

JAKE
LAZELL

CRITICAL DANGER

Story by
Jake Lazell

Reviewing Movies can be a deadly profession

CONTENTS

Introduction...	3
Characters...	4
Story...	7
Potential Casting...	10
Audience...	11
Tone and Style...	11
Inspirations...	12
Contact Me...	13

INTRODUCTION

When a Vain Critic and an Apathetic DJ lambast a Deranged Director's passion project on their radio show they find themselves in mortal peril.

Critical Danger isn't a story that needs to be told. But who wouldn't want to tell it. A frantic mixture of high octane action, thrilling spectacle and dry comedy that will have audiences hurtling back for more.

A chaotic love letter to both the dramatic cliches of Hollywood, the charm of British Comedy and the loveable snobs of film criticism. Asking the question: What if the critics that despise stupid action films so deeply became the stars of a stupid action film themselves?

Critical Danger would have the aesthetics of a Kingsman Film, the Energy of an Edgar Wright picture and the meta intelligence of See How They Run.

Playing on the iconography of the past to create something new, modern and most importantly fun.

CHARACTERS

THE HEROES

Frank Gordon

Gordon is a vain, up and coming Film Critic who believes himself the new voice of modern film criticism.

When he makes an enemy of the wrong Director and discovers four deadly Assassins at his door he'll learn what's really important and maybe some humility along the way.

Humphrey Moutarde

Moutarde is an apathetic Radio DJ who has a passing interest in films. He uses the show to vent his frustrations at his lack of career progression onto terrible movies.

Tired of his job and looking for something new the imminent threat of sudden brutal death may remind him there's more to life than the morning show at radio one.

THE VILLAINS

Blake Raven

Wealthy, arrogant and insane. Blake Raven (Not his real name) has a distinct auteur vision. It is unfortunately a vision nobody else appreciates or can stand to watch without throwing up.

When his debut feature film is torn apart by a pair of buffoons on a stupid radio show the unstable director snaps, hiring four assassins to do those irritants in. And if they can't do it, he'll do it himself.

The Arnie

Blunt. Brutal. Efficient. Austrian. This assassin doesn't stop until it eliminates its target or to make a cheesy pun.

The Femme Fatale

Behind her mysterious beauty is the heart of a cold blooded killer. She has never let a client down and has the guile and smarts to outwit any opponent. People are pieces to be played and she plays them well.

The Silent One

A talented marksman. He'll see you before you see him. He'll hear you before you hear him. And he'll get you before you know you're got. In the market of hitmen he is a luxury that few can afford.

The Anarchist

She doesn't care about the money. She doesn't care about the target. She loves the thrill of the chase. And the trail of chaos it leaves behind.

OTHER CHARACTERS

DS May Trevett

A middle-aged, tired Police Detective who just wants to do her job and go home. When she learns that two C-list celebrities are being chased by Assassins she begrudgingly attempts to track them down and protect them.

Duncan Armstrong

The rival critic of Frank Gordon who works at the same Radio Station but also for a broadsheet newspaper. He is condescending and pompous and considers Gordon beneath him as a critic.

STORY

ACT ONE

Frank Gordon and Humphrey Moutarde are the hosts of a fairly successful British Radio that reviews films. As their evening slot begins to close, they finish by ridiculing the debut film of new Director Blake Raven. A Nepo Baby with clearly no talent behind the camera. The radio show ends and it's revealed that Raven was listening. Driven mad by the relentless mockery he begins to plan his revenge.

Back at the Radio Studio, Gordon and Moutarde are attending a monthly social event. We learn they are friends but consider each other colleagues and that their relationship is strained by jealousy and insecurity. Gordon rues the fact that he is not as academically respected as other critics. Moutarde wants to move to a bigger, music centered radio show.

At the social, they run into a rival critic Duncan Armstrong who Gordon despises and Moutarde meets one of the producers at the station who asks if he'd be interested in a drive time radio show. He accepts a lunch interview behind Gordon's back knowing he'd have to give up the review show. Gordon leaves the social early to go on a date. They see a movie and afterwards Gordon patronisingly talks over his date so much she gets sick of him and leaves. He gets drunk alone.

The next day, Duncan Armstrong is mistaken for Gordon and assassinated by the murderous Arnie. Moutarde and the producer are attacked by the Anarchist at a restaurant. Moutarde escapes but the producer is killed. And a hungover Gordon miraculously avoids the sniper shots without noticing until a distressed Moutarde informs them off the danger they are in.

ACT TWO

A distressed Moutarde and confused Gordon meet each other on the streets of London and try to stay alive. What follows is a series of action set pieces and comedic bits as Gordon and Moutarde's relationship begins to disintergrate as they face greater and greater peril.

A police officer, DS Trevett tries to track them down however she is beaten to it by the Femme Fatale who tricks them into considering her an ally. Her plan being to get close to them and take them and the other assassins out in one fell swoop.

Eventually Gordon and Moutarde begin to develop a stronger appreciation for each other, Gordon realising Moutarde's importance to their show and Moutarde learning more about why Gordon considers film and art form. They even manage to bump off a few of the assassins sent after them.

However this comes crashing down when Gordon realises that Moutarde was planning to leave the show and Gordon feels betrayed. The pair go their separate ways with the Femme Fatale taking Gordon's side as he is the bigger target. Now on his own, Moutarde meets DS Trevett again and realises how much danger Gordon is in.

ACT THREE

Gordon realises too late that the Femme Fatale is an assassin too but is rescued by Moutarde and DS Trevett. Gordon and Moutarde make their amends and the pair with the help of Trevett begin to plan their last stand against the remaining assassins and Blake Raven himself who has grown bored of their continued survival and takes matters into their own hands.

The two sides do battle in both an comedically entertaining and visually appealing showdown riffing on various different action movies of the past. With cheesy one liners as Gordon and Moutarde take down the remaining assassins and Raven one by one. By the end, Moutarde and Gordon have grown. Moutarde has learnt to enjoy his life and Gordon has lost his irritating self importance.

The ending shows the pair a few months into the future, still hosting their radio show but now they have become radio legends for surviving their ordeal. Gordon still isn't academically respected and Moutarde doesn't get his drive time show but they are happy. Their show is now more positively focused with the pair trying to find underrated new releases and bring them to the forefront.

POTENTIAL CASTING

FRANK
GORDON

&

HUMPHREY
MOUTARDE

Casting big households names for *Critical Danger* would probably not be feasible for a film of this size however casting directors could take various approaches for casting these two roles. If you were attempting to target younger side of the target audience actors such as Joseph Quinn (*Stranger Things*, *Catherine the Great*) for Gordon and Asa Butterfield (*Sex Education*, *Ender's Game*) for Moutarde. The two actors are very marketable, would suit the roles and are already friends which would suit the characters buddy dynamic in the film.

An older duo that would be equally interesting although perhaps less known would be Daniel Ings (*Lovesick*, *The Crown*) Gordon and Johnny Flynn (*Emma*, *Lovesick*) for Moutarde the pair have already been co-stars in *Lovesick* in which they had a distinct buddy dynamic and have both played roles similar to that of Gordon and Moutarde.

BLAKE
RAVEN

Raven is a cheesy, silly but psychopathic villain. And the actor casted would need to be able to play a comedic character that can be sufficiently menacing in the dramatic moments. Possible actors could be Jack Gleeson (*Game of Thrones*) or Nicholas Braun (*Succession*).

AUDIENCE

The audience demographics would be similar to the comedy and mid budget action films of the 2000's and 2010's. Targeting the ages of 15 to 30 predominantly however appealing to older audiences as well. This film should have a wide net of interests. The standard movie goer and, due to its meta narrative and subject matter, cinephiles as well.

tone and style

Fast paced action delivered alongside witty buddy comedy with an emotional story arc underpinning, this film would be most similar to an Edgar Wright/Cornetto Triology picture with hints of films such as *Seen How They Run*, *The Kingsman* and *Johnny English*.

An adult but playful tone, *Critical Danger* would be a fun blend of dry British Humour, high octane action and at points sentimental storytelling. With its meta narrative playing on a side to the film industry not often shown on the big screen it has the breathing space to be adventurous and give something new to film goers.

The style would be kinetic and fast paced. Starting slow to establish the lethargic, mundane aspects of the protagonists lives but transform into its more action orientated persona as they are thrust into the action movie that the pair would have critically slammed on their radio show.

INSPIRATIONS

A large inspiration is of course radio film review shows such as Kermode and Mayo's take and the film should be considered a love letter to this aspect of film culture. The characters of Gordon and Moutarde could even be considered cheeky and loving parodies of Kermode and Mayo themselves.

Cinematic influences would include: Edgar Wright, Simon and Danny Boyle in terms of their kinetic filmmaking and engaging story telling. The film should have a distinctive visual style, similar the Kingsman films and See How They run. The two protagonists should also have a confrontational but in the end compassionate relationship similar to the dynamic between Steve Martin and Martin Short in the Disney Plus show: Only Murders in the Building. Obviously from a younger up and coming perspective in the case of Critical Danger.

The film ultimately could be considered a potent mix between the sitcom Spaced, Bad Boys and the Thick of It.

CONTACT ME

Email: jolazell22@gmail.com

Website: Jakelazell.co.uk

Phone Number: 07923 066682