

# bluecat

SCREENPLAY COMPETITION

## BlueCat Screenplay Review

Archive #5637

**Darkest Kelly**

Reader #9388

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Ireland's history of struggle with itself, and England, over politics, culture, and religion lends itself to many stories. One theme defines stories set in or around that region: conflict. Groups that clash include Catholics, Protestants, pagans, traditionalists, rich, and poor. All variations of the struggle the Irish people have undergone for years. Making Ireland the perfect backdrop for *Darkest Kelly's* tale of murder, mystery, and interconnectedness.

Two aspects of the pilot stick out prominently: the convergence of multiple story threats and the vivid imagery used to set the scene. When broken into subsets, the first three minutes, where the character of Dorcas is introduced, the puppet show detailing Ireland's bloody history (pages 7 – 8), and Father Redmond's conversation with Nolan regarding the Luttrell family, provide concrete evidence of both aspects. Dorcas's introduction establishes the vividness with which events present themselves and progress. The puppet show demonstrates the quality and quantity of the historical context provided for the narrative and characters' beliefs.

Redmond and Nolan's conversation hooks audiences into societal intrigue, while establishing the situational stakes for the characters. Examples of the narrative's richness include Gwineth's quest to better her daughter Maria's life, Kira's bloodlust against the pro-English nobility, and Dorcas's desire to successfully escape the rigidity of convent life. This all serves to supplement the dark thematic tone and the introduction of a murder mystery as the narrative advances.

Positive comparisons can be drawn to both FX's *Taboo* and TNT's *The Alienist* as to tone, imagery, and story elements. More specifically, its tale of differing parties, struggling in mainstream society, brought together by internal and external darkness, to resolve an unusual phenomenon. Usually accompanying those elements is an ever present sense of dread. This is especially evident in Acts 4 – 5, when a good number of characters converge at a public function, unaware of each other but pursuing similar goals.

The twist at the pilot's end regarding Dorcas's true identity works well as an ending stinger.

Best,

Gordy Hoffman

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