

OBS

Screenplay by MICHAEL ADEDEJI

TITLE: Festival of Blood

Screenplay Coverage by Jacelyn P. Johnson

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Group: GET OUT

We're not in Kansas anymore Dorothy...we're in a world where Harley Quinn meets Vampire Diaries!

I for one love a good blood bath on screen! Kudos for going for it.

Notes:

This reads fresh like a first draft, so I will give raw constructive feedback that you can take at your discretion, of course.

Opening Teaser:

- Who is she? Describe her: style, appeal, type of woman she is and age.
- What is she?
- Where is she?
- What is the weather like while they are driving to his house? Is it spooky foggy? Raining a little bit? Humid and damp? Take me there. Or is it cold outside so she blasts the heat for her date but she has to ride with the window down or she'll overheat into another being? (have fun with it...but take us there)
- Shorten this Opening. It took 5 pages just to kill him. Introduction on pages ½ with who, what, where and then her subplot want can be known after the first kill and then full objective after she kills Ian. If able, cut that scene down to 2.5 pages. You can still have a slow paced scene but no need for 5 pages if this man is irrelevant. He's only mentioned once after because you killed him. How does he actually tie into her mission. Show us. Give us a KILL BILL list that she checks off when she get's in the car. Or a phone call she makes. Or slashes on her body to display her obsession with blood and bodycounts like SHOTTAS. Show us more of her cynical psycho quirky seductive mind.
- Ramona (Rona) sounds very similar to Corona, which I am sure you were looking to hopefully gain audience familiarity with a light chuckle by adding the joke in. I suggest an even stronger, head honcho, less syllables, bad-bitch type name.
 - For example:
 - RODA
 - TAG
 - FITCH
 - MEG
 - HYDA
 - ZIP
 - MONA
 - QATAR

- BRIT
- DIRA

- Ramona is anxious to arrive to his house. Can that be reflected visually for us through her driving? Maybe she has an itch and we can see how she reacts before a kill. What other outer forms does her anxiousness take on? Let that simmer through out the opening scene and then how her date reacts to it. Also, let's see just how corny - confident he is about scoring with her tonight. Build up the scene more with these emotions and you've got a winner! As the audience, we want to be scared, nervous, anxious, aroused and fulfilled or atleast teased to the point of hopeful/scared fulfillment. (gotta love horror!!)
- The Action sentences, in writing horror, should be short and concise. It would better serve you in this opening. The script moves along quickly; but becomes a bit jumbled with too much detail is provided in the Action. Some of the Action described we have to rely and trust the actor and director to bring that to life on it's own. And other Actions listed, as an audience, we can already see it before reading it. Pure imagination. (gotta love horror flics, right!!!)
- The killing spin-spin-spinning celebration seems a bit corny BUT I dig it because it's HER! Tighten up the Action sentence describes it in a way that sounds not only child-like fun but seductively enticing ESPECIALLY since she's flirting her way to catch and kill her prey.
- The killing description was a little confusing. The naming of the SCYTHE and then it was a BLADE. Choose one word description for it. I started to consider that she had two knives. Describe the sacredness of it. An inscription. An old leather bound handle. An ancient dagger from Rome...anything to make her prized possession more...PRIZED. When she starts killing it instantly made me think of XENA, WARRIOR PRINCESS. There is so much potential here for Ramona to grow into what she is to BE. BUILD HER.
- The office scene dialogue, I am trying to get a grip on. So I'll ask this. What platform do you desire this to be pitched to and picked up on? FX? Sci-Fy? Lifetime? If Lifetime, then the dialogue is cool. Unsure if you know, but Lifetime has a butt-load of made for tv thrillers and drama mysteries. Good sell! If not, I would make her position of authority or leadership more prevalent. And if she is lesser on the totem pole, show us her role and why she's there. And what she needs to do to get the beauty contestants' manager job. Just hint at it. Those hints can be injected into the office space. An award hanging. A sticky note affirmation on her door that the manager reads aloud as she enters then gives her a sassy girl 'as-if' smirk to show her dominance then dives into a sophisticated conversation of why she needs to meet with Ian tonight.
- This Ian date sounds SPICY!! I wanna know more about how sexy and muscular he is. Is he Italian? From NY? Seems like he has an accent. Like his cousins' names are Joey and Franky. (ya know lol! yesss)
- Ian is an authentic character here. I like the way he sounds. The business portion of it seems a bit too vague even though eventually we find out it was just a pawn to be played; but make it a little intriguing for her to at least be more interested in pursuing. The scene seems a little thrown away. There's definitely potential for more (yay!)

- Wait...I'm sooo confused. How and what did she use to check her drink? A wristband? Made of what? A drug test tube like wristband? Where did that come from? Can you please clarify.
- Ohh...so the Waitress is in on it too! (good pull-in to enhance the intensity and curiosity of the scene. At this time, as an audience, we are waiting to set on her toes again or atleast pushed to the edge of our seats.) SCARE US SOME MORE. Finesse then SCARE! Mix it. Make Ian more daring than easy. She needs to feel in control, yes but a little frisky risky. Flirt a little. Arouse us before the killing spree begins. Let's spend a second more after she's had a sip of her fav. Just see her act flirtatious in control of her environment. Maybe she crosses her leg and we see her thigh and Ian reacts. Just something small.
- Good exit scene. I could see and hear it all. Just make the description more concise. For example: Heels dragging over the back alley concrete, the waitress hauls her to the car.
- Also More Person Descriptions: Age, Persona etc.
- The last 9 pages dialogue reads like information overload. Spread it out. Have Guy Richie ask questions too. Or others chime in information. Do we need to know all the information about the black guy and housing community? What's the relevance?
- More ACTION FIGHT SCENES at the end & more blood!!
- Ramona sure likes to spin in blood. I hear ya girl! Do your thang. This time, add-in a little something more that she does to entice our interests in her obsession. Maybe she licks the scythe after each kill or is fascinated but blood on the scythe. Something unique about her to discover would be great right here before she, somewhat, reveals who she is.
- I wanna see her GET DOWN AND DIRTY LIKE FOXY BROWN!! (this reminds me of her movies and Christy Love too...goodies!)
- Ian is running away from his killer but then asks, "what is your fucking endgame?". It sounds like he would phrase the question differently from endgame after all of those loose cuss words he just flared at her.
 - For example:
 - "Who the fuck are you, bitch?"
 - "You know what the fuck you just did? Huh? You trifln' BITCH!"
 - "Ya dead! You think you can just kill us? Huh?"
 - All these questions garner a response that allows our lead to do the big reveal of..."I'M CORONA BITCH" and then she coughs and spits on 'em. LOL! You know what I mean. Her revealing line of her actual purpose and agenda.

Overall, very interesting coming from you Michael! Way to deep dive into new genre's with confidence and vision! I was hoping she was going reveal that she's an Orisha from the past into the present to revive souls and take the darkened ones -OR- even say she's HETERU or the servant of Osiris here to bring justice. IDK. My imagination ran with that. Cool beans!

I do see that you are being more playful in your descriptions and allowing us to really hear YOUR voice invite us to the nuances of the scenes. Way to go!

Voice:

The story needs more of the writers authentic voice to shine through. That will easily come through once the story is fleshed out more. Happy Writing!

Dialogue:

The dialogue, for me, is a bit on-the-nose with the opening teaser, office scene, club scene conversation and the warehouse scene. I understand the corksy-ness of the characters; but this feels like it desires more sophisticated dialogue at times. It really gives me Harley Quinn/The Watchmen/Foxy Brown vibes for sure! Enhance the dialogue and keep it short and to the point with a few fear lock-in lines and flirtations and you've got it.

Premise:

The story introduction of a female assassin is clear in the first 5 pages; but her reasoning is not. As the story continue the plot is not presented in a way that is clearly recognizable bringing about a strong conflict supported by the premise. Strengthen the premise and add more action scenes (fighting scenes) followed with more suspension and fear, you've got yourself something here!

Pace:

The pacing is pretty quick. I was suggesting that you shorten several scenes and/or reach the want sooner.

Plot:

The plot I am still unsure of; but am confident it will be fleshed out in the next draft. I am anxious to know why she kills? Who is her boss? What is her exact assignment and why...for what? What does she believe in? What is her lie that she is willing to kill AND die for until she realizes it is not true. Add-in music when the blood splatters on her and she spins in the slow motion circles. Lights flash or something mystical happens. Show us her delight even more. Like a '70's groove pops on and she's instantly in heaven...in a killing trance that she can't do with out. It's her medicine. Maybe even have her reach in the glove compartment for a candy but we see her drug subscription too. Just hinting at the fact she might be unstable and fighting it (her inner battle). Just some ideas.