

# THE ORNAMENT



A CHRISTMAS STORY OF  
FORGIVENESS AND REDEMPTION



# **ORNAMENT:**

**SOMETHING THAT LENDS GRACE OR BEAUTY  
TO SOMETHING,  
IS A MANNER OR QUALITY THAT ADORNS,  
IS A PERSON WHOSE VIRTUES OR GRACES ADD  
LUSTER TO A PLACE OR SOCIETY.**





# THE ORNAMENT

## A CHRISTMAS STORY

Written by  
Casey G. Williams





"NOT SINCE

**'IT'S A WONDERFUL LIFE'**

HAS THERE BEEN A CHRISTMAS  
STORY ABOUT FORGIVENESS  
AND REDEMPTION LIKE THIS  
ONE."



**THE ORNAMENT** is set in New Harmony, a middle-America town right out of a Norman Rockwell painting. The year is 1959, the last vestige of America's innocence, just before the Cuban Missile Crisis and the assassination of JFK.





During the golden age of Christmases past when Coca-Cola ads feature Santa Claus relaxing from his busy night before an inviting fire enjoying a cold drink. Mel Torme sings about chestnuts roasting on an open fire and a magical feeling envelop young and old like a warm blanket on a frosty night.

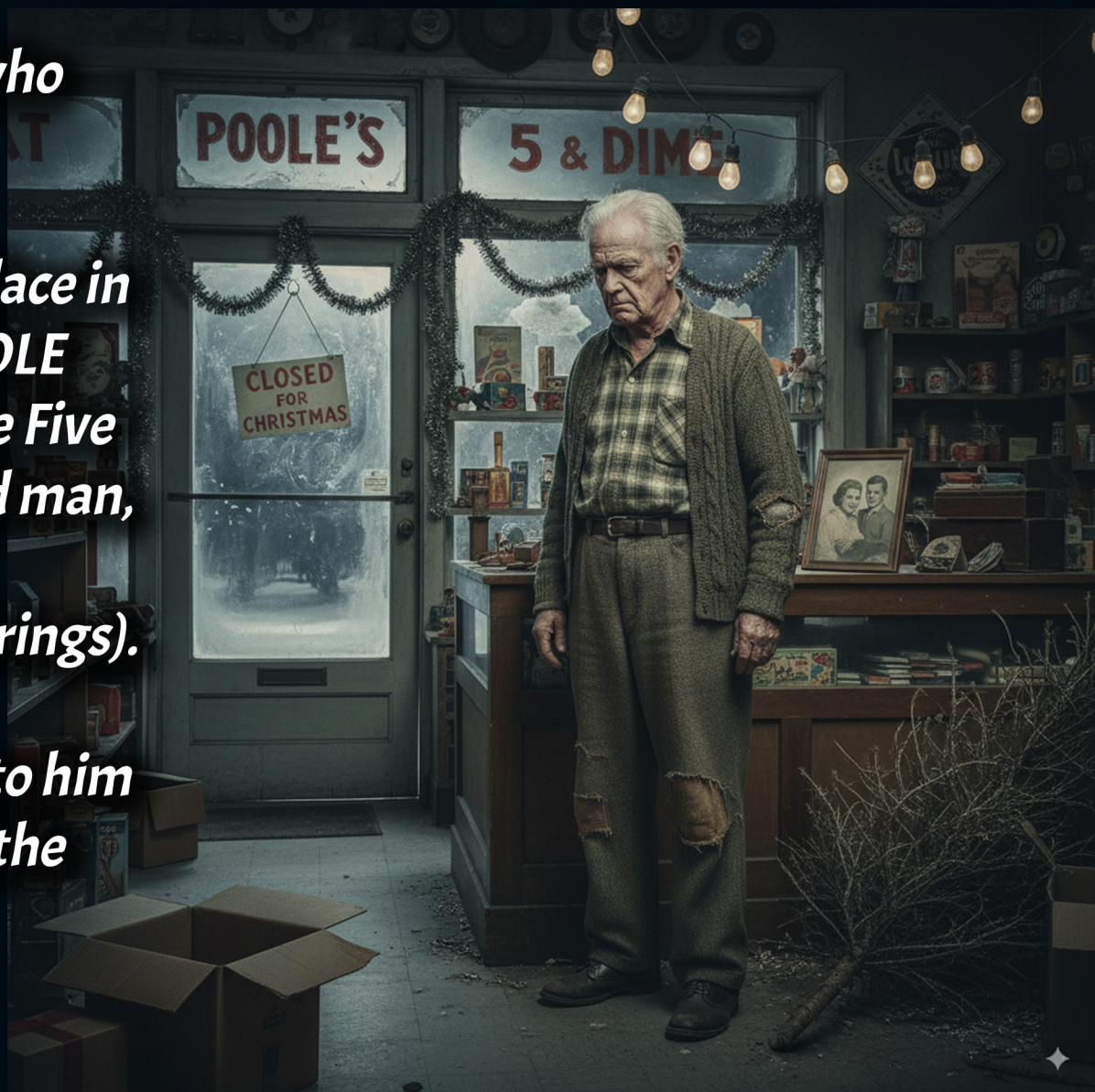




***You are familiar with everyone who lives in New Harmony.***

***Each person already occupies a place in your life, including CHARLIE POOLE (picture Jeff Daniels, owner of the Five and Dime (a crusty, rancorous old man, long past retirement who hates Christmas and the memories it brings)).***

***Charlie has lost everything dear to him and is desperately hanging onto the only thing he has left.***







***And WID CULVERT  
(picture Alfie Boe), the owner of the  
largest department store in New  
Harmony (handsome, vain, dressed  
for success, the wealthiest man in  
town).***

***Wid loathes Charlie Poole and is  
hell-bent on destroying him.***



*Charlie and Wid are two bitter men filled with hatred for each other.*

*One with just cause...*

*...One just because.*

*Two men at war with each other,  
each, in turn, is given a gift  
– the best of all gifts.*

*Just before America loses its innocence, two men are about to have theirs  
restored in a Christmas story destined to become a classic.*







*5 year old Franklin Hope lives in this home.*

*It is the giving of a gift from this innocent boy that sets in motion a journey of healing for Charlie Poole and Wid Culvert ... the people of New Harmony...*

*...and you.*



*This Christmas,  
in a time of division and  
unrest, find  
peace and redemption  
in*  
**THE ORNAMENT**





A wide-angle photograph of a historic street in New Harmony, Indiana, during winter. The street is covered in a thick layer of snow. On the left, a row of brick buildings with various storefronts and signs is visible. A dark red vintage car is parked in the foreground on the left. In the center, a string of festive lights hangs across the street. In the background, a white domed building, likely the town hall, is visible under a clear blue sky. An American flag flies on a tall pole. The overall atmosphere is nostalgic and festive.

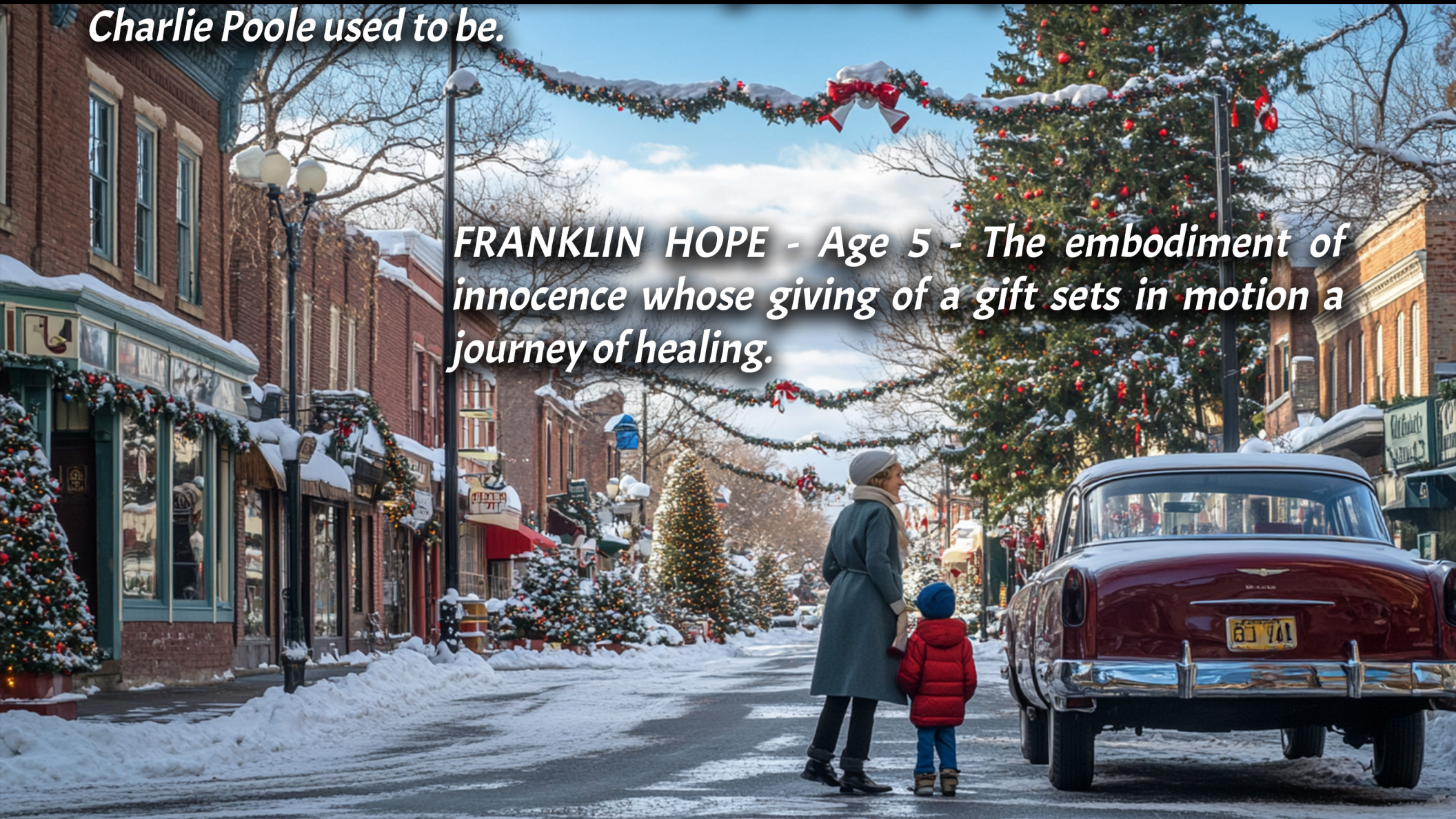
# *THE PEOPLE of NEW HARMONY*

*introducing our  
CAST OF CHARACTERS  
in addition to Charlie Poole and Wid Culvert*



***MRS. HOPE - Franklin's mother. She gives us a glimpse into who Charlie Poole used to be.***

***FRANKLIN HOPE - Age 5 - The embodiment of innocence whose giving of a gift sets in motion a journey of healing.***





***THE NATZ CHILDREN: a gaggle of dirty, unruly, street urchins.***

***MAGGOT - the infant.***

***BUG - Age 10 - Leader of the gang. If Alfalfa from OUR GANG and Huck Finn had a boy and a girl that married, Bug would be their kid.***

***PEDE - Age 7 - The follower.***

***ROACH - Age 8 - He is the toady to Bug.***

***LICEY - Age 5 - The shadow. She's the little sister who, "Can'd tok wight," and thinks she's as big as her brothers.***

***MAGGIE NATZ - The single mother of the Natz gaggle who lives in an ramshackle apartment across the back alley from Poole's. She is at her wits end and is doing her best to barely keep things together.***





***NEWELL ORTON - The bachelor who lives next to Maggie.***



***He's great with kids but awkward around women.***





## ***JEFF AND LISA PUGMIRE -***

***The bickering couple who live above Poole's store. They've been married long enough that the honeymoon is way over and the little irritations that bother each other have grown into unscalable mountains.***





***MAYOR J. D. THORNBURY - A pompous small-town politician who wields his authority like he's strutting down the Halls of Congress.***



**SHERIFF JOSEPH MARRELLI -**

*He's a man of conscience  
unless his job is on the line.*



**NICK -**

*A man with a heart who sees Wid for who he is.  
He plays Santa at Culvert's every year.  
The children of New Harmony believe he's  
the real deal.*







*And an entire town of memorable characters...*





## OUR PHILOSOPHY

*There is a secret language of cinema that, when used masterfully, speaks to the core of your soul. This secret language has the ability to resonate deep within you awakening revelatory glimpses of self that fill one with powerful emotional responses. It is, in truth, the combination of several important elements. Their implementation is founded upon a deep understanding of those parts of man's psyche that are universal to all mankind. It was the foundation upon which master filmmakers (David Lean, Howard Hawks, William Wyler, John Ford, Alfred Hitchcock, Robert Wise, Frank Capra, and others) created their classics. Unfortunately, the principles of the language of cinema have become grossly misunderstood and almost entirely abandoned by most of today's filmmakers. In the rush to create cinema for commerce, someone forgot four important principles:*

- 1. People are always more interested in the adventurer than the adventure.*
- 2. An emotional experience is more memorable and satisfying than a visceral experience.*
- 3. Depth and substance are more engaging than the superficial.*
- 4. More people will pay to see the Mona Lisa than a crayon portrait of my wife painted by my youngest grandchild.*

*Why, then, is it said that Hollywood is business? That mere statement suggests that art and business can't mix. What's happened? Have we so quickly forgotten what made movies so magical - and consequently made their creators so rich? The truth is, contrary to popular myth, great art does equate into big box office. So why, then, do most filmmakers today paint with crayons? No doubt the reasons are many and varied, but for purposes of our discussion, we'll only focus on two. The first is that the quest for visual realism in modern cinema has pushed the art of special effects to such an advanced level that most filmmakers use them to the exclusion of story. In fact, many of today's films are nothing more than visual "eye candy" intended to elicit a visceral thrill. The second is a by-product of the advances made in cinematic technologies. The costs of creating independent cinema have been so significantly reduced that it has invited an overwhelming degree of amateurism into the field. Unfortunately, in both cases, story suffers, and the films created on both fronts lack the substance to truly satisfy.*





*Great cinema does not rely on large budgets or a plethora of visual effects to reach its audience. It does so by communicating to the universal cords of truth that reside in all humanity. Great cinema has the ability to speak across gender, culture, and time. By its very nature to do so, it cannot be constrained within any particular niche. Its scope is limitless, its voice boundless. The language of cinema is based on sound theories of filmic construction. The language of cinema is the skillful orchestration of sight and sound, plot and subplot, timing and editing, the sum of which is greater than its parts. When you experience its voice, you feel completely fulfilled, yet mysteriously yearn to be filled again and again. So, you return as often as you can to drink from its cup. It is that thing that compels us to buy more movie tickets, to stay up late for a midnight screening of a favorite movie on TV, to own a copy of it.*

*Those of us who understand the power of film to communicate can ill afford to allow the language of cinema to become lost to ignorance and amateurism. We must actively advance its understanding through education and through the creation of powerful cinema. Our standard must always be the skillful use of the language of cinema as the hallmark of the synergistic cooperation between art, science, and business.*

## **OUR MISSION AND COMPANY BACKGROUND**

*PARADIGM MOTION PICTURE COMPANY is incorporated under the laws of the State of Utah, USA. It is an Academy Award Winning enterprise that has been engaged in the development and production of motion picture films for theatrical, television, and electronic medium release and distribution for the past 26 years.*

*Paradigm's goals are to make films that advance the art and language of cinema, transcend the ordinary, are cost-effective to produce, have keen public appeal and will create strong profit returns.*

*At the core of Paradigm are the founders, Casey G. Williams and Ian S. Williams.*





## Casey Williams

is an internationally award-winning filmmaker and recipient of an Academy Award.

## Writer, Producer, Director of The Ornament

It was in Casey's hometown theater, during Saturday matinees, that he first fell in love with movies and knew that he had to be a part of the film business. He is a graduate of the University of Utah with a Masters degree in film. While living in Hong Kong as a young man, he learned to speak Chinese and became a consultant to Lucasfilm, NBC, and various film companies seeking permission to film in China. Through this channel, he entered the fields of writing and filmmaking.

He was a founding member of the Utah Film Front, served as the Associate Director of the Utah Film and Video Center for several years, and established the UFVC Outdoor Cinema Series. He was the Producer and Director of "Art Works For Kids," a pilot program used by the Salt Lake City School District. He is a member of the Artist Resource Center for the Utah Arts Council, Screenwriting and Media Arts Workshops, and serves on the Utah Arts Council Artist Grant Board.

He recently was on-location in Beijing, Shanghai, Shenzhen, and Hong Kong, filming a feature documentary about the extraordinary rise of China that garnered over 260 honors in the Festival Circuit last year and was Academy Award eligible. Casey is the co-author of the book, 100 YEARS OF VALOUR, and has received numerous international awards for his films, including the Cine-Eagle, the National Educational Film and Video Gold Apple, as well as the 1994 Student Academy Award Gold Medal for Documentary Film.



# Producer, Cinematographer

Ian Williams is an acclaimed writer, producer, and director of documentary films and multimedia events. Ian began his film career by following his father with a film camera and assisting him in the production of his award winning films. It was in the school of practical experience that he learned the art and language of cinema. Determined not to ride his father's coattails, Ian went on to study film and communications at the University of Utah.

Ian became fascinated with the advances in digital film production and immersed himself in the emerging technologies.

From motion graphics and compositing to 3D applications he proved a talent at each and is currently pioneering new techniques in the presentation of archival photographs in documentary filmmaking.

Ian is the Co-Director, Producer, and editor of *America Boxed In*, a feature documentary about the extraordinary rise of China that garnered over 260 honors in the Festival Circuit last year and was Academy Award eligible.



**Ian Williams**

is an internationally award-winning  
filmmaker, editor, and Cinematographer





## William Joseph

is an internationally renowned pianist and composer.

## Composer and Music Producer

William Joseph is one of the most electrifying pianists, composers and producers of our time. His rare virtuosity and passion left music icon David Foster mesmerized when he first heard him play.

Foster's interest and professional collaboration with Joseph also ushered in special opportunities to share the stage with world-class artists John Mayer, Beyoncé, John Legend, Michael Bublé, Steven Tyler, Alicia Keys, CeeLo Green, Carly Rae Jepsen, Andrea Bocelli, Mel Gibson, Sarah McLachlan, Tim McGraw, Faith Hill, Blake Shelton, Ray Romano, Brian McKnight, Seal, Robin Williams, Natalie Cole, and Barbra Streisand.

What sets Joseph apart is his profound ability to create, then captivate and inspire people through his heartfelt arrangements and original musical masterpieces.

His soaring original melodies and transformational covers, combine the best elements of several genres – pop and rock with a cinematic and classical flare – this combined with show-stopping precision and emotion.

In 2021 William scored the soundtrack for Paradigm Motion Picture's internationally acclaimed film AMERICA BOXED IN and became Academy Award eligible for Best Score and for Best Original Song.





*Wherever your road has taken you,  
join us for a journey that will change your life forever.*



# THE ORNAMENT

A young child with dark hair and light eyes is holding a large, glowing, spherical Christmas ornament. The ornament is covered in intricate, glowing patterns and is the primary light source in the scene. The child's face is partially visible in the background, looking directly at the camera. The background is dark with soft, out-of-focus bokeh lights, suggesting a festive indoor setting.

For more information  
or to obtain a copy of the script  
contact:  
Casey G. Williams  
801-201-6743  
[paradigm.mpc@gmail.com](mailto:paradigm.mpc@gmail.com)  
W.G.A. (WEST) #2191838 © 2023 Casey G. Williams