

COVERAGE INK ANALYSIS

TITLE: **LADY ONE HORN'S CHAMPION**
LOCALE: United States; a fantasy kingdom
WRITER(S): Pat Rogers
PERIOD: U.S. - Present; Kingdom - medieval
FORM: Book
GENRE: Fantasy
BUDGET: High
PAGES: 179
DRAFT DATE: n/a
COVERAGE DATE: 02/17/2018
PREPARED BY: CB

LOGLINE :

A young man from Earth travels to another universe, where he must fulfill his destiny as a prophesied champion who will defeat a powerful dark lord.

SYNOPSIS :

In a fantastical world, a man named the First Seer brings a group of people to an island he has seen in his dreams. There, he creates a great book, the Book of Ages, which will foretell every event that brings change to the world. For the next five hundred years, war and hardship are rife. Then, TERALD BELISTAN comes to the throne of the Kingdom of Belistan. He brings peace to the world, marries, and has a son named ANDROS. Andros marries in turn, becomes king on his father's death, and has a son named DANEEL and a daughter named KATRINA. A plague kills Andros's wife and leaves Daneel crippled. As a king must lead his people into battle and Daneel will not be able to do so crippled, this leaves spitfire Katrina first in line to the throne. Katrina has dreams of a man with blond hair and blue eyes, who she knows she is destined to marry.

All proceeds happily enough in this world until an evil wizard, called the DARK LORD, grows in strength. He murders people and creatures to drain them of their essence and take their power, and he eventually takes over the dwarven stronghold in the Cloud's Home Mountains, killing many dwarves and sending the rest out into the world as refugees. Cloud's Home Mountains become the Dark Lord's base. Then, one day, the Book of Ages records a prophecy about a stranger from a distant land who will bear the sign of the One Horn (a unicorn) and defeat the Dark Lord. The Dark Lord hears of this, fears for his life, and plots to have the man killed.

Meanwhile, in our world, college student TRISTRAM CARTER HORNE ("TRIS") can barely sleep. He has been plagued for months by horrifying nightmares—though they are interspersed with more pleasant ones, about a red-haired woman he knows he is in love with. Tris has a photographic memory. He goes to school, tries to distract himself, but even there is haunted by the terror from his

dreams. His friend NATE notices he is troubled and asks him about it. Nate takes Tris to his apartment, checks him for a fever, feeds him, and makes him sleep, telling him he will be there in case anything happens. Tris wakes up hours later, feeling refreshed. Nate tells him to stay over, but Tris insists on going home. Nate drops him off at the bus stop. There, shadowy creatures set upon him. They drag him to their world.

At the royal palace, Princess Katrina is restless. She is being forced to entertain a variety of suitors, even though she and her father both know she will marry the man from her dreams. She tells her longtime nurse, ANYA, about how loathsome the current suitor, vain PRINCE MICHEL, is. Anya assures her all will be well. That evening at dinner, Katrina sets out to displease Michel as much as possible, scuffing his shoe and getting gravy on his clothes. Suddenly, she turns pale and becomes ill. Andros carries her out of the hall; as he carries her, she reveals that she sensed something horrible has happened to her beloved. Andros also sends Prince Michel away.

Out in the countryside, a child named THOM finds an unconscious man while he's playing. He gets his father, JAVROS, and they bring the man back to their home. It's Tris. Javros's witch wife, TAAMRA, sets to healing Tris. She sees that his wounds were caused by Helhounds, beasts that the Dark Lord uses for slaughter. When Taamra undresses Tris she sees, on one of his buttocks, a mark in the shape of a unicorn. She and Javros know at once that he is the chosen one. Javros and Thom leave to get the King's Rangers so they can take Tris to the palace. Days later, they return with them. Among the rangers is MECHAND, the chief ranger, and an elf named LLANOSLOS. They discuss whether Tris is truly the champion and ultimately decide that the Dark Lord wouldn't put the mark in such an undignified spot if he was trying to deceive them with a fake champion. The group leaves the house with a still-unconscious Tris. That night, the house is set upon by Helhounds; however Taamra has left behind the petals of a plant called Kiss O'Morn, which kill the Helhounds.

Tris wakes up later and is greeted Llanoslos. Tris can barely believe what's happening, but Llanoslos gives him a new set of clothes and an explanation regarding who the Dark Lord is and what he wants with Tris. Tris is incredulous. The next day, they set out for the Ranger encampment. Tris rides an elf steed called Cloud Dancer. Elf steed are unique because they have human intelligence and choose the people they serve. They can speak to you telepathically and walk on sun- and moonbeams. When they reach the Ranger encampment, Mechand introduces Tris to BERROL, his second-in-command, who will see Tris the rest of the way to the palace. Tris notes the absence of saddles on the horses, and how much easier it would make things. No one has heard of a saddle before. Tris's suggestion invents them; a new line is written in the Book of Ages.

On the road, Tris and Berrol are attacked by ONCE MEN, creatures that used to be human before being twisted by the Dark Lord to his purposes. Tris has to fight with a sword for the first time. The two then encounter a band of outlaws led by AABRAM, who knows Berrol. Aabram blindfolds them and leads them to the outlaws' camp. Aabram makes Tris show them the mark and agrees that it wouldn't be placed in an embarrassing spot if he was an imposter. At the camp, everyone makes merry. A unicorn, LADY ONE HORN, appears and gives Tris her blessing in front of the entire camp. That night, as Tris and Berrol settle down to go to sleep, Aabram's daughter LENA appears. Her father sent her there to "serve" Tris. Tris, loyal to his dreams of the red-haired woman, passes. She and Berrol have sex instead. The next day, Tris and Berrol leave the camp.

On the road, Berrol and Tris discuss the royal household. He spent some time with them growing up and knows both Daneel and Katrina. Tris asks about Lena and Berrol says it was only a night's dalliance. Furthermore, women in this world can choose whether or not become pregnant, so there will be no consequences. They can also choose to expel a poison that will kill anyone who rapes them. As they continue on, Cloud Dancer alarms Tris by walking on sunbeams. Berrol also tells Tris the legend of the plant Kiss O' Morn and how it came to a cure-all for all ailments and used to fight off creatures like the Helhounds. They stop later. Tris makes soup with vegetables, which was previously unheard of in this land. Another line is written in the Book of Ages. They make it to Sea Hold, the main city. They go to the palace. Katrina, after her long illness, has only recently grown well. She tells Anya she got sick because of what happened to her beloved. She takes to cleaning the palace with Anya. This is what she is doing when Tris and Berrol arrive. She immediately recognizes Tris as her beloved and hides so that he will not see her dressed as a maid. Tris catches a glimpse of her.

Tris goes to the bedchamber that has been set up for him and meets his valet, ANSEL. Ansel cleans him up and gets him ready for dinner. At dinner, Tris and Katrina are reintroduced; they immediately know who the other is. The king asks to see the mark; Tris, embarrassed of where it is, leaves. Katrina follows him. Tris gets in the bath in his quarters; Katrina enters and notes that *that's* where the mark is. They get to talking, and she gets in the bath with him. They cuddle. The next day, Tris goes to set Cloud Dancer free to go back to the elves. She refuses to leave him. Andros is also in the stables. He takes up a conversation with Tris about what Earth is like. Katrina joins them; Andros asks her to show Tris around the town.

In the following weeks, Tris and Katrina bond and Tris learns more about this world. He meets a crippled child and invents the wheelchair, trains with the army and events the bow and arrow, and invents checkers and pickup sticks. All of these things are written in the Book of Ages. Katrina and Tris have sex. They show Andros the new bow and arrow, and he is pleased. Katrina's brother Daneel returns home. Tris asks to see Daneel's lame foot. He advises him that he could walk again with a brace, thus inventing the brace for this world. Daneel exercises in it and grows strong, then surprises his father with the fact that he has the use of his leg again. The next day, Tris offers to dictate the New Testament, since it does not exist in this world. Tris and the others get into a merry snowball fight with some children. Tris invents the sleigh.

Soon after, Tris goes to have a ring made. He intends to propose to Katrina. He does so after dinner one evening; she accepts. She tells him that they will have to be married on the first day of spring, as that is the traditional day for marriages. As spring nears, Katrina decides to set out to visit her friend who has just had a baby. Andros sends eight of the kingdom's best soldiers with her. She arrives safely at the home of her friends, KYSENIA and MANDROS and their new daughter JANESSA. After several peaceful days there, a group of Once Men attack the home. A fight ensues. Mandros and most of the king's soldiers are killed. Katrina and Kysenia are captured. One soldier, JAXTON, manages to escape back to the palace with baby Janessa.

There, he relates what happened, saying that the Once Men told him to deliver the message that if Tris does not come to face the Dark Lord, he will rape her and make her bear her child (apparently he has power to overcome hers to poison him), then kill her slowly. Tris and Daneel go after her, along with

NIKOLOS the blacksmith, Cloud Dancer, and a group of soldiers. Back at the palace, Anya comforts Andros. They lie together. He proposes to her and she accepts. Out on the road, Llanoslos and a number of elves join the party. So, too, does a troop of dwarves led by BISCHUL, and a group of fairies led by their king CHELASHEL. Later on, the dragon ELENDRIL, his son ESMEDAR, and other dragons. As they journey on, the party bonds. Lady One Horn comes to see Tris again. She tells him she will help him defeat the Dark Lord and give him something he can call upon in battle.

Later at camp, Elendrel invites Tris to fly with him. In flying, they spot the Dark Lord's creatures heading for the camp. They head back. A battle ensues. A group of unicorns come to help Tris's party. During the battle, Tris and the young elf, ZANESHALA, get separated from the group. Zaneshala is wounded, so they must stop at a secret hiding space inside a rock created by elves. They head back the next day, Tris carrying Zaneshala. Cloud Dancer is happy to see Tris. A winter storm blows in, and the dragons must leave. The others seek shelter in a cavern in the Cloud's Home Mountains. They rest and feast there for eight days, until the storm has subsided enough for the unicorns to break the trail through the snow. The travel on until they reach a rock jutting from the mountain side.

There, Bischul leads them to a secret tunnel. As he opens the door, the young dragon Esmedar reappears to help them. As they journey through the tunnels, they find prisoners of the Dark Lord and free them. Tris is able to make it to the Dark Lord. The Dark Lord threatens him and brings in Katrina, but an invisible barrier stops Tris from going to her. Tris finds that he is holding a sword made of ivory and gold, furnished by Lady One Horn. He and the Dark Lord battle. Tris bests the Dark Lord, who rapidly ages and turns to dust. He and Katrina run to each other. Everyone returns to Sea Hold, where the inhabitants celebrate their return and mingle with the war party, including the dragons and the fairies. On the first day of spring, Katrina and Tris are married, as well as Anya and Andros and Cloud Dancer and Berrol's horse, Storm Fire. There is joy throughout the land.

COMMENTS

OVERALL

LADY ONE HORN'S CHAMPION is a fun, frothy fantasy piece with plenty of action, an interesting world, and a good heart. It would make a nice family film, as there is a little something for everyone here.

That said, there are certainly ways to further strengthen and perfect this material in adapting it for the screen. Giving the characters more flaws and challenges, honing in on a theme, and making the climactic battle between Tris and the Dark Lord stand out more will all help to elevate this work.

The following pages will look at these and other aspects of LADY ONE HORN'S CHAMPION in greater depth so we can make sure the next draft is as great as possible.

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STORY

At its core, LADY ONE HORN'S CHAMPION is about a young man coming into himself as he works to defeat evil in the world. Tris goes from being a fairly standard (though certainly incredibly intelligent!) college student to the savior of an entire world. The idea of an average person being plucked out of the crowd by destiny and becoming a chosen one is a pretty common concept in fantasy. This makes sense, as it is entertaining and certainly serves a basic wish fulfillment need in the audience that encourages them to become invested in the story. What LADY ONE HORN'S CHAMPION may want to work at more, however, is establishing both the specificity of the fantasy world and the world Tris inhabits on Earth. The fantasy world is pretty far along in this; it needs perhaps just one or two more strong elements that set it apart as a world of its own rather than a pastiche of other fantasy worlds (What if they had a form of government other than a monarchy? What if they had a belief that affected core story events that was very different from what anyone in the contemporary world believes? What if the advance of the Dark Lord felt symbolically significant in some way, i.e.: was a metaphor for capitalism, inequality, ill-considered technological advances, or something else you feel strongly about?). Tris's world on Earth feels pretty generic.

Give us more there to anchor us and to set up Tris and his character arc. What decade are we in? Where in the country (New England, California, the Midwest, etc.)? What does Tris feel is lacking in his life that he will find in Belistan?

STRUCTURE

Structure could use a little bit of TLC as we think about adapting this piece to the big screen. We have a beginning (Tris falls into a fantasy world), middle (Katrina and Tris get engaged and Katrina is kidnapped), and end (Tris defeats the Dark Lord and he and Katrina are married); these beats work and are good. What we need, however, are more obstacles along the way, both on the character and story level, and great fleshing out of some of the main beats that already exist. We will also want to streamline the lore and the secondary and tertiary characters a bit. To go into these points in greater detail:

- **ADDING GREATER CHALLENGES** - As it stands, the middle of the book is a bit bereft of obstacles for Tris and Katrina; from the time the former reaches the palace to the time the latter is kidnapped, neither is really challenged in any way, nor are any of the secondary characters. We need to make sure this changes in adapting the story into a script. Think of things that could challenge Tris and Katrina as individuals, as a couple, and as part of a force fighting the Dark Lord. What if the Dark Lord had one of his servants infiltrate the palace in some way? Or, more simply, what if someone who was *not* aligned with him was disturbed by the faith the king was placing in a stranger from a completely different land, tries to undermine Tris, and therefore unwittingly does the Dark Lord's bidding? What if Tris and Katrina find a difference of opinion that causes them to argue? And/or what if one of them has someone else in their life who makes them momentarily doubt that they should follow through with what destiny intends and be with each other? Conflict and complication (and the elevated stakes they lead to) are the bread and butter of movies; we need more of them here.
- **MAKE SURE THE CHARACTERS ARE FLAWED** - Relatedly, ensure that your central characters have easily recognizable flaws which impact the story. At present, it doesn't feel like they do. Flaws make characters realistic and relatable; even characters in fantasy epics need them. What if Tris was a little more of an overconfident know-it-all, for example, and it led him to make a miscalculation that

brought everyone into greater danger? Don't be afraid to let him or any of the other characters be less-than-perfect. Letting them fail just makes the lessons they learn from it and the eventual success they enjoy all the sweeter.

- MAKE THE FINAL SHOWDOWN MORE CLIMACTIC - Tris's showdown with the Dark Lord is over almost as soon as it begins. Make sure to give more weight to and spend more time on this pivotal moment.
- STREAMLINE THE LORE - In the book, there are frequent intervals where characters will spend a couple pages or a chapter laying out a bit of lore from the world of LADY ONE HORN'S CHAMPION. This works for a book, but a movie needs to acquaint us with all of this fairly early and then move on to the main storyline. Think of some way—a good folktale, for instance, such as an expanded version of the one at the beginning that introduces the Book of Ages—to let the viewer in on all of the essentials off the bat so that we do not need to double back to it later, to the detriment of the script's pacing.
- STREAMLINE CHARACTERS - The book version of LADY ONE HORN'S CHAMPION introduces quite a few characters. Very few of them remain present from beginning to end. A movie will need to track more of the same characters, beginning to end, and just use fewer characters in general. For instance, what if Berrol, instead of functionally disappearing when Tris reaches the palace, is the uncle to the young girl Tris invents a wheelchair for, and thus is the one to later join the party to defeat the Dark Lord out of gratitude? What if representatives of the elves, dwarves, fairies, etc. are present on the road or at the palace and participate in the plot in those places before joining Tris on the final journey? The audience naturally wants to form attachments to and follow the same characters from beginning to end rather than having to keep up with a revolving door of characters.

CHARACTERS

Characters in LADY ONE HORN'S CHAMPION are likable and good-natured on the whole, but could stand (as noted above) to be a little more flawed and to have clearer individual motivations. To go into each major character in greater depth:

TRIS - Our protagonist. An intelligent college student from Earth who is thrust into an incredible destiny. Tris has plenty of good traits and works fairly well. To elevate him from working "fairly well" as a protagonist to working "great," the big thing is to make sure that he has flaws and that these flaws play an active role in shaping the story.

KATRINA - Tris's love interest. A spitfire princess who is set to inherit her kingdom due to her brother's illness. She's a fun character, though, like Tris, we could stand to see more of her flaws. We know a bit about what they are; she is impulsive and hot-tempered. However, this rarely affects the plot in any way or causes any trouble for her or others. Make sure they do. It might also be good to give her more to do in the climax of the piece; surely a character as quick-witted and impulsive as Katrina wouldn't just sit back and let herself be rescued without contributing to that rescue herself?

DANEEL - Katrina's brother. Even-tempered with excellent judgment. He is likable, but not terribly memorable. In addition to the general note for all of the characters to make sure they are more flawed and multi-faceted, you might want to work to develop Daneel's overall personality a bit more.

ANDROS - Katrina and Daneel's father, the king. A good and benevolent monarch and parent. He generally works well, but it might be good to give him more obstacles to juggle in his support of Tris-courtiars who are displeased, things Tris does that fly against their customs, etc.

ANYA - Katrina's longtime nurse. Jolly, proper, and sympathetic to her young charge. She feels like a bit of a stock character, but otherwise works well.

BERROL - A warrior in the royal guard who helps see Tris safely to the palace. Funny, rogueish, and likable. It would be nice to follow him throughout the whole story, as he and Tris have a good rapport.

CLOUD DANCER - Tris's horse. She is an elven steed, meaning she possesses human intelligence and chooses who to serve. Mischievous and deeply loyal to Tris. Talking animals (even if they talk only telepathically) are difficult to make work in this day and age in live action movies not intended solely for children, so be careful in adapting this character.

DARK LORD - Our antagonist. A dark sorcerer who seeks to consolidate his own power. He's creepy, but we don't spend a ton of time with him and he thus does not make a huge impression and can feel a bit like a Voldemort knock-off (down to the moniker "Dark Lord"). Try to develop his presence and his motivation in seeking power more so that he stands out more as a character and makes for a more credible threat.

REPRESENTATIVES OF VARIOUS FANTASY RACES AND HELPFUL COMMONERS - Many people, human and non-human, come in and out of the story to help Tris. Try to consolidate these characters a bit more and vary their attitude toward Tris so that they are not all so uniformly and uncomplicatedly helpful.

THEME

Theme is a bit hard to spot in LADY ONE HORN'S CHAMPION. There is the triumph over evil and the triumph of love, of course, but these are fairly standard in fantasy and this book does not say anything particularly unique or specific about them. Try to narrow these areas down a bit; what constitutes "evil" in this world (ex: greed, intolerance, etc.), what does your worldview tell you about how to fight that evil, and how can that be expressed in the story? What, in other words, makes the journey the characters go on personally meaningful to you and hopefully, by extension, meaningful for the audience? A fantasy epic like this has the power to say all sorts of things through metaphor, so the possibilities are pretty extensive.

PLOT LOGIC

Plot logic is sound. For the most part, everything that happens makes sense and tracks emotionally for the characters given what we know of them and the world. The only things that feel somewhat jarring are how quickly Tris adapts to this new world and how onboard absolutely everyone in it is with him. Maybe let him resist believing this is real and he has this whole mythical destiny a bit longer (say, don't have his last doubt dispelled until he sees Katrina). And, as suggested above, having more individuals mistrust or come into conflict with him, a complete outsider who is apparently here to solve all of their problems, would provide excellent fodder for conflict and just plain make more sense.

TONE

Tone is pretty good; it's light-hearted and merry and feels warm and nostalgic. All of that is perfect for this kind of story. The only the time things get a bit bumpy is when more serious things, like Katrina's kidnapping or the final showdown with the Dark Lord, occur. The generally light tone struggles to accommodate those moments a bit; work on smoothing things out there. On the whole, though, nice work!

CRAFT

LADY ONE HORN'S CHAMPION is in a good place craft-wise, inasmuch as such can be determined from a book rather than a screenplay. There are a couple typos, but they are few and far between. The description and the imagery is vivid and truly brings the reader into the world. Again, nice work!

DIALOGUE

Dialogue needs a little work to adapt to the big screen. It tends to be a bit lengthy (whereas a line of dialogue in a screenplay should rarely be over four lines long—pretty short when the indentation for dialogue is taken into consideration) and, though full of good humor, feel somewhat outdated. This is somewhat understandable when the characters from Belistan speak, since they are from a completely different world and this underscores their "otherness." However, it is an issue when Tris speaks. He is supposed to be a college student from (as far as we know) the present day, but he speaks like someone much older. There are a couple options here—it might either be good to have a younger friend or relative go through once this is in script format and make his dialogue (and even, to a lesser degree, the dialogue of the other characters) sound more contemporary, OR you might want to consider making Tris from another decade. Say he's a college student in the 1960s, for instance. This allows you both to flesh out his world and backstory a bit more and make outdated dialogue sound more organic to the characters.

MARKETABILITY

LADY ONE HORN'S CHAMPION could be an attractive prospect as a warm family film with the right retooling (including cutting elements like Berrol's tryst with Lena). It doesn't seem like the right fit for television, since it focuses on one big, singular event and goal (Tris bringing down the Dark Lord). Not that that quest *couldn't* be stretched out to span multiple episodes and even seasons, but the way the story and character arcs are laid out at present, it has a more "movie-esque" feel

to it. Plus, it's not immediately obvious what the audience for this as a television series would be, since one-hour drama "family television" isn't much of a thing in the current market. It is even less so a thing with miniseries, which at present tend to be prestige affairs. Therefore, film is likely the best adaptation venue for this piece. Family films, especially ones that truly do have something that every member of the family could enjoy, like this material, are always marketable. There is certainly a future to consider here.

The downside is that fantasy films are very expensive and can only be mounted by the major studios for the most part, although Netflix is blurring the lines. In general, the money people like to have very successful source material before committing \$100 million. It's great that there is a book -- source material is a plus. But if it isn't a bestseller or an old favorite, it may be hard to get traction with this project as a film. However, there are other ways to get things made nowadays, such as crowdfunding, indie productions and foreign coproductions, and often times projects will get done on a smaller scale in this way, which is perfectly fine. If the writer is interested in pursuing this moving forward, we recommend a book called "The Writer's Journey," available at any library. It is a terrific guide to movie structure following Joseph Campbell's teachings on myth. It is required reading at some studios and a wonderful, eye-opening read as well.

TITLE

LADY ONE HORN'S CHAMPION is a little clunky as a movie title. Try experimenting with some alternate, or even, simply, shortened, titles. THE CHAMPION, perhaps?

MISCELLANEOUS

Thank you for sharing your work!

CONCLUSION

LADY ONE HORN'S CHAMPION has quite a bit of potential. It has a warm, inviting tone, and interesting world, plenty of fun and adventure, and good heart. Working on giving the characters flaws, increasing the conflict and stakes, and modernizing and trimming the dialogue will all help in adapting this novel for the big screen. if that is your desire.

Best of luck!



CRITERIA	YOU BET!	YES	KINDA-SORTA	NOT SO MUCH	NOT APPLICABLE
Strong PREMISE?		x			
Is the material ORIGINAL?			x		
Is the script COMMERCIAL? (mainstream, indie or TV)			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			
(TV only) If utilizing an A-B-C structure, are those plotlines effective and well-balanced?					
(TV only) Does the pilot act as a template for a series?					
(TV only) Are the act-outs and scene buttons strong?					
(TV only) Does the pilot seem like a good fit with a specific broadcast, cable/streaming channel or outlet(s)?					

SCRIPT: PASS
WRITER: CONSIDER WITH RESERVATIONS

(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.")