

ARGOLIS

**Sons of the Throne and the Fleece of Gold, Episode I
Kingdom of the Exiled and the House of Pelops, Episode II
Quest of the King and the Banquet of the Curse, Episode III**

Screenplays by E.M. Rooney

ARGOLIS I — An epic drama of the the blood feud between two brothers, Atreus and Thyestes, fighting for the throne of Mycenae and the woman they love.

ARGOLIS II — The epic drama of brothers Atreus and Thyestes continues; the sequel as one brother takes the throne and the other is thrown in exile; and prequel, spanning back to the story of their youth in Pisa.

ARGOLIS III — The epic drama of brothers Atreus and Thyestes climaxes in a gluttonous adventure of power, manipulation, and jealousy. Who was previously exiled, now takes the throne from his brother — as well as his wife.

REVIEWS and ANALYSIS

BlueCat Screenplay Competition Analysis 2022

ARGOLIS (Episode II)

Argolis: Kingdom of the Exiled and the House of Pelops is a staggering epic; the blood feud between Atreus and Thyestes is thrilling, and you transpose Greek Mythology to the screen beautifully. Moreover, you immediately hook audiences with the exile of Atreus in the beginning – and with the reveal that Aerope is pregnant. You cleverly pique our interest with Atreus’s exile, and then masterfully reveal the reason for his exile, and the complicated backstory of Atreus and Thyestes. This script is ripe with thrilling action and exciting twists and turns.

Your descriptions are to the point; you clearly map-out Mycenae and describe each character sharply and vividly. The pacing is quick and exciting. There are so many affecting symbols and images in the script, from the white birthmark on Nicippe’s shoulder, a sign of the House of Pelops, to the Blackbird Ghost with

amber eyes that haunts both Atreus and Thyestes. The Golden Fleece is an enigmatic character on its own as well; the plot hinges on the Fleece, and you describe it—in all of its beauty and magic—very captivatingly. Furthermore, in regard to dialogue, the voices are consistent; each character speaks measuredly and confidently.

Ultimately, your script raises powerful questions about family, power, and greed. *Argolis: Kingdom of the Exiled and the House of Pelops* is a remarkably well-written script.

WeScreenplay Feature Contest and Analysis 2017

ARGOLIS (Episode III)

Argolis: Banquet of the Curse weaves a fascinating and engaging narrative through ancient Greece. The script effectively demonstrates off the various locales in the country in visual and intriguing ways, from the wealthy to the impoverished. The script also does a solid job imbuing the pages with the mythos of Greek Gods like Zeus and Hermes as well as creatures like Harpies and Stymphalian birds. This adds a unique personality to the proceedings and a mysticism that adds some intriguing twists and turns to the narrative.

The concept is very solid. The idea of exploring a previously unknown part of Greek mythology is a smart one, especially considering how often scripts are written about characters like Hercules, who is only mentioned here. In addition, the narrative explores a lot of parts of Greece, from mythology to locations that are interesting and not as well known. At the core of everything is an intense story of revenge and love that is inherently very emotional.

BlueCat Screenplay Competition Analysis 2018

ARGOLIS (Episode III)

At first glance, this appears to be an intimidating script—a “Part Three” with no explanation of what One or Two entail, a map, and a page count. However, the writing demands attention from the start and proves to be uniformly outstanding, laying out a fantasy epic that is rich with mythology and emotionally compelling, ending in a shattering and devastating climax (more on that below). The dialogue

achieves just the right balance of esoteric fantasy dialect with a sharp edge, but without trying to mimic the coarseness of, say, *Game of Thrones*. The descriptions present some imaginative vistas and, more than anything, make it easy to visualize as an immersive film experience. The characters' overlapping journeys unfold in ways that is exciting and entertaining. Even though their stories are enshrined in Greek mythology, the writer does a fantastic job making them seem human and engaging.

It has been some time since this reader has brushed up on Greek mythology, and not knowing where the story would lead proved riveting. The fantasy elements of the story are well-executed and illustrated with superior clarity—the shifting appearance of gods and goddesses appearing in the flesh was a particularly striking image. The Laws of Hospitality direct a lot of the social dynamics between characters, and is an unobtrusive but interesting bit of world-building. Even though the scope of the story was expansive and rich in background myth, the writer explores these details in compelling fashion and expertly weaves a tangled web of conflicting loyalties and an endless pursuit of revenge (explained best with Nicippe's musings). The scenes of palace intrigue with Atreus are claustrophobic and quietly dangerous—a compelling counterpoint to the more supernatural adversaries facing Hector & Hestia and Thyestes in their travels.

The climax of the script is a gut-punch and a horror show. Witnessing the depths of Atreus' cruelty is a shocking sight to behold, especially considering how deliberately the writer emphasizes every course of the meal before revealing that Thyestes and his allies have feasted on his own children. It's tragedy in its most cruel and theatrical form. Although there is a sliver of hope to be had in Tantalus surviving the ordeal, the story ends on a crushing down note. Atreus is crazed and has killed his own child by mistake, Thyestes is left with sorrow, shame and loss, and the future remains uncertain. Overall, the script is strong enough to be considered on its own, but part four would be worthwhile too if it could live up to this installment.