

Randal Flynn - Brief Bio

I've been teaching screenwriting for more than fifteen years and have taught in Australia, Holland, Ireland, the States and the United Kingdom. In that time more than four thousand students have attended the course, many going on to positions within the film and television industry. In the early days, before the workload became too much, I did hundreds of script assessments for students who wrote full-length scripts during what was then a nine-week course. Since then I've read and assessed a great many scripts for production companies in the U.S. and for numerous individuals here and abroad. Without exception, my assessments have been described as hard-hitting, insightful and practical.

My professional writing career began with Douglas Adams on *Dr. Who* in 1979. Later, a script I co-wrote with a friend was optioned by a British company as a vehicle for Rutger Hauer and in 1997 a feature thriller, co-written with the same friend and entitled *34th Floor*, launched a major bidding war amongst Hollywood heavyweights, bringing representation with the William Morris Agency (David Lubliner). The script was described by the then head of MGM as "*the best thriller to come through Hollywood in the last ten years*".

In the end, Producer Arnold Kopelson (*Seven*, *Outbreak*, *The Fugitive*) won the battle to acquire the script, which immediately went into intensive development. I continued to work in Hollywood for the next 2-3 years before returning to Australia to work in the industry here and spend more time with my children. Currently, *34th Floor*, now called *Killing Time*, is with New Line Cinema.

One of the first commissions I received on arriving back in Oz was a page one rewrite of a script about Australia's most famous cycling son, Hubert Opperman. Set in 1931, the screenplay was in the style of *Chariots of Fire*.

George Ogilvie (dir. *Bodyline*, *Shiralee*, *Mad Max Thunderdome*) described my rewrite as "*miraculous*".

My most recent script, *Hothouse*, brought meetings with James Cameron, Wolfgang Petersen, and the producers of *American Beauty*.

Curriculum Vitae

Academic: B.Sc. (Econ) Honours, London School of Economics [Political Sociology & Anthropology]

Associations: Writers Guild of America, West

Contact: Tel (03) 9489 7114 Mobile: 0432 401 850

Film Writing

- **CO-SCREENWRITER:** ‘**Reflex Action**’ (sci-fi action adventure), Fugitive Features, London, 1992/3.
- **CO-SCREENWRITER:** Spec feature film ‘**34th Floor**’ [‘smart’ thriller touted as ‘The Game meets The Truman Show’] to Arnold Kopelson Entertainment for production by 20th Century Fox, Los Angeles, 1997.
- **SCREENWRITER:** Page one rewrite. ‘**Oppy**’ (true life period drama/romance in the style of *Chariots of Fire*) for Lyons-Sinclair Pictures, Melbourne, 1999.
- **SCREENWRITER:** Page one rewrite. ‘**Flyville**’ for Rosenbaum Whitbread Melbourne, Nov. 1999. Low budget quirky comedy.
- **SCREENWRITER:** Adapted ‘**Contest**’ (sci-fi action thriller based on novel of same name by Matthew Reilly) for Bright Star Entertainment (Ken Welsh), Sydney, Nov 1999 - July 2000.
- **SCREENWRITER:** Original thriller project ‘**Nightfall**’ with Neil Moritz’s company, Original Films [*I Know What You Did Last Summer, Fast and the Furious*]. Executive attached: Brad Luff. ‘Nightfall’ is a dark edgy thriller containing film noir elements, along the lines of ‘Memento meets Usual Suspects’. Los Angeles.

Other Experience

- **FICTION EDITOR:** *Extro Speculative Fiction Magazine* (London, 1986).
- **AUTHOR:** Six non-fiction children’s books (Macmillan Australia).
- **ENGLISH TEACHER:** Egypt & The Sudan, 1987-89.

- GRADUATE: The Summer Film Production Course, USC (University of Southern California), Los Angeles, 1993.
- CHIEF EDITOR & CO-PUBLISHER: *New Scriptwriter & Director* magazine, 1993/94 (London).
- SCRIPT EDITOR: Action feature film for the New South Wales Film & TV Office (Sydney, 1996).
- ORGANISER/PANEL MODERATOR: International Film Conferences & Seminars featuring writing/directing/producing and teaching professionals from Hollywood and the U.K. including Robert McKee (U.K./Australia, 1994-98)
- SCREENWRITING INSTRUCTOR 1991-2005 (Screenwise International & FilmWorks): Courses taught to over 4,000 students in Ireland, Holland, Australia, the U.S. and the U.K.
- VISITING TEACHER: Victorian High Schools/Literary Festivals, subjects: *Film as Text, Storytelling*, 2005-2006 (Nexus Arts, Melbourne).

For Further Information

If you would like to speak to someone who has attended my course and/or received a script assessment, the following can be contacted:

Winston Furlong (Script Assessment & Course Attendee):
winstonfurlong@optusnet.com.au

Lewis Fitzgerald (Course Attendee): fitzpix@optusnet.com.au

Screenwriting Course & Writing Testimonials

“Randal Flynn is an A-list writer.” Jane Hampshire, Producer, *Natural Born Killers* (re: *34th Floor*)

“A dynamic and brilliant course packed with profound insights into writing for the screen.” Martin Brown, Co-producer *Romeo and Juliet*; Producer, *Moulin Rouge*

“A fast track to being a better producer. Randal Flynn is tough, blunt, but he knows.” Kate Kennedy White, Exec. Producer, Network 10, Australia

“Inspired. Highly complimentary to the Robert McKee seminar.” Laurence Hanson, Writer, Director (Dublin)

“Randal Flynn is one of Australia’s most brilliant & motivational film instructors!”

Dov Simens, Filmmaker, U.S. Filmmaker & Instructor

“The best journey through scriptwriting you will ever take!” Simon Palomares, Writer, Creator *Wogs Out of Work*, *Acropolis Now*

“No nonsense nuts-and-bolts stuff. Very practical.”

Alexsi Vellis, Director, *Nirvana Street Murders*

“Brilliant presentation of how to get the heart of your story idea into a finished script.” James Oldman, Script Consultant, *Metal Skin*

“If you are serious about becoming a screenwriter start by doing this course. Randal Flynn’s method is an absolutely essential first step, especially if you want that edge over the rest.” Leslie Ehm, Script Consultant, Palace Pictures, London

Script Assessment Fees

Level 1 - Assessment

Analysis of script. 7-8 pages of script notes focusing on story, character, POV, scenes and sequences, structure, genre, marketing potential and more. Suggestions for improvement. PLUS 45 minute skype/face-to-face consultation or 'tutorial'. \$350

Level 2 - In Depth Analysis

A detailed and comprehensive scene-by-scene analysis of the script which examines and excavates story, structure, character/POV, scene-and-sequence structure, significant-scene beats, tone, plot, dialogue, marketing potential, and much more. 10-15 pages of script notes, PLUS page-by-page annotations within the script itself. Analysis and accompanying consultation includes practical 'script-doctor' solutions for improvement i.e. making the screenplay 'work' as a movie. PLUS 2-hour skype/face-to-face consultation. \$550

Level 3 - Script Edit

Same as the 'In Depth Analysis' above, but continues over six-month period during which the consultant works (usually via skype) with the writer to develop the script through two additional drafts and a 'polish'. Includes three *Level 2 Analyses* i.e. each with 10-15 pages of script notes, annotated screenplay, and consultation: one consultation for the original script and one each for the two major drafts which follow. However, the consultant is also available by email and will furnish a regular weekly skype consultation (usually 30-40 minutes) to brainstorm script problems and work with the writer to develop the screenplay into a saleable movie. Must be completed within the six month period. \$2,550

Notes: Skype can be obtained free of charge from www.skype.com. Windows users require a microphone. Coffee must be provided during face-to-face consultations. Consultations can be recorded. All fees must be paid in advance (Level 3 Edit can be paid 60% in advance, the remainder payable 3 months to the day after commencement). Level 3 Edit can also include a one-day face-to-face brainstorming/tutorial session anytime from the second draft onwards. Travel expenses (e.g. domestic airfare, taxis, etc) and session-meals must be paid, or provided, by writer. Additional one-day sessions are charged at \$220 per day, plus travel/meal expenses.