



Team UK

Tuesday, June 5, 2018

Hey Geoff,

Congrats on the developed work.

We're going to commission the first draft.

Sentient – N.W. England – Pilot Synopsis V2 – Review

Your challenge - Linking the emotional throughline

What does that mean? Theme, values etc, there is so much said about these things. Here is what I know. We need to care about your protagonist. You need to make us care.

Marley is a failed Sandhurst student.
She was done wrong by back at Sandhurst and falsely accused.
It cost her career and ruined her life.
She was screwed over.

Now, Marley's stepfather Jack turns out to be a gold digging sociopathic with a very charming demeanour who not only has conned your mother and family but has also taken many of their lives and now plans to blame it on Marley.

To quote John McClane from Die Hard 2, 'How can the same shit, happen to the same guy, twice?'

It doesn't help her case that Dillion, (formerly Delia), keeps seeing Marley as the murderer and can't help telling people about it.

Emotional connection

Marley has lost a lot. She will seek out people. Each time, with greater desperation until she gets to Sam. That may be the worse. You have used flashbacks. Nice. You can connect Marley via flashback to other key people she cares about this way.

You take her into a school, to a shop and other places. All of these are places you can see Sam or friends/ family / enemies in flashback so we can get a sense of who she belongs to and visa versa.

The important thing is that we establish a foundation for attaching to this character from the Pilot.

Teaser Act

The opening, the frame up and the storm all work just fine.
The flashback format seems to work too.

Act One

The dead bodies at the power station; amplify this, focus them towards escape. Crowd them in a doorway, stack them up. Show desperation. Perhaps add Gavin and Rahul to the pile. Have them untangle themselves from the bodies and the phones.

Jack's office and the mobile phones; tick.

Marley's side effects; we don't see much of these or her disorientation. We should. She needs a very viseral wake up experience for us to get the impact the storm has had on the human body.

Back to the power plant; the co-worker turning to ash, nice. Hadn't thought of that. I think that may work.

The meltown threat; all good, (because I have read the ending, nice work Holmes).

The wander through the town and school; room for creating greater attachment to the character here but you have hinted this is where you want to go.

The bus; nice work with the electric blue ghosting then the bodies dissapearing.

The bus; why is it rolling down a hill? Yes, the driver is blind but that happened a while ago. Wondering about this being seen as too convenient. Mind you, the scene is an opportunity.

If a blind bus driver is calling out for help from a bus perched on a hill and Marley goes to his aid and calls back, the bus driver may reposition themselves calling out, making the bus tip over and now Marley is watching the bus she was walking up the hill to save, coming down the hill to kill her. More action, more irony, more good da?

Act Two

On your bike; here's the thing. Bikes worked really well in 'Stranger things' because it's a kid's adventure. Have you ever seen an action movie hero do it on a bike? I'm thinking she's in for a long walk or you'll have to get her that farmer Brown's pony that she's always wanted.

The trip through the picnic site and various is all good traffic on her way.

Back to the power station and the antique car. Nice work. Still the battery will be dead so there will have to be some view of the replacement battery going in.

Gavin bolts. Rahul stays the course; tick.

Bodies keep dissapearing; tick.

PIERS – What would Europe be without a right wing extremist politician? ;o)

His team may make for interesting company but we'll need to examine that in greater detail in the first draft. We must make sure that each story is engaging and that it helps to further explore your theme. The Reverend irritated me in the synopsis alone. You may want to consider making him a panicker although TWD already used the reverend coward. He's a difficult one.

Act Three

Marley steps up.

The Sandhurst flashback; tick

The meltdown is coming; tick.

Sam is no where to be found. Thinking that is your set up for true love returning as one of the Sentient. Nice.

Act Four

The decision to escape across Morecambe bay; tick.

Exposition re batteries and power; tick

Back at Marley's home, the corpses, the ducks, the unseen; tick.

Gavin's discovery that the background radiation is less; nice work, now you've raised the point that as part of this lifeform's gig they will take care of that for us, saving the planet. That covers some lose ends.

The Kent river; tick and the airliner. Here's what you do.... We hear an almighty crash. They suppose that is the reactor. Later, they discover it is in fact, the plane crash.

Act Five

The floating bodies; tick.

The lucky escape to the other side just in time; tick.

First contact – full of stars; tick.

May I suggest it moves towards them and they run.

Jack and 'hello Marley'; tick.

Conclusion

Well done. There are still some issues, mainly to do with our connection to Marley and also the PIERS' group but let's see what it looks like in script format.

Time for a first draft.

Deadline

October 1st 2018 though knowing how prolific you are, you may be submitting much earlier.

Commissioning points

24,000 points for the first draft.

Short form agreement

We have not yet created a short form agreement.

Please be patient. I am exploring some of the grey areas such as the top 25 versus top 50 at the moment to establish the sentiment in the active team.

We shall have this sorted within the 2018-19 fin year so we can go to market.

Kind regards,



David Steinhoff
C.E.O.

Phone Australia

0417 400 001

E-mail

david@presencefilms.com.au

Skype

david.steinhoff

Web

Sentient.tv

Presence Global Entertainment Pty Ltd

ABN 2960 477 2205