

Swingers

by

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These PDF script pages are for analyzing the hook of a particular screenplay, in this case, Swingers.

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1 EXT. HOLLYWOOD - NIGHT

right
away, we
know this
story will
involve
Hollywood
and
possibly
the
ideology
of the
place.

The soundtrack opens with Frank Sinatra's "Fly Me to the Moon".

A HELICOPTER SHOT of the L.A. basin.

The pool of golden light disintegrates into the thousands of points which constitute it as we rapidly draw closer to the city.

We are just above the tops of the highest buildings as we approach Hollywood Boulevard. Below is neon and the icy thrust of search lights rotating on the corner of Hollywood and Vine.

We continue north.

There is the momentary appearance of the moonlit HOLLYWOOD sign as we pass the blinking red beacon of the Capital Records building and hop over the 101.

Architectural remnants of Hollywood's past whip by. We are heading east at treetop level. A warm glow in the distance quickly grows into a modest commercial strip which includes cafes, bookstores, and a theater.

We vault over the neon "Hollywood Manor" sign and drop into Franklin avenue. We spy through the plate glass showcase window of the "Hollywood Hills Diner", which holds the translucent reflection of the full moon.

MIKE and ROB sit in the window booth of the deserted diner inhaling coffee steam.

MATCH CUT TO:

2 INT. HOLLYWOOD HILLS DINER - BOOTH IN FRONT WINDOW - NIGHT

ROB sits across from Mike.

this is a foreshadow
of Mike's journey.

MIKE

And what if I don't want to give up on her?

this tells us it's
about love and
relationships

ROB

You don't call.

MIKE

But you said I shouldn't call if I **wanted** to give up on her.

ROB

Right.

MIKE

So I don't call either way.

ROB

Right.

MIKE

So what's the difference?

ROB

The only difference between giving up and not giving up is if you take her back when she wants to come back. See, you can't do anything to make her want to come back. You can only do things to make her not want to come back.

MIKE

So the only difference is if I forget about her or pretend to forget about her..

ROB

Right.

MIKE

Well **that** sucks.

ROB

It sucks.

MIKE

So it's almost a retroactive decision. So I could, like, let's say, forget about her and when she comes back make like I just pretended to forget about her.

ROB

Right...or more likely the opposite.

MIKE

Right... Wait, what do you mean?

ROB

I mean at first you'll pretend not to care, not call-whatever, and then, eventually, you really wont care.

the comic tone is established



the relationships bwt. the two are established.

Rob's the secure, informative guy.
Mike's the insecure, neurotic guy.

MIKE

Unless she comes back first.

ROB

Ah, see, that's the thing. Somehow they don't come back until you really don't care anymore.

MIKE

There's the rub.

ROB

There's the rub.

MIKE

Thanks man. Sorry we always talk about the same thing all the time...

ROB

Hey man, don't sweat it.

MIKE

...It's just that you've been there. You're advice really helps.

ROB

No problem.

MIKE

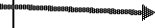
Rob, I just want you to know, you're the only one I can talk to about her.

ROB

Thanks. Thanks, man.

re-establishes
Mike's neurosis.

and Rob's true
friendship.



From this first scene we know this story is going to be about relationships, relationships with friends, relationships with women.

Since this is a slice-of-life story, the hook doesn't need to be so definitive. It needs to hook you on great dialogue and character interaction. And that's just what it does.