

## **GOLDIE**

Genre: Thriller

Logline: A female serial killer with a penchant for porridge stalks a true crime author she wants to write her life story.

### NOTES/THOUGHTS/QUESTIONS/SUGGESTIONS

p1 = Goldie (20's)

p1 = I'm confused by the INT NIGHT to INT DAY - from the master bath to the master bedroom = unless these aren't the same locations in the same house = or it's implied that she showered, then slept, and we are simply in the next day.

p1 = I wouldn't make the connection that Goldie isn't the blonde toddler in the photo - I would likely think it is her - especially watching this in the theater - every one else might understand what is happening here, so it could just be me

p2 = I don't think she should simply eat the three bowls of porridge = I think they should be story relevant (plus this is the only place porridge shows up...at all) -- Especially if you're going to pitch this in the logline and in your opening scene.

I think she should want to eat the 3 bowls, but the first one is so hot that maybe she throws it across the room and have it shatter against the wall. She could then clean it up and when she gets back to the table, the next bowl is just right. And she devours it. Two hands pick up the bowl and dumping it into her mouth, getting all over her face. And by the time she reaches the last one, it's too cold. Then another action for here. Like she takes it to the microwave, and when it's opened, there's something gruesome in there.

\*\*I keep brainstorming different variations of your opening - and I think if I'm picturing different openings, this one probably isn't working for me.\*\*

p2 = is this supposed to be the same family portrait that was in the master bedroom a page ago or a different one?

p3 = Would teeth be "lodged" in a red soup? I could see them being lodged into the coffee table

p3 = "There's a return address, it's in California." = this would be useful if I knew where

we are now

p3 = Sara Berenson

p3 = I didn't find Goldie's first words to be effective here - and her first words being followed by a VO was too much - I contemplated how this scene would be more effective for me...

SUGGESTION: Something simpler - like instead of her being euphoric, she weeps from joy because she believes she's found exactly what she's looking for (which I assume would be the same everytime she finds a new family) - and her line could be:

GOLDIE: "You're perfect. We're going to be so happy." -- and not in VO. Just out loud to herself.

p4 = my microwave idea from earlier has been nuked by this scene

p4 = I like how Goldie casually strolls thru all the carnage

p4 = Grimm = Goldie's dog

p5 = I'm on the fence about the usage of underlined statements with exclamation points - There's a fun tone here due to the concept and the opening - but the content is also dark - And I'm probably not giving enough credit to the fun tone that's baked into the premise

p5 = a dead little girl is dark - even in a shallow grave - and the grave the dog pisses on - again, I think I'm supposed to be appreciating a fun tone here that I'm not.

p5 = I think this is where the VO should start and you should use it exactly as it is on this page. (I would've noted that maybe she should just say it to the dog, but after reading the entire thing, I know that the VO is used through the entire script - I finally understood to be Dexter-ish - hopefully I interpreted this correctly)

p6 = Peter (20's)

p7 = So Peter just ends up drinking with Goldie? No set up? No earned character engagement?

SUGGESTION: Have Goldie at least issue a challenge to the guys while she's out there with the chainsaw. Guy that does so-and-so wins the opportunity to buy me a drink. Or even have them eye fuck each other. Something.

p8 = didn't find the scene/exchange between Peter/Goldie effective (I understand this is a set up for a reveal later, but this has to be utilized better - however, I'm not sure you even need this scene).

p9 = Sara (30's) - Lily (older woman) - Todd - Cat

p9 = not sure about the transition from drinks with Peter to the Lake House. I feel the exposition conversation between Lily and Sara is ineffective as well. I think I don't like their dynamic which contributes to this.

p13 = Goldie masturbates to a Berenson family video?

p13 = Later...RICK (30's) is doing Sara -- is this also in the study? It's unclear to me.

p14 = 3rd shower scene

p17 = This sequence with Sara searching the house is ineffective. Why?

- 1) There's no tension b/c we already know Goldie's MO - no family, no Goldie attack

- 2) We started this tale with Goldie's POV up to this point

- 3) This only works if the story is from Sara's POV from the beginning - or slightly - I have an opening to pitch later.

p18 = Peter returns - with 3 friends - I liked the use of BEAR adjectives "BEARDED" but then not sure I liked the direct calling of them as Bears.

p19 = How close is this logging camp to the Lake House?

p20 = I like how Goldie saved her here. Wish I didn't already know about Peter, and not so much about Goldie. I feel this moment would be more useful...especially for scenes to come.

p20 = Goldie's VO reveal of working with Peter has taken me out of the story at this point.

p21 = Flashback of P and G and the bar and conversation

p24 = I really like Goldie having the book and her story of how she got the address.

THOUGH: I would've thought Goldie would've been disappointed to only find the

author at the house. I know she wants her to write her story, but I felt the true want of Goldie was a family all of her own. But that sentiment doesn't permeate the rest of the story for me.

p32 = Sara refers to Rick as a Deputy Sheriff, but in Rick's intro his detective badge was revealed.

p36 = Is Sara not at all curious as to where Goldie is staying. And if Goldie is indeed staying in the woods, how much clothing does she have? how does she do laundry? I guess I'm supposed to assume she's showering at the house since she's proven she can gain access whenever she wants.

p37 = I thought Goldie had a bike already? Are they really only talking about the helmet? This was confusing to me

p46 = Sara has been saved 3 times by Goldie up to this point - which Goldie has set up - I get frustrated when characters do things I believe they wouldn't do - in some stories it's forgivable, but it's not working for me here. Sara was accosted by 4 dudes that said they would be back and by Rick - yet she still goes on these bike rides in the middle of nowhere. Plus, she's now had her life put in jeopardy by Goldie directly, who is obviously not right, and Sara keeps going along.

p49 = Based on the setup here, I thought you were going to use Peter's knowledge of Goldie against her with Sara, but instead, he goes after the dog.

p60 = thought the showdown with the hunters was written/executed well.

p98 = the death of Brooke is too much for me to accept. But ultimately, I don't believe for one moment that Sara would be able to continue battling Goldie at this time. Not exchanging words or threats. Not the way her daughter died. Not with the way she discovered her body. Not after having carried her body all the way back to the house.

#### SUMMARY:

I'm all in on the concept/premise, I'm not all in on it's execution.

I know this is listed as a Thriller, which I think it can work as, this mostly feels like it bounces between thriller, horror, and dark comedy.

There's a part of me that wonders if this should be told from the POV of Sara. Because then when Goldie shows up, we won't necessarily know her motives, we won't know

her agreement with Peter.

Although I also struggle with this because we will know it's based on Goldilocks, and if we know that and that it's a thriller, mixed in with the opening you have, where are the surprises going to come from? And I guess I'm also wondering, what is being explored in telling this tale this way? What was it you're hoping the audience will connect with and which moments are the ones you are hoping do that?

I believe you have a fantastic, valuable premise, but in it's current format, I think it's quite a few drafts away from being made. Unless someone else recognizes the value and is willing to spend time/money on getting it to where it needs to be (or where they want it to be).

I haven't read any of the SS feedback as I type this, so I will be curious to see what the response was from the community there.

Oh...and let's talk porridge. It only shows up in the logline and the opening scene and is never mentioned anywhere else. I liked it in the logline, but only if it wasn't going to be a gimmick, which for me, it turned out to be.

Also, did you get any feedback from the contests where Goldie was a finalist?

Your writing is always visual and clear 95% of the time. It's the story and the storytelling within here that eluded me.

I do hope this thing, or a variation of it, end up in the right hands and gets it moving forward for you. And I hope I'm wrong in many ways if it's for your benefit.