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March 22, 1985

Mr. Eddie Saxon  
933 5th Street, #2  
Santa Monica, CA. 90403

Dear Eddie:

For some time Leonard has been yakking at me that I might be a source of screenplay ideas for you. I haven't quite taken it seriously. BUT in last couple of days an idea has occurred to me which I'm convinced is a winner.

(I'm sending a copy of this letter to Len also.)

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We know that at certain times in history, particular themes have great popular appeal. One of the obvious themes that is emerging currently is that of the liberated woman. But an aspect of this that noone -- certainly not in the movies -- has had the imagination to explore is that of the sexually vengeful and punitive woman. Oh, I'm sure there are porno flicks in which a woman wields whips but that's just dumb. I'm talking about a serious treatment of this kind of woman for the purpose of (a) making a film which could have enormous mass appeal (and NOT just for the masses) and (b) could even have some artistic merit. In fact there is no reason why it couldn't have plenty of artistic merit: it just so happens that for myself, I'm interested in the dough.

### STORY

Our protagonist's name is Angie. (I like that name: contains a sardonic reference to angel and Angela and to the current bomb "Avenging Angel". Her father is stupid, abusive and bullying. Her mother is timid and compliant and is used as a doormat. Angie develops contempt for her mother's passivity and unwillingness to stand up for herself. There might be a suggestive scene between Angie and the father in which he shows some sexual interest in her. Unlike other little girls something in Angie has turned off or switched so that she is not frightened by this. She uses the incident to deepen her disgust with her father (and all men) and to begin her learning that sexual attraction is a source of power.

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But the greatest power - AND THIS IS ONE OF THE MAIN THEMES OF THE MOVIE - is that where the man is stimulated, excited, undergoing the classical signs of arousal - SHE remains calm, unaffected, detached, shrewdly observant. She is so calm and self-possessed that from time to time, for the hell of it, she plays around with the PRETENSE that she is involved and excited, all the while sneaking glances at the man to note how he is responding to her act and to relish the success of her manipulation. (Can you imagine the scene in which a 17-year old high school jock is beside himself with passion while she permits him to do whatever he pleases, barely concealing a yawn and deeply enjoying her power over him.)

Angie develops into an attractive young woman. There are only faint signs of a certain masculine element in her. She tends to be cool and distant in most of her relationships. She's calculating; doesn't have much room for sentiment. Towards women she is rather disdainful, but there is also a protective element.

She studies the martial arts and becomes highly proficient. She gets to feel very confident in her ability to defend herself in case of physical attack.

She gets a job in a business organization and by means of her hard-headedness, sexual favors and total disinterest in ethical qualms starts her climb up. By now she has developed, as a fine art, the knack of getting a man pretty worked up and indicating - by the fact that she is unaffected - that he's a flop as a lover. Some men feel beaten down as a result. Some snarl ineffectually.

In what may well be the climax of the movie, she tries this one of the company executives who prides himself on all the scalps he has collected and is prepared to be violent when thwarted. When she treats him to the "you're not much of a man" number, he slaps her violently. She is totally ready for this, and when he continues to come after her she quietly, methodically and brutally takes him apart physically, to the point where he is both beaten and humiliated.

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That's as far as I've been able to go. I can't figure out an ending. I hope you agree it has promise. I don't know from screenplays but I imagine an experienced screenwriter could work this up in a matter of weeks.

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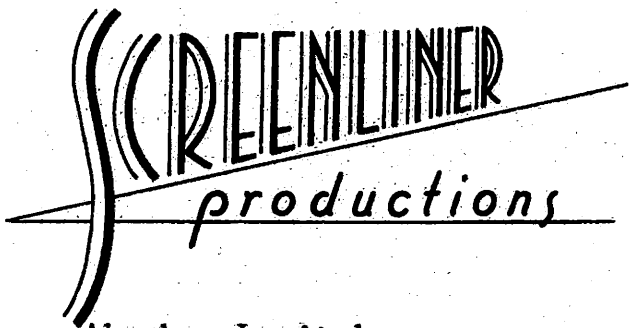
Unless I miss my guess the theme ought to have alot of appeal  
For women - obviously - they're getting even. But for men also  
I think it would hold a strange fascination. On what basis I'm  
not clear. I wouldn't be surprised if Len's guess would be better  
than mine. And as a subject for cocktail party chatter it would  
be hard to beat.

Drop a line and let me know what you think. Feel free to  
go ahead and copyright it -- in both our names if you like.

Sincerely,

A handwritten signature in cursive script that reads "A. Levitsky".

A. Levitsky



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9 April 1985

Dear Abe:

Sorry for the delay in getting back to you. Your post card reminded me that I have let your letter sit on my desk for 2 weeks.

Although you profess to be interested more in the dough than artistic merit, any treatment that starts by talking about its THEME is put in the "intellectual writer" stack here in tinseltown. Those folks really interested in just the money usually describe their planned epics by coupling recent hits i.e., "It's "E.T." meets "Gandhi", with the look of "Risky Business".

About your story. I like the subject matter and have to agree with you that it hasn't been treated well recently by American Films. Joan Crawford made a mint playing this part in the 40's but the current sexual freedom means the material can be explored more honestly. One exploitation film, MS. 45, about a nun that becomes a hit person, certainly hinted at this theme, and I think it was very successfully attacked last year in a dutch film, THE 4TH MAN. In that picture the theme is treated ironically, as a sexually vengeful hairdresser dispatches husbands and boyfriends with relish - her shears approach their testicles....

On the whole, I can't tell from what you sent me quite what the script to ANGIE would look like. Although you have a subject - I'm not sure that I know what I am supposed to think of Angie. Do I pity her, hate her, love her? Where is the rooting interest? Do I want her to get better or is this a tragedy in which I am fascinated by her decline? What is the message? That sexually aggressive women don't get what they want, that men create their own worst enemies, or something that I am totally missing?

As for plotting. I don't see how the possible climax of the film, Angie attacking her boss, answers the problem that the script sets up. It just seems that she is doing the same thing that she did to the 17 year old jock in high school (I like this scene), there is no character change.

What is the central conflict here that is fascinating? To me it seems to be that a woman, typically soft and feminine, must fight her own darker nature. Then the audience can root for her to do

so. The challenge is to create the scenes and setting that make that fight interesting. Give Angie some choices to make - if she takes the job, she will be giving in to the dark, sexually aggressive side. Give her a boy friend whom we care about. In the current treatment no one is very sympathetic.

On the whole, I think that you have an interesting character, but that the vehicle doesn't do her justice. Who are the other characters? What is the dramatic arc of the story?

Let me know if any of the above seems responsive, or if you think I have missed the boat. I understand that you are going to see me father in St. Louis soon. Give him a hug for me.

Best,

*Eddie*

Edward Saxon

