

Little Red War Gods
by
Patrick Marcus

Package: Basic Coverage
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Page Count: 109
Genre: Action
Analyst: KJ57
Rating: Recommend
Score: 8.60/10

Category	Score	Percentile
Plot	9.00/10	(99 percentile)
Characterization	8.00/10	(91 percentile)
Concept	9.00/10	(99 percentile)
Format	9.00/10	(99 percentile)
Voice	8.00/10	(91 percentile)
Structure	9.00/10	(99 percentile)
Dialogue	8.00/10	(91 percentile)
Overall Weighted Percentile		97
<i>Note: Percentiles are based on historical data of scores given out by this analyst.</i>		

About Analyst KJ57

Studied Screenwriting at USC. Has worked at both on the representation side at an agency, and the creative side for multiple shows.

LOGLINE

Middle America white twins are thrust into the unlikely role of Navajo Indian Gods after a fallen angel tries to convert everyone in the world to Christianity.

For a recommended LOGLINE for your next project, consider purchasing a FULL or PREMIUM COVERAGE.

SYNOPSIS

For a 2-page SYNOPSIS of your next project, consider purchasing a FULL or PREMIUM COVERAGE.

COMMENTS

OPENING THOUGHTS

I think that you guys have really improved this draft! So congratulations on the rewrite! More notes are below, but I think that this is really coming together.

CHARACTERS

It's funny: with this draft Carter all of a sudden became my favorite. But I think overall you did a great job of streamlining your focus on Carter and Keane, and letting that dynamic bring in a lot of conflict to the story as a whole. I feel like you did a better job too of grounding them to be ordinary people in this extraordinary situation, which brought more humor than your last draft did (in a relatable way).

PLOT

What I thought you did really well in this latest draft is incorporate more of a theme. I think that this adds a cohesive glue to the plot, and overall enhanced the emotional resolve I felt by the end of the feature. I think that you can hunt at it a bit more in the first act, just having it be a looming question to be answered in a more

obvious way. But by the end I definitely understood what you were saying with this piece, and it left a good taste in my mouth as a reader (and I think will do so for other readers as well).

I think the above helped with my hierarchy note from the previous draft. I think with this draft it's really getting the Christian aspect of things down, and making that side of things be something that we see just as fully realized as the rest of the pilot. So I'd say focus on Alvin a bit in this next draft.

I still was lacking a bit of emotion through our characters in this draft too. I think that you can really milk that in the climax a bit more. I think this may also be a product of not really leading us emotionally with the prose (which isn't necessary, but I think injecting your voice and emotion in the prose a bit more in our heightened moments will definitely enhance our overall read).

STRUCTURE

I didn't really have any structural notes this draft, other than maybe starting even sooner with our main characters again. But I'll respect that you stuck with Sibella! It still works as is.

FORMAT/GRAMMAR/SPELLING

The formatting of the script was professional, and thus showed off the writers as such. I didn't clock any grammatical or spelling mistakes, so if there were any then they didn't take away from the overall read of this screenplay.

For a detailed look through your script for grammar / spelling / formatting errors, consider upgrading to a PREMIUM COVERAGE for your next project.

DIALOGUE

Other than theme, the other part of the script I thought you improved upon most was dialogue. I think you really started to see the speech of the characters from a place of "where are they emotionally at this moment". And further, you really made the dialogue pop in this draft. I think that your ending with Carter is thus really going to be memorable.

I further think the dialogue in this draft matched the tone (and set the tone) of the piece a bit more than your previous draft did. I understood through the dialogue more the overall feel that you were going for with this screenplay.

There were still a few lines, however, that were a bit on the nose (that I'd recraft to make sound more natural, which will then help the flow of the scenes). I think this is particularly true of Megan on page 95; can we switch up how she says each line every time she says it, maybe just using the word "stop" less often?

CONCEPT

What's cool about this concept is that I haven't read anything like it yet. It's fresh, and that really says something in today's day and age when seemingly every story has been told. Thus, this was a refreshing piece to read and I think will be memorable to future readers because it is one of a kind.

I further think you did a great job with the title; it intrigued me. It implies violence but is just vague enough to keep me wondering if it's about what I think it will be about. I think that's great: in a stack of scripts, I'd be inclined to choose yours and thus give your writing a shot. That's the first step (and sometimes the hardest) to getting discovered and a script made, so I think you set yourself up well from the get-go!

MARKETABILITY

MEDIUM

Why this screenplay got a medium instead of a high score is the touchy subjects that it addresses. While this will definitely attract a certain audience to it, it will also keep another one at bay. I think that that love/hate relationship is both the film's strongpoint in sticking out and yet this movie's greatest marketable weakness. You can't please everyone, and in the long term and for the story you did best to pick a side.

I think that, because of the above, that this script will do best in the indie markets. I think that you could make it for a low budget (despite the action parts of this film) and get a few great actors cast in these roles. Then, gaining the attention of festivals due to its opinion and the talent attached, this film could have a great run in the festival circuit. With some big name festivals under its belt, the film could then be sold to a distributor and make you money from there with a larger release. It's a bit of a rougher road to go, but I think that this type of route serves this story better in the long run, to be told without sugar-coating what it's meaning to say, as what it's saying is exactly what will draw audiences to watch this film.

You also did a good job here of creating an authentic world, and bringing about diverse perspectives (and casting). This is very "in" in Hollywood right now, and we don't see a lot about Native Americans on our screens. This is a cool chance to change that!

For a discussion of the MPAA rating, castability of characters, attachments, and how those impact the market for this project, consider a FULL or PREMIUM COVERAGE for your next script.

OVERALL

RECOMMEND

Again, I commend you guys for the hard work that you've put into this newest draft. I think there's really something here, and that this will prove to be a great writing sample for you both, and hopefully a potential spec sale!

Congratulations on the grind and a job well done; it's paid off!