



Gerryland – Feedback

Category	Score
Concept	4.5 / 5
Storyline	4.5 / 5
Characters	4.5 / 5
Dialogue	5 / 5
Commerciality	3.5 / 5
Originality	3.5 / 5
Complexity	4 / 5
Production Value	3.5 / 5

CONCEPT

Gerryland is a drama television pilot with themes of politics, identity and relationships. Political subterfuge rocks Wisconsin as protests and angst take form as the disconnect between residents and politicians grows larger. Our protagonist, Libby, seeks to restore order to the area through political means, but for conflicts that complicate her goals. The concept utilises the world and places characters that reaffirm the themes and conflicts of the piece. There is a good balance between professional and personal relationships and a level of complexity that functions to reinforce the world and the characters within it.

STORYLINE

The storyline begins with a teaser that introduces us to a protest against mining, with environmentalists disrupting the ambitions of a corporation set on exploiting the natural resources of a local community. Amongst the protesters are our protagonists, Senator Libby Gallagher. The narrative then takes us through the overarching conflict as Republicans and Democrats clash over the desires of the people of Wisconsin. The people have had enough, and the idea of further action that damages the environment is an opportunity for the opposing party to exploit a weakness in the governance of the area. The disconnect is spotted by Libby, who decides to take action. Where she is attempting to control the circumstances of the world through forming relationships and political swings, her bond with her daughter, Kiva, is teetering on a more delicate disconnect. The rules of the world are explored through alternating perspectives, and all come to fruition through conflicts that are resolved both dramatically and comedically. The finale of the storyline ends with an assassination that is appreciated given the built-up tensions of the storyline and works to provide an engine and further complication to the narrative. The narrative does have a great political scope, and so it may be enhanced by further developing the more intimate and personal aspects of the lives of the characters. These are present, though some further reinforcement of the dramatic ties of the script will allow for greater engagement with the subtext and overarching conflict. With that said, this was an enjoyable storyline to follow.

CHARACTERS

Throughout *Gerryland*, the screenplay should have a good understanding of the personas and identities that comprise the setting, and *Gerryland* demonstrates these qualities effectively. Characterisation, in a political context, is often fraught with conflict as characters act childish or confrontational with little to no triggers. Relationships between bosses and interns, parents and children, governance and communities are all teetering on miscommunication and strife, with all sides feeling confused and/or alienated. There are moments of comedy that alleviate the tensions, and when there are such contrasting ideologies throughout, it is welcome to provide some levity, which functions more effectively by contrast. Jimmy is empathetic as a character, not least because he is good, but because he understands the reference Kiva made and established their relationship. These nuances are what make characters strong. Develop their flaws and make the antagonists more empathetic to reaffirm the moral ambiguity of the political sides and individuals of the piece.

DIALOGUE

The dialogue throughout the piece often reaffirms the stakes and conflicts that occur throughout the plot, and, simply by being a political drama, the dialogue is very important in driving conflict - as well as resolving it. Conflicts through dialogue are very high and effective in establishing dramatic ties throughout when placed in the right context, though this screenplay also utilises its moments of silence to effect, too. Character voices are strong, and perhaps it is only going to be enhanced as a result of refining what is already present.

COMMERCIALITY

Gerryland would likely appeal to adult audiences due to the themes and the complexity of the context in which the concept operates on. Male and female audiences would likely align with this premise, and this can be one of those pieces that make audiences feel intelligent when viewing. The themes and subject matter may also resonate with the audience and have a greater appeal to inhibit a larger sense of commerciality.

ORIGINALITY

The concept has some similarities to politically-driven dramas where unaddressed tensions are occurring back home. On paper, there are many concepts such as this, so considering the originality of this method is generally unrewarding. Originality, instead, must come from the world and the characters and how creative the conflicts are. The world places some well-established characters in a creatively illustrated world, and the finale helps to further complicate what may have been an environmentally-driven concept, adding greater subtext and tension to the piece.

COMPLEXITY

The nature of the piece and the topics of conversation inhibit complexity for how conflicts are raised and addressed by the characters. The screenplay ensures conflicts are understood and appreciated through good writing to illustrate the complexity effectively. Utilising plot and character to complicate the piece develops layers, and this is the key to ensuring complexity stays prevalent in the piece.

PRODUCTION VALUE

The production will likely be medium due to the subject matter, world and concept. The concept is grounded in reality and requires set pieces like protests to illustrate the scope of the piece. Crowds will likely be what reinforces the production value, whilst the minimal but impactful ending may raise the production value further.