

The [December 2024 Sundance Collab Script Club](#) will discuss the screenplay for the romantic comedy film *Four Weddings and a Funeral*, written by acclaimed screenwriter Richard Curtis:

Lovable Englishman Charles (Hugh Grant) and his group of friends seem to be unlucky in love. When Charles meets a beautiful American named Carrie (Andie MacDowell) at a wedding, he thinks his luck may have changed. But, after one magical night, Carrie returns to the States, ending what might have been. As Charles and Carrie's paths continue to cross -- over a handful of nuptials and one funeral -- he comes to believe they are meant to be together, even if their timing always seems to be off.

Four Weddings and a Funeral, which celebrates its 30th anniversary this year, had its world premiere at the 1994 Sundance Film Festival. It went on to become the highest-grossing British film in history at the time and was nominated for Best Picture and Best Original Screenplay at the Academy Awards. Curtis' storied career includes writing classic films such as *Love Actually*, *Bridget Jones's Diary*, and *Notting Hill*, as well as co-creating the TV show *Mr. Bean*.

See the [screenplay](#), watch the [film](#), and check out the [trailer](#).

Screenplay and Film Discussion:

I. Act One: Character Introductions, Catalyst, World, Theme Stated

- The first sequence of this screenplay/film features mostly action and little dialogue. Why does this work (or not) to introduce these characters and the world they live in?
- Why do you think the setting of a wedding works for a film? What makes the first wedding and the supporting characters (singers, weddings guests, etc) featured memorable?
- Writing a great ensemble of characters can be difficult. What do you think is necessary to convey each character's personality? How is this screenplay more or less successful in introducing this friend group?
- Why do you think the meet-cute between Carrie and Charles works?
- What point in Act One do you think is the inciting incident? What is the challenge or change of direction that these characters will now face?
- What do you think about Charles as the protagonist? Is he the typical leading man? What makes you want to root for/against him in his quest for love?
- Carrie presents herself as a very different woman from what is typically expected in romcoms. What do you think about her character's pursuit and exit from Charles?
- Richard Curtis uses a lot of scene descriptions/action lines in this screenplay. How does this help to paint a picture about the different settings and characters in this film?
- What are your thoughts about the tone and humor in this screenplay/film? What do you think are the funniest parts?
- What do you think is key to writing a great romantic comedy? Do you see any parallels from this film to other romcoms?

II. Acts Two and Three: Conflict, B-Story Relationships, Midpoint, Raising Stakes

- Charles is constantly late. What do you think this says about his character both as a person and symbolically? Do you like Charles, why or why not?
- Act Two starts with Bernard and Lydia's wedding, which is bobbed by Father Gerald. These minor characters were introduced in Act One and now realize their goals. Why do you think the screenwriter included this wedding and these characters' mishaps, including the awkward love scene later on? Do you think there is any symbolism presented in these characters or are they used just for comedic effect?
- How would you describe Gareth and his relationship to Matthew?
- We meet Charles's exes, including his former girlfriend Henrietta seeking closure. How do these scenes serve the story or impact the audience's opinion of the protagonist?
- Scarlett and Fiona are opposites. What role do you think they serve the story?
- What do you think of Hamish? How does he compare/rival Charles?
- At the end of "Summer", Carrie sleeps with Charles. What is your interpretation of this action? What does it reveal about these two characters?

- In "Autumn", Act 3, we see a wedding and a funeral. What are your thoughts about Carrie's nuptials and Gareth's death? What do these two events convey about the theme of true love?
- At the midpoint, Carrie asks Charles to go wedding dress shopping, then shares about her past lovers, and Charles professes his love to her. What is your interpretation of these midpoint scenes?
- How does Charles's relationship to Tom show a different side of our protagonist? What do you think about Tom's character?
- Matthew's elegy is one of the most quoted scenes of the film. Why is this so memorable?
- Fiona reveals her secret love for Charles. How does this scene contextualize Charles's plight and give insight into her character?
- At the end of the third act, Tom reveals that he "never expected the thunderbolt." Why is Tom's argument so important and how does it propel the story forward?
- This film has lots of memorable dialogue. What are some of your favorite exchanges?
- We see a lot of B-story developments among the secondary characters. How do the arcs of those in the friend group reveal their needs and also highlight Charles's strengths and weaknesses as the protagonist?

III. Act Four: Climax, Descending Action, Finale

- The final act starts 20 months into the future, with Charles going to his wedding (on time!). We see a lot of interaction between the friends and are left in the dark about who Charles is marrying. What do you think about the beginning of Act 4?
- In a quick scene, we meet Angus and Laura from the first wedding, Lydia and Bernard from the second, and see Tom experience love at first sight with Deidre. What are your thoughts about this scene? Why did Curtis include it right before Charles runs into Carrie at the church?
- David objects to Charles marrying Henrietta. Why or why doesn't this scene work at resolving Charles's conflict?

- What are your thoughts about Henrietta when Charles “leaves her at the altar”? In the film, she punches him. In the script, she doesn’t. Why do you think the director made this change?
- At the end of the film, all the remaining friends are with Charles. Why is this film as much about friendship as it is about romantic love?
- Considering that this script is 30 years old, how are Carrie and Charles different from typical romances during their time versus now?
- The film ends with Charles asking, “Do you think, in time, you might possibly agree...never to marry me?” Carrie replies, “I do.” They then kiss in the rain. What are your opinions about this ending?
- If you were to write this ending for 2024 audiences, what would you do differently?
- Where do you see Carrie and Charles going in the future? Do you think they are “end game”? If you were to write a fifth act for this film, what would their love story look like?
- What are your final thoughts about the *Four Weddings and a Funeral* script by Richard Curtis?

IV. BONUS: Film Friends Social

Join our virtual happy hour! Make new connections and forge friendships as you discuss your work and interests in filmmaking and/or screenwriting. Start with this icebreaker:

1. Name and location.
2. Favorite feel-good movie. – This film doesn’t need to be a classic, critically acclaimed masterpiece but a guilty pleasure that makes you smile.
3. Background or interest in filmmaking and screenwriting.

Please see the [#scriptclub](#) channel on the [Sundance Collab Discord](#) for continued [discussion](#). This community forum is a great place to connect with fellow filmmakers.

Recommended References for this Script Club Selection:

- [How We Made Four Weddings and a Funeral — by the Cast and Crew](#)
 - [Screenwriter Richard Curtis Breaks Down His Most Iconic Rom-Coms](#)
 - [Great Screenwriters: The Work of Richard Curtis](#)
 - [Classic Feature Review: Four Weddings and a Funeral](#)
 - [15 Splendid Facts About Four Weddings and a Funeral](#)
 - [Oscar-nominated Screenwriter Richard Curtis’ Tips for Success](#)
 - [Four Weddings And A Funeral: 10 Most Romantic Quotes From The Classic Film](#)
 - [The KEY Building Blocks to Writing a GOOD Romantic Comedy](#)
 - [The 9 Elements of All Great Rom-Coms](#)
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Related Sundance Collab Resources and Courses:

- [Screenwriting Course: Core Elements](#)
 - [Screenwriting Course: From Outline to First Draft of Your Screenplay](#)
 - [Rewriting Your Screenplay and Crafting Your Pitch](#)
 - [Intensive Course: Writing and Directing Your Micro or Low Budget Film](#)
 - [Master Class: Comedy Writing for Features with Victoria Strouse](#)
 - [Master Class: Finding Your Screenplay's Story with David Schwab, Mira Nair, Tamara Jenkins and Destin Daniel Cretton](#)
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Script Club Community Challenge:

End your year with connections to fellow Sundance Collab members...and the opportunity to win a special prize.

1. Join our [Sundance Collab Community Discord](#).
2. Introduce yourself in the #introduce-yourself channel. You can use this template as a guide:
Hello! My name is _____ from _____. When it comes to filmmaking, I'm interested in _____.
3. Find the #scriptclub channel on Discord and try to connect with someone you met at the event
4. Keep checking the #scriptclub channel for announcements on our 2025 Script Clubs! We will soon post a clue to our next Script Club happening in February. Post your guesses, and the first person to guess the film will win a prize!