHAKESPEARE COMMANDS IT,
BUT BECAUSE SHE DEMANDS HER DEATH HAVE MEANING.

SHE BECOMES SHAKESPEARE'S CONSCIENCE.

SLIDE 7

ROMEO

ROMEO DELIVERS THE EMOTIONAL COUNTERARGUMENT.

HE INSISTS THAT LIVING IS HARDER THAN DYING.

GROWING OLD TOGETHER...

MAKING MISTAKES...

FORGIVING...

REMAINING IN LOVE.

THAT IS THE TRULY DIFFICULT STORY.

HIS DEBATE WITH SHAKESPEARE BECOMES THE EMOTIONAL
CENTER OF ACT II.

SLIDE 8

THE COMEDY

THE COMEDY COMES FROM PROCESS.

ACTORS REBELLING.

BAD REWRITES.

DISASTROUS REHEARSALS.

THE INFAMOUS BAKERY ENDING.

THE SPOON.

THE LIGHTNING VERSION.

EVERY JOKE GROWS NATURALLY FROM CREATIVE
DESPERATION.

NOTHING EXISTS SIMPLY FOR PARODY.

SLIDE 9

THE TURN

HALFWAY THROUGH THE FILM...
EVERYTHING CHANGES.

AFTER EXHAUSTING EVERY POSSIBLE ENDING-
SHAKESPEARE SITS ALONE.

HE PLACES A SPOON BESIDE A DAGGER.

HE WRITES FOUR WORDS:

BOTH MUST DIE.

FROM THIS MOMENT FORWARD...
THE AUDIENCE BEGINS REALIZING...
THEY'RE WATCHING THE BIRTH OF A MASTERPIECE.

SLIDE 10

OPENING NIGHT

THE FINAL ACT BECOMES A FILM ABOUT AN AUDIENCE.

A YOUNG COUPLE.

A GRIEVING WIDOW.

A CYNICAL NOBLEMAN.

QUEEN ELIZABETH HERSELF.

AS ROMEO AND JULIET DIE...
WE WATCH THOSE WATCHING THEM.

THE STORY NO LONGER BELONGS TO SHAKESPEARE.
IT BELONGS TO EVERYONE.

SLIDE 11

WHY THE ENDING WORKS

THE FILM NEVER ARGUES THAT TRAGEDY IS BETTER THAN COMEDY.

IT ARGUES SOMETHING MORE HUMAN.

SOME STORIES MAKE US LAUGH.

SOME STORIES PREPARE US FOR LOSS.

WE NEED BOTH.

SHAKESPEARE SPENDS THE FILM TRYING TO CHOOSE BETWEEN THEM...

ONLY TO DISCOVER THAT THE GREATEST STORIES CONTAIN EACH.

SLIDE 12

THEMES

ART VS COMFORT

LEGACY VS HAPPINESS

WHO OWNS A STORY?

CAN A WRITER BETRAY CHARACTERS HE LOVES?

WHEN DOES FICTION STOP BELONGING TO ITS CREATOR?

SLIDE 13

TOPE

WARM.

PLAYFUL.

INTELLIGENT.

INCREASINGLY EMOTIONAL.

THE AUDIENCE LAUGHS FOR AN HOUR...
THEN SUDDENLY REALIZES THEY'RE CRYING.

THE FILM NEVER CHANGES GENRES.

IT SIMPLY REVEALS WHAT IT HAS ALWAYS BEEN ABOUT.

SLIDE 14

WHY NOW?

EVERY GENERATION REWRITES THE CLASSICS.

KILLING JULIET ASKS A DIFFERENT QUESTION:

WHY DO SOME STORIES REFUSE TO BE REWRITTEN?

IN AN ERA OF REBOOTS AND ALTERNATE ENDINGS, THE FILM EXPLORES WHY CERTAIN WORKS ENDURE.

NOT BECAUSE THEY'RE UNTOUCHABLE, BUT BECAUSE THEY CONTINUE TO SPEAK TO EACH GENERATION IN NEW WAYS.

SLIDE 15

FINAL IMAGE

THE THEATER IS EMPTY.

ROMEO AND JULIET ARE GONE.

SHAKESPEARE WRITES THE TITLE OF HIS NEXT PLAY:

A MIDSUMMER NIGHT'S DREAM

A SMILE.

A FRESH PAGE.

A PROMISE.

"THIS TIME... NO ONE DIES."
