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“Working Title” creative notes

Title can be reflective of Rance, Levi, anyone in the town, the US or the World for that matter. The idea we are all in fact a working title... work in progress. Maybe the book throughout the film always reflects happenings of the theme/s within the film. And maybe keeping it called “working title” is ultimately inspired by the polarizing events that happened in the Middle East? A well decorated and seemingly experienced soldier still not having his shit together... he as a man is still figuring out life as we all are?

Note on notes: Some of the notes are also influenced by Alicia Champion, who wants to make sure for who she is pitching too and her specific agenda. Let me elaborate... she is not looking for “great white savior” type film or not solo great white savior. I’m a but perturbed she said that but also understand because of the times we are in and sharing thr heroic moments with others (but with an emphasis on Rance I THINK hahah). Rance sharing the cathartic moments and heroic events with the Kuttib family and his wife... a strong black woman. Alicia is an avid activist for the feminist movement and minorities to say the least. I DO NOT AT ALL EXPECT these notes to be used. They are just thoughts that come to mind to make a thrill ride of a film with high stakes and risks which is what damned people eat up. Also I’m writing what you are making me feel as far as emotional direction etc etc. So it’s strictly based on where my perception of this is at with what you have done so far and trying to stay within those bounds IF they are correct... or not.

PS- I would love to put a phone call together with you after you read the notes if you’d like to.

GENRE: Crime / Drama / Thriller / Action / Western

Rated: R

SYNOPSIS: N/A

LOGLINE/S: ideas,

LOGLINE FORMULA #1

INCITING INCIDENT + PROTAGONIST + ACTION + ANTAGONIST

After experiencing a horrific act of war by his senior officer while trying to find inspiration in combat in the middle East, a famous mystery writer with a creative block finds himself protecting a Middle eastern family from Our culture here while they are trying to to evade their culture from there.

LOGLINE FORMULA #2

PROTAGONIST + ACTION + ANTAGONIST + GOAL + STAKE

Rance McWinston, famous mystery writer in the midst of a huge creative block witnesses a horrific act of war by his senior officer while overseas trying to find inspiration for his next book. While dealing with living in a well-hidden segregated town with his Caribbean American wife and their biracial children, a newly relocated Muslim family stirs up an already on edge town

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and send events spiraling out of control forcing Rance to unravel the knots in real life as a mystery writer should.

TAGLINE/S:

Home is where the heart is.

Anyone, everyone . . . is a work in progress.

NOTES FOR ALREADY WRITTEN CONTENT

- PAGE 1

- 4th scene: INT. RUINED BUILDING - AFGHANISTAN - DAY

- The “nondescript fatigues” would be whatever the soldiers were wearing, just say PRESS on them and no weapons (from a former former special forces/vet buddy).

- PAGE 4

- Towards end of 1st scene: ON RANCES BODYCAM

- What if we see Rance is nervous and doing something (fiddling around) but don't reveal its the bodycam until further in the script when it comes up again to turn the tides for a reveal and audience “oh that’s why he was fighting and acting weird during that scene” realization? So we see him nervous and hesitant in doing something but we don’t see what. Just that he is distracted for a short time.

- 2nd scene: INT. TARGET HOUSE - DAY

- Maybe instead of the father being unresponsive (dead). . . for a bigger impact we see the father in the last few moments of life interacting with his family as he lays in their arms and maybe reaches out to the soldiers asking for mercy or help before he dies. Making eye contact with Rance which is a big addition to Rances PTSD in the rest of the film? This and the family being shot can be great cross-cut flashbacks for other moments in the film? Also flashbacks when the family that moves into town has. Rance can still check the pulse to ensure the death but the moment the father is alive can just as an additional added “gut wrenching moment”.

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- If this is current one of my friends who is from the Middle East said make them Syrian refugees and it would be Farsi not Pashto. Both the family that that's killed no the one relocated to the states.
- PAGE 7
 - We see Rance pocket the body cam chip but don't show it? That is part of that bodycam moment we hid.
 - Last sentence "No Big deal is made of this mix of races" but there can be an uneasy air in the room that is a very SMALL foreshadowing and build of things to come. This note works well with page 17 notes.
- PAGE 11
 - 3rd scene: INT. KITCHEN - DAY
 - Comments can be made about needing to learn Marys background language as well when one child can speak or does speak it and the other doesn't? Mary kind of joking with her kids and giving them a hard time.
- PAGE 12
 - Bottomed of page. He can still play with the memory chip right? It can show it if though decide to hide what it is in the beginning sequence of the bodycam stuff? It just causes more curiosity with the audience, " what is that?"
- PAGE 17
 - 2nd scene: INT. ELKS LODGE - NIGHT
 - What is "SRO"?
- PAGE 17
 - 2nd scene: INT. ELKS LODGE - NIGHT
 - Lydia says that have let all these diverse people in BUT WHAT IF... Mary notices the Vietnamese, Cambodians, Colombians, Haitians etc etc. are yet to be seen and he notices. None of those people with the aforementioned likeness are in the town meeting OR TOWN for that matter. What if Mary is with him and there are moments she ewants to interject but he respectfully stops her only to reveal it is just for their safety or desire for no drama on the car ride home. So Mary brings it up to Rance on the way to pickup the

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kids (this also allows the kids to have a friends house they stay at. We can establish that other families friendship and then the kids lose it as the movie progresses and that family doesn't want the kids coming over anymore. Creating a void that the Kuttib kids fill in when they all start hangin out?). Mary bringing it up in the car causes Rance to do some of that digging a mystery writer may do you mentioned you wanted. We can show that those people ended up leaving. At first we see he's making phone calls and taking notes etc etc then later we reveal he was calling people that moved in and got scared out of town. where its Maybe in the film he finds them and does interviews and somehow assembles them at the end to help during whatever confrontation may come where the town in divided and bringing the people back helps open the towns eyes to their wrong doing. Mary can be integral in think. I don't think the above should change too much of the dialogue when Rance and Mary get home IF you make her go with him.

- PAGE 26

- This should be the first of a few different flashbacks of PTSD? I the others could be 1.) when he's making love to his wife something falls off the dresser and breaks and throws him into a violent reactive panic? (We kind of talked about that one). The other/s could be situations with the Kuttib family making him remember the family being murdered in the Middle East?

- PAGE 27

- Maybe the friend the kids were at when Rance and Mary went to town meeting (if you end up having Mary Join Rance) Mary sends them off to a sleep over so they can have mommy daddy time since rance is on edge. During the loving making here is where Rance can have the second aforementioned PTSD episode in a day that scares Mary and she can comment Jesus Christ rance tow in a day! Is that doctor helping? AT ALL?!

- PAGE 28

• INT. HOBART HARDWARE - DAY

- We can bring the concept of a dog into the picture here potentially? He can feel the presence of someone/something bad here before Rance notices Levi? Love the PTSD here. I think its crucial.

- PAGE 44

- Rance: "...eyes and ears open"?

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- PAGE 45-53

- I think should be so early it isn't sunrise yet. So the house can be on fire while its dark. I think that lends to better imagery? Towards page 53 to mimic the the light the McWinstons show the Kuttib family we have the sunrise right as the fire is being put out and they invite them to stay at their place.
- What if more stakes are added because the McWinston kids befriended the Kuttib children and since they lost their friendship with the other kids in town because of their parents they were staying at the Kuttibs the night/ morning of the fire which put Rance on the wrong almost destructive behavior and vengeance helping lead to the working title... work in progress theme?

- PAGE 47

- Top of the page. Greg opens up the opportunity for Rance to dig into him when he says he and his family don't belong there. Rance can fire back sarcastically, "yeah. I see that with everyone who was different you supposedly let move here. I see none of them. Good job."

- PAGE 51

- Bottom exchange where Greg says "until the fires out." And then Rance says, "The fire is not out". What if the foreshadowing of what's to possibly come was played off that exchange and you added to each: "...can do here until the fires out. And they almost have it under control." "The fire is nowhere near being under control." Implying shits just hit the fan.

- PAGE 52

- When Rance announces they will invite them to stay in. Maybe we show a side exchange with Rance and Mary to make them a team and maybe allow her to invite them with Rances agreement.

- PAGE 53

- Top of the page when Rance says, "... for friends that is". Should that be directed to Levi or Greg or Lyle?

NOTES FOR NOT YET WRITTEN CONTENT

- The McWinston family has a dog which can play in numerous areas of the story. One perhaps being the dog is with Rance at the hardware store and notice bad juju and is growling at someone behind Rance or on the other side of the isle (Levi)?
- Implementing racism with his wife's experiences. Maybe she's in town at the store with straight hair or a natural afro... one of them she's seen with regularly but when she changes it up someone in town makes a remark about it that she either conceals until something else allows her to erupt or she tells Rance but asks him not to say anything. It can be something that happens in front of the kids or has happened in front of them regularly... reverse cultural appropriation?
- Maybe Mary has a bit more of a cultural name? But she simplified it to Mary?
- Kids know another language from Mary's background. Most languages spoken in the Caribbean are either European languages (namely **English, Spanish, French, and Dutch**) or European language-based creoles. **Spanish**-speakers are the most numerous in the Caribbean. AND MAYBE because she LOOKS black (is black) but from the Caribbean she corrects people).
- Mary a very strong independent woman. Inspiring.
- Do we want scenes of kids at school with friend they hang with as well as scenes with Kuttib kids whether they are being quiet or sticking up for them at all?
- Further separating them from the town... ie smartphones and tech, maybe their car (hybrid or electric). He Writes on iPad (maybe someone sees that and makes a comment about him not being a real writer... coming from already built up tension of the McWintons in the town and of other stuff happening. People talk about them bringing all their high end city stuff to their town.
- How deep do you develop character backgrounds/backstory?
- Both their kids? One adopted one not. Or is that piling on too much? Hahaha
- Addressing gun control in an earlier situation where we see a negative aspect and cringe worthy and then it turns around with a situation at the end. Maybe Rance doesn't like them but has to use one at the end? Or Levi pulls out a gun and everyone that's turn against him pulls out their like the gun control tide has

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changed (of course.. could be too much content and pull away from original them or help... I dont know).

- Rance teaches about fighting and it being bad but gets caught in it as he further and further loses who he thought he was or realizes still who he needs to be towards the end. Maybe loses his temper. First time its seen by anyone when he squares off with Levi at the end.
- Ending moments Levi like he did in the beginning pulls out a gun and tries to shoot Rance. Maybe Kuttib jumps in the way and or stray bullet hits one of the children which causes the towns turning on Levi and Levis deep dive into his own psyche? Rance killed? Martyr? Years later... Daughter and or Wife finish book because of Rance potential death at the end? Phenomenon and Let Him Go ending. Martyr?
- Their parents die we adopt them? How far do you want to go?
- End with VO similar to the the text or VO that starts the film. VO of each character to make the final VO. Rance, Mary, Levi, Gre, Lyle, Kuttib, Kids etc etc. showin something similar to vo in beginning. Connecting the concept of WAR. Constant wars and battle within ourselves, our towns, countries. We are all an unfinished book at our own "specific act/beat in the structure". We have the opportunity to write the rest of and title our book. Until then we are a working title. Maybe we always will be and that's part of what making history is. Just adding another chapter to a never ending book therefore never having a title.
- Identity crisis because of characters man and the events that help him.
- We need to change events so kids can be at house when its on fire? Build a longer friendship with Kuttibs so the kids can stay there after losing another friend because their friends family isn't happy with Rance and Mary. Then the fire happens with McWinston kids at he the Kuttibs.
- Due to timeline someone said they should be Syrian immigrants.
- The end of the film should signify strength in unity not just numbers. The people who were chased out of town, the military officers Rance served with join and show up and maybe some of Marys family... this unifies across a gamut of humanity differences.