

## GENERAL NOTES

Too much USELESS description!

WAY too long!

Watch out for characters dumping info - no matter how nicely-done - that isn't a dramatic action in the scene

### Find A Title!

*CHECK: character name is "Dundoski" not "carl" in all dialogue etc. LIKEWISE ARVIN*

# SO FAR, SO GOOD

## Meet George, Working on a Podcast

a fakeout: he seems COOL until we reveal garage studio

### **KEEP SIMPLE**

the step-by-step tale of HOW George ended up as a podcaster, etc IS NOT IMPORTANT!

NOT FIRST VICTIM (dummy!) - the LAST!!) = Start with the poisoning, very dramatic then tell us who and how stop-and-start, rewriting, thinking, recording.

REORGANIZE and SIMPLIFY his aria/monologue

**He set a COUNTDOWN - three more episodes until I reveal the new evidence!**

No glasses

*(George smokes?)*

DEFINE GEORGE:

**He LIVES for the KICK** and podcasting true crime is his latest kick

FAILURE as a rocker made him a DJ - and the death of radio sent him into podcasting - the new rock-n-roll

THIS IS NOT HIS FIRST OR ONLY PODCAST!!! (Have him refer/offer the others!)

solitary: NOT part of the online community (though he knows about them and has met Zena)

His connection: says 1st serial killer set his life on a path of a rebel teen, a rocker, because life is fragile

p5 - reveal of the garage: nice!

**WOVEN-INTO** this “meet George” scene:

## **Meet The Chemistry Set Killer - CSK - In The Podcast**

Create a “super-stalker” IMAGE that will be OVERTURNED by meeting Deakins

## **George Dies - POISONED!**

**intercut flashback bits:** the recitation of symptoms - or maybe he’s LISTENING to it, playback?

## Meet Madelyn - At Work Turning Down A Promotion

**she is content, happy in her small, SAFE life.**

more of this dialogue starts in the LOBBY so this isn't the world's longest elevator ride: Brenda speaks then they EXIT

*Not a bad scene, though!*

## Madelyn arrives and meets Det. Elmes At Crime Scene

Mad's IN THE DEEP END

And WANTS TO GET BACK HOME to SAFETY

Elmes is driving the scene - a cop who DOES NOT WANT an interesting case, pissed at amateur online detectives

Mad is on the defensive

Don't start with Madelyn arriving by cab = start on Elmes and have Mad WALK INTO it

Simplify executor: George simply never changed his will after the divorce

**How was the body found?**

ESTABLISH a REALLY BIG SCREEN TV and sound system  
caller ID Zena = something more branded to reject

## After Police Leave: Madelyn Starts to COPE WITH George's Death -

This is pretty good just make it better

## Zena calls back - asking to come visit - Mad says NO

This is pretty good just make it better

## Meet Norman At Typewriter Repair Store

**LESS IS MORE:** establish BOOK and journalism AND THAT'S IT!

YOUNG hipster shop owner: also repair vinyl record players and stuff. loves journalism, like records and typewriters... antiques

Alas, though it's a good joke, they stopped making them in 1986

**Zoom call:** simplify - Norman uses earbuds

Also he doesn't get an alert: **coming in LATE** - telling time by a CLOCK (They do CLOCK repair) and it's WRONG?

## THAT EVENING: CrimeCrowd Zoom: Zena Proposes Taking Over Podcast & Finding CSK

*This sequence is complicated but basically right*

they FILL Norman IN because he' late

ADD TWO MORE MEMBERS:

- 1) a high schooler
- 2) a conspiracy theorist

Beat: George only had 4 subscribers - when Zena says it, people in the group give their excuses (No time/He tells us everything personally/I was going to...) Which means none of them were among the 4

## Dundoski Leaves On Mission - Flips Out, scary

*needs work but not a bad idea*

the violent flip needs work

*maybe sharpen his character (violent impulses beneath an aspiration to reason...think about WHY and where it leads)*

**CENTER OF HIS SOUL: He is JUGGLING TWO LIVES - and in this story that will become a crisis/impossible**

**Norman tries to convince Zena NOT to rob Madelyn**

**Norman heads out to intercept - to PROTECT her**

**WAY OVER DESCRIBED!**

**the point: he's old and oldfashioned - but COMPETENT**

**CUT the "Search" - focus on HIM NOT GETTING THROUGH**

Zena shared Madelyn's contact info with the group, so we don't have to have him doing a search.

**Mad Ignores Norman's Call**

Be more definitive about her feelings.

**Norman searches for Mad, Goes To Find Her**

**RETHINK THIS SCENE ENTIRELY -- it's all about NOT GETTING THROUGH**

**NOT about RESEARCH**

*Why doesn't he call the police? Maybe he does but realizes he has no really good evidence of a threat*

**later - Madelyn, mourning alone, (several beats)**

**She DOES NOT WANT TO LET IN FEELINGS**

*doesn't ALLOW herself to GRIEVE or even really THINK (about George - safety - her narrow life )*

Important to make clear George was NOT PINING for her - he had moved on, he had a full life: he just never changed his will

*the monologue to George: figure out what this is ABOUT*

*(it should be about MADELYN - not GEORGE!!!)*

*(The PHONE CALL shouldn't duplicate the monologue !)*

**Figure out: WHAT IS HER JOURNEY through these STEPS**

- *Madelyn wandering alone*
- *Madelyn's monologue to George*
- *Dundoski at the door (respite)*
- *Talking to the office*
- *Kyle and the drugs*

**Every step UNTIL kyle is about her NEED TO GO HOME ASAP**

**More important than the tragedy is the DISLOCATION and DESIRE TO GO BACK TO SAFETY**

so the drug party is an UNEXPECTED FALL from her plan

**INERCUT! Dundoski Tries To Get Files - STEP I:**

**Reconnaissance - door encounter**

Make this better - RETHINK IT entirely! It is the right ACTION but not a good version of that

(give it more shape, more back-and-forth)

Give her more reason to shake it off

**Delivery guy sells her drugs**

**Dundoski waits outside. She doesn't leave. He goes in.**

(she's smashed and in for the night.)

## **Norman interrupts D's Break-in - Fight!**

*Just make it work better.*

## **Norman and Mad MEET**

*this scene is pretty good - needs tightening and polishing*

She tries to put the knife back but it was Dundoski's knife:  
either make her fail to accomplish this or don't do

## **Norman puts Mad to bed - and has to stay (CHASTE)**

*Make it better, but it's right*

## **Zena heads out to PA, leaving parents baffled**

***COMPLETELY RETHINK***

*The point is: show her leaving.*

*she is talking to a member of the group: one we haven't  
defined or spent time with yet*

***the youngest one***

## **Near dawn - they wake and make love**

Nice. Polish, tighten.

***SEQUENCE of the WebSleuths***

*keep them SHORT and INTERCUT!*

*see in each life why Sleuthing/teaming up is what they  
NEED*

the same MORNING Madelyn & Norman Sleep after love

*WEAVE them TOGETHER with COMMON CRIME-SOLVING ELEMENT: ALL listening to podcasts? Or CHECKING the Dr Sleuth Site?*

***NEED TWO MORE CHARACTERS: Conspiracy Nut & Teen***

*What is SET UP IN here that will pay off IN LATER EPISODES*

**Dundoski gets home, learns a rival is cutting into his territory**

**McLean failing at a meet cute because he's too detect-y**

**Shrimpton at Work, criticized for her sleuthing**

**Dundoski debates justice with Marcus before beating the crap out of Big Leon**

***where? HOW exactly does it go?***

*The set-up for later is: he KNOWS and CARES about Justice even when his life requires him NOT to do it*

**McLean going to work, alone. Listening to true crime.**

*SetUp For Later is: he's lonely and unappreciated an OUTCAST here (later will shine a la CM Smith in the Untouchables)*

**Shrimpton trying to occupy herself: WITHDRAWAL**

*The Setup For Later: REGRETTING being out*



## Norman & Madelyn: Mismatched Strangers With A Lot to Talk about

THEY LIKE EACH OTHER. They do NOT want to PART.

**trying to connect, to communicate**

even though EVERYTHING in this strange awkward situation is trying to push them apart

Norman wakes up, naked/finds Mad / she offers to make him breakfast

just polish

AS SHE preps breakfast - they talk a bit

good stuff. needs some work but on the right track.

## (Norman's Romantic Past)

stories of EPICALLY bad relationships

(BECAUSE he CHOOSES women who are CLEARLY DISASTERS

## Madelyn and Norman Get Closer Over Diner Meal

*This scene and the next are a MESS: JUST PLACEHOLDERS so far - FIGURE OUT!*

*We DON'T need to go BACK to her saying how much she doesn't know george etc.*

*Figure out EXACTLY WHEN she tells her back story: The ONE place for each step of it*

**NOT much backstory here: HOOK for later episodes**

The USE of George is to tell us about MADELYN!

## **Madelyn left him TO SAVE HERSELF**

Theme of FEAR = relating to Madelyn, especially

*Interesting stuff about George's good and bad qualities*

*NO: Norman saying he wants to join crimestopper club and solve it*

*what world is she from?*

## **WHERE: His reason for being in the group / his book**

this community is just a chapter in his book surveying how wrong all of the 21st century is - how crowdsourcing ruins everything. He has a "pitch" that he falls into when he talks about the book

*What are other chapters??*

## **they deal with how NEITHER one wants to hunt a serial killer**

George's death and this whole plunge into his unstable world is making her REFLECT on her life. Making her want to be free-spirited and brave again. Realizing her marriage scared her straight: she became REALLY CONVENTIONAL. But maybe that was not the real her. She is REALIZING that she feels liberated, changed by this catastrophic event (George's death) and so she is **unusually defiant of convention**. People die all of a sudden. Life is short. I need to live.

*I THINK THIS IS LATER: Has just decided (or is just deciding) to change her life and study to be an EMT or a THERAPIST her feelings of wanting to change her life /*

## **Outsider Diner: They don't split up**

*SEE NOTES ABOVE for most of this stuff*

*We are going BACK here to how he's writing a book?!*

*The point about how neither wants to hunt serial killers is GOOD. How we are getting there is awful.*

*The stuff about Mad feeling disoriented is new and good*

Mad talking about WHAT'S COME OVER HER - he says maybe it's George - his spirit - she says don't do that he says yeah even as I said it I knew

## **Zena's INSIDE looking For The Evidence - discovers George's Plan: FREAKS**

*George's "hidden room" - WHY? In theory he has everything in the garage, WHY would he have another room?*

*And it's all digital, so why would he have a lot of stuff anyway?*

*Maybe it's not a whole room: maybe it's a box or something hidden in the floor or a secret wall compartment...*

I like the idea of her narrating/recording **USE that better**

*FIGURE OUT MECHANICS OF THE REVEAL: what is the cleanest way for us to get it? Think more about George's decision: make it clean to hear, not a lot of steps.*

*Make this the missing piece of the set-up in the first few scenes! NOT a whole new story*

## **and THEN THEY GET HOME**

great idea for a turning point, just need to get the details right

## Zena, Norman and Madelyn COPE WITH the news George LIED about having EVIDENCE

Zena says George Gave Her The Keys (or she knew where he HID them) She broke in because it's IMPORTANT

HER ACTION is to GET INVOLVED IN THE LOVE STORY!  
she "reads the room" and realizes that there is a romance blossoming between these two OBSTACLES to her mission - so she ASSUMES THE ROLE of "RomCom Friend" and confidante!

This is the right rough shape - needs polishing

## Zena gathers the Group Online to help convince Mad & Norman to let them keep trying George's plan

What we have to accomplish: set us up for the call:

Transition INTO this is unclear

go a little longer, into Zena's PLAN before they get interrupted

## Norman & Mad LEAVING - Deakins calls to say I DIDN'T DO IT

a SET PIECE long call: a SERIES of STEPS/  
REALIZATIONS

by the end of it...TWIST: Killer Is ON THEIR TEAM -  
trying to find out who killed George

This is mostly on the right track

but it gets very muddy and ornate sometimes

## We MEET Elmore Deakins (The Serial Killer)

ASKING them to BACK OFF hunting him

even has alibi - but telling them what it is would expose his new life

Why did he stop? (which is also: why did he do it?)

can't resolve this character's story in his first scene: These questions ARISE here - but are NOT answered.

**a “retired monster” - being dragged back into his darkness**

We need to unexpectedly feel: gosh, this intelligent, reasonable retired killer has been unfairly dragged back into the spotlight by George's murderer

**Zena puts him on speaker - then he needs them to explain who they are**

(a group devoted to HUNTING HIM!)

HE'S TRYING TO KEEP UP - realizing (pointing out) how INCOMPETENT they are

**Deakins Has To Prove He is Real - tells them his truth**

**They Believe Him - NOW WHAT?**

**They tell him there IS no evidence, George was just baiting him**

**AFTER - INTERCUT THEM WITH HIM in this store: everyone relieved - but then they realize THIS CALL is evidence...**

CLEANER - CLEARER

more dramatic, less exploring a list of ideas

too much DEBATE and random stating of notions

They can't CONVINCЕ the murderer they will keep his secret - he is after all, despite his apparent reason & humanity in the calls...a serial murderer, a monster.

they ALL need to be in danger from the killer

**the end of the pilot**

## SPARE PARTS

SHOW PEOPLE LISTENING TO OLD EPISODES OF GEORGE'S PODCAST!!! (Including cops at crime scene and Mad later...)

Killer lets loose: what is wrong with you people? Who made YOU the sword of justice?! SELF APPOINTED AMATEURS?! (Norman's point)

Zena Upset about Norman interfering - tries to talk to Norman PRIVATELY?)

Norman - we were a bunch of people who talked about serial killers like people talk about sports. And the all of a sudden - the ball is in OUR room, it's bouncing around - and it kills people.