

So I'm going to take a break this week from regularly scheduled programming to focus on the Casey Anthony trial.

We're going to break down the crime, we'll take a look at the evidence and then discuss the trial. Where did the prosecutors go wrong? What did the defense do right? So let's roll up our sleeves and really dig in to this landmark trial.

Why am I doing this? Because it's important. The Casey Anthony trial is the trial of the decade and it's important that you understand it from both a legal and social perspective. I don't normally stand on a soap box about issues or take political sides, but I have to draw the line with this case. It changed history forever and I strongly believe it needs to get the attention to the details that it deserves.

So let's go back to June 27, 2008. Casey reportedly, leaves her car in front of a furniture store, which is later towed. The important thing to note here is that....

Really?

You thought I was going to fucking talk about this shit?

Did you actually think I would waste the time breaking down a murder trial when more important things are happening in the world?

For example:

Lindsay Lohan is off house arrest people!! See, there are people way more dangerous roaming the streets of this world than Casey Anthony.

Or what about Vinnie, huh? Left the Jersey Shore house...seemingly for good. You think the brutal murder of a small child by the person who gave birth to her is heartbreaking?

I SAY NAY TO YOU, GOOD SIR!!

Not when I won't have any Vinnie on the next season of the Shore. There were cliffhangers to be answered, dammit! Will Vinnie get drunk and smooch with Snookie again? Or will he end up with a slew of grenades to cover his true feelings for her, which for those that know the show, is a 'lil suspect. Not saying he's lying, but he's definitely not telling the truth. You know, when you think about it, Vinnie and Snookie are really the Ross and Rachel of this generation.

Sigh...guess I just have to move on with my life.

What else is going on?

Maria's divorcing Arnold. That's fun. Not really an end to the Vinnie/Snookie "will they or won't they" storyline, but it's news. I guess.

Fuck it, let's just talk about screenwriting.

Do you remember K.I.S.S.?

No, not the band, although rockin' and rollin' all night and partyin' every day is wise advice.

(author's note: it's a very sad admission that I actually had to google the lyrics to make sure the rockin' and the rollin' was happenin' at night and not the other way around. My drum playing, KISS lovin' uncle is gonna kill me when he finds out. We'll keep that classified G14 Unc!)

No, I'm talking about Keeping It Simple Stupid. THAT K.I.S.S.

Screenwriters seem to be obsessed with putting everything and the kitchen sink into their fucking script. Why? Just keep it simple.

I would like to take a minute here to recognize that sometimes, it's not the writer's fault. Some times you do shit to appease fucktard notes you get from "Hollywood insiders" that have apparently read your script.

I have no problem blaming these idiots for telling you that it "needs to be bigger!"

Just keep it simple.

Writing a rom com? Keep it simple...boy meets girl, boy loses girl, boy gets girl back. No need to throw the apocalypse into the mix too.

It doesn't always have to be bigger.

I've been getting really weird pitches lately where it seems to be trying to be a lot more than what it is.

I was pitched this movie that really just wanted to be "Die Hard on a tropical island," but the writer had thrown in all of these weird set pieces. There was a drug king pin and an army and then there was some sort of disease thrown in and an ex-wife with the kids and then our hero was an alcoholic who had been involved in an off duty shooting...blah blah blah.

Why can't it just be Die Hard on a tropical island?

A New York cop, over worked and underpaid, finally takes the vacation his wife has been begging for. He takes his family on a tropical adventure and everything is great

until the resort is taken over by pirates wanting American hostages. Now it's up to our every man to defeat the pirates and save his family.

End of story.

It's Die Hard... But it's not Die Hard. My movie had pirates. Hans Gruber was not a pirate.

Throw in some great fight scenes, maybe add a little plot (it's not really about taking hostages, it's about the diamonds in the resort vault...Die Hard, but not Die Hard), some witty dialog and some subtle American patriotism and you have a fucking hit on your hands. It practically writes itself.

Simple.

"Yes, but I don't want to write Die Hard...I want to...Be original!"

K.

That's awesome. How's that working out for you? Being original? Gotta lot of people knocking at your door? Taking a lot of meetings with your "original" spec?

Yeah, I didn't think so.

Originality is a gamble and you're trying to break into an industry that's in rehab for gambling.

Studios like safe. Safe keeps jobs. Execs like jobs. Execs like safe.

You know what's safe? Simple is safe.

Another thing about simple that you should know about...simple doesn't make you seem like a crazy person.

So many people have sat across from me at a pitchfest and went off the deep end with an idea. I rule these people out immediately because they are fucking insane. Not only is that a bad idea, but where have you ever seen something like that in the theater or on TV?

Know why?

Because it won't sell!

Nerds. I loved Star Wars too. I have a Lord of the Rings extended edition marathon at least once a year. I've rocked me some Star Trek. I own Firefly on blu ray. I've seen every episode of Buffy the Vampire Slayer. I have my nerd cred...

Doesn't mean I can sell your "vampires in space searching for the hidden planet of gugtuck while trying to destroy an impending evil artifact found in the 9th layer of the magalack mines by thieves looking for the lost treasure of Higathor, the last King of the chikaliner empire" movie.

That's just bullshit. And no, I'm not using hyperbole. I get this shit pitched to me all the time.

Sometimes I'll get that pitch and then they finish with... "oh yeah, and it's a comedy."

Really?

Next!

Can I please just get the next Die Hard? An Everyman in the wrong place at the right time, that goes up against a sizable force to save whatever needs saving and comes out victorious?

You know how fast that shit would sell?

Add "in 3D" to the title and we'll be popping champagne at the MTV movie awards in no time.

Just give me a simple, safe, storyline. ONE storyline, please. Don't throw a comet into the third act to make it "bigger." Unless you're writing Die Hard in space, where McClane is an every man who dons a spacesuit and has to save the planet from a life ending asteroid...

Oh wait...I think they already did that. See?! All they did was put Die Hard in space and it was box office gold.

Without planet gugtuck.

Till next week...