



Producer's Action Plan

Title: Daughters of Pendle	Publisher: Typing Monkey
Genre: Dark Comedy/ Fantasy Sci-Fi/Horror	Number of Pages: 163
True Story: N	Word Count:
Setting: Wales	Number sold:
Time Period: 1993	Awards:
Author: Darcy Boyd Mahoney	Producer: Joshua Malkin

Recommended Adaptation Format:

<input checked="" type="checkbox"/> Feature Film	<input type="checkbox"/> Stage Play	<input type="checkbox"/> Web Series
<input type="checkbox"/> Scripted TV Show	<input type="checkbox"/> Internet Content	<input type="checkbox"/> Animation
<input type="checkbox"/> Reality TV Show	<input type="checkbox"/> Videogame	<input checked="" type="checkbox"/> Niche Audience Indie Film

Logline:

A mismatched duo, Brekk and Ariff, set out to find magical happenings in the historic town of Pendle. When they get there, they become entangled in the dealings of old and new covens vying for power.

Brekk and Ariff, a pseudointellectual and a popular airhead, journey to Pendle in search of witches. They discover a plot by an evil wizard who is gathering the youth. Only the ancient coven of Pendle can save them.

Summary:

After a night at the pub, Brekk, a self-proclaimed intellectual, accidentally teamed up with the effortlessly popular Ariff. They set out looking for witches in the historic town of Pendle. An ancient coven of witches lives quietly in Pendle. A dark wizard is gathering the younger generation to his own sinister ends. Brekk and Ariff get caught in the dealings of the two covens. Brekk teams up with Carrick, a young witch from the Pendle coven, to rescue his friend and save the town.

11601 Wilshire Blvd. 5th Floor Los Angeles, CA 90025
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Creative Assessment:

<u>Idea:</u>		<u>Story:</u>		<u>Characters:</u>	
<u>X</u>	Great	<u>X</u>	Great	<u>X</u>	Great
<u> </u>	Good	<u> </u>	Good	<u> </u>	Good
<u> </u>	Fair	<u> </u>	Fair	<u> </u>	Fair
<u> </u>	Needs Improvement	<u> </u>	Needs Improvement	<u> </u>	Needs Improvement

Comments and Recommendations for Adaptation:

This dark comedy/ Fantasy Sci-Fi story has the makings of an excellent film. It is academically sound in terms of the concepts used in folklore and mythology studies, but still manages a palatable, relatable and fun story line. It has wit and insight and character development. It makes a multi-layered commentary on neo-pagan culture, old folk belief and village life, with a warm, yet sidelong, deeply British humor. It blends the ridiculous with a genuine, human experience, wrapped in this, campy, magic and adventure; with situational comedy accessible to anyone who has been to a music festival, Pagan retreat or nerd-culture-event. It has the potential to develop into something quite special.

In terms of elements that could be developed, notes are minimal.

Building on the sequences with the rave-cult followers and groupie-types could be an avenue. Likewise, the coven witches and villagers, even B&B guests or tourists. There's a lot of really funny material there already. Pushing a little further into more type-cameos and side conversations could be a gold mine of little humor details. How much of this town is witches? Does everybody know? Even the B&B itself, or some of the other locations could be explored with the same tone and subtext.

Because the piece is set in Pendle, adding some background history for the Americans might help. Beyond that, tying the story in more with the historical events would ground it more firmly in the location. The physical ruins of the manor house are featured. The police officer is weary of pranksters, but aside from that, the two stories remain fairly separate. Meaning, the story as-is could be set in any small British country town or village that happens to have witches and earthworks, and achieve a similar effect.

Carrick could potentially use some fleshing out. She's already great, but because she's clearly the brains, and also doing her own whole storyline in the background, there's potential material there. Perhaps she could be the conduit for the Pendle history elements? That she remains so separate from Brekk and Ariff is a really funny element in itself, so this is a minor note.

It is witty, well crafted and enjoyable, it is almost like Brekk is the lead of the piece, only in as much as the story is from his perspective. He is, however, one of the least informed or charismatic characters even though he takes himself so seriously. He's certainly having an adventure, but so is everybody else. It almost flips it, so the viewer is the actual protagonist.

It could be clarified how the ceremony is stopped. The mechanism is unclear. Is it the magic itself noticing it is Brekk rather than Ariff, in the sarcophagus? Is it the defending witches that interrupt it? Please unpack.

Gavin and the henchmen/demons from the beginning disappear once Devvin enters. It is unclear if the deputies from the final sequence are the same as henchmen from earlier. That transition and set of interactions could be clarified and characters developed.

The term 'The Miasma' might have a stronger alternative word choice. Miasma has a fairly negative connotation to it. Oxford: "A highly unpleasant or unhealthy smell or vapor." "An oppressive or unpleasant atmosphere which surrounds or emanates from something." In terms of a linguistic choice for a word for the God-Sense or power source, a more up-lifting or empowering term might be used. Especially because the concept is introduced by the Coven and not a dark-wizard type. Traditionally, at least as early as the medieval period, terms such as Unseen Sympathies, Unseen forces, unseele or Occult, or Occult Sympathies -thus, 'Sympathetic Magic' were used. However, there's a bevy of possible, less-on-the-nose options in and out of the folk repertoire to choose from. The intent and meaning are clear, the word choice is the only note.

When Lilleth cuffs Brekk on the back of the head, a sharp look may be more in character. She's so kind, and seems to see right through him. Their other interactions suggest she almost feels sorry for him in the same way the audience catches a glimpse of him from time to time. She may be stern, and think he's ridiculous, but she quite likes him, like a very dumb puppy. It seems a little too harsh that she would hit him, particularly when he's just been schooled pretty hard already, and he did a little bit save the day.

How the magic, effects, and music are selected and placed, will make a big difference. Throughout the story, magic is happening subtly and in the background. Brekk and Ariff are completely oblivious to it, even while they are searching for it. More examples of subtle, background magic could add pop. How and when those elements are done will be an interesting set of choices. Going too far into effects and action might lose some of the subtlety and character building, not having enough, could sacrifice the fun, whimsical magic of the story, and potentially some of the flash entertainment factor.

There are clearly good and bad witches throughout. The old ones save the day but are dying out. The young ones are looking for guidance, but are being swept up by Devvin. There are some young ones with power, like Carrick and the girl from the truck. But the young ones are all mixed in with all the poser rave-witches. Maybe talk about the differences? Do some of the good ones join the coven's cooking class in the end? Breathing new life into the Daughters of Pendle?

Other than that, it's pretty complete work. It manages to illustrate and play with the whole "The Inner Ring" theory of social order, from the context of an entertaining, pop-culture-relevant, fun, fantasy/sci-fi story. It flows smoothly and tells the story effectively and with reasonably good pacing. On a personal note, I'm excited to see this film.

Market Assessment:

The market assessment explains how your book fits into the broader media marketplace and how it can be positioned strategically to attract buyers and meaningful attachments such as producers, directors, screenwriters, or top talent.

Audience Potential:

Is there a sizable enough audience for the recommended adaptation format?

- Great
- Good
- Fair
- Needs Improvement

Packageability:

How likely is this project to attract writers, producers, directors, and actors?

- Great
- Good
- Fair
- Needs Improvement

Marketability:

How well could the concept serve as the basis of a marketing strategy for the project if produced?

- Great
- Good
- Fair
- Needs Improvement

Demographic Assessment

Age	Male	Female
7 and under		
8 – 9		
10 – 12		
13 – 16	X	X
17 – 24	X	X
25 – 34	X	X
35 – 49	X	X
50 +		

Comments: The project has tremendous market potential and is smack-dab in the midst of the most valuable and sought-after demographics. Its appeal to buyers will likely hinge upon a couple of factors worthy of specific consideration, and that might

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require specific amplification within the draft/accompanying marketing materials (one-sheet, look book, deck, etc.) [1] WHY NOW? What are the thematic elements of the story in direct dialogue with the current world we live in? [2] Does the central throughline affect the reader in a (sufficiently) EMOTIONAL way? Are the highs high enough? Are the lows sufficiently affecting and resonant? This is always true of course, but especially so in a genre-YA-hybrid of this nature.

Market Analysis:

This project has a great number of potential homes, depending upon tone and quality of final execution. Disney+, Hulu and HBOMax are all aggressively pursuing material in this space. Other buyers to consider/pursue might include: Paramount+, Starz, Peacock, Netflix, and Universal.

As mentioned above, some work/adjustments must be done in order to ensure that the characters are as unique, thematically resonant and detailed (ie “castable”) as possible. Additionally, attention needs to be paid to the central emotional arc, making sure that the impact of each primary emotional beat/touchstone is heightened.

The visual descriptions and set-pieces should be polished/refined, clarifying the images conjured in the reader’s imagination.

Finally, a handful of expository anchors would be useful throughout, providing additional historical context for Stateside readers.

Recommended Next Steps:

Once the material is in the best shape it possibly can be, an accompanying one-sheet should be finalized that provides a snapshot of the theme(s), major characters, brief story synopsis, and market parallels.

A (short, but well thought through) “wishlist” of cast and director talent should be developed

Make a concerted effort to attach director or cast elements before going to either buyers or independent production companies.

Pending the above, go to buyers with the assembled package – revising, if necessary, as additional feedback is received.

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