

Subject Re: MEU project: you bill me?
From Lisa Strobl <lisajstrobl@aol.co.uk>
To <amg@darkrose.co.nz>
Date 2019-03-21 04:25



Hi,

Here's just a few suggestions, just my own opinion though...

It would work well if Sharon were on some kind of work experience or assignment from college or university and her uncle has her a placement at his firm. She could be studying something similar to what he does for a living.

Being of Celtic, (and Nordic) descent myself (my mother is half Irish, half Scottish and my father is Scandinavian) I do love the fact that your dialogue represents the accents very well and that you have subtitles for those that wouldn't quite be able to keep up and understand. It's very authentic.

I do feel that there needs to be much more description in the scenes, especially that this is set in an enchanted land. It would be good to describe the scene before any dialogue in their world when seeing that particular scene for the first time.

There is a lot of 'telling' instead of 'showing'. It is better to introduce things earlier and as they happen. For instance, rather than writing 'Sharon is his niece' just show it like you have with her calling him uncle. The story will unfold better to the reader that way. Even though it is a script and not a book, I always like to leave some mystery and element of surprise and unravelling in real time for the script reader. I am also a script consultant and editor and always advise this. Whenever a potential producer/director/investor reads the script for the first time you need to hook them on the first ten pages, and it is usually these first ten pages that really need to set the scene and their imagination; in my experience anyway.

Some scenes and dialogue, although great, are a bit too overwritten. I always advise that unless a scene, action, or piece of dialogue doesn't move the story on or reveal something then it should be taken out. This helps with pacing and keeping a reader or audience engaged.

I feel that a reason for the rift needs to be shown early in the script, maybe it is the opening scene, something that really grabs us like a battle to keep it closed but the forces overcoming them and them retreating.

I think it would work better if Sharon and Frank didn't just end up there randomly. I'd have them coerced there somehow in order for the goblins to kidnap them. They have knowledge, or at least Frank does, that could help them. So he is targeted. I'm thinking the elves and their queen (having missed the boat with the 'then' queen) want to join the other elves and get away. The goblins hear about this and are having none of it, so they conspire to have the telecom mast built in a bid to use phones to entice the elves to stay. The elves benefit the goblins and they need them. The goblins etc. saw something to do with LOTR or cosplay on their phones and realise they could get away with going into the town and pretending to be a cosplayer, they wreak havoc. At this point no one is aware of their existence and they like the life they have with hoards of human things inside their cave. They caused the rift to open and be broken in order to get in and out of the town. The elf queen doesn't know this, she believes the broken rift is due to human telecommunication causing signals to disrupt it and to kill her lands and animals within in.

The dialogue between the Super and the Chief seems very unnatural and comes across as merely a means to convey to the audience why they didn't call for back up or tell anyone where they are going. I would rectify this by adding a scene before the arrive, showing their reason rather than telling.

The reason the police opened fire on the cave in page 16 is not clear? What was the purpose? And if the police know about the Goblins existence at this time, why have they not reported it to anyone before?

Page 17 would be more natural if Frank was back there to get evidence of the Goblins and their cave. He's only just been kidnapped and rescued, so it would have to have a really good reason to return, something that is worth the risk. Maybe his niece wasn't rescued and no one believes him that she was taken into a cave by Goblins, hence him going back to find her or gather proof?

Every time a scene begins we need to know straight off who is in it. Some scenes start with two or so characters only to suddenly have a third speak up, like they have popped up from nowhere. We weren't aware they were in the scene too until that point.

Scene 11, when they show a picture of a buxom woman it would be funny if she were a mock up of a female Goblin rather than human.

The comedy is good and the banter is funny throughout although I see a few places a little more could be added.

Seeing as this is set in the UK I would suggest that it is in a small village or hamlet and instead of the tourist board being the ones in charge and making decisions it would work better if it were the villagers committee. They decide they want to keep it a secret as not to wreck their village and to make a mutual deal. That way the head police officer and the tourist board guy hold more weight as the head and deputy head of the committee. Just seems more believable than how it is currently. The Police head could be wanting to keep them a secret but kept at bay from the village and under his law, but the tourist board guy could go against this vote and get a few villagers in secret who agree with him to expose and therefore making them rich and famous.

If the queen knew all she had to do was find the password to close the broken realm, then why has she not done it before, why let it get to the point it needs to be patrolled and have intruders?

The scenes where Armolas is held and being examined seems very unrealistic. Again I feel this would work better if it were a small group of opposing villagers who take him, poke and prod at him, make youtube videos and interrogate him etc. Same with the pub scenes, if it were a small village it just works better, seems more realistic that a close knit small community want to contain this whole situation, they don't want the government or other agencies and the media descending on their little piece of paradise. I'm originally from London but lived in Surrey up until 4 years ago and there are some beautiful, enchanting looking villages and hamlets in and around Surrey and just over the border in Sussex that would be amazing settings for something like this.

I think this script would work well as a Harry Potter type. Where the humans accidentally enter into or forced into Middle Earth and end up trying to help save them and keep it a secret.

It kind of has a Monty Python/fantasy feel to it, which is great but then goes just a bit too far fetched, which ruins it for me, but again this is not a criticism, it is just my own personal opinion and that is because I feel the script has SOOOO much great potential as a fantasy film and I absolutely love those parts and become completely immersed in them but when the other characters and outside world come into play I feel it is too overdone.

I honestly feel that if you made this primarily a fantasy musical with comedy elements it could be something VERY special that stands out from the rest. It really has the potential to be the next huge fantasy franchise.

-----Original Message-----

From: amg@darkrose.co.nz <amg@darkrose.co.nz>

To: Lisa Strobl <lisajstrobl@aol.co.uk>

Sent: Thu, 21 Mar 2019 5:41

Subject: Re: MEU project: you bill me?

Dear Lisa,

Please don't write reams, initially. Just say how you feel and give any outline ideas. If you come on board, we will tell you our other payment ideas, as we feel that we should also offer a budget-contingent sum within the marketing budget of MEU's overall budget (micro!).

No hurry, though!

Thanks,
AM

Ann-Marie Goldthorp
Producer
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On 21 Mar 2019, at 09:49, Lisa Strobl <lisaastrobl@aol.co.uk> wrote:

Hi Anne-Marie

I'm just writing up notes as I read the script then I will reply in full :)

Lisa

-----Original Message-----

From: amg@darkrose.co.nz <amg@darkrose.co.nz>

To: Lisa Strobl <lisaastrobl@aol.co.uk>

Sent: Wed, Mar 20, 2019 03:02 AM

Subject: Re: MEU project: you bill me?

Dear Lisa,

Thanks for the NDA. Basically, we are prepping transmedia this year, and it starts being released at the beginning of next year and throughout 2020. (Rose and I move to London, at the end of this year).

Middle Earth Uncovered is nothing to do with Tolkein's books.....although, he, too, used the 3000 yr. old Celtic mythological world. If we write a story of Asgard, doesn't mean we are anything to do with Marvel...ditto if we write of Olympia and its denizens, we are nothing to do with the Percy Jackson films.....These writers did not obtain the world copyright on Rose and my heritage, or anyone else's heritages.....We are Celts (Irish).

We are looking for a writer to write the EBook and then the revisions of the feature film.(Rose has already started the first dozen of the sequel to MEU: MER = Midd. Earth REcovered).

We would propose that the writer assigned the Ebook rights to Dark Rose (what will be UK) for three (?) years, for us to try marketing and selling it. For the use of our story/script and our marketing (websites, soc media, newsletter, blogs, etc) on the specially created MEU website, and others. (We are not continuing with the MEU shorts competition). We would prop[ose that you receive 90% of revenue, which we could perhaps pay half yearly, with a yearly copy of our audited books, for this particular transmedia project.

Which would you be interested in, Lisa? Both? Just one?

Here is the script

<https://www.dropbox.com/s/bj0tnubuqibwai9/Uncovered%20-%20Screenplay.pdf?dl=0>

Here is more (private) info

<https://www.dropbox.com/s/b4v7ld3mvdap0ew/Synopsis-Uncovered.pdf?dl=0>

<https://www.dropbox.com/s/3kcz8j3m2nf24mq/conceptPoster.jpg?dl=0>

<https://www.dropbox.com/s/9yoe2xgozdd7v0s/Pitch-Trailer-Uncovered-1080p.mp4?dl=0>

We look forward to hearing from you,

truly,

Ann-Marie Goldthorp
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On 19 Mar 2019, at 22:15, Lisa Strobl <lisa.jstrobl@aol.co.uk> wrote:

Hi Ann-Marie,

Thank you for your reply.

Going by the title of your film I am assuming it is based on/around LOTR? In which case I must say that I am a HUGE fan, in fact obsessed would be a much better word haha!

I have signed the NDA and attached.

With regards to an invoice, I don't know if it is done differently in NZ but here in the UK we usually invoice on completion of the work.

Yes, I am happy with all of the process you describe.

I confirm that I am self employed as a sole trader.

I would not charge VAT on top, as the payment you offer (if greenlit) is already very generous.

With regards to tax, if I were to officially start the project after 4th April I would not pay any tax on this project here, as 4th is the start of our new tax year and I would have to earn £11,000 before I pay any for this year.

I hope that all makes sense?

Kind regards

Lisa

Thus, could you please confirm to me that I am contracting you in your capacity as a sole trader, or is it as a ltd. co.? If the latter, can you confirm the company name, and who is the Managing Director, please? In both of these cases, if you are self employed, Lisa, you will be billing me, "contingently", I presume? Obviously, I do not wish to, indeed, cannot "employ" you as I am, at present, in NZ. I imagine, also, that you will be billing me for VAT on top of the 'contingent upon full budget/greenlit payments. IF we raise full finance, I will be able to pay you GBP 3,300 per revision, and, as I wrote, plan three revisions; therefore making it GBP 9,900.

Re. your additional "contingent upon 'Producer's Pool' profit" 10%, I believe that the average time for a feature to get greenlit is a couple of years. Prod, post prod and release will take another year. Then there is a year for the festivals and then some sort of distribution. The lawyer draws up each film's specific recoupment schedule, along with the investors. But, I imagine, we get our percentages from the producer's pool, at the end of the first, then second, then third years, etc. The mechanics of financial recoupment corridors are quite beyond me, I'm afraid....apologies.

Thank you very much again, for your kind interest. I look forward to receiving your signed NDA and "contingent" bill, with tax status,

Truly,

Ann-Marie Goldthorp

Producer

Dark Rose Films

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<non-disclosure-and-confidentiality-agreement.pdf>

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