

Ending with a BANG

Act 3

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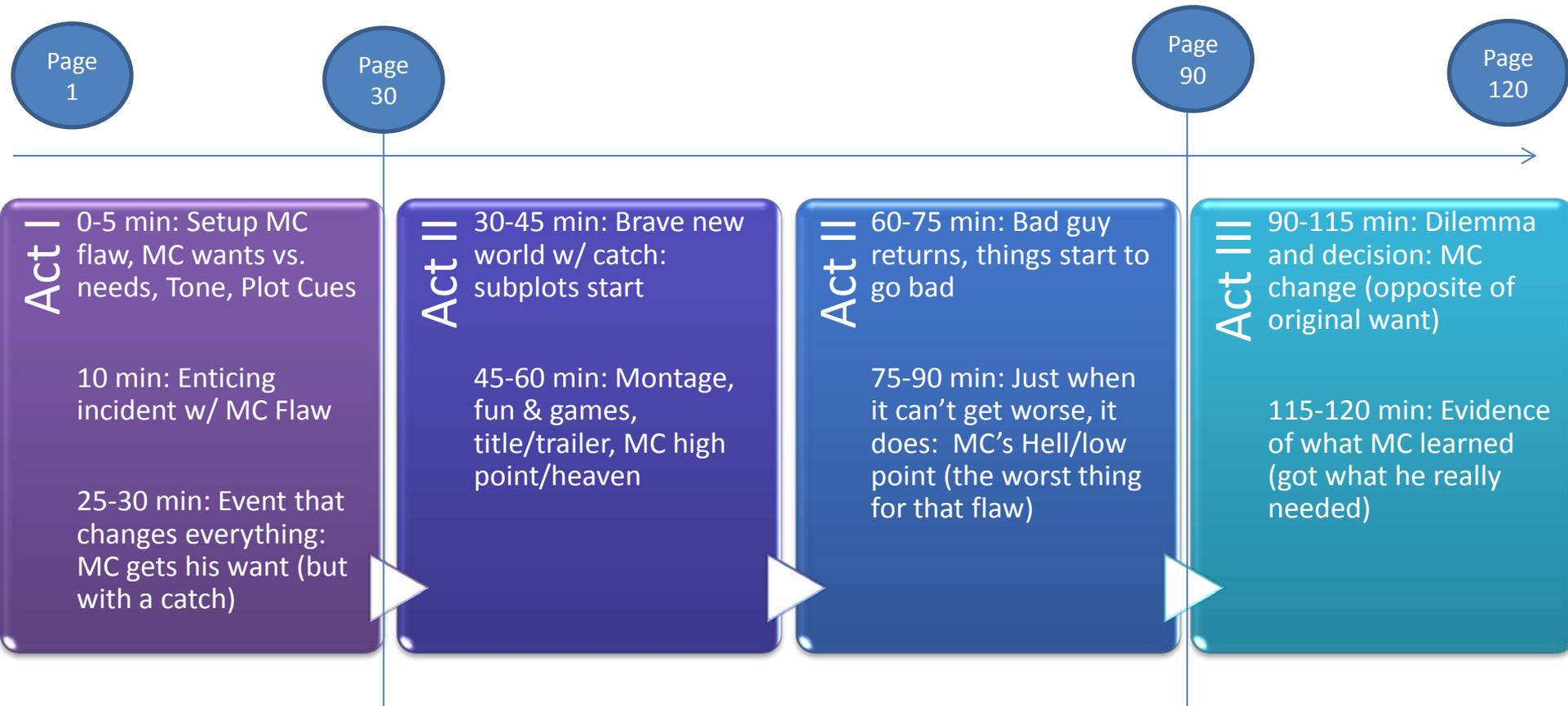
What is Exactly is Act 3?

Technically speaking, it starts the moment after your main character's "MOMENT OF HELL". Also know as..... Page 90 to 120.

Contains: 2-3 sequences

- Contemplation of Dilemma
- The Choice / Decision
- The Evidence

Bring it all to a head, then tie up your loose ends.



Act III Sequences or Beats

Act 3 starts after ...

MOMENT OF HELL Page 90

MC's lowest point. This is the worst thing that could happen to a dude with this flaw. *STORY* and *SITUATION* become a head on collision. Forces MC to consider change. Flaw has destroyed him.

So now what?

BEATEN AND KNOWS IT – Page 90-95 (start sequence 7)

Visual evidence that the hell was hellish and life changing on an emotional level. The more intense the contemplation the more believable the change.

THE DECISION, THE CHOICE & THE CLIMAX – Page 95-115 (still sequence 7)

1. MC makes the difficult decision to change his ways. (The Decision)
2. Takes action and does exactly the opposite from what he would have done in the beginning. And the audience knows this, sees this, and is rooting for him to do it. (The Choice) Choses 'story' over 'situation'.
3. Immediate reactions to the Choice. Often a big reveal. (The Climax)
4. Bad guy is beaten or no longer a threat.

Act III Sequences or Beats

FINAL STEP IN THE GROWTH PROCESS – Page 1115-120 (Sequence 8)

This is a very small sequence. Often one page. MC gets what he really needed, although not what he wanted.

- Time may have passes between sequence 7 and 8.
- Proof or evidence that MC has in fact overcome his flaw.
- Tiny scene might not have any words. But is full of meaning. Gestures have new implications.
- The 'story' wins out over the situation forever. Same question, entirely different answer.
- The world has changed. Exact opposite or scene 1.

The End

Note:

Subplots should end in sequences 7 and 8. Any unfinished business must resolve or at least acknowledged. (i.e.: ending title cards) Except as an artist choice.

Act III: Questions to Answer

Dilemma / Decision / Change:

- MC is beaten, how does he show that he knows it?
- How does he contemplate his options?
- Why does he change? What subplot injects or encourages the change?
- How is the change opposite from what he initially would have done?
- How is this decision a symbol of overcoming the flaw?
- What extreme behavior does he take as part of the change?

Evidence of Lesson Learned:

- What lesson was learned?
- Why was the *catch* not worth embracing?
- How has the flaw been 'cured' or 'overcome'?
- How is the original *want* shown to be not important?
- How is his real *need* fulfilled?
- How does MC show he learned his lesson?
- How is everyone else's life better also?
- Why was *this* journey the only way MC could have overcome the flaw?

Famous Act 3 Quotes

“There’s no place like home.” **Wizard of Oz, 1939**

“I think this is the beginning of a beautiful friendship.” **Casablanca, 1942**

“Roads? Where we’re going we don’t need roads.” **Back to the future, 1985**

“I do wish we could chat longer, but... I'm having an old friend for dinner. Bye.” **Silence of the Lambs, 1991**

“After all, tomorrow is another day!” **Gone with the wind, 1939**

“Well, nobody’s perfect.” **Some like it hot, 1959**

“Love means never having to say you’re sorry.” **Love Story, 1970**

So what’s your last line? Make it iconic!