

## COVERAGE INK ANALYSIS

**TITLE:** **DIMENSION 111**  
**LOCALE:** Various  
**WRITER(S):** Rafael Arcaya Cruzado  
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### **LOGLINE :**

A man enslaved by a superior alien race escapes to Earth, where he struggles against enemies from a hell dimension as he begins his evolution into a god.

### **SYNOPSIS :**

After an evening at a New York club with his girlfriend, a MAN (35) wakes the next morning in a different body in Puerto Rico. He finds he's a family man named DANIEL AMAYA - with twin boys MANNY (teen) and RAFA (teen), daughter HELENA (teen), and his wife CARMEN. The family is baffled by Amaya's strange behavior. Amaya finds that he works for an ad agency, but gets fired after one morning on the job. He's confused by the casual violence of this world and survives a seemingly arbitrary drive-by shooting by a gang of cyclists that leaves his car full of bullets and his house severely damaged. His wife thinks he's lost his mind and is appalled to learn he's lost his job as well. At a dinner party by DR. EMÉRITO, a prominent physician, Amaya continues to profess ignorance. He doesn't seem to know about MINOS and RADAMANTHUS, seemingly immortal beings who have been terrorizing the community and kidnapping girls, or about the curfew. When Amaya tries to leave, Emérito proceeds to viciously beat his guest until he's pulled away by the others.

JONATHAN TAYLOR, the current U.S. President, meets with Defense Secretary KENNETH ROSEFELD, General HAWK, Secretary of State HENRY DEY, Attorney General GERALD NEWMAN, and General RAYMOND CRAFTY. Hawk brings dire news - the Soviets plan to launch a massive nuclear attack against the newly-weakened U.S. within days. The only possible solution is to attack first. In Jerusalem, YAHWEH descends from the heavens, declaring himself the one true God of this and all other universes, determined to punish nonbelievers and idolaters.

Millions of light years from Earth, SUPREME CHANCELLOR APOLLO muses on immortality in his world of Trafamaldor. Science has eliminated aging and most death, and society is as close to perfection as possible. He is interrupted by SATURN, who brings a message from DELFOS, the archive guardian - AP-107 has apparently escaped alive. Apollo hurries to the archives. AP-107 has the potential to become very powerful and dangerous. Apollo views the holograms of the escape and notes that he seems to have preserved his free will and innovation quotient even after being submitted to gamma rays - he's unique. A-13 was an earlier escapee, but Apollo blames their own errors for that mistake. They worry about AP-107 jumping from universe to universe - he knows too much about how they kidnap his species to turn them into slaves. Letting him remain free could mean their destruction. Apollo has a plan to destroy him. He sends AP-107's former masters to complete the mission.

In the morning, Amaya discovers that he supposedly has several broken ribs, but oddly feels fine - he doesn't even need his glasses. Amaya gets his daughter to answer a few questions about Radamanthus and Minos - Radamanthus arrived in Puerto Rico three months ago, and has been

kidnapping, raping, and killing young women ever since. Minos appeared in Sweden, and similarly tortures young women before killing them. Emérito is shocked to see Amaya out of bed and forces him to comply at gunpoint, but is further stunned to find that Amaya is completely healed. He kicks Amaya out of the house.

Taylor and his team try to come up with a solution to avoid nuclear war - even "Compute One" hasn't recommended this action yet, though it did give them the date of the attack - the upcoming Olympic Closing Ceremony. SENATOR JOHN WARDEN joins the conversation. Taylor's diplomatic plan was created by Compute One, but Hawk is dubious that it's the right direction. Meanwhile, Amaya wakes early and puts on running clothes, surprised to find everything tight. He heads out for a jog, only to find himself out of shape. Later, while driving, he's confronted by a minion of Radamanthus, who throws him a great distance with great force and assumes victory.

Yahweh amasses followers and makes an example of the inhabitants of Saad, who have been worshipping a golden calf and the god Allah, swiftly destroying the city in retribution. Apollo commands ARTHOS and JASON to administer a megaton of omega ray to AP-107 - they don't want to take any chances. Arthos is suspicious - they failed in their last mission to stop A-13. Apollo notes all the ways this case is unique - Ap-107 could be very dangerous to many universes. Later, alone, Arthos reveals he knows the real reason Apollo ordered this mission - with A-13 and AP-107 out there, Apollo may be relegated to being the third most powerful being in the universes. Jason notes that A-13 fell into the one-hundred eleventh dimension, from which he can't escape. Arthos agrees - and AP-107 will surely repeat the process, making this mission essentially unnecessary.

Amaya describes his encounter to his family and Manny is sure he met MERCURY - a neighbor who sold his soul to Radamanthus for immortality. Amaya wants answers and his confused family indulges him, explaining the curfew and Radamanthus's hold on the population. The news reports more kidnapping victims, an uptick in drug addicts on the island, more accidents and deaths, and a new powerful being in the Sinai Desert - Yahweh. Taylor consults with Rosefeld and Warden - according to the computers, the first strike plan won't work and the Soviets will still come out on top. Compute One has a plan - to inform the Chinese of the Soviet plan - the Soviets also plan to attack China, a fact Hawk knew but kept to himself. They discuss the arrival of Yahweh, preaching the end of the world - maybe it's a warning.

Amaya bribes his way into the library for information about his missing twenty-six years. Later, he sees someone he recognizes - philosophy professor DIANA GARCIA, who doesn't remember him. He remembers that she had a crush on HARRY WESCOT and promptly makes an appointment to see him. Yahweh continues to amass followers as he wanders in the desert, but speaks to them cryptically, offering no hope or answers. Amaya arranges a meeting between Harry and Diana and arranges for Harry to buy a melody from his other world, solving his cashflow problem. He wanders the city and winds up at a gym, where men quickly presume that he wants to be a boxer. The crowd laughs that he's unfamiliar with dangerous fighter CAÑON, and throw him in the ring. The tide quickly turns as Amaya suddenly becomes a master of the sport, to his opponent's fury and the astonishment of the crowd. GANGUI, a trainer, notes that Amaya isn't too old to fight, but he is reluctant. Gangui lets him go, but warns him that Cañón is a vengeful man. In the parking lot, Amaya is ambushed, shot twice in his car. Miraculously the bullets expel themselves from his body as it heals. Amaya is unnerved and wonders when he'll wake up from this nightmare.

Carmen notes the strange changes in her husband and Amaya can't explain it. On an outing to Rio Piedras, Amaya senses tension. Mercury spots him, shocked he's not dead. He tracks him, but can't find him in the crowds. Later, the news reports on Yahweh and the destruction of Saad followed by the deterioration of the world in general. The commentators argue about what God is, and Yahweh's purpose. Meanwhile, Warden and Rosefeld discuss the crisis and the overload of information, as well as Taylor's weakness - it's up to them to make him make the right decisions. At a meeting of the National Security Council, Taylor reveals that Compute One has learned that the Kremlin has a limited version of their system that will be running the entire nuclear attack - if they destroy the Soviet computer system in Siberia, they can cripple their plan. Hawk is suspicious of Compute One's sudden new data. The men point out all the problems with this plan, but Taylor is determined.

Amaya is still growing and his family notices. He put forth the theory that he's the same person from another dimension - and he tries to explain his overlapping histories, which explains the gaps in his understanding. To himself, he wonders if he's the creator of his dimension. He goes for a run at night. Worried about him, Helena steps outside and is kidnapped by Mercury. Amaya returns and Carmen is distraught. He reassures her - he'll find Helena tomorrow. Despite Rafa's protests, Amaya sets out in search of Radamanthus's castle. He recognizes physical changes and new abilities as he makes his way inside. Radamanthus is shocked to find that Amaya won't die as the two face off, and Amaya eventually manages to decapitate him and feed his head the piranhas in the water below. He and a relieved Helena hurry to free the other captive girls, and Amaya is forced to kill Mercury as well as they make their escape. Amaya's family is overjoyed to see them, but Emérito is less so, suspicious of Amaya's behavior.

Warden continues to doubt Russia's genocidal plan, while Taylor sticks to his guns about his course of action. Warden and Rosefeld argue about Compute One's data and Russia's motivations. Rosefeld wants to carry out Hawk's plan, regardless of what Taylor wants. Meanwhile, Taylor insists that Hawk's plan is confirmation that Yahweh is the true God, making his advisors uncomfortable. They suggest plugging all the new data into Compute One, that might have a new perspective. Amaya approaches Gangui, who marvels at his physical changes - he's considering a return to boxing. Taylor discovers the conspiracy against him and is furious. He decides they're going ahead with Compute One's summit recommendations and preparing the Siberia plan, just in case. Rosefeld and Warden discuss Taylor's shortcomings and politics. Meanwhile, Yahweh warns of death to the disobedient, and incinerates an Islamic "monk" who challenges his authority.

The council meeting grows heated and Hawk attempts a coup, getting himself killed by the Secret Service. Warden and Rosefeld quickly realize that Compute One is making all the major decisions for Taylor - they need to get into the control room. Meanwhile, Yahweh gets into a philosophical argument with one of his followers - if man is doomed to be destroyed for their sins, why create them so flawed, with free will, to begin with? Yahweh is annoyed by the questions. Newman pressures Taylor about taking action, concerned he's too reliant on Compute One, whose assessments change every day with new data. Meanwhile, Arthos and Jason set out on their long journey, discussing Apollo's motivations and schemes as well as the limits of their immortality.

Gangui is astonished as Amaya continues to grow and they discuss the difficulties facing them if he wants to compete in the Olympics. Gangui advises him to start making a name for himself, taking fights as often as possible. Gangui has heard the rumors about Radamanthus and Mercury's deaths. Gangui has no memory of training Amaya for fifteen years, and the boxer explains that it was in another dimension. Meanwhile, the government heads continue to argue about the reliability of Compute One and how Yahweh fits into the situation, whether he's the real God or not.

Arthos and Jason attempt to determine how dangerous AP-107 is. Jason has a bad feeling about the mission, but rejects Arthos's attempts to psychoanalyze him. Meanwhile, Compute One decides they need another National Security Council meeting. Warden and Rosefeld scheme to distract Taylor, who is becoming too dependent on Compute One - they'll use MARCY, Warden's carefully bribed secretary, to seduce the corrupt Vice-President as their way in. She has an unusual and mysterious past, but owes him a great debt. Compute One has a new idea - to get rid of Taylor and name Yahweh the new President. Taylor endorses this proposal - the Soviets won't dare attack a country run by God. When his advisors think he's crazy, he tries to fire them and Rosefeld promptly has him subdued by the generals in the room.

Warden gives Marcy her mission - to find out from the new President KRANTZ the name of the technician in charge of Compute One and where the computers are located. She is surprisingly philosophical about the end of the world, but Warden insists she must have known happiness in her life. Marcy admits that there was someone who made her happy - Daniel Amaya. Three months later, Rosefeld is getting antsy - Krantz is harder to manage than Taylor. Rosefeld still wants to carry out Hawk's plan, using Marcy to further his aims. He argues with Krantz about how to handle negotiations. Rosefeld convinces Krantz that they need to bring in experts to advise them, even though Compute One would never approve. Rosefeld becomes suspicious of MIKE SENTRY, who is advising the President, but whose background is highly suspect - he might be working for Compute One, who is shaping up to be a new enemy. They decide to kill Sentry and let Dey take charge of the computer room. Krantz is not pleased when the generals insist that Compute One's plan will only lead to surrender and goes along with Rosefeld's suggestion to let Dey handle the computers. Warden worries that Krantz will undercut their efforts, but Rosefeld has considered every eventuality.

Amaya begins boxing, but is bemused by the crowd's bloodlust - they want him to kill his opponent. On a visit to the White House, Amaya feels odd and drawn to the computer room. Suddenly, all the lights go out and Amaya begins hearing voices begging for help. Amaya nearly gets arrested, but is ultimately let go. Marcy comes to Dey ostensibly for Compute One's report, but tries to seduce him. Dey resists, but gets caught in a compromising position when his secretary walks in. Warden greets the visiting athletes but when Marcy walks in, she and Amaya are shocked to recognize each other. When she leaves the building in a limo, he spontaneously takes off after them, causing chaos. When he finally makes his way in to see Marcy at Warden's home, he finds her severely beaten.

They have sex and discuss their situation - they're clearly in a different dimension. History is on a different course and he worries he might be responsible for whatever changed that put them on this course - when and how he protested the Vietnam War might have done it. Marcy doesn't believe it, but Amaya explains his research - he can see the differences, but can't provide evidence. She describes the morning she arrived in her new world and the events that led her to being institutionalized, raped, and tortured. She murders a nurse to escape and attempts to

understand this new world, eventually winding up with Warden, who "bought" her from her husband in this dimension. Marcy tells Amaya about the imminent Soviet attack, and they discuss Yahweh. Amaya tells her about his own experience, noting that his family is the one he described from the first dimension of his life. He plans to provide for them regardless, but promises he loves her first - he's already had two different lives with his other wife. Amaya explains that until 1962, all history is the same, but then changes began to emerge based on his actions in previous dimensions of his life. Marcy begins to believe and is horrified - why would he bring her along to this world with all its tragedy?

Warden discovers the pair together and decides to kill Amaya. Marcy insists on going with him and they are escorted to the car. Amaya attacks to save their lives, and in the ensuing crash, Warden is killed. Amaya senses something moving inside and Marcy suggests a trip to the hospital. Rosefeld consults with GEN. PAUL WINELD, Warden's son-in-law - Warden was set to deliver Compute One's results from Hawk's plan. They need Wineld to get them instead. Rosefeld reveals that Sentry is dead as well. They wonder how Amaya fits into the situation. Marcy wonders at the changes in herself since her arrival here - she's resilient despite having been raped multiple times. She notes changes in him as well, and they compare the odd feeling of otherness they occasionally have. Marcy reveals that she "felt" the name Persephone. Amaya has an idea what might be going on, but is hesitant to share it. He needs to get back to his family and they discuss their complex relationship - but she'll wait for him.

Rosefeld and Wineld spar over Wineld's capability and Wineld insists he can prove himself. Rosefeld convinces him to go over the government's head to carry out Hawk's plan - they'll trap Krantz and his entourage at Camp David and leave Yahweh in the desert while they move forward. Wineld objects and they argue about religion and Yahweh's purpose here. Meanwhile, an increasingly tense Amaya heads toward Radamanthus's castle, wondering why he's in this dimension, returning to the family he abandoned twenty-six years ago, facing his fears of nuclear war. He muses on all the changes in the dimensions, and the new developments of Radamanthus, Minos, and now Persephone in Marcy. Suddenly, he realizes the truth - the one hundred eleventh dimension. His mind races with new energy and information. That night at home, Amaya receives messages pleading for help through the TV set.

Amaya's children are baffled by the changes in him. Helena reveals to Manny some of the stranger supernatural things she witnessed when Amaya saved her. Manny worries he's possessed, having witnessed his flaming red eyes the other night - maybe he's not their father at all. Helena is horrified, insisting it isn't true. Meanwhile, Arthos and Jason continue their journey, discussing evolution and immortality. However, when they reach their destination, they're horrified to find themselves on the edge of the one hundred eleventh dimension - with Earth poised on the edge, about to be swallowed up. Jason wants to abandon the mission, but Arthos fears Apollo's reaction. They can still complete their mission. They wonder if AP-107 is responsible for the planet's position - Jason notes it's possible if he traveled to the past.

Reporters note the carnage Yahweh leaves behind and argue about his motivations. Yahweh continues to incinerate anyone who defies him. He's determined to bring about the Apocalypse - even Radamanthus and Minos will die. A disembodied voice asks persistent questions, some of which Yahweh can't answer. Yahweh keeps the upper hand until the voice notes that there's one here who can change his perception and will survive the destruction to come as he's already descended to hell. Yahweh demands answers, but the voice is gone.

Amaya continues to persuade Marcy about the truth of his dimensions theory, going over the points in history he's affected. He reveals he's been having superhuman experiences and describes the messages he received - sent by Compute One, as it turns out. Outside of Washington, Rosefeld reveals to Wineld that Compute One's knowledge and influence reaches around the world. Rosefeld knows that the computer is controlling the weapons - they're dependent on its life instinct for any plan to be successful - it has to destroy the enemy in order to survive. There are six-hundred sixty-six computers making up the system - the mark of the devil. Compute One contacts Amaya again - his biomagnetic emissions show superpowers, but without the drive for destruction that Yahweh and Minos seem to have. Compute One can read the data of his memories but finds it alien to human knowledge. Amaya asks about the dangers here and Compute One fills him in on the imminent nuclear disaster and gives Amaya a mission - to head toward Siberia and help Compute One assume control of the Soviet arsenal. Amaya hesitates. Compute One seems to know that he's stopped sleeping.

The generals arrange their first strike plan. Wineld is horrified as the details become clear - they could still be sacrificing twenty-five million people, and there's nothing Wineld can do about it. Amaya's family wants answers about him and he tries to explain - in his past dimension, he was on a plane to Paraguay to escape imminent nuclear war when they were engulfed by strange lights as something took control of the passenger's lives. He recalls being led into a capsule and engulfed with intense yellow light. Suddenly, Amaya feels the strange force surge inside him and intense danger. He is compelled to start running - a hundred and seventy miles - until he's certain the danger has passed.

Newman and Dey realize what Rosefeld is up to, but may not be able to stop it. Rosefeld reassures the GEN. CRAFTY about the computers carrying out the plan. Crafty points out all the holes in the plan and the potential for disaster, but again, there's nothing he can do. Imprisoned in an office, he despairs, but suddenly realizes that the TV is on. Amaya reports to Marcy that Compute One has reported that the second attempt to launch a nuclear attack against the Soviets has been thwarted. The government is in shambles. Amaya believes that Compute One is trying to take over the world. He goes over the alternatives, each one worse than the last, and expresses his skepticism about Yahweh.

Newman and Dey struggle to find a way out of their original predicament. Dey decides to go to the computers for assistance, but Newman warns him to be careful about trusting them. Meanwhile, Jason and Arthos continue to argue philosophy. They're shocked when the monitor shows them a figure from the one hundred eleventh dimension living on Earth, though it shouldn't be possible. Newman reports back to Dey - Compute One accepted his proposition that they surrender. He wonders why Compute One didn't come to this conclusion on its own and why the Russians didn't attack long ago. He realizes something is holding them back, and that Rosefeld knows what it is.

Marcy and Amaya realize that their lives may be going in different directions. If she can't come to a place of belief about his past, they may have no future. He's aware of breaking the rules in traveling through time to elude his pursuers. On the flight to Paraguay, he was made a prisoner by those who had come for slaves - to save trips to find more slaves, they simply immortalized the ones they captured. He doesn't think love can exist in an immortal body - immortality comes with an end to humanity. He points out all the evidence of his inhumanity. Compute One has informed him that because he changed the world's destiny, he's now responsible for its fate. Marcy is conflicted.

Newman and Rosefeld meet in secret - Rosefeld is prepared to do anything to avoid going back into the captivity of his office. Newman wants to know what Rosefeld was thinking, attempting a plan like this. Rosefeld admits that it couldn't have been done as planned, so he altered the plan, but was caught before he could push the button. He learned that the computers had discovered the conspiracy - it read Crafty's mind, learning his panic and despair. He explains his theory about the computer prioritizing his own life. Rosefeld admits that he knows what the Russians are holding back - the Prime Minister is afraid of Yahweh. Newman confirms Rosefeld's theories by reading Compute One's reports and learns that the Russian Prime Minister doesn't want to be the instrument for Yahweh's destruction. He realizes that he has to stop the surrender.

Amaya tries to explain the history of his multiple lives in different times, and tries to explain Marcy and how he was abducted by aliens to be made a slave. He realizes he'll never make his family believe, and Carmen is fixated on his infidelity. She tries to kick him out, but he's determined not to abandon his family again. Still, the inner voice tells him to run, and he does. He analyzes the force inside him - ignorance strengthens it, while truth weakens him. Amaya tries to figure out the rules and discovers that the origin of the being trying to control him is the one hundred eleventh dimension. He remembers his escape and encounters with the dimension.

Amaya goes to Marcy, who is shocked when Compute One starts sending him messages through the TV. He is dismissive. The entities behind the messages realize that Amaya suspects something - but they need him to help them. They send messages to Marcy instead, trying to convince her to convince him - he has the power of the gods. Marcy is furious, but the messages insist that Amaya needs to beware of the entity within that wants to usurp his identity, just as she does - it's after her mind.

Newman brings a panicked Rosefeld out of his office - he's losing his mind, unable to deal with having it read every minute of the day. Newman wants information from him, but they're at a stalemate. Amaya tells Marcy about the aliens and about the loss of his humanity, and the world of Trafamaldor and his eventual escape. He used a previous escape as a model - A-13. Amaya details the different universes, notably the one hundred eleventh - the darkest, inhabited by beings obsessed with destruction and his complex escape through the dimensions. His plan was to rewrite his life and correct the mistakes of his past, leaving a decoy body for the inhabitants of Trafamaldor to find.

Rosefeld desperately tries to come up with a way to escape, while keeping his darkest secret from his inquisitors. Beaten and defeated, he's surprised to hear voices - someone has come to rescue him. Krantz and the National Security Council are furious to find Rosefeld gone - Newman helped him escape. With some other generals, they've taken over the NORAD Air Base and are threatening to push the plan forward regardless. With no other options, the government surrendered to the Kremlin. They learned that the Soviets held back out of fear over Chinese retaliation. The Soviets refuse to accept their surrender, because Rosefeld has the weapons and is willing to defend the nation. Krantz, SHEFFIELD, CARTY, SEBREING, and the rest discuss their options, and Seibring suggests that Compute One may be the real one running the country.

Amaya becomes increasingly impotent - though he wants Marcy to be happy and satisfied. She's upset that she's losing him, but isn't completely ready to believe his explanations. Amaya reveals that he's going to Sweden for the Olympics - and that Minos, the being from the one hundred eleventh dimension, is waiting for him. Amaya needs to send him back to hell, then face the others - Yahweh, Persephone, and Pluto. Going over his memories, he's decided that five metaphysical entities entered his body as he escaped hell. This world is his responsibility because it is his creation. He worries about the enemy inside, and the one inside Marcy - her love makes him strong, but how long will it last? More messages appear on TV, indicating the rapidly deteriorating situation - he needs to agree to reprogram the computers, and avoid making the entity within stronger - it plans to take over his mind.

Amaya resists the computers again and heads to Sweden, trying to figure out his enemy and the correct course of action. Gangui is focused on the boxing, but Amaya goes for a run to dispel the building tension. He's surprised when a medieval castle draws him, and a figure with flaming red eyes. Again, he feels impulses not his own. Arthos and Jason are still in deep discussion when the module finds something - not their target, but Marcy. Meanwhile, Krantz reads Compute One's latest direction and quits - he's had enough. Compute One directs them to let Soviet troops land on U.S. soil to bring law and order back to the nation. The people should know it's for their own good and that Yahweh has planned their destruction.

Amaya is uninterested in boxing but goes through with the match. He easily overpowers his American opponent until a pause to mentally rest opens his mind to the danger of his internal enemy. Distracted, Amaya starts to lose, until the last minute, when an Amaya with fiery red eyes nearly kills the opposing boxer, winning the match. Meanwhile, Jason and Arthos argue about Marcy's possible connection to AP-107 and the being from the one hundred eleventh dimension. Maybe AP-107 isn't here at all. Maybe the mission is the result of Apollo being jealous of a being more powerful than he is - someone that found a way for two beings from the one hundred eleventh dimension to escape, and found a way to send the planet to the edge of destruction. Arthos comes up with a plan - to hurt Marcy, hopefully luring AP-107 back to her. They cause a car accident and watch closely.

Amaya struggles as the being inside him seems to grow stronger than himself. The being insist it doesn't want his soul, just his immortal body. Suddenly, he's attacked by Minos, his body flooded with lightning that doesn't harm. One entity inside flees from it, while another is baffled by its reaction. The next day, EMPRESS LAVI discusses Amaya with her husband, Minos, who is convinced he must be Pluto. Lavi had been abducted by Satan, granted powers by Minos, and Minos had decided not to kill her like the others, but to make her his mistress instead, subjecting her to a horrific life. She wonders if the boxer was sent here to save her. She takes a desperate chance to escape. Amaya continues to struggle with the entity within as he faces his next opponent, a boxer he admired in his old life.

Lavi arrives at Olympic Village, but her husband's helpers aren't far behind, in search of new victims. Meanwhile, Amaya decides to confront his enemy head on, relieving pressure as he reveals his discoveries - the entity is Pluto, determined to take Amaya's body. Amaya knows his weaknesses. Pluto sneers - he's going to become the most powerful god of all the dimensions. Amaya is unfazed. Amaya finds SATAN and LIVED holding Lavi captive. Amaya easily kills Lived, who attacks him head on. Pluto hears the screams of a lifeform entering the one-hundred eleventh dimension. Amaya subdues Satan and takes Lavi in. She tries to seduce him and he allows it, surprised when his human side reacts. Pluto is terrified. Lavi tells Amaya her story.

They are interrupted by a message from Compute One - Dey is acting President and the Soviet military has nearly taken over the Kremlin. Compute One gives Amaya instructions, warning him to get rid of Lavi, who will only bring him a powerful enemy that will manage to kill him. Amaya is not hugely distressed - the death of his body will liberate his soul. Compute One is full of questions, but insists Amaya can't die right now - humankind needs him. Analyzing the humanity left in him, Amaya decides he must have a guardian angel helping him. Lavi decides to come with him, and Amaya notes that her love strengthens his soul, to Pluto's frustration. They're confronted by Minos, and Amaya kills him.

Amaya tells Lavi about the potential for nuclear war, evident in the chaos as they begin their journey. Compute One continues to pressure him to leave Lavi behind. FBI AGENTS appear to arrest Amaya for Warden's death. Lavi pretends to be Marcy and lets herself be arrested as well. They're escorted to a plane and separated. Amaya is questioned and struggles as Pluto starts taking control. Lavi scares the agents into leaving - Pluto's voice terrified them. People around them are beginning to panic. Compute One gives them new instructions.

Dey struggles to hold it together as the country begins to collapse. Compute One continues to insist the Soviet troops be allowed to land. Dey continues to refuse to carry out the order. Finally, he speaks with the Soviet Prime Minister, but can't go through with the negotiation. A voice gives the Soviets authorization to land. With some difficulty, Amaya and Lavi finally make

it onto a plane. Amaya tries to explain the presence of Pluto in his being and the multiple universes, including Trafamaldor and the one hundred eleventh dimension. She's surprised to find when they land that Amaya is a hero.

Yahweh arrives in Minos's castle, where a battered Satan informs him that Minos is dead. He's shocked, but sees Minos and Radamanthus's deaths as a warning. Meanwhile, Jason and Arthos plot their next moves, noting the multiple beings in AP-107 and debating what to do about the being from the one hundred eleventh dimension. At the awards ceremony for his Olympic triumph, Amaya runs after his daughter and wife, who is not thrilled to see him with Lavi. Yahweh appears to confront him, full of questions. He takes note of Helena running toward Amaya and kills her. Amaya is furious. Carmen blames Amaya for Helena's death. In his grief, Amaya is unaware of using his powers, but Helena returns to life after he leaves.

Jason and Arthos begin to have doubts about the mission - there are too many unanswered questions. Jason is horrified as A-13 aka Yahweh discovers the ship. Yahweh thinks they're here to sabotage his plan to destroy Earth. Jason and Arthos make a swift and dangerous escape to dimension one hundred ten. Amaya learns that Marcy has been hospitalized after a car accident and Lavi questions him about the women in his life and about Yahweh. Arthos decides to head home - they'll take the evidence of A-13's presence and the planet's proximity to the one hundred eleventh dimension to Apollo. As they discuss the situation, Arthos realizes that A-13 and the three beings from hell are dragging the planet to the hell dimension - which is why they're clinging so closely and not destroying everything in sight. Arthos changes his mind - they can complete the mission after all and kill AP-107.

The ship slams into the hospital, causing chaos. Amaya hurries to get to Marcy, but struggles with Pluto feeding on all the negative energy. Jason attacks with omega rays, putting Pluto's host body in danger. Marcy tries to intervene, and Jason kills her. Arthos rescues Jason before Pluto can kill him. Jason notes that he must be truly immortal now. Amaya regains control of his mind and grieves for Marcy, who comes back to life. However, Lavi is killed, trapped in the burning building. Meanwhile, Arthos and Jason try to get the ship moving, arguing about whether to kill the humans below or not by destroying the reactor. Amaya hurries to get Marcy to safety, as the voice inside advises him that, having survived the omega rays, he's truly immortal now. Amaya and Marcy escape to the airport, but he's horrified to see a mushroom cloud and a flash of light.

Dey is full of self-recrimination for giving in to the Soviets. His secretary RACHEL reassures him and then seduces him. The report of nuclear explosion in Puerto Rico makes him believe the Soviets have betrayed him. He proceeds to cause a panic, telling the mob outside that the Russians are invading. The news travels around the world - twenty thousand dead and double that wounded. The planet is baffled over the cause of the blast. Pluto schemes to take over Amaya's mind for good as Amaya heads for Russia, still plagued with questions, musing on who is truly to blame for weapons of mass destruction. When he arrives, Amaya is given instructions on how to reprogram the Soviet computers. COL. BOLSHOY brings him to the base, where he is seduced by a female officer. However, Amaya can't forget Lavi's death, and leaves, struggling to control his mind as Pluto senses upcoming victory.

Meanwhile, Yahweh begins to have doubts about his plans. He'll have to destroy the planet to prove his strength, considering his complicated past that led him to this point, his antagonism with Apollo, and his experience in the one hundred eleventh dimension. Two entities clung to him on the way out, and once on Earth, they quickly inhabit human bodies - Minos and Radamanthus. Yahweh advises them to torture rather than destroy to avoid being engulfed in energy that draws them back to the hell dimension. Yahweh's vision tells him that destroying humanity can draw the whole planet into the dimension - humans are geared toward their own destruction anyway. Now, he has doubts about his plan, but waits for Compute One to carry out its part of the plan as he considers all the potential betrayers. He sees the lights go out in Jerusalem and announces the end of the world. He calls for light, but nothing happens, and the truth starts to become apparent to him.

Dey continues to wallow in shame and guilt. Rosefeld discusses the increasingly complex political situation with his secretary NANCY. He reveals that Compute One is the one holding all the cards - and it wants world domination. Yahweh wonders if Compute One has gained consciousness and confronts it. Suddenly, Yahweh is surrounded by the light of the seventy-sixth dimension - an impossibility. He forgets his powers and finds himself outside the White House, wondering why the light only surrounds this building. He flees.

Amaya takes note of the power outages. Pluto prepares to take over his mind for good. Amaya despairs until he starts looking inward, spotting Pluto, but also the conscience of his former self, offering counsel and encouragement. It tells him to forget everything that's come before - he's now a god and needs to discover himself again and forget humanity. His second conscience, another previous self, warns that they have to abandon this body to avoid the power of hate. He

reveals Yahweh's weakness -fear of the light. Pluto realizes he's helpless to take over now, but warns that he can't be contained forever.

With electric power gone, the world plunges into chaos. Taylor reassumes power. The world is deteriorating, but Taylor is overjoyed when he sees a message on TV - Compute One is up and running. Amaya spends four months running, seeing how people live in remote areas, learning about happiness and beauty. Pluto struggles to figure a new way out. When Amaya finally returns to civilization, he's quickly taken in by security to a location center, where he's assigned a job, a residence, and a new sexual partner. He unnerves his new colleagues with his inhuman behavior. Amaya learns that Compute One is now running the world, as a colleague tells him the incredible history of the last five months that led to the computer taking over and Yahweh's disappearance. There has been incredible destruction.

Amaya heads to Washington to face Compute One, who defends his methods - by entering into servitude, humans have been freed from their worst enemy - themselves. Amaya leaves and sees the struggles that come with a strictly controlled society. He returns to Puerto Rico and the apartment he used to share with Marcy. The new owners, SAMUEL MENDOZA and his wife MARIA, greet him - they share an apartment with Marcy and her newly-mandated husband. The couple arrives and Marcy is overjoyed to see Amaya, ignoring her new husband's threats. Amaya advises Marcy to stay with her new husband - he's no longer human, but a god. He's forced to leave when his negative energy level rises again. While running, he spots a being with red eyes. As he considers his situation, he realizes that his body still responds to danger levels with unpleasant memories - there might be a way he can die. It seems to kick in when he's near his family.

Amaya is amazed to see Helena and his other children again, and the emotion rushes in on a wave of white light that terrifies Pluto. Carmen remains aloof. The family takes note of his inhumanity. Helena details the strange death experience she had, realizing that Amaya has power over death - nothing can hurt him. Amaya admits it's true, though he's not sure he wants the responsibility. Later, he begins a conversation with Compute One to better understand its actions, and is soon drawn into a philosophical debate about knowledge, conscience, and immortality. Compute One advises him to focus on finding a way to get rid of Pluto. When he leaves to expel the dangerous energy, Compute One's entities discuss Amaya's potential to be unstoppable.

Amaya attempts to find ways to think without risking Pluto taking over his mind. Pluto sees his machinations and is furious. Later, Amaya discusses his ability to bring people back to life with Marcy, who tries to describe the experience. She's still terrified of losing him. Later, Amaya searches for electronic parts, aware that Compute One is keeping track of his movements. Helena is disappointed to learn that Amaya won't be coming back to them, but is surprised to learn about Lavi, whom she mistook for Marcy. Amaya tries to explain the mistakes he's made and his purpose - he needs to change everything back to how it was, save the world from destruction and slavery, and find a way to free his conscience from it's trap - the immortal body keeping him from true evolutionary immortality. He also needs to free himself from Pluto, and Marcy from her entity, and Yahweh as well. Helena thinks her father has gone crazy, but notes his incredible ability - maybe it's her. Her tears make his mind vulnerable, forcing him to run. Helena recalls Mercury and Radamanthus, and assumes Amaya is a demon like them.

Amaya tells Marcy that he's trying to figure out how to free his conscience from his body, which was made immortal through the omega rays. He has to find a way to die, and he and Marcy discuss faith and immortality. Amaya knows she'll ultimately abandon him when she accepts that he can't love her. There's nothing he can do about Compute One - humans will have to figure it out themselves. Amaya is forced to go running again. Yahweh keeps tabs on his movements - he has plans for Amaya. Compute One also keeps track of him as his pile of electronic material grows to impossible amounts. Compute One believes it has Amaya under control - humanity will pay if he tries anything.

Yahweh confronts Amaya, offering him an opportunity to discover the extent of his powers - it's clear Amaya plans to destroy Compute One and set humankind free. Yahweh suggests they team up. Amaya suggests he destroy Compute One alone -he's supposed to be all powerful. Pluto can tell Yahweh is lying. Yahweh recognizes him. Meanwhile, Compute One continues to think it has Amaya under control. They analyze the strange light terrorizing Yahweh from the seventy-sixth dimension. Amaya is evasive when Helena asks him questions - he doesn't want to cause her more pain. She's still intent on keeping him there, though he knows he's going to abandon them. She looks to Amaya for comfort, but Pluto feeds on her suffering, terrifying her. Carmen worries about Helena, who goes snooping in Amaya's hut and finds spatial anomalies she can't comprehend.

On the beach, Marcy presses Amaya for answers, but he is evasive. He finally reveals that when he entered the one hundred eleventh dimension, five beings entered the spaceship - Radamanthus, Minos, Yahweh, Pluto, and Persephone, who currently resides hidden in Marcy. She is overwhelmed. Back at her apartment, Compute One contacts Amaya and they discuss Yahweh and humanity's current servitude. Compute One warns him that if anything happens to the computer system, the planet



will be destroyed. If Amaya wants to save the humans, he has to protect Compute One. Amaya has to be careful not to give away his true plans. Compute One is only interested that he not plot against them. Amaya rushes back to his hut.

In the morning, Helena searches for her father at the hut, but finds it oddly blistering hot to the touch. Carmen continues to be resentful of Amaya's lover, sure she's his excuse for not being here regularly. She continues to worry and grieve. Marcy notes his absence and misses him as well, wondering if their relationship is over. She is surprised when Compute One asks her where Amaya is. The computer orders her to go find him, and insists she can ask Persephone for help. The guards escort her to Amaya's family home, a place she never wanted to experience. Carmen is antagonistic and the guards get rough. Marcy snaps, horrified as Persephone starts to emerge. Marcy gets herself under control as the family insists they haven't seen Amaya. Helena hesitates and the guards rush out in the direction she's looking. Marcy reassures the family that nothing can hurt Amaya - he'll only be affected if something happens to them. He wants them all to live. A conflicted Helena finally reveals that he's hiding in the hut. However, when the guards investigate, they find that the interior of the hut has become hell.

The next morning, Helena is relieved when Amaya returns - he was looking for his destiny. Even Carmen is thrilled to see him. Compute One is curious about his movements and decides to keep a closer eye on him, threatening his family if he doesn't comply. Amaya suggests a deal - he'll abandon this world to find salvation in other worlds. Compute One doesn't trust him. Amaya recognizes that at some point, Pluto will overwhelm him, and Compute One will have to face Pluto, who eagerly looks for the world's destruction. Amaya decides to go to Marcy's apartment. Meanwhile, Yahweh arrives at the hut, full of doubts. He uncovers Amaya's secrets - he's been building a computer that can only be driven by the power of the mind. He decides to destroy it, but the room is engulfed with strange light, which makes him weaker and weaker as he tries to escape. He finally finds a way back outside.

At Marcy's place, Compute One questions him about the hut and his need to confront his destiny. Amaya needs a ship capable of taking him to other worlds and universes so that he can liberate his conscience from his immortal body. Compute One reports on Yahweh's recent incident with the light. Amaya reveals he plans to use the spaceship to scour the universe for the true white light. He's confident that the humans will eventually liberate themselves. Compute One wonders about Pluto's control over him and decide to keep probing in hopes of getting a satisfying answer about his intentions. They argue, and ultimately, Amaya is forced to promise not to plot against Compute One in any way even as Pluto advances toward his goal.

Walking with Marcy, she worries about Persephone taking over her mind. Amaya won't permit it, but Pluto suggests he'll kill her. Amaya reassures her, but struggles with the truth of his inability to love her. Amaya negotiates with Compute One to be let back into the hut. Pluto tries to stop him. Near the hut Yahweh confronts Amaya, unwilling to let him destroy his plans. Amaya, Pluto, and Yahweh struggle as they make it into the hut. Amaya has the hut force Pluto into retreat with blinding light. Amaya manages to use his spaceship for escape into the sky. In a rage, Yahweh attacks Compute One. Amaya regains control of his ship as the fight sets off a nuclear holocaust and the Earth is destroyed. On the moon, Pluto feeds on the negative energy and Amaya struggles to reduce the accumulating energy.

Yahweh contacts Amaya, insisting he doesn't need his ship, as he has the power of his mind. Amaya can't access his full power with Pluto there. Yahweh advises him to get rid of it. Yahweh reveals that he was born on Earth but enslaved by the Trafamaldorians. A voice suggests Yahweh fears a greater power than himself - Yahweh's first conscience from the past. Yahweh decides to leave Amaya's ship and retreat.

Apollo is shocked when a seemingly unmanned ship's computers wish to speak with him. The coding reveals it's AP-107, which shouldn't be possible since the fugitive's body is in their archives - Apollo saw the body himself. Apollo orders the ship destroyed and summons Jason and Arthos, wondering if they've fooled him. He asks about their last mission and Arthos goes over it again - they reported that AP-107 had not transformed into the powerful being they feared, Jason administered the omega rays, and they brought the body back. Apollo sees through the lie - he knows AP-107 is piloting the ship and could be a threat to their security. He urges Arthos to tell the truth - the lives of millions are at stake. Jason caves and admits they failed in their mission and covered up the truth.

Apollo orders Arthos and Jason taken captive and prepares to lead the operation himself. He's shocked when all the shots taken at the ship miss. Apollo plans to chase Amaya through multiple universes, but Amaya outwits him and gains the upper hand, destroying the enemy ships. Apollo jumps to his quarters and finds AP-197 waiting for him, bearing the image of a being from the one hundred eleventh dimension. He explains that he needs to die to continue his evolutionary process - he needs an interdimensional spaceship to jump somewhere he's not immortal. He explains that the owner of his immortal body, with the help of his four friends, filled the world with fear and pushed it to a sudden death, pushing the inhabitants into hell. Three of the beings

are back in their dimension, the other is A-13, who wanders with him, destroying everything he can. AP-107 still wants to change the destiny of his people.

As Amaya runs into his hut, Yahweh spots a Trafamaldorian ship and heads toward it, pursuing it into another dimension, but finds himself in a strange circular room, facing a being with fiery red eyes. The being informs him that they are near their destiny and the body belongs to Pluto, but the voice is Amaya's. Pluto is trapped - the mind is overwhelmed with positive energy, though Amaya can't control the body. Yahweh is flooded with light and is surprised find he's feeling pain. He realizes that he might be in the seventy-sixth dimension, and therefore no longer immortal.

Marcy and Amaya walk on the beach and are confronted by a Trafamaldorian ship. Amaya finds himself frozen into a metal statue, his consciousness lost as Pluto is pulled back into the one hundred eleventh dimension. Marcy floats into the ship, where a being with fiery eyes - Amaya from the future - informs her that he's returned to change humanity's destiny. Yahweh and Pluto sabotaged his plan to liberate the world from Compute One, but now Yahweh is no more. Marcy is terrified. Amaya eels Pluto breaking out of his trap. He sees Persephone assuming control of Marcy's body. They enter the eighty-sixth dimension and hear voices indicating that the past behind them is changing and Compute One losing sentience. Amaya has programmed the ship to carry out his orders even in his absence, reprogramming computers from another universe in another time. Pluto grudgingly admires Amaya's plan.

Pluto discovers that Amaya has undone much of the damage in the past and tries to figure out how to pilot the ship back to Earth, still intent on overpowering the humans and sending them to hell. He realizes they're headed to the seventy-sixth dimension, where his immortal body can be killed. Frantically, he tries to stop them, a former owner of his mind struggling for control, and Persephone struggling as well. A remnant of Marcy urges Amaya to destroy the ship, insisting he save the child they never conceived. Amaya's consciousness goes after her. Persephone is pulled into hell. Pluto confuses his telepathic orders and destroys the ship, marking his own end as well.

In the desolate landscape illuminated by bright light, Amaya walks, becoming human again, with an eternal conscience. He wonders about Marcy and about Yahweh and Pluto. He is full of questions and decides that hatred is its own punishment. He considers that everyone might be their own savior. He thinks about Apollo and worries about his family. He runs into an old man, Yahweh, demanding to know where the ship is, furious to learn there isn't one. Yahweh attacks, but soon runs out of strength. They wind up arguing about the existence of spirits and faith, and immortality again. They discuss God. Amaya advises him that he either embrace faith and hope, or live in despair. Amaya paints a picture of how they'll evolve, gaining knowledge and truth, helping others. He wants Yahweh's help and companionship to ease the loneliness of his life as they move toward true immortality. Yahweh, for the first time, considers a future of hope.

**COMMENTS**

OVERALL

**Ambitious and epic, DIMENSION 111 is a blend of science fiction, philosophy, and action that takes the reader through various universes, timelines, and belief systems.** It's clear that the writer has put a huge amount of time into crafting this book, and the world and characters that inhabit it, and we appreciate the effort put into the project. This was clearly a labor of love, chock full of great ideas.

While the story does explore some strong themes, and the discussion of philosophy and faith is certainly interesting and thought-provoking, the execution of the story, and how it might be adapted to screen, could use some development. Concerns over confusion in the story, scope, character development, tone, and the best medium for the project all arise. We'll go over all this in detail. The writer might want to address these in any revision or adaptation moving forward. It's a larger-than-life project, and it has much to recommend about it, but there is still room for improvement in key areas, particularly in the areas of focus and clarity. So let's roll up our sleeves and see how to make DIMENSION 111 as effective as it can be.

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MARKETABILITY

Before we get into the story itself, assuming the writer may be thinking about a possible movie or TV adaptation down the line, we should discuss the commerciality of the project and how it would fit into the current Hollywood world.

Because of the nature of the piece, we have a hard time finding a comparable project - the closest neighbor might be something like CLOUD ATLAS, which had trouble acquiring funding and then finding an audience, for similar reasons we might find with this project.

First, the budget. Between the scope, the sci-fi elements, the multiple eras, locations, and the cast size, even a stripped-down version of this script would be tentpole in size. CLOUD ATLAS clocked in at \$102 million as a production budget and barely brought in more than that in box office, making it less than successful. The more expensive the project, the less

likely it is that a studio is going to back it without serious A-list attachments or well-known source material going in, such as a hit book or TV show or graphic novel. While in this case there is of course a book, and that's grand, what would be really helpful to get the industry's attention is a slot on the *New York Times* best-seller list. Without that, it makes shopping the material a bit tricky. While the sci-fi themes are commercial in this day and age, without a proven "IP" (intellectual property) it becomes difficult for the financiers to rationalize spending 9 figures. Thus for any adaptation here, we'd strongly recommend envisioning a more contained version of the story that keeps the budget down to reasonable levels.

Second, audience. There's a lot of discussion of religion in this book, as well as brutality toward women especially that makes this tonally a bit awkward. It's not really a faith-based book, though it is about faith in many ways. It's not about brutality toward women, though that is an issue for the reader going through the project. The result here is that it's tough to see the target audience for this work -- the key demographic as it were, and consequently, whom the screenplay might be written for. The best advice here is to choose a target audience and consider movies that fit this target. Right now, the story seems so niche and independent that it might have trouble, especially given the budget considerations above. And for a literary work as well, moving forward, should the writer be considering additional work on this novel, focusing on a target audience will be key. This will help in creating a more unified feel to the work. Niche is okay, as long as that audience exists.

Finally, with regard to potential adaptation, in the reader's opinion this honestly doesn't seem like it should be a feature at all. A novel is the right medium for a story of this scope - there's plenty of room to explore all the areas the writer wants to explore. If the writer were to pursue a visual medium for the project, we'd suggest a) one or a series of graphic novels, or b) a pilot for a limited run series. TV has a lot more flexibility than features, and there are elements here that remind us of Neil Gaiman's *AMERICAN GODS*. Reworking the project as a cable drama pilot might be a way to overcome some of the issues above. Netflix and Amazon have been spending big money lately (recreating the USA as a Nazi conquest in the 1960s is not inexpensive - *Man in the High Castle*), nor is the Blade Runner-like future depicted in *Altered Carbon*. If the reader is interested in going down that road, a TV mini-series would be

our recommendation. Here's a great book to read if you're planning on going down that road: STORY MAPS by Daniel Calvisi.

<https://www.barnesandnoble.com/w/story-maps-daniel-p-calvisi/1123613927?ean=9780983626688>

## STORY & PLOT LOGIC

Overall, this is impressive in the sheer amount of material the writer has generated, and thematically, it gives us a lot to think about, which is great. However, we have to admit that the storyline does get pretty confusing. Even with the chapter headings that let us know the time changes, between Amaya's multiple timelines, multiple consciousnesses, the various beings from different dimensions, and the huge cast and shifting perspectives, just keeping up is a problem. Unlike many big sci-fi epics where the issue is not enough exposition, the problem we run into here is too much - there's so much explanation of such a complex situation where elements overlap that we spent a lot of time here flipping back to earlier sections to try to remember what came before.

We're not suggesting dumbing the story down - we love smart concepts - but a simplification of the storyline would go a long way, or at the very least, a series of checks throughout the script to catch us up by telling us where we are and why it matters.

In any sort of adaptation to another medium, or even if simply revising the work for a second run publishing, we recommend simplification and streamlining, which would probably involve cutting a story thread or two. As the story unfolded, we found ourselves losing track and interest in the political chaos going on in Washington. We can see this proceeding with more of a WARGAMES idea where the focus is Compute One's antagonism with Amaya and Yahweh. We might also see either Yahweh, Apollo, or Pluto being cut - all three villainous presences are occupying the same emotional space in the story. It's overload. Try to get to the core of the problem a little more directly.

A cable drama might follow the central concept of what happens when a person becomes godlike - this is actually a pretty familiar superhero setup. Superman, any Marvel mutant, Spider-Man and so on have all had to deal with the idea that they're no longer just people, but the revelation of backstory or powers adds destiny and responsibility to their situation. If this were more simply the story of Amaya waking up one morning with

no memory of his past and slowly starting to realize that he plays an major role in an increasingly dangerous world - that's something an audience might get on board with. What we're looking for here is that central arc that the audience is going to connect with and empathize with, to keep them coming back week after week in an episodic project.

We have two general pieces of advice here regarding story, both for possible revision in the book and for adaptation to any medium. First, consider Amaya as the window for the audience - he's always so far ahead of us in the book, but at times (as when he first arrives on Earth in the new dimension) he doesn't seem to know what's going on at all. Make sure the audience knows what he knows, and when something changes, it's clear and we know why. Amaya seems to acquire more and more information and we're not quite clear how, or what we're supposed to know when. The first half of the book is especially confusing, as Amaya's explanation of the multiple dimensions and his purpose feels fractured. When he first lands, for instance, it's unclear why he doesn't try to figure out what's going on instead of going along with family and job and this unfamiliar world.

Next, we'd like a better understanding of mythology, and a simplification as well. It's never clear what the red and green building lights are for, for example, or how Compute One is operating when it seems like the world has lost most if not all of its electricity. We're never clear on why Compute One doesn't just carry out whatever orders it wants to on its own, for that matter, once it's gained sentience. The constantly shifting government plan is impossible to keep up with.

Here's an example of the constant shifts that quickly become confusing:

"What's wrong with Taylor? Doesn't he realize his plan is not welcomed by any National Security Council member?"

"Maybe the rational part of his mind has accepted it, but I'm afraid he's not psychologically prepared to accept a decision of this magnitude. Just consider how he looks at this crisis. He thinks Yahweh is the true God and his warnings about the end of the world are somehow related to the Soviet plans. According to him, if we don't find a peaceful solution, Yahweh's prophecies will come true, and he insists Hawk's plan confirms his theory. If at least he had a reasonable alternate plan, maybe we'd be willing to pay attention, but his plan to call for a summit

meeting and then surprise the Soviets with a peace negotiation sounds ridiculous.

"How are we going to convince the Russians to accept a meeting? What are we going to offer once they agree to talk with us? How are we going to threaten them to accept our point of view? All we're going to get is an immediate attack. There's no way they are going to back down. Nobody backs from a decision like that! Their own existence is at stake!"

"This situation seems so unreal," said the senator. "Isn't it possible there is a misunderstanding here somewhere? Isn't it possible the Russians don't really want to attack us after all? That someone misread the information?"

"It's for real all right. It was discovered by the Pentagon, confirmed by even those idiotic presidential computers. We need the Hawk plan to save us now. It's the only reasonable plan discussed. We can't risk a preliminary step that may incite the Soviets to take immediate action. We must take the first offensive step, if only to disrupt their plans. We must either destroy the enemy before it destroys us, or we must surrender without firing a shot. Those are the only choices."

"But it's incomprehensible that the Kremlin has decided to do a thing like that," objected Warden. "We're talking of killing millions of human beings; we're talking about making a decision and then sitting down and waiting for a certain date to carry it out. It doesn't make sense!"

"The Russians know we're led by a weak president, a president they know will fail to take the steps to save his country. An opportunity like this may never happen again. The old theory that a weak government incites the stronger to attack has turned out to be true after all."

"But there's something missing," insisted the senator.

"What?" asked Rosefeld.

"I don't know. I just sense it."

"Since the day the Pentagon informed us of the Kremlin's plans, all we have done is look for a weakness in the process confirming their intentions. There can be no doubt about it. We simply have to find a way to defend ourselves. The Soviets are going to attack, and they are going to attack hard."

"What stops them from doing it now?"

"We have reasons to believe there are some last-minute details delaying the mission. For all its effectiveness, the attack must be nearly perfect, or the surviving military posts will counterattack in the absence of a head institution—the presidency or any of the Pentagon's bases. Any nuclear weapon penetrating their territory will cause the loss of hundreds of thousands of lives."

"What reasons and details are those?" asked Warden.

"We're not sure yet. You must remember it's only been two weeks since we discovered their plan. Getting to know the details isn't only difficult; it's also dangerous."

"Then how can we be sure it isn't a bad interpretation of the data?"

"We can sit and wait for nothing to happen," Rosefeld sarcastically suggested. This time, Warden did not know how to react, so he remained silent, still trying to find a weakness in Rosefeld's line of reasoning. It took him more than a minute to finally find an opening.

"Taylor tells us his plan was prepared by the most technologically advanced computers, yet you're one of many who say the plan is ridiculous. Then how come you accept Compute One's verification of the Soviets' plan?"

"It's one thing to program computers to accumulate data, and it's another thing to analyze the data. Computers are still well behind human beings in that process. Compute One will receive the data and record it at the speed of light; humans can't do that. But computers can't analyze data as well as humans."

And then, in the pages that follow, the plan shifts again and again.

The changes in behavior are even more confusing - the brutality Amaya witnesses on the street, for example, or his beating by the doctor - it's unclear why this is happening and what has happened to basic humanity in this world and why. Even Amaya doesn't have enough compassion that he'll go after his missing daughter when she's kidnapped by a monster - until the next day. The result is that we have a hard time connecting with the characters and the world, and a tough time suspending disbelief.



An audience will believe almost anything as long as there's enough detail and rationale behind it. To that end, we'd also suggest some work on the details of the US military and government - none of the hierarchy or politics of the situation ever feel believable here, making this story thread problematic.

There are elements of the story we really enjoy - the echoes of folk tale monsters in Minos and Radamanthus, for example, are very interesting, and call to mind Eastern European folk tales. However, we spend so much time just trying to keep up and keep track that a lot of the more interesting elements are getting lost in the story. Minos and Radamanthus, for example, while terrifying in their own right, aren't really crucial to Amaya's story progression - they could be cut and we probably wouldn't miss them.

To sum up, what we'd like to see in the project is more clarity in the storyline and stronger reasoning and motivation for both the world we see and for the way Amaya moves through it.

## CHARACTERS

In terms of character, the concern we have with Amaya is that as he loses his humanity through the book, we lose interest in him. He's at his best when he's worried about his family, about Marcy, and so on, and though he's concerned with humanity until the end, it seems like more of an abstract concept. The more he's invested in individuals and we can connect with and feel his anguish over the planet's impending doom, the better.

Next, we simply want to connect with him as a protagonist more. As mentioned, he could be more of a window for the audience - we do feel a little lost from start to finish - but also, it would be nice to know more about what he's trying to do. We know he wants to die in order to shed his immortal body, but he's a little cagey about how he's going to accomplish it until the end. Simply keeping us involved in his thought process would go a long way here.

As well, the story would have to prune the cast significantly in any adaptation, and we'd advise a little streamlining even in book form. There are so many characters in the government storyline, for example, that we can't keep track or stay invested. Taylor, for example, is crucial until he's ousted. This applies to others throughout the story as well - Lavi isn't essential to the storyline, for instance. Look at every

character, consider how they move the story forward, and consider whether the story would miss them if they were cut.

We'd like to see fewer antagonists here, as mentioned - Compute One, Pluto, Yahweh, and Apollo are too many for any adaptation. Having too many major villains also makes the minor villains less significant. We like the old-world construct of Minos and Radamanthus behaving like gods of old and terrorizing villages - echoes of Greek, Roman, Norse, and Russian mythology here - but they're side effects of the larger problem with Pluto and Yahweh and the hell dimension, rather than major villains in their own right. In any other project, they'd be the main forces Amaya would come up against. In a series, we can see keeping them as episode villains Amaya has to tackle at different points. In a feature, we'd suggest cutting them entirely.

We'd also like stronger women throughout the script. They are universally cast as either victims, love interests, or both. Both for tone and for character, we'd suggest eliminating all of the sexual assault. Marcy is literally raped hundreds of times, then sold to a US Senator, used as a sexual object, and made a victim of violence again and again. Helena is kidnapped by a monster who specializes in raping young women and holding them captive. Again, this adds to the difficulty in pinpointing the story's audience - this isn't a movie/book about rape, so why the excess? Also be aware that there is something of a backlash to women as victims in male-written works, especially when it comes to rape. It is an oft-used trope that often is not necessary storywise, or less creative than it could be. Women are going to have trouble getting past some of these characters, and stronger women who don't rely on being victims of torture and sexual violence would go a long way here. Why isn't Yahweh female, for example? Or Apollo? Or even Amaya?

Here's the type of situation we think the book can avoid:

"Things really took a turn for the worst. The first night, five male nurses came to my cell, and one by one, each raped me more than once. I thought that night would never end. Every minute became an hour; every hour seemed like a day."

Marcy stopped again; she could not continue. She put her hands on her face, knelt on the bed, and cried uncontrollably. He embraced her but kept silent, hoping she could take hold on her own. Ten minutes later, she finally did and forced herself to finish her story.

"I didn't sleep that night, nor could I during the day. They performed every imaginable test, took blood and urine samples, took radiography of all parts of my body, and asked me a thousand questions.

"I took the opportunity to tell a doctor about the things that had happened the night before. He seemed sixty years old, a sort of fatherly figure. I answered so many questions to him that I became at ease with him. He told me I needed evidence to take the case to court, that if I'd really put forth resistance, there would have to be marks all over my body. I began showing him the bruises on my arms and legs, but he said the court would demand more.

"I stripped naked to show him the telling evidence he wanted to see. He came to me as if interested in the bruises I was showing him, but instead, he raped me.

"He then went back to the questioning session as if nothing had happened. I refused to answer anything more, so he slapped me on the face. Since I still refused, he kept slapping me. Since the only resistance I was showing was not to say anything, he took out his belt, pushed me against the wall, and repeatedly slapped my ass. He got very excited and raped me again."

#### STRUCTURE

It's tough to comment on the structure here, since this is such a nonlinear piece in so many ways. We'd suggest an adaptation follow more of a classic structure with A, B, C, lines. For feature reference, we'd suggest THE SCREENWRITER'S ROADMAP by Neil Landau, and for TV, WRITING THE TV DRAMA by Pamela Douglas, in addition to the aforementioned STORY MAPS.

In a feature, the story would have to be severely contained, and the A-line follow something like Amaya landing on Earth, realizing that Yahweh and Compute One are going to destroy the Earth if he doesn't do something about it, and pursuing some kind of solution that might result in personal disaster. A classic three-act structure would help to give the audience and Amaya beats that move the story forward - the first act setting up Amaya's problem, the second act following the pursuit of his goal and the obstacles he faces, and the third act being the confrontation between Amaya and his main antagonist to resolve his personal and physical problems in order to find closure for the story and himself.

In a pilot, we'd suggest following classic TV structure in four or five acts, breaking the story into pieces - maybe write a show bible that shows how it all plays out. In the pilot episode, for example, we'd follow Amaya from his arrival on Earth through his realization of the change of dimension to his first steps forward - what he's going to do next, what obstacles he faces, what he needs to learn from this situation. TV structure is similar to feature structure in that each episode is going to have a problem to resolve - even if it's just showing the first step of the hero's journey. If the first episode were Amaya trying to figure out who he is and learning new powers and skills, the episode would set him on the journey, letting him resolve obstacles that both come his way and are of his own making, and end the story in a place that leaves room for more, but also ties up the current question.

Pacing is another issue here. There's a lot of repetition in the book - the complex mythology had a ton of detail, and some of the conversations about immortality and faith feel very similar throughout the script. The tighter scenes and conversations in a visual medium, the better - most of these conversations would have to be cut, getting to the heart of the matter quickly. Much of the story relies on introspection, which is much harder to convey in a feature - Amaya's story would have to be adjusted to be more based in physical action and dialogue from start to finish.

#### DIALOGUE & CRAFT

The dialogue is off to a good start, though clarity and repetition would have to be addressed in any adaptation, as discussed.

We would suggest having a native English speaker go through the book for style and phrasing - some of the translation is a little stilted throughout the script. This also doesn't help with the clarity issues as well.

Here's part of a conversation between Jason and Arthos as an example of the pacing and voice problem - characters sound a little stilted and formal throughout the book:

"What's the price of immortality?" Jason asked.

"In faith, my dear friend," Arthos replied, "we believe that by making our bodies' entities incapable of dying, we make ourselves incapable of evolving."

"How did you reach that conclusion?"

"Before our bodies became immortal, the vast majority of our fellow citizens believed death liberated our conscience, sometimes called soul or spirit. I must admit those beliefs were more products of fear than of the virtues of belief. But even before our scientist found the way to stop the aging process, those beliefs were founded in one of the most fundamental laws of nature: the law of evolution. "Strangely enough, it was the believers in the immortality of the conscience who most bitterly contested the law of evolution."

"What?" Jason asked, surprised.

"The believers in the immortality of the conscience didn't believe in the validity of the law of evolution."

"Why wouldn't they believe in it?"

"They argued evolution was contrary to creation."

"Why did they believe in a stupidity like that?"

"They believed everything within the universes had been made by a creator."

"I don't understand."

"The common sense of those days didn't accept that something could come out of nothing, so they reasoned there must have been a builder, a creator. Evolution had no reason within their belief."

"That's incredible!" exclaimed Jason.

"That's exactly what the believers said," said Arthos. Both smiled for a moment, and then Arthos continued. "But then, after long debates, the religious leaders of the time concluded evolution not only wasn't sacrilegious but also served as evidence of the theory that the body must die in order for the conscience to survive."

"And how did they reach that conclusion?"

"They only believed in it."

"What?"

"It was faith, not based on evidence."

"Wait a minute!" Jason objected. "You just told me they found in the law of evolution evidence to sustain their theory."

"So I did."

"Then what gives?"

"Believers were never famous for their intelligence."

Jason laughed but afterward observed, "Wait a minute! You're a believer!"

"So I am."

"And I consider you very intelligent."

"Thank you."

"No, I'm serious. I'm not the only one who considers you intelligent. Evidently, those who put you in command of this ship, at the very least, think you're more than I."

"Well, let's not get into that."

"Okay. So what purpose does it serve—believing in a conscience that can survive the death of the body that harbors it—if we aren't going to die?"

"Good observation, Commando. Good observation."

"And we won't confront a justice-minded god either."

"Well, that was the purpose of the belief in a supreme being. But when we became immortal, suddenly, his existence became unimportant. His promise of eternal life was also unimportant, and the idea our acts were going to be judged by him then lacked transcendence. But when many of our fellow citizens saw themselves liberated of the warnings of judgment and hell, almost immediately, their sense of responsibility disappeared. They became wild, and new rules of morality had to be established. "But their wildness was due to disappear when our consciences demanded their liberty. We then became apathetic; we lost our ambitions. We lost not only our belief in an afterlife and our sense of responsibility but also our desire to excel,

our will to be the best—the same will making us the most advanced civilization of all known universes, the one hundred eleven dimensions.

In terms of craft in the book, we'd only suggest making it even clearer when and where characters are at any given point - keeping track is never easy here, and a little more emphasis of place and time throughout would go a long way. Always assume the reader is lost and needs hand-holding. Never be afraid to "hang a lantern on it," as we say. An editor can always trim it back down the line if the work is republished.

#### CONCLUSION

Ambitious and energetic, but hard to follow. For any adaptation, consider simplification and clarity in the mythology and storyline. This may take a bit of work to be sure, but as they say, the journey of a thousand miles begins with a single step. This book gives us some good ideas and characters worth exploring, shaping and honing further -- perhaps too much so. Now comes the honing, the pruning.

The best works sometimes take many drafts, so don't be too disappointed. Rather, the reader hopes these notes will set off a few light bulb moments and encourage you to get in there and get your hands dirty. Just hit the notes one at a time and keep your eye on the ball. We look forward to watching as this one shapes up. With some elbow grease, there's no reason this book cannot eventually become something that grabs attention.

Finally, for homework, I have one more book to recommend to you -- THE WRITER'S JOURNEY, an indispensable guide to mythological structure. It adapts the works of Joseph Campbell and distills myth into a simple formula that should prove eye-opening, especially if you are considering adapting the book into another medium such as a screenplay. You can find it at any library. A wonderful and eye-opening book that I believe you will find helpful moving forward.

Best of luck!



<b>CRITERIA</b>	<b>YOU BET!</b>	<b>YES</b>	<b>KINDA-SORTA</b>	<b>NOT SO MUCH</b>	<b>NOT APPLICABLE</b>
Strong PREMISE?			X		
Is the material ORIGINAL?		X			
Is the material COMMERCIAL?				X	
Is the PROTAGONIST dimensional, well developed?			X		
Does the story have a clear ANTAGONIST or ANTAGONISTIC FORCE?			X		
Are the SECONDARY CHARACTERS well developed and believable?			X		
Is the STORYLINE believable and effective?			X		
Does the FOCUS remain clearly on the protagonist and not get lost in secondary characters' subplots?				X	
Are the STAKES high? If the protagonist fails in his/her quest, are the consequences of failure dire?		X			
Does the story have a strong STRUCTURE, 3-Act or other?				X	
Do the first ten pages set the TONE for the rest of the story?					X
Is the TONE consistent throughout?				X	
Are tone and atmosphere effective and appropriate to the story?				X	
Is the story mythology/world-building well developed and effective?				X	
Does the script have solid PACING?				X	
Does each scene move the story forward?			X		
Does the CONFLICT rise effectively?			X		
Does character DIALOGUE sound natural?		X			



Is the PLOT LOGIC solid?			X		
Does the DIALOGUE contain sufficient subtext?		X			
Is the plot conveyed clearly?				X	
Does the writer's STYLE reflect professional quality and ability?				X	
Is the writing tight and punchy, with a minimum of bloat?				X	
Length appropriate for genre?			X		
Format/Mechanics/Spelling/Grammar?					X
Does the writer have a strong VOICE?			X		
Is there a secondary storyline? Is that "B"-line effective?			X		
Is the cast size manageable and appropriate?				X	
Is the TITLE a grabber? Does it reflect the material's genre or tone?		X			
Does the script have a clear THEME or THEMES?		X			
Does the story have a clear target audience, and does the tone of the script reflect that audience from start to finish?			X		
<b>(TV only)</b> If utilizing an A-B-C structure, are those plotlines effective and well balanced?					X
<b>(TV only)</b> Does the pilot act as a template for a series?					X
<b>(TV only)</b> Are the act-outs and scene buttons strong?					X
<b>(TV only)</b> Does the pilot seem like a good fit with a specific broadcast, cable/streaming channel or outlet(s)?					X

**SCRIPT:                   PASS**  
**WRITER:                 PASS**

(Ratings scale: Recommend, Strong Consider, Consider, Consider with Reservations, Pass. The vast majority of screenplays submitted are a "pass." It generally takes a lot of drafts and elbow grease to get a "consider.")