

**183A Producing 1: Film and Television Development
Summer Session A 2017**

Title:	MAUDLIN: PROTECTION	Submitted to:	Elias Gutierrez
Date in:	7/13/17	Submitted by:	Alex Creswick
Writer:	N/A	Reader:	Elias Gutierrez
Genre:	Fantasy, Paranormal, Action	Budget:	5M to 10M
Locale:	Maudlin, Massachusetts	Circa:	Present Day

Logline: On the run from a paranormal person, Lariat and her family seek refuge from her grandmother. While hiding, she learns about her family's secret history: her family are white witches and her grandmother is a fairy godmother.

Compare to: The TV shows *Supernatural* and *Once Upon a Time* with some elements of the cartoon series *The Fairly OddParents*.

Attachments: N/A.

	Excellent	Good	Fair	Poor
Premise		X		
Storyline			X	
Characterizations		X		
Dialogue		X		
Plot/Structure			X	
Casting Potential		X		
Writer Recommendation:	Consider			
Project Recommendation:	Consider			

SUMMARY:

Running in the forest at the pitch blackness of the night, CASSANDRA SHEA runs with all her might as a diabolical person is chasing after her. This diabolical person has two empty eye sockets, and his name is ROTH. He grabs Cassandra by the neck and asks her about a particular object, but she shoots him. She continues to run and grabs the object hidden in the tree: a necklace. Yet, Roth catches up to her, injures her, and is about to kill her until her husband, BENJAMIN SHEA, drives a jeep and hits Roth which sends him flying. Cassandra falls to her knees and whispers her fifteen year old daughter's name: LARIAT SHEA.

Lariat wakes up calling her mother's name, and Cassandra comes in to figure out what is going on. She had a nightmare about Cassandra bleeding, but the mother tells her that it was just a dream and tells her to go back to bed. Cassandra leaves the room and enters a bathroom

where Benjamin is at as well as the necklace and bloody bandages from the forest. It was not a dream, and they need help since they cannot keep running forever.

Driving in a jeep to their new destination where Cassandra reveals to Lariat that the strange powers they have is because of a long family line of white witches that are wish keepers called fairy godmothers. They arrive to a house belonging to Cassandra's mother, GRANDMA BURBERRY, in Cassandra's and Benjamin's hometown of Maudlin, Massachusetts. With the help of NOAH, whom was Cassandra's past lover and that Benjamin does not like, they heal the wounds of Cassandra. Lariat goes to her new high school where she meets JASON MCKLACKEN that likes her. She goes back home after enjoying her new school, and learns of what Grandma Burberry does as a fairy godmother.

Grandma Burberry lets Lariat try out on being a role of a fairy godmother on a particular child, but it fails. Along the way, Jason asks Lariat to a future date at a bonfire. Noah makes his advances on Cassandra by bringing up the past which she tries to deflect, but she eventually lets her guard down and they both hug which Benjamin sees. Cassandra gets upset after finding out that Grandma Burberry has been letting Lariat help her out on fairy godmother tasks, and decides that they should leave.

Noah informs Grandma Burberry and Lariat's parents that Lariat has snuck out of the house in order to hang out with Jason and his friends at the bonfire in the forest. They reach there to find Jason and his friends asleep with Roth holding onto Lariat, and it also turns out that Noah has set it up as a trap. Grandma Burberry wishes herself to death where sparks of mystical energy hits Lariat, and she uses her new powers to transfer Roth, his HENCHMEN, and the sleeping teenagers to the edge of Maudlin. Lariat cries for her grandmother's death and wonders why Grandma Burberry did not fight, and it is revealed earlier that Lariat wished she could stay in Maudlin forever.

Cassandra tells Lariat that she has a task on being a fairy godmother by saving other lives since it is revealed that Roth is killing the fairy godmothers in their respective districts to take their powers and give it to his boss. A blue bird gives a message to Noah stating that she forgives him for falling to the blindness of love for Cassandra, but now he needs to protect Lariat. Roth takes Cassandra and Benjamin as hostages at a church where Lariat meets them there, and with the help of Noah, they escape the church with Roth being transferred to a street being flattened by a truck. Lariat tells Noah that she is grateful for his help, but she threatens him to not come near her family again. Lariat and her family decide to stay so that Lariat could do her duty as a fairy godmother, and protect the people that are threatened.

COMMENTS:

A screenplay that is like *Supernatural* and *Once Upon a Time* for the combination of paranormal and fantastical, and it has some elements of *The Fairly OddParents* for granting wishes. It reinvents the supernatural/fantasy genre by exploring the classic old tale of fairy godmothers by putting it in modern society, and what roles they play. The downside is that it feels fairly familiar to other television shows which involves the exploration of fairy tales in modern times, but what it makes up for it are the personalities of the characters as well as their conflicts and the fairy godmother concept. This screenplay has the potential to target the younger audiences, and it could create a great fan base along the way.

It begins with Cassandra Shea, Benjamin Shea, and Lariat Shea on the run from the antagonist Roth, and reaches to Grandma Burberry who lets them stay for protection. From there begins each character's wants and desires as they fight against Roth and his henchmen, and Lariat

becomes the new fairy godmother after Grandma Burberry dies. The concept is a good take on the fairy tale genre as it involves fairy godmothers which is something rarely explored except for the cartoon series *The Fairly OddParents*, and it would be interesting to see on television. The originality is like other supernatural, fantasy, fairy tale genres that has been explored before on television, but what sets this apart is the use of fairy godmothers and the character's wants and desires. What also sets this apart is instead of the audiences being brought to fantastical lands, this is brought in a simple town. There are some plot holes that do need to be fixed such as how come Cassandra never asked Lariat about her going to the bonfire after the battle with Roth, or lecturing her about her safety and being a better person if she is going to be the next fairy godmother? This is one of the plot holes in the screenplay that need an explanation. As stated, the concept is interesting as it involves the idea of fairy godmothers, but the execution of this idea would leave audiences wondering how everything really works. Yet, as the episodes progresses, this would clear all the air out of the bag for the audiences.

The writing is effective for the story as it brings a tone of both light-hearted while having a gritty nature, and there was never a time that it felt off-balanced. The screenplay is about fifty pages, and it did not seem too long nor too short although there are some story elements that need an explanation as stated above. Yet, this is a screenplay made for television and they would be addressed as the episodes progress. The dialogues are good since each characters have their own way of saying things and it presents their unique personalities, but there are a few dialogues that do need to be fixed in order not to make the audiences angry such as Lariat saying "retarded". Overall, the writing is effective as it serves the story and characters.

With Roth chasing after Lariat and her family, this provides a dramatic tension to the screenplay since it seems like he could never die. What also keeps the screenplay on having more tension is Noah's infatuation towards Cassandra, and how much he subtly tries to convince her to be together. Lastly, with the death of Grandma Burberry, it provides another tension since what would happen to Lariat and her family without her protection. The main conflict is Man vs. Man as there are multiple characters trying to get what they desire such as Lariat arguing with her mother, and Roth trying to capture Lariat by holding her parents as hostages. There is some minor inner conflict of Man vs. Self where at one point in the screenplay, Lariat is afraid of taking the role of being a fairy godmother after her grandmother dies.

The characters in the screenplay will be fun to see on television as they each have their own wants and desires, and they each have their own personality. The two main lead characters are Lariat Shea, the protagonist, and her mother Cassandra Shea where they both have a good conflict towards each other: Lariat wants to embrace her powers while Cassandra wants to lead a normal life. These two would create a great dynamic as the episodes progress in terms of loving and hating each other. The other supporting characters also brings flavor to the screenplay such as the romances between Lariat and Jason, Cassandra and Benjamin, and Noah's never ending infatuation to Cassandra. Talent will be attracted to this screenplay since there is a possibility of stardom within the fan base.

Overall, the characterizations from the end circles back to the beginning where Lariat embraces her powers, and Cassandra accepts that she cannot keep people the way she wants them to be. The voice-overs of Lariat also circles back to the beginning although it needs to shorten down a little bit at the end. The moral of the story is to accept the way things are, and that you cannot change an individual's desires in life. The screenplay has a good potential of becoming a success commercially with a big fanbase following. With all of this said, both the screenplay and the writer is a consider.

CHARACTER BREAKDOWN:

LARIAT SHEA (Major Female Lead, 15): The daughter to Cassandra and Benjamin Shea as well as the granddaughter to Grandma Burberry, she is an independent individual and is curious about the roles of being a fairy godmother. She also has a sarcastic attitude, and likes Jason McKlacken.

CASSANDRA SHEA (Major Female Lead, 33): The mother to Lariat Shea and the daughter to Grandma Burberry, she is protective to her daughter's well-being. She once had a romantic connection with Noah, but is now married to Benjamin Shea. Cassandra abandoned her powers to have a normal life, but in the end accepts the situation.

GRANDMA BURBERRY (Minor Supporting Female, mid 50s to 60s): The mother to Cassandra Shea and the grandmother to Lariat Shea, she is a fairy godmother who grants wishes to people. Very eccentric and wise, she has won fairy godmother fifty times and represents the district of Maudlin.

BENJAMIN SHEA (Minor Supporting Male, 34): The father to Lariat Shea and husband to Cassandra Shea, he helps assist Cassandra in whatever way he can although he does not have any of the fairy godmother powers. He also does not like Noah since he has a romantic interest to Cassandra.

NOAH (Minor Supporting Male, 35): Once a romantic interest to Cassandra, he is the apprentice to Grandma Burberry. He betrays the Shea family and Grandma Burberry because he has not given up his infatuation towards Cassandra.

ROTH (Minor Supporting Make, 30s to 40s): The main antagonist with empty eye sockets, he is diabolical in nature and has strange powers that is the opposite of the fairy godmothers. He works for his boss that kills the fairy godmothers and extracts their powers.

JASON MCKLACKEN (Minor Supporting Male, 16): A teenager that rides his skateboard with a personality of both sarcastic and not caring about anyone's comments, he finds an interest to Lariat Shea.

PERSEPHONE MCKLACKEN (Minor Supporting Female, 15): The sister to Jason McKlacken, she tries to bully Lariat Shea since Jason likes her, but is unsuccessful because of Lariat's independent and witty personality.

HENCHMAN (Minor Supporting Male, 30s to 40s): The henchmen to Noah, he sets up the trap by leaving a message to Lariat Shea to meet at the church after kidnapping her parents. He dies at the end by Roth.

AMANDA (Minor Supporting Female, 7): A young child that Lariat Shea tries to use her fairy godmother skills at her for the first time, but does so unsuccessfully.

EARL (Minor Supporting Male, 50): The father to Amanda, he accidentally kills Roth with his truck.

NOODLE (Minor Supporting Animal, 2 to 4): A pet animal to Grandma Burberry that has some human characteristics such as awkwardly looking at the characters while being mainly animalistic.