

WELCOME TO THE JUNGLE

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28 March
To: Tomas T'ollet
From: d f mamea

Dear Tomas

Rocky Tibernia recommended I contact you about some writing you want done.

If you like, I can provide references, as well as writing samples.

I look forward to hearing from you,

Regards

5 April
To: d f mamea
From: Tomas T'ollet

Dear Mr Mamea

It was a pleasure to meet with you earlier this week. I like how you think and write, and I was especially impressed by your take on my project.

So I have further pleasure in welcoming you aboard "Undead Inbreds"!

"U.I." has been a project dear to my heart for the past thirty years. Whenever I heard about "Halloween Friday" or any of its ilk, I knew they couldn't begin to compare with the complexity I envision. "U.I." is not just about a group of teenagers in a forest being stalked by an evil spirit. It is a moral, metaphysical and psychological cinematic treatise on modern society. It is important that you keep this in mind once you start working on it.

Please also remember that you are being hired to develop this project to the next stage; I own the intellectual property. Once we have signed a contract, material will be released to you in the strictest confidence.

You mentioned a Writers Guild standard contract that you use - please forward me a copy.

Ciao

20 April
To: d f mamea
From: Tomas T'ollet
Attachment: "Short-form Screenwriters Agreement.doc"

Dear Mr Mamea

My solicitor had some concerns about the contract you sent me, so he drafted a short-form version. I attach it for your attention.

When will you be free to meet and sign it?

Ciao

21 April
 To: Tomas T'ollet
 From: d f mamea

Hi Tomas

May I ask why you want to use your solicitor's short-form contract?

The NZWG contract is, I believe, a comprehensive legal document that you and I could go through and amend at will.

Your solicitor's contract, in comparison, is both ambiguous and disconcertingly brief. This could lead to misunderstandings down the track, regardless of our good intentions at this stage.

I must say it's the first contract I've read where the provisions for the writer's obligations, warranties and termination are subject only to the Producer's "opinion". Where's the love?

1 May
 To: d f mamea
 From: Tomas T'ollet

Dear Mr Mamea

As I explained at our very first meeting, "Undead Inbreds" has been dear to my heart for the past thirty years.

I am the one who's vulnerable here. I am the one with the most to lose in this relationship.

I am not going to sign any old contract that is sent to me and I'm sure my solicitor drew up the short-form agreement for very good reason.

4 May
 To: Tomas T'ollet
 From: d f mamea
 Attachment: "Screenwriters Agreement - DFM revised.pdf"

Hi Tomas

Let me just say: there is no question of my taking your concept. I just want to help make your script a reality. That's it.

After discussions with the Writers' Guild, I've decided that I won't be signing your contract.

However, I've taken the liberty of amending your short-form contract and inserted the absolute minimum provisions that I require. I attach it for your consideration.

Highlights of the changes I've made are as follows:

WRITER'S OBLIGATIONS

I have amended your phrase "as and when the Producer requires" with "as suggested or authorised by the Producer after consultation with the Writer".

I have added clauses that define "treatment", "script" and "polish".

WARRANTIES

I have replaced your "will not without the Producer's written consent accept any other writing commitment" with

"the Writer services under this Agreement will be supplied to the best of its skill and ability".

CREDITS

Since I haven't seen your script and notes, it's impossible to gauge the level of work required on this project. It might be that your sixty-page script needs only a further thirty or so pages from myself. It might be that a totally new script be drafted from your material. We won't know until you release the material - which is contingent upon us signing a contract.

Therefore, I have inserted this provision verbatim from the NZWG contract.

It's important that we lay out the guidelines - as in the NZWG contract - for how the credits will be decided. Leaving this clause as just "according to mutual agreement" is not enough.

TERMINATION and DISPUTE RESOLUTION provisions

I have inserted these verbatim from the NZWG contract.

I look forward to your response,
Regards

18 May

To: d f mamea

From: Tomas T'ollet

Attachments: "Undead Inbreds - Final Draft.fdr", "Undead Inbreds - notes.wps"

Dear Mr Mamea

I must again express my disappointment at your position vis a vis our contract. I hope I have not misplaced my faith and trust in you. My final word on it is that I am glad it is behind us, and we can now move forward as a team.

I attach my script and notes.

Having re-read it all last night, I must say that it has truly stood the test of time. I expect that the script needs a small polish, along with your final thirty or so pages, to finish it off. I also expect the above work to not take very long at all. How does a month from now sound?

25 May

To: Tomas T'ollet

From: d f mamea

Attachment: "Undead Inbreds - DFM notes.doc"

Hi Tomas

Thanks for your material.

What can I say except... 'wow'.

I won't beat about the bush: it's not going to be as simple as tidying up your first sixty pages, finishing off the first act, and writing up the second and third acts. The script needs a lot of work, and from page one onwards.

Attached are my notes on the script.

I strongly recommend that a treatment - or at least an outline - be drafted so that we know where the story is going.

27 May
 To: d f mamea
 From: Tomas T'ollet
 Attachment: "Undead Inbreds - T2 notes.wps"

Dear Mr Mamea

A treatment? Haven't I already explained to you in great detail the story that is "Undead Inbreds"? Weren't you taking notes? Is the script so hard to comprehend?

I have gone through your notes and I disagree with each and every point that you make. You have completely missed the moral, metaphysical and psychological themes that run through "Undead Inbreds".

Attached are my notes on your notes.

2 June
 To: Tomas T'ollet
 From: d f mamea
 Attachment: "Undead Inbreds - story outline.pdf"

Hi Tomas

Thank you for your notes (on my notes). My intent with the notes was to initiate some frank discussion on the current state of the script and how to move forward from there.

I see now where you want to go with the story. Maybe I should have reread the script again before I made my notes. But it's good to now be on the 'same page', regardless of how we got here.

I attach a very brief outline. As you'll see, it has all the sequences, elements and themes that you want, in the order that you require.

Just a couple of things:

TITLE CARDS

May I suggest that the themes you refer to by way of title cards in the script be replaced with a device that is more accessible to the demographic that we are aiming for.

"BUCKY" - LEAD TEEN MALE CHARACTER

If BUCKY is going to leave the safety of the CABIN in the dead of the night, wouldn't he at least take a TORCH, one of the HOCKEY STICKS, or even a companion?

I look forward to your response.

9 June
 To: d f mamea
 From: Tomas T'ollet

Dear Mr Mamea

Regarding your questions:

TITLE CARDS

These stay.

"BUCKY"

The audience won't care how or why Bucky will leave the cabin - as long as they get their scares every five pages. I have now decided that the character of Bucky's best friend,

BOBBY, should now be BARBII, a beautiful blonde bombshell. Rachel Baxter has expressed an interest in the "U.I." project which is a very exciting development.

Having male and female leads - obviously only platonic friends until the end of Act Two - will add some punch to the script as well as provide a "will-they/won't-they" dynamic.

Please revise the script accordingly.

10 June

To: Tomas T'ollet

From: d f mamea

Hi Tomas

~~You want a BARBII because you want to cast "The Chest of Bendon, 2003"?~~ Regarding BOBBY's sex-change to BARBII, what do you suggest happen to all the penis/body-odour/gay jokes that are in the script?

I'm not saying it can't be done; only that significant revisions will be required.

15 June

To: d f mamea

From: Tomas T'ollet

Dear Mr Mamea

I had a brainstorm regarding the BARBII character: she dresses up as a boy so she can get close to BUCKY because she's in love with him!!!

This way, all the jokes can stay - and BUCKY's blissful ignorance will provide a delicious extra layer of irony!

Please add a scene where a BLACK CAT JUMPS OUT OF NOWHERE and scares the bejesus out of one of our characters.

13 July

To: Tomas T'ollet

From: d f mamea

Attachment: "Undead Inbreds - working first draft.pdf"

Hi Tomas

It's done. Attached is a finished - but rough - first draft of "U.I." I await your response.

15 August

To: d f mamea

From: Tomas T'ollet

Attachment: "Undead Inbreds - AS notes.pdf", "Undead Inbreds - T2 further notes.wps"

Dear Mr Mamea

Sorry for not returning your calls or emails this past while.

On the recommendation of my therapist, I'd forwarded your draft

to Augie Smith, a well-known (and very expensive) script consultant. He had some very interesting comments to make about your first draft. I have to say I agree with him.

Please revise "U.I." accordingly.
Ciao

21 August

To: Tomas T'ollet
From: d f mamea

Hi Tomas

Thank you for yours and Mr Smith's notes. ~~Are you aware that all of his suggestions are exactly the same as mine but with bigger words? Are you also aware that the story structure Mr Smith recommends is the same as the outline that I forwarded to you in the beginning?~~

I shall integrate them into the draft.

30 September

To: Tomas T'ollet
From: d f mamea
Attachment: "Undead Inbreds - first draft.pdf"

Tomas

I attach a final first draft of "Undead Inbreds" for your reading pleasure.

2 October

To: d f mamea
From: Tomas T'ollet

We've done it!

A FIRST DRAFT!

We've had our words and our opinions but I'm very proud of our work. We can give ourselves a great big pat on the back.

I've just noticed that the screenplay credit is solely in your name. I thought that after all the work we've done that it would be a shared credit.

I have tried to change the file you sent me, but my copy of Photoshop does not recognise it.

Please can you correct this oversight and resend the file.

4 October

To: Tomas T'ollet
From: d f mamea
Cc: Lou Donatello

Tomas

~~Oh. My. God.~~ I refer you to the Credits provision (#8) of the Screenwriters Agreement: note the references to the "Script". See also the Definitions and Interpretation provision (#1) of same

Agreement for definitions of "Script".

~~You paranoid, delusional, over-medicated, megalomaniacal freak.~~
Any further discussions on credits will need to be taken up with my agent. I've given her your number. She'll be getting in touch with you soon.