

SHORE SCRIPTS

COVERAGE REPORT

Title: --
Writer: --
Form: Television Pilot
Length: 71 pages
Genre: Drama

Location: Georgia, NYC
Circa: Present Day
Budget: Low
Coverage Date:

Logline: A couple about to be married in Georgia decide to run off to New York City the night before the wedding to pursue their career goals.

Grading/Verdict:

	EXCELLENT	GOOD	FAIR	POOR
PREMISE		X		
STORY		X		
CHARACTERS			X	
STRUCTURE		X		
DIALOGUE			X	
MARKETABILITY		X		

SYNOPSIS

At the Earnshaw Plantation, CAMPBELL EARNSHAW (22) reads a letter while her Mom, VIRGINIA, yells at the decorating crew for not doing a good job setting up for Campbell’s wedding. Meanwhile, Campbell’s fiancé, WOODFORD BROWNING (22), reads a Lord of the Rings novel in his bedroom.

Campbell goes to Woodford’s room and climbs in the window. She tells him the letter is from the United Nations, and she has been granted a coveted six-month internship in New York City that starts in two days. Browning agrees to quit his job and run off to New York with her that night, skipping their own wedding.

Woodford’s Dad, AVERY BROWNING, comes into the room, Campbell quickly escapes. Avery talks to his son about the wedding, and the rings that are in a box in Woodford’s room.

Campbell sits at home drinking wine when her father, PATRICK, comes in. They have a talk and Campbell tells her Dad not to worry if she goes missing. That night, Browning and Campbell sneak out of their respective houses, argue briefly over what music gets to come with them, and hit the road for New York.

When Virginia realizes in the morning that her daughter is gone, she is apoplectic. She calls Campbell, who explains to her about the internship. Virginia hangs up, still angry.

In New York, Campbell and Woodford decide to go to the Star Wars Exhibition before going to their new apartment. Late at night, they go to the apartment on 23rd street and meet SAL, their new landlord and also their stoner neighbour, Gil. The apartment is small and dirty and is missing a fire escape outside. There is, however, a rusted ladder that leads up to the roof of the building.

The next day, Campbell starts her internship at the U.N. First, her parents call on FaceTime to see the new place. Virginia does not like their dingy apartment. Virginia tells them she hired a bodyguard to watch over Browning. Downstairs, Browning meets the attractive JAMIE, who drives him to all of his appointments. At the U.N., HUDSON, who later tells Campbell he is gay, shows Campbell around and marvels at her attractiveness and youth.

Browning does not have luck at his interviews, but Jaime takes him to Central Park and he inadvertently gets a job as a Ferris Wheel tester at the amusement park. Stuck half way up, Browning tells Jaime to go and get Campbell at work. Campbell is happy to hear Browning got a job.

COMMENTS:

Premise

There is a lot to like about this charming beginning to a story that is essentially about young love and that time in your life when you have to leave home and go off and start your adult life. There is the potential here for a good fish-out-of-water story, much like the Reese Witherspoon character in SWEET HOME ALABAMA, and you have created two interesting characters that will be fun to watch going forward. As a one-hour drama on television it will be fun to tune in every week and see how the lives of Campbell and Browning progress.

It is especially fascinating to witness two people at these young ages, and from this environment, move to the fast-paced city of New York. Will their relationship stand the test of time? Will the city break them, or will they just grow stronger together? Also, it will be interesting to see where

Browning's career takes him, as, where you left off, his money-making prospects for living in an expensive city seem slim. And, speaking of money, one glaring problem with your script is the rent these two are supposedly paying on West 23rd street in New York City. There is no apartment in New York for \$800, no matter how rundown it is. These just do not exist at this point in the real estate market there. The cheapest rent these two would likely find in Manhattan would be upwards of \$2000. And that is for a hole in the wall. There are some slightly cheaper apartments in Queens, but still never anything under \$1500. You might want to consider this fact as you endeavour to work more on this project.

The question of finances for these two is something you should address not only in how they will pay NYC's exorbitant rents, but also in how they will support themselves day to day in such an expensive city. Maybe Campbell is a trust fund kid, and her grandma left her a fortune and that is what they will live on. Or, perhaps Browning has a benefactor willing to foot the bill in exchange for some writing. If you are intent on focusing on the fact that Campbell and Browning would like to be independent from their families, perhaps someone earned a great deal of money some other way. However you choose to explain this, it will likely be necessary to address this issue because savings from a job at an aquarium would not last long in New York for two people.

While you have a strong set-up here, not enough happens in 71 pages. More should happen in the pilot episode to keep audiences interested in tuning in. Also, in the competitive television market, you might want to introduce some unique element or gimmick that will get a buyer interested in the project. Maybe Campbell has just found out she is pregnant, thus throwing a monkey wrench in all of her plans for the future. Or, perhaps Browning is secretly gay and has not come out to Campbell who has no idea. Moving to New York awakens his true proclivities and this is something that will be explored in future episodes, like the show LOOKING. And, it might be interesting, and a good way to involve the dynamic character of Virginia more in the show, perhaps Virginia reappears as a ghostly, spirit figure that sits on Campbell's shoulder and admonishes her when she makes poor decisions.

While you do a good job setting up your characters and incorporating their setting, there is not much to your premise except the fact that two young southerners move to New York City instead of getting married. If your show will be about working at the U.N., we would need to learn more about Campbell's workplace environment in the pilot. Or, could there be more to your logline than this? What if Browning teams up with Gil and starts a booming marijuana business, much like the show WEEDS except with young people in New York City? You have done the legwork on your characters and their relationships, now you might need to add in some more elements to make this project stand out from the rest.

Character

You have done a good job with your characters here. It is instantly apparent what kind of people these characters are, and where they have come from. What might help your script garner attention, however, is adding in a few more colourful supporting characters. You have begun to do this with Gil, Sal, Hudson and Jaime, but none of these are particularly complex characters with complicated relationships with Browning and Campbell. Would it be possible to develop a few relationships here that are wrought with complexity so that it compels your viewers to tune in week after week? Maybe an old boyfriend of Campbell's works at the U.N. and she runs into him on her first day. Or, perhaps Browning accepts a job that will require him to lie to Campbell about where he is employed. The more layers here the more you have to work with going forward. Think of the successful show *THE UNBREAKABLE KIMMY SCHMIDT*, or the recently ended drama *THE GOOD WIFE* - the success of these shows rested on the strength of their supporting casts.

The character of Virginia is a particularly colourful one, and it might benefit your project to include her more in the main story line. Since these two have fled for New York, it seems as if the only contact with Virginia going forward will be phone calls home, which are possibly too much of a passive form of communication for such a lively character. What if Virginia immediately decides to buy a posh apartment in New York in which to spend her mid-week before returning home to her husband on the weekends? This could be a great way to better incorporate her complicated relationship with her daughter into the show.

Dialogue

The dialogue here is quick and intelligent, and you use your characters' lines to reveal a great deal about their backstory, which is an effective device. However, there is a lot of dialogue here that happens on the phone, and that is not the best choice for a visual medium such as television or film. This is also a dialogue-heavy script, and you might want to consider going through this draft and excising some of the more conversational sections in favour of more action and less talking.

Structure/Pace

There is an abundance of setup here and you might want to consider going back and compacting the entire pre-wedding fiasco and trip to NYC into a few pages so that you can get right to Campbell and Browning's life in New York. You could always tell some of the backstory in flashbacks. It is imperative your audience know as quickly as possibly what this show will be about for episodes to come.

This pilot is a little long, as an hour-long drama should be about 48 pages long, allowing for commercials. For a cable network it can be longer, but it usually will not run longer than about 54 pages total. So you might need to cut some of this. Also, if you mean to show it to buyers from a market that features commercials, you will have to build commercial breaks into your script, usually resulting in a script with three to five act breaks. Each break should end on a slight cliff-hanger so that you compel your audience to tune in after the commercial is over.

Marketability

This is an easy and light concept with some likeable lead characters so casting will be relatively uncomplicated. If you were to attract two young and popular actors for these two lead roles, you will increase your marketability immensely.

Conclusion

You have a good start to a pleasant and interesting concept here and there is plenty of potential here for an enduring project. You have created two intriguing lead characters and left a lot of room for growth and plot development. You have also successfully written your characters into a fish-out-of-water scenario, and it will be fun watching these two kids try to fit in as they navigate the manic streets of New York City. As you sit down to rewrite this project, you might want to consider having more happen within these pages, and possibly adding in some kind of creative hook that will help your project stand out from the rest. Overall, this is a well-written project with a great deal of potential.