

DEATH VARIATIONS

My style of note structure is that I note as I read merely for quick observations or reactions by me (in a notebook). Then as I type them up, I can process them better now that I've read the entire script and provide further commentary.

NOTES/THOUGHTS/QUESTIONS/SUGGESTIONS

p1 = Once upon a time... = Jesus, another fairy tale script = I'm totally kidding. Just having a little fun with the fact the last two scripts featured were based on fairy tales and you open with this.

p1 = a typical Saturday night = how would we know that

p1 = OFFICER ALEX BLACK (25) AND OFFICER NICK BLACK (25) = no relation

--The same last name = fine

--Similar first names = better be story related (purposeful confusion) or matter minimally - otherwise = why? Tone perhaps?

p1 = I'm already feeling something counterintuitive = it appears something big is going on at the station, but we've already been told this chaos is typical for a Saturday

**I noted that I wanted to comment on writing already - because this is the type of script storytelling that I'm sensitive to - the type that tells us so much about the story in the action lines, as opposed to us learning through the scenes and character actions.

**after having read the whole thing now, I wholly understand and accept that this is definitely built into your style, plus TONE enhancement. I'm not saying this is a right or wrong approach - this is simply an issue of mine that I would like to discuss with you -- especially about a scene later in the script

p2 = one-way mirror = was going to correct and say two-way and

wondered, are they also called one-way = they in fact are - this is why I research as I read

p2 = AVNER PERRYMAN (50)

p3 = He's helped solve 68 cases but people didn't think he existed? Feels like trying to hard to make this guy mysterious.

p3 = WOLF BARATHRUM (40's)

p4 = ...colors drains away = color drains or colors drain

p4 = JENNA MACKENZIE (16)

p5 = PAUL MACKENZIE (40) and ROBERTA MACKENZIE (40) = these aren't capped in script = not sure if they need to be

p5 = I think I can feel that you feel this story in the writing

p5 = Perryman is not living up to the expectations that were created - right now he feels like a trope (bitch) - he better impress

**And if this is an interrogation, why is Wolf telling a story that Perryman should already know (because he'll eventually get to the part he doesn't, I guess)

p6 = There's a fleet of white vans that a detective didn't discover?

p7 = FRANK BUMBLE (65) = no other info on this business card? contact info? type of business? nothing to be revealed?

p8 = So Jenna has been told by both Frank and Wolf to be quiet?

p8 = And Frank knows someone has entered the house? Jenna is not restrained, but remains still, and Frank is hiding to surprise the intruder? Just making sure I understood this scene

p9 = I didn't buy the line suggestion to turn himself into the police -

sounded off because he's there all on his own

p9 = JESSE BUMBLE (twin) + twin humor = really setting the tone now

p10 = So the Bumbles don't care about who he is or how he knew about the girl or if anyone else knows, or if there's more people with him - especially any police or even if he's police?

**Are they aptly named Bumbles? :)

p11 = Wolf's awfully indifferent and flippant to his situation (as are most we've encountered thus far - with the exception of the Mackenzies)

p11 = This has a THE NICE GUYS tone/feel

**One thing that's truly hard for me to accept is Wolf truly is the cause of this girl's death. I mean, what did he expect to find in this supremely remote cabin? And he expected to accomplish this all on his own? At what point would his character involve the authorities? Never I guess. After he's rescued the kid. This part is tough for me to accept story-wise. Especially based on how he approaches the situation - after Jenna is shot.

p12 = ED BRUIN (60)

p13 = SAUL LUBLITZ (50) -- better call Saul -- lol

p13 = not sure you need the crusty wrylie (this script is wrylie heavy)

p15 = synch = was going to correct - 2nd thing I've learned from this script

p15/16 = BENJAMIN LOMOND (70s)

p17 = BEAT - pours another drink = I don't think you need BEAT here - the insertion of "pours another drink" serves as the BEAT, to me

(maybe you did it for the aesthetic on the page)

p18 = YANN (35) and HELEN VAN DER STEL (40's) = pretty sure I'm done

noting new characters - get the sense it's going to keep happening

p18 = Dialogue in FRENCH = is that to mean there will be SUBTITLES? or that they will only speak French and we won't know what is being said?

p19 = I like Helen's reaction here, however, it is a bit of a let down how it ends - I'm not saying she has to do any more stuff, but the way it's resolved feels sudden and too easy

**I'm shocked/disappointed we didn't get a reveal of the type of car Wolf drives

p20 = Wolf is a cross between WOLVERINE / BRUCE WAYNE / STERLING ARCHER

p33 = I really like these chapter titles (liked all of them in fact)

p40 = Ambulance and fire trucks = An ambulance or Ambulances

p40 = Why is Perryman here? He was at the other crime scene? (the card)

p41 = Officer Nick Black's here too? And now he has to find Wolf? Again? (not sure if was directly the one last time - or did Wolf turn himself in - I don't recall)

p48 = But Wolf swell with anger = swells

p58 = neither love or admiration = nor admiration

p58 = I really love this scene with Wolf changing up the music as an act of aggression, but the way it's written frustrates my sensitivity with the style of writing here.

This is the scene I would like to discuss - just to talk about it, and hopefully help me get over this issue I have

p61 = this script is written with acting in mind - sometimes the action lines seem like they are vague to allow an actor to interpret, but other times the

direction is very specific

p63 = this line about her cynicism is another one that just tweaks that "telling" sensitivity meter I have

p64 = Why Opponent? Why not Ox Man?

**and yet again with Wolf's change pinging the meter

p66 = "We were just talking." = maybe ... "We were just catching up." ?

p68 = "What the son's name?" = What's or what is

p80 = one issue I've had this entire time is "familiar" story beats - again, this is my personal bs I bring to this and these types of stories. Especially relationship dynamics

For example the lines = Long story / Long ride

p81 = ...several occupied bed partitioned... = beds

p90 = just refer to them as Monk = to him as Monk

p93 = ...that would cause Milara = what is Milara? Google search yielded nothing

p96 = not feeling this comedic "pervert" moment

p96 = so many flippant people with dark pasts :)

p97 = if we've just discovered what Lomond is up to, and the scope of it all, and that Joshua is killing people related to all this...then why would Wolf take Gertrude "home" ----- TO LOMOND?!?!?!?

p99 = "Oh come one" = come on

p99 = "Did you that an elephant..." = Did you know that

p100 = but enough to Joshua = enough to give Joshua

p101 = still for moment = for a moment

p106 = Hmm...she killed Wolf

SUMMARY:

There's a whole lot to like about this. Seriously.

There very first thing I will state is it feels = authentic. And that comes from the writing ability and especially the specificity in which you give every scene and character.

Storywise, it felt like I was reading a movie. The read is slowed down by all the cuts and scene switching and time jumping etc - but I feel the writing earned the credibility. It was still a bit of a chore to read, but mostly entertaining.

As much as I'd like it to be a smoother read, I feel like it's structure is built into this DNA. I feel much work went into this - I wonder how much work this was for you, or if you have a comfort with writing stories this way the lessened the burden.

There's a lot of direction in these pages - I think that will not land well with some. Not sure what advice to give on how the industry would interpret such pages. Like I've said, I think it's part of your style and it's naturally in the fabric of what this thing wants to be.

Now for my personal bias/bullshit, I so dislike how much telling there is in the action lines. However, I don't ding you for it. Again, this is part of you and your style - maybe not in every script, but definitely for this one. So I only bring it up as a bold observation, but not a call to action.

The early pages put the plot/character credibility into question, but the other things working for this kept me interested/entertained enough

throughout.

In regards to the actual story, I'm not sure how I feel about it in the end. Part of this comes from the TONE of this type of story. Everyone is so flippant and indifferent, it makes me feel the same. So when any possible big reveal happens, I'm not really affected by it.

Overall, I think this a really good piece. I could be overstating it based on the fact that I loathe the idea of writing one of these, but again, what you brought to it helped sell it.