

ZERO
by
Aarthi Ramanathan

Package: Basic Coverage
Date: 10/28/2018
Page Count: 103
Genre: Animated
Analyst: TQ58
Rating: Recommend
Score: 9.90/10

Category	Score	Percentile
Plot	10.00/10	(99 percentile)
Characterization	10.00/10	(99 percentile)
Concept	10.00/10	(99 percentile)
Format	10.00/10	(99 percentile)
Voice	9.50/10	(97 percentile)
Structure	10.00/10	(99 percentile)
Dialogue	9.00/10	(96 percentile)
Overall Weighted Percentile		99
<i>Note: Percentiles are based on historical data of scores given out by this analyst.</i>		

About Analyst TQ58

Reader is a produced screenwriter and story consultant as well as a former development executive for a top independent production company.

LOGLINE

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

SYNOPSIS

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

COMMENTS

OPENING THOUGHTS

This is a very well written, highly entertaining and unique screenplay that stands high on its own two feet as an original creation. There's a strong narrative in place in this script that blends clever plotting, a cinematic setting, a motivated central protagonist in Will and an equally as strong and engaging supporting cast.

The journey is epic; the scale is sweeping, and the result is amazingly entertaining and immediate, albeit fortunately (and unexpectedly) very grounded. I never found myself losing interest in this story at any point along the way - you had me from the opening scene to the very last, which leaves the door open for a sequel without ending the narrative on a cliffhanger. The journey at the core of the narrative is inherently strong and compelling.

You're a swift and efficient screenwriter - the script has that all important "readability" factor that's crucial to appealing to prospective producers and agents. Your voice is as fresh and unique as any I've stumbled across in my years of development, and that's really saying something because I read thousands of scripts every year and I've never read anything quite like this - well done!

I think you've done a really excellent job of establishing yourself as a unique storyteller with an inherent voice and a clear vision that rivals those of the best youth

storytellers in the business at present. That's going to have to be your sales approach when you're pitching this script in the near future because it's always going to be an uphill battle to get yourself out there and sell your work, especially a unique character drama of this nature.

I'll go into specifics in the following sections but overall, a job well done and I commend you for taking the time to really focus on this script and give it the development effort that it deserves. The material is strong and you've established yourself with this piece.

CHARACTERS:

When it comes to screenwriting, the best and really the only way to develop a character is through action. That is to say that what a character does is who they are, not just what they say (or say they're going to do). That's where that old adage that "actions speak louder than words" comes into effect, or perhaps even more appropriately in this regard that, "action equals character."

In this script, that approach (really the only one) works incredibly well and all of the characters in the story - most notably our protagonist WILL, are developed through their actions in the plot. Will is obviously our hero here - that's easy to see right off the top given the fact that he's narrating the story. Will is the one person in this world that does not have a super power - he's the fish out of water character that we've seen countless times to tremendous effect in the past.

Will is a visionary and a dreamer - he has to be because his actual life isn't so great. He's constantly bullied to the point that he overeats and finds solace in indulgence. He's a loner with no friends whose own mother wants to send him to therapy to "deal" with his problems though she knows that there really isn't any way to help the fact that he was born without something that everyone apparently takes for granted.

So Will has to follow his dreams and do anything he can to try and make himself happy - he has to try to compensate for his lack of a super power and in order to do this he

studies, reads, and takes a keen interest in his schooling. His superpower in many ways is a thirst for knowledge and it's that knowledge that ultimately allows him to find his mother in the underground layer after he manages to conquer any fears he has and vows to take a stand against evil.

Will's quest is inherent in the story, as is his love DARWIN's as well as our antagonist in the narration, ZORBO. Each of these characters is developed through action in the story and to that end we end up truly caring about them, which is often difficult to achieve as a screenwriter.

PLOT:

The plot in the story is expertly crafted. It's evident that there was initially a great deal of story crafted and that draft needed to be cut down drastically to get this to a friendly page count of 103. But despite that, there are no lulls in the story and there no gaps in the plot - while there does tend to be some heavy exposition late in the script (arriving at the climax in which we learn of Zorbo's backstory and his intentions in kidnapping RAMONA), it's executed in a way that tips its hat to the classic genre trait of the super-villain's revelatory monologue that is designed to inform the audience of their intentions while also serving as a chance to give the protagonist time to think and concoct a plan as to how to achieve their quest in the story.

This is also a deeply layered story, one that offers multiple levels of conflict both internal and external - just as the best stories should. Will's inner quest is to accept himself for who he is and be willing to embrace himself despite his lack of a super power. Will just wants to be happy in his own skin - a completely relatable problem that just about every reader (and ideally audience member) can relate to. In that regard, we empathize with Will and long for him to accomplish this quest and find the happiness he so clearly deserves.

But it's the external conflict and Will's external quest to stop Zorbo and save his mother that provides the entertainment factor in this case. It's a classic plot - good guys versus bad guys, David versus Goliath - and in

this case it's got a fresh new spin on it that will blends timely trends and important moral lessons that will resonate with the viewers.

Ultimately, this is a compelling plot that follows a classically designed, linear trajectory- but most importantly, it's not predictable. There are several surprises throughout the plot that shock and grab the reader - Lou's suicide attempt, the identity of Darwin's biological father and the fact that there is no happy ending for her character (at least not yet) are all evidence of this.

The script also never loses focus of the core central conflict in the story - Will longing to rescue his mother. The internal and external conflicts that arise out of this make this story one that will capture the imaginations of both young viewers and old, which is key when it comes to crafting a marketable and engaging family animated feature film.

STRUCTURE:

Structurally, the script is sound and adheres closely to the industry standard 3-Act dramatic paradigm that we've become so familiar with over the years. This is classic plot that boasts a strongly defined central protagonist and an equally as strong antagonist and supporting cast.

Will's introduction is effective at immediately developing his character and his unique worldview and perspective. We can tell right away what sort of person Will is - intelligent, awkward, reserved in almost every way unless it's in the classroom where he absolutely must answer the teacher's every question and attempt to prove himself to his superiors (who still don't get what he's trying to say).

The catalyst of Darwin's arrival at school (someone Will could potentially relate to and befriend for the first time ever) as well as the first major shift in the story (Zorbo's arrival at the council meeting followed by his kidnapping of Ramona) send the story spiraling forward at a steady pace and everything that unfolds from there has a

strong sense of urgency and importance. There's a natural ebb and flow to the plot - constant ups and downs and numerous obstacles that stand in Will's way as we build towards the dramatic and inevitable showdown between good and evil.

FORMAT/GRAMMAR/SPELLING:

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

DIALOGUE:

The dialogue in the script is well crafted - each character has their own unique voice that is inherently their own. The humor is such that it can appeal to older viewers without feeling inappropriate for the younger viewers (tough to achieve). The only area of concern the reader has with dialogue is the fact that the voice over element that is employed in Act 1 never returns later in the story. It does feel slightly out of place in that regard and the writer is advised to consider adding more throughout the story or even perhaps just at the end in order to bookend the plot more effectively.

CONCEPT:

The concept is familiar but also fresh and engaging.

MARKETABILITY:

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.

OVERALL: PASS / CONSIDER / **RECOMMEND**