

In the long run, one of the most influential books of the 20th century may turn out to be Joseph Campbell's *The Hero with a Thousand Faces*. The ideas expressed in Campbell's book are having a major impact on storytelling. Writers are becoming more aware of the ageless patterns which Campbell identifies and are enriching their work with them. Inevitably Hollywood has caught on to the usefulness of Campbell's work. Filmmakers like George Lucas and George Miller acknowledge their debt to Campbell and his influence can be seen in the films of Steven Spielberg, John Boorman, Francis Coppola and others. It's little wonder that Hollywood is beginning to embrace the ideas Campbell presents in his books. For the writer, producer, director or designer his concepts are a welcome tool kit, stocked with sturdy instruments ideal for the craft of storytelling. With these tools you can construct a story to meet almost any situation, a story that will be dramatic, entertaining, and psychologically true. With this equipment you can diagnose the problems of almost any ailing plotline and make the corrections to bring it to its peak of performance. These tools have stood the test of time. They are older than the Pyramids, older than Stonehenge, older than the earliest cave paintings.

Stories built on the model of the Hero's Journey have an appeal that can be felt by everyone, because they well up from a universal source in the shared unconscious and reflect universal concerns. They deal with the child-like universal questions: Who am I? Where did I come from? Where will I go when I die? What is good and what is evil? What must I do about it? What will tomorrow be like? Where did yesterday go? Is there anybody else out there? The ideas embedded in mythology and identified by Campbell in *The Hero with a Thousand Faces* can be applied to understanding almost any human problem. They are a great key to life as well as a major instrument for dealing more effectively with a mass audience. If you want to understand the ideas behind the Hero's Journey, there's no substitute for actually reading Campbell's work. It's an experience that has a way of changing people. It's also a good idea to read a lot of myths, but it amounts to the same thing since Campbell is a master storyteller and a few classics illustrating his points will. examples from the rich storehouse of mythology. Campbell gives an outline of the Hero's Journey in Chapter IV, *The Keys of The Hero with a Thousand Faces*. I've taken the liberty of amending the outline slightly, trying to reflect some of the common themes in movies with illustrations drawn from contemporary films. You can compare the two outlines and terminology below.

THE WRITER'S JOURNEY MODEL

ACT 1	ACT 2	ACT 3
Ordinary World Call to Adventure Refusal of the Call Mentor	First Threshold Tests, Allies, Enemies Approach to Inmost Cave Supreme Ordeal	Reward (Seizing the Sword) The Road Back Resurrection Return with the Elixir

Departure, Separation

- World Of Common Day
- Call To Adventure
- Refusal Of The Call
- Supernatural Aid
- Crossing The 1st Threshold/
- Belly Of The Whale

Descent, Initiation, Penetration

- Road Of Trials
- Meeting With The Goddess
- Woman As Temptress Atonement
- With The Father
- Apotheosis
- The Ultimate Boon

The audience know where they want to go, they will guess where the characters are going, and - riding on our characters' coat-tails - they will think they know where we want to take them. They could be right; we may either have a comfortable journey in mind, or we may lack the talent to excite, provoke or inspire our audience. On the other hand, they could be proved wrong when our ingenuity creates so many green kippers* that we have led them completely astray.

These are the most common weaknesses of the screenplays I am asked to critique, and the most common reasons for scripts being rejected. Before submitting any screenplay for either consideration, or consultation, be sure the script meets these essential criteria.

Use a plain color, three hole, card stock COVER.

The TITLE PAGE should include only the title, your name, and your (or your agent's) address and phone number; no date, copyright or WGA registration information.

Follow the SUBMISSION/PROPOSAL FORMAT outlined in either Writing Screenplays that sell by Michael Hauge or The Screenwriter's Bible by David Trotter. Or use a formatting Software program such as Scriptware or Final Draft. Omit all shooting script devices, such as scene numbers, sound effects in capital letters, or "continued" at the bottom of each page.

POOFREAD, correcting all spelling, grammar and punctuation.

Introduce the hero within the first ten pages and create immediate identification using sympathy, jeopardy, likeability, humor or power.

Give the hero a compelling DESIRE, with a clear, visible goal for her to reach by the end of the movie.

Provide seemingly insurmountable OBSTACLES the hero must overcome to achieve that goal.

Make the story CREDIBLE: your characters must behave the way people with their backgrounds would logically behave in whatever situation you've created.

IMPLY SUBTEXT avoid cliché, on-the-nose or "announcing" dialogue, or speeches that duplicate the action.

TEN: Thou shalt rewrite.

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