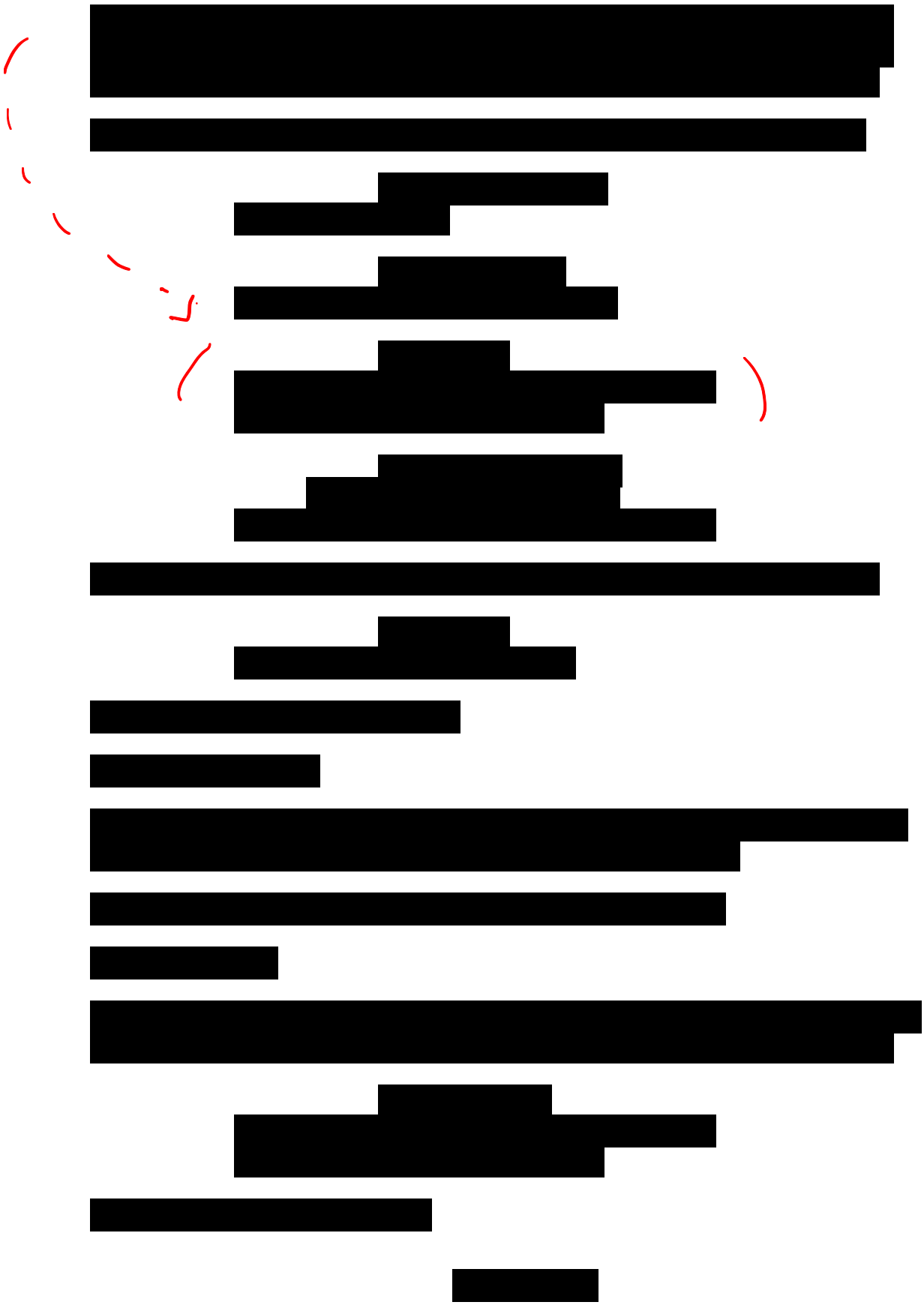
[redacted]

As foreshadowing,
this is too weak.

[redacted]

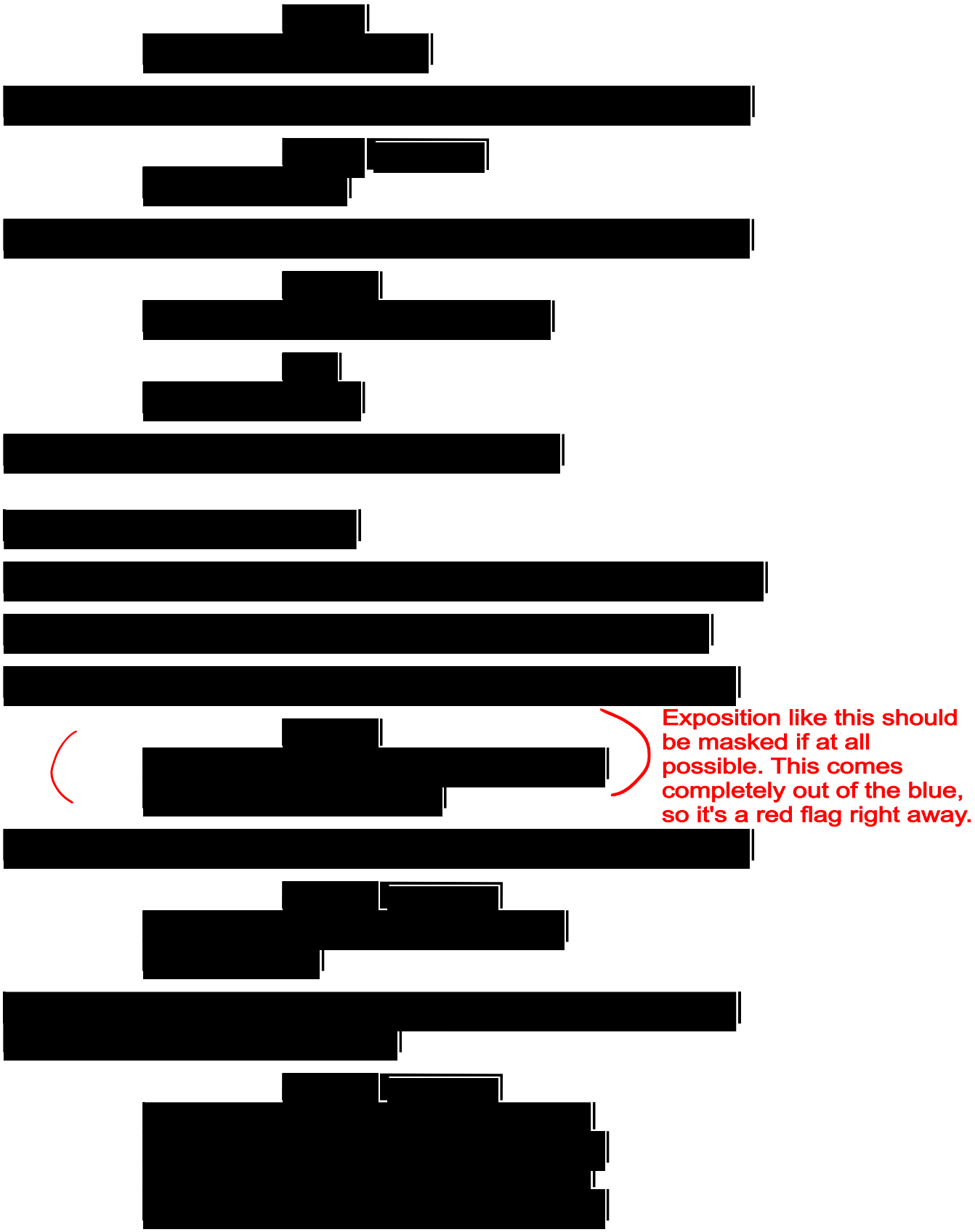
Do yourself a favor and just name them here. Keeping names hidden until they appear in context is mostly a lost rule.

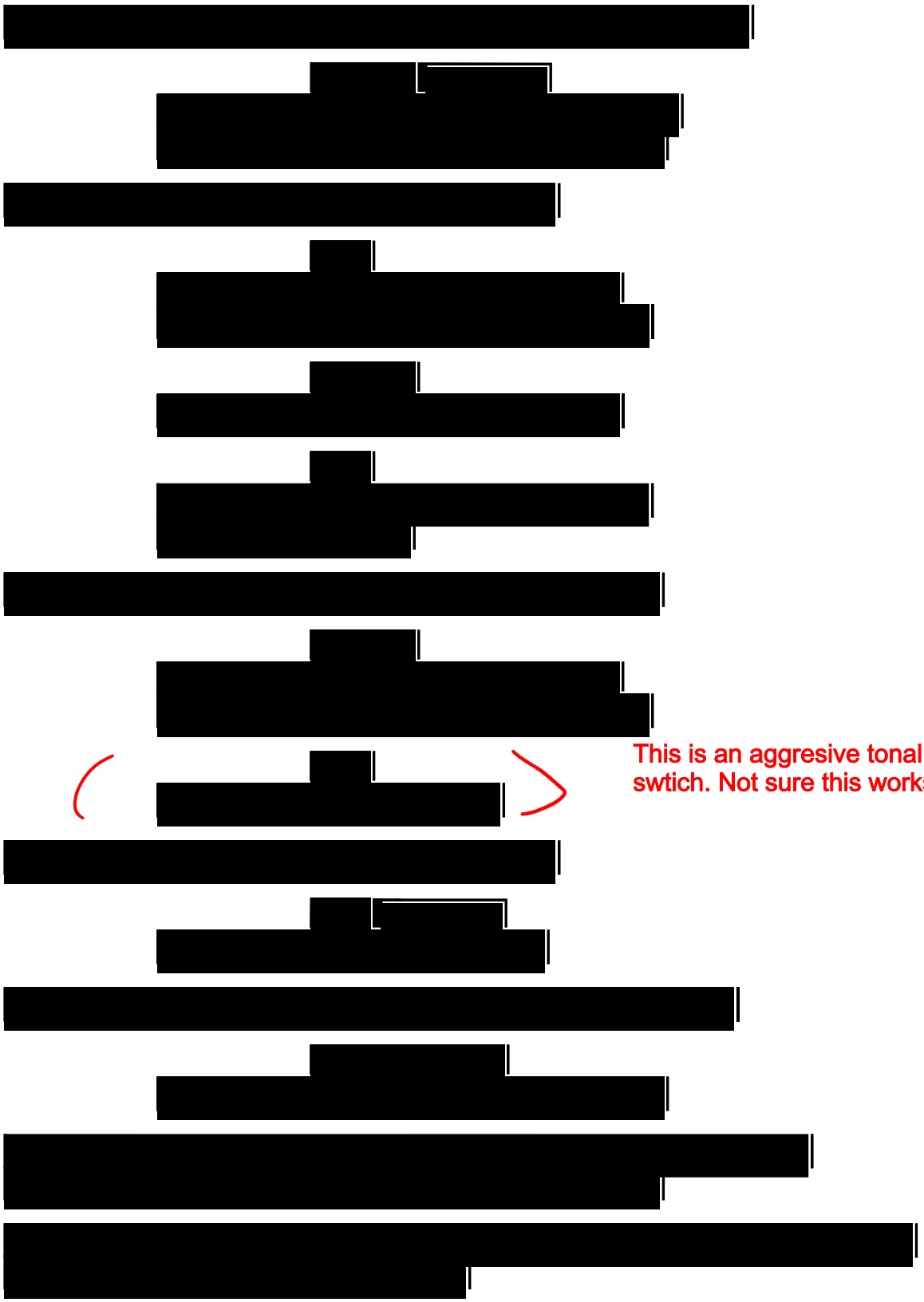


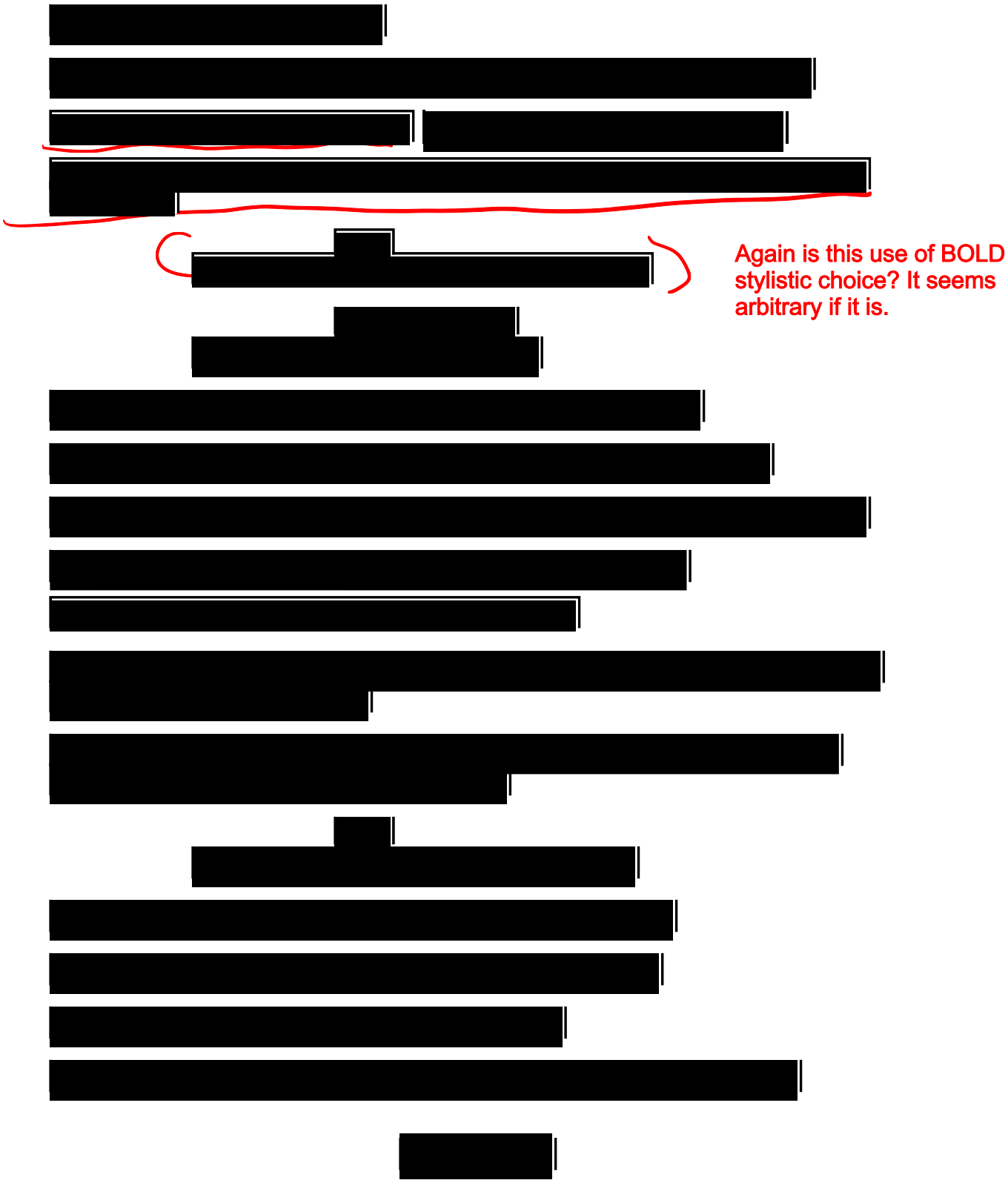
This is probably too abrupt of an ending for a truly engaging teaser. Sure, it's shocking and exciting, but we know next to nothing about the characters or the situation, so there's little reason to care yet. Given the very short length, even for a pilot, you don't even need a teaser. This should just be the first part of ACT ONE. Not all pilots need teasers.

[redacted]

Why is this bold? Seems like overkill for a such a simple action. Unless it's a mistake?


Exposition like this should be masked if at all possible. This comes completely out of the blue, so it's a red flag right away.


This is an aggresive tonal swtich. Not sure this works.

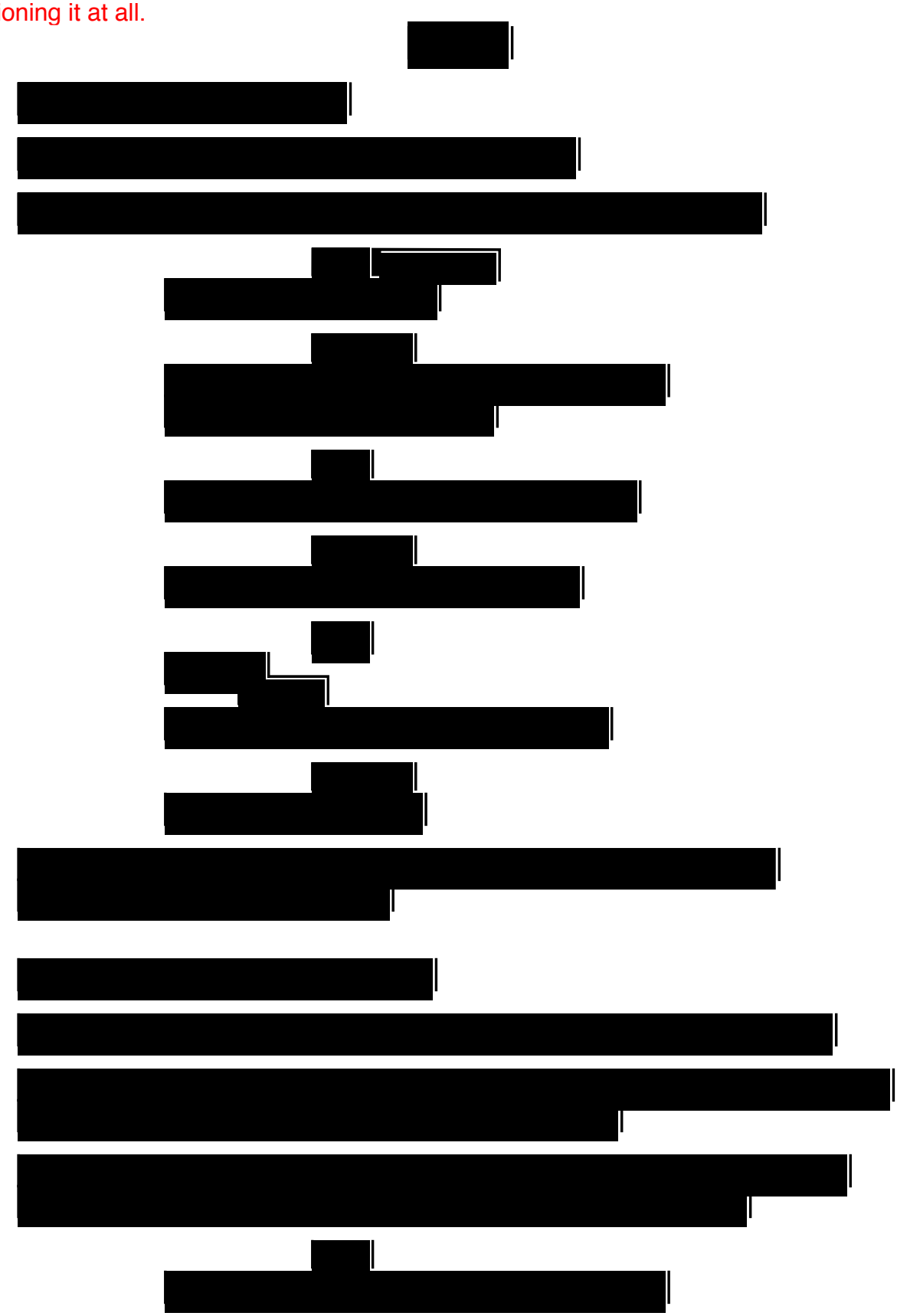


Again is this use of BOLD stylistic choice? It seems arbitrary if it is.

Way too premature to end the act. Like in the teaser, not enough has transpired. A good ACT ONE should establish main characters (check?) AND (most importantly) the MAIN CONFLICT. What's the conflict here? There doesn't seem to be one.

You have to push further, go bolder, and do it as quickly as possible.

The cliffhanger is completely undercut here. Are we to assume the _____ was the ____ and they just got away, somehow? Because they're not mentioning it at all.



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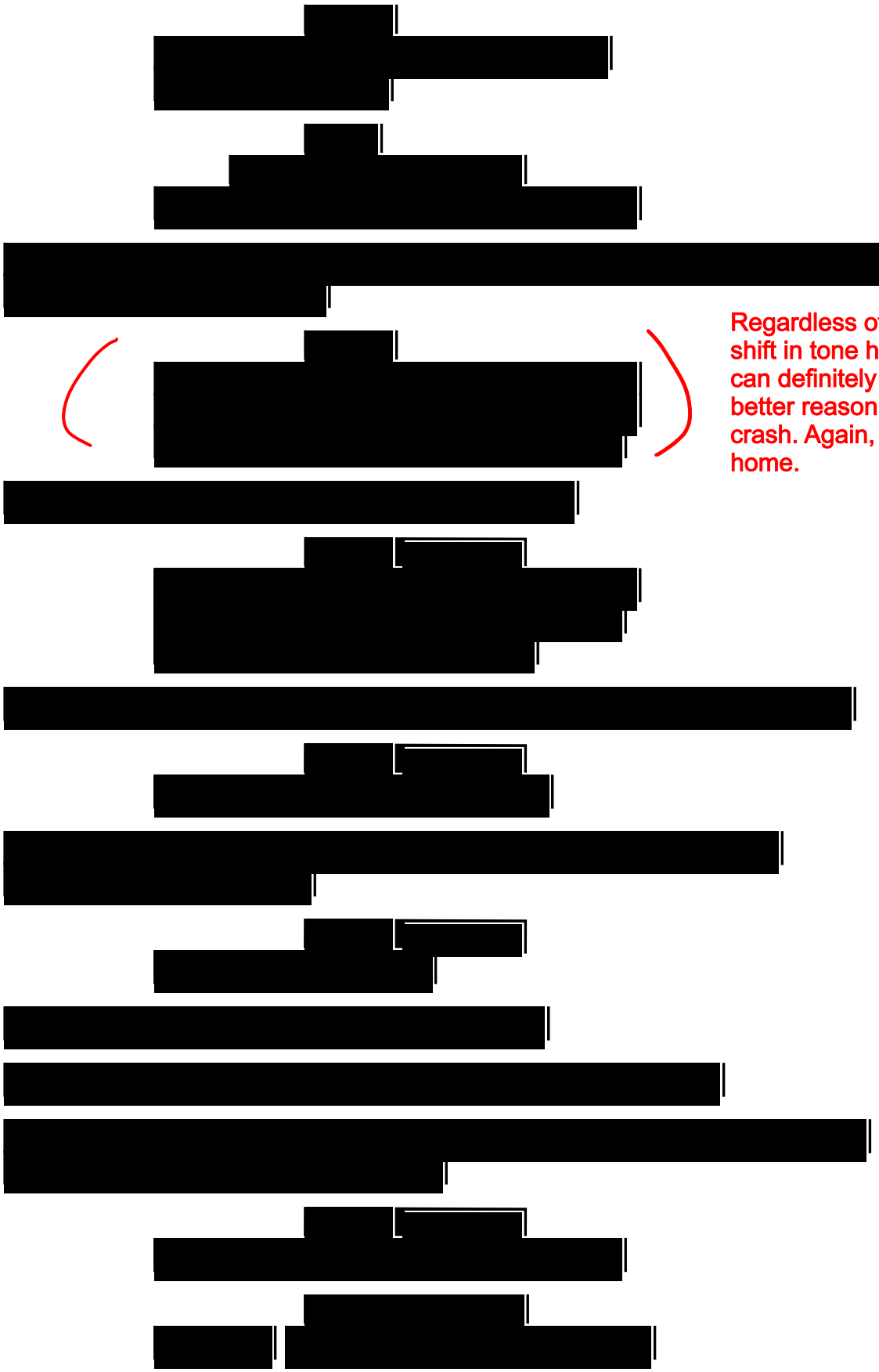
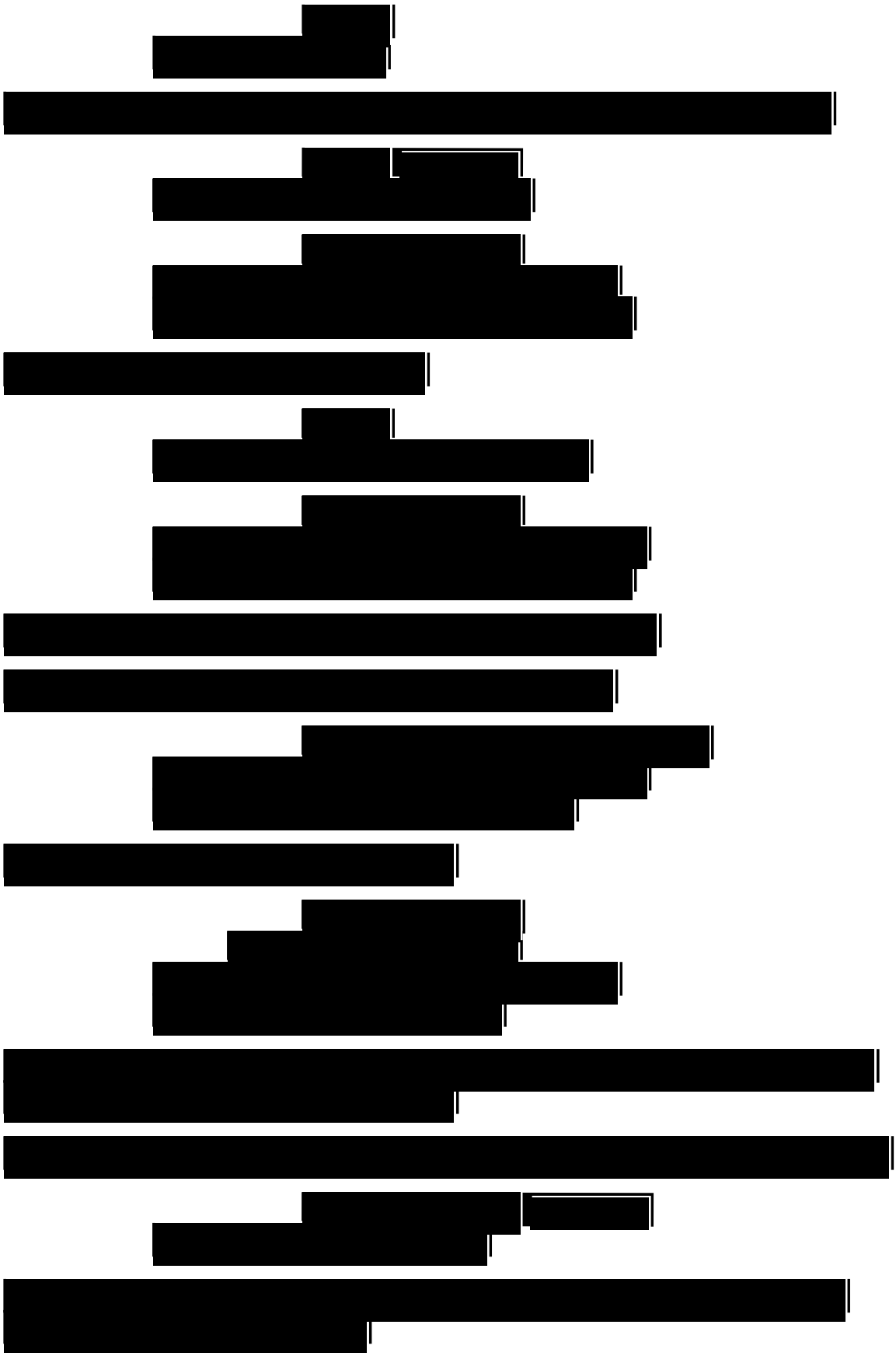
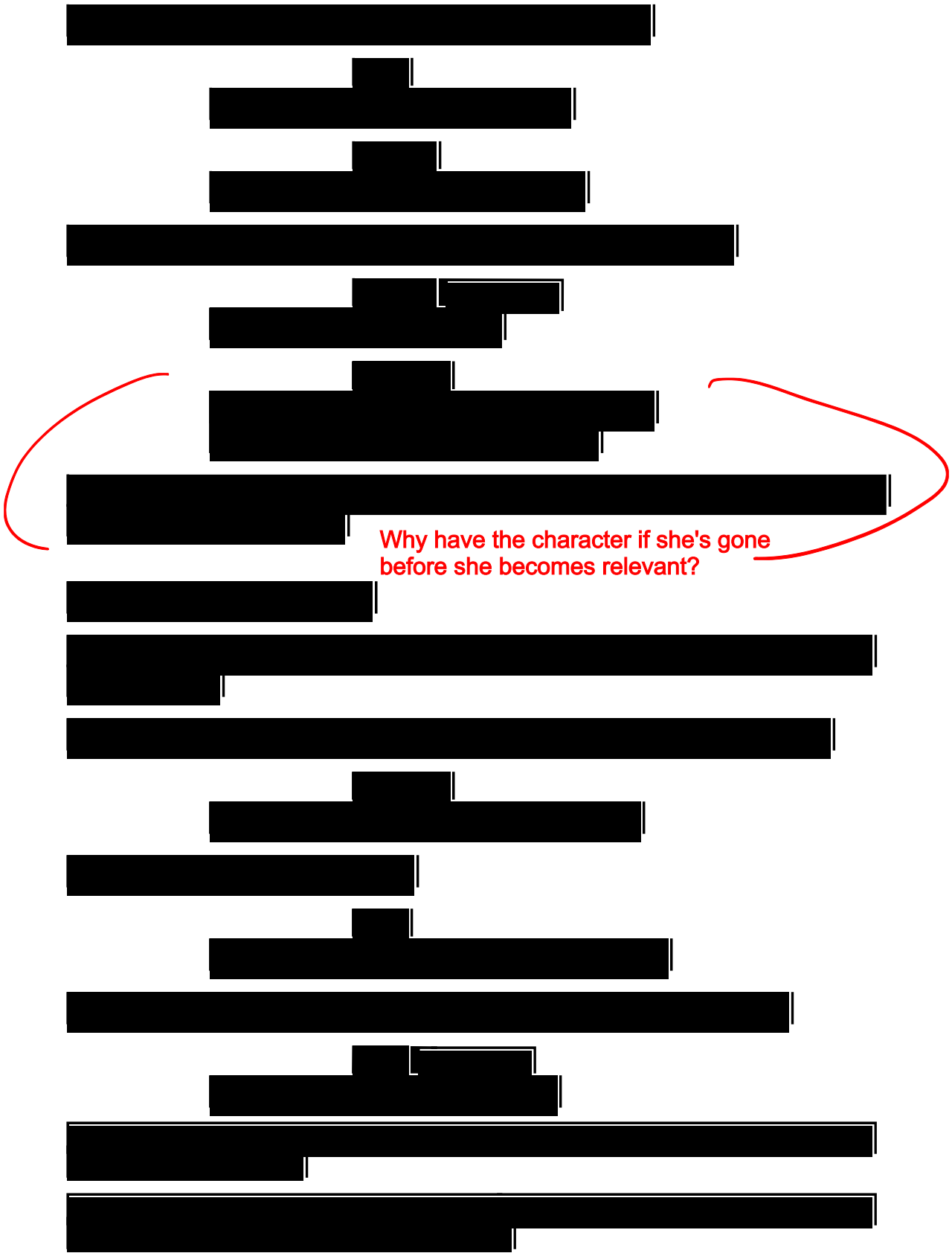


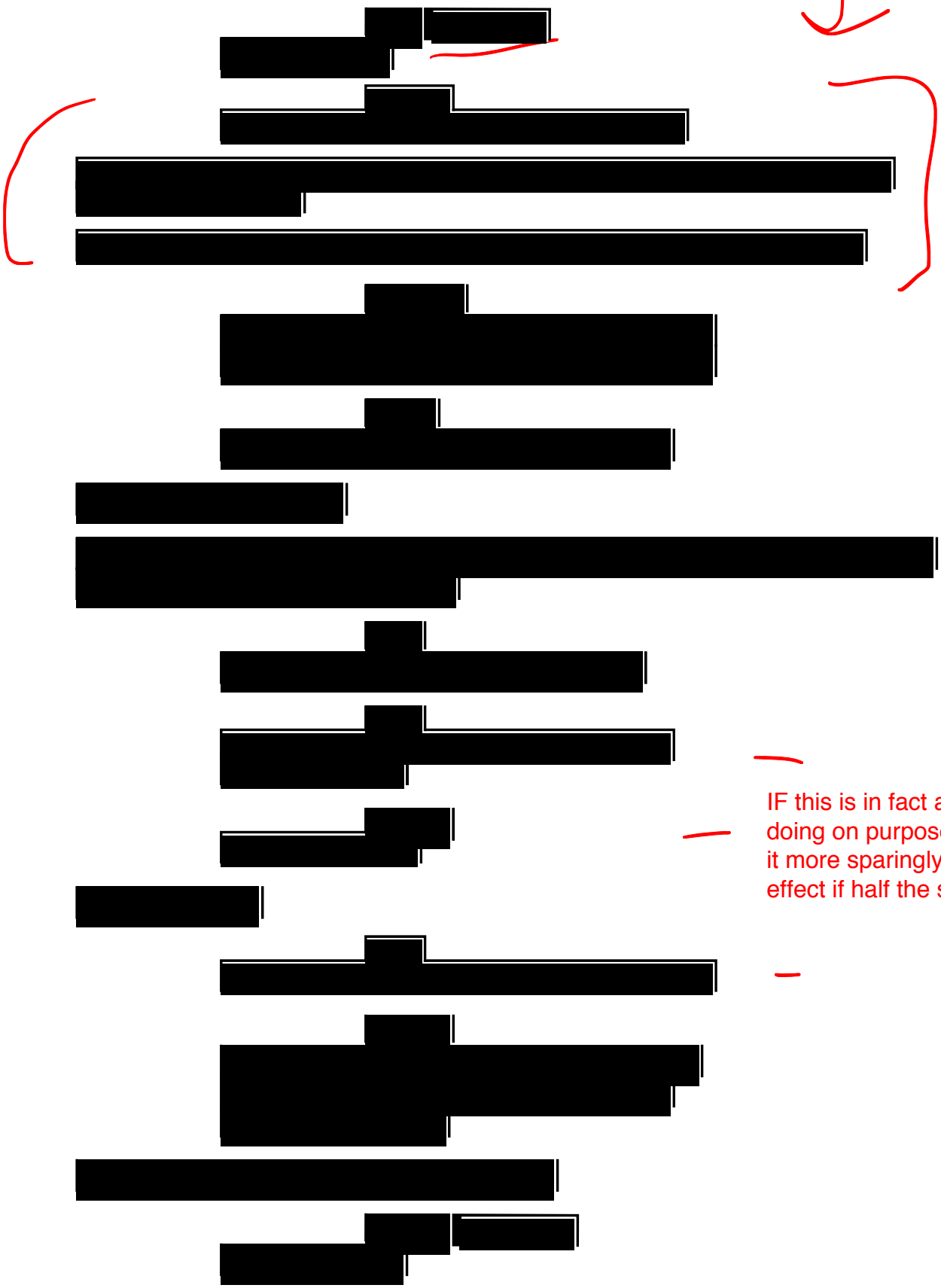
Regardless of the sudden shift in tone here, you can definitely think of a better reason for the crash. Again, go big or go home.



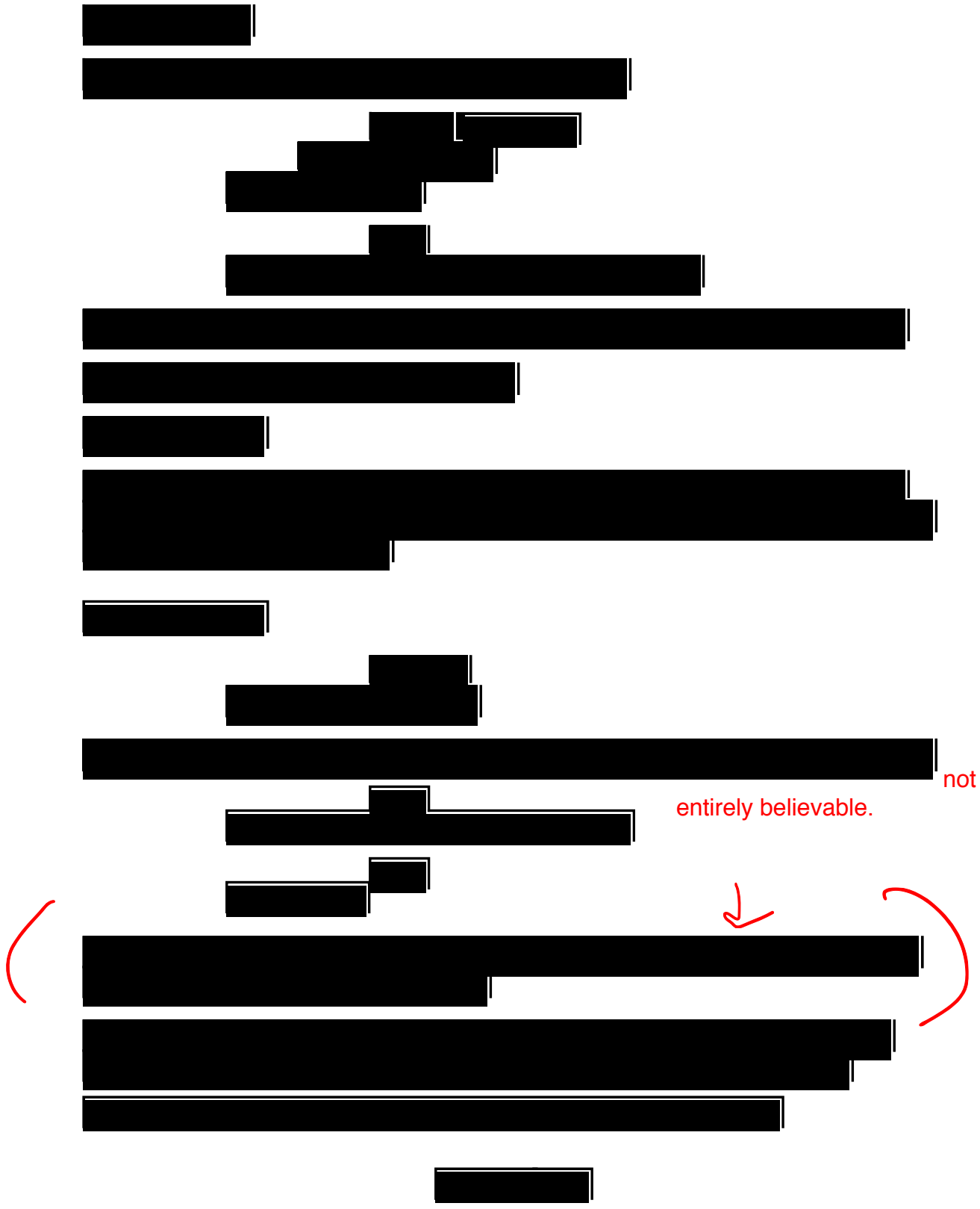


This is essentially the same gag twice. You can probably do better here as well. What if it were reversed and Alex scared Thomas, maybe even unintentionally? Just an idea. But you should go deeper here.

You need to double check your margins here.

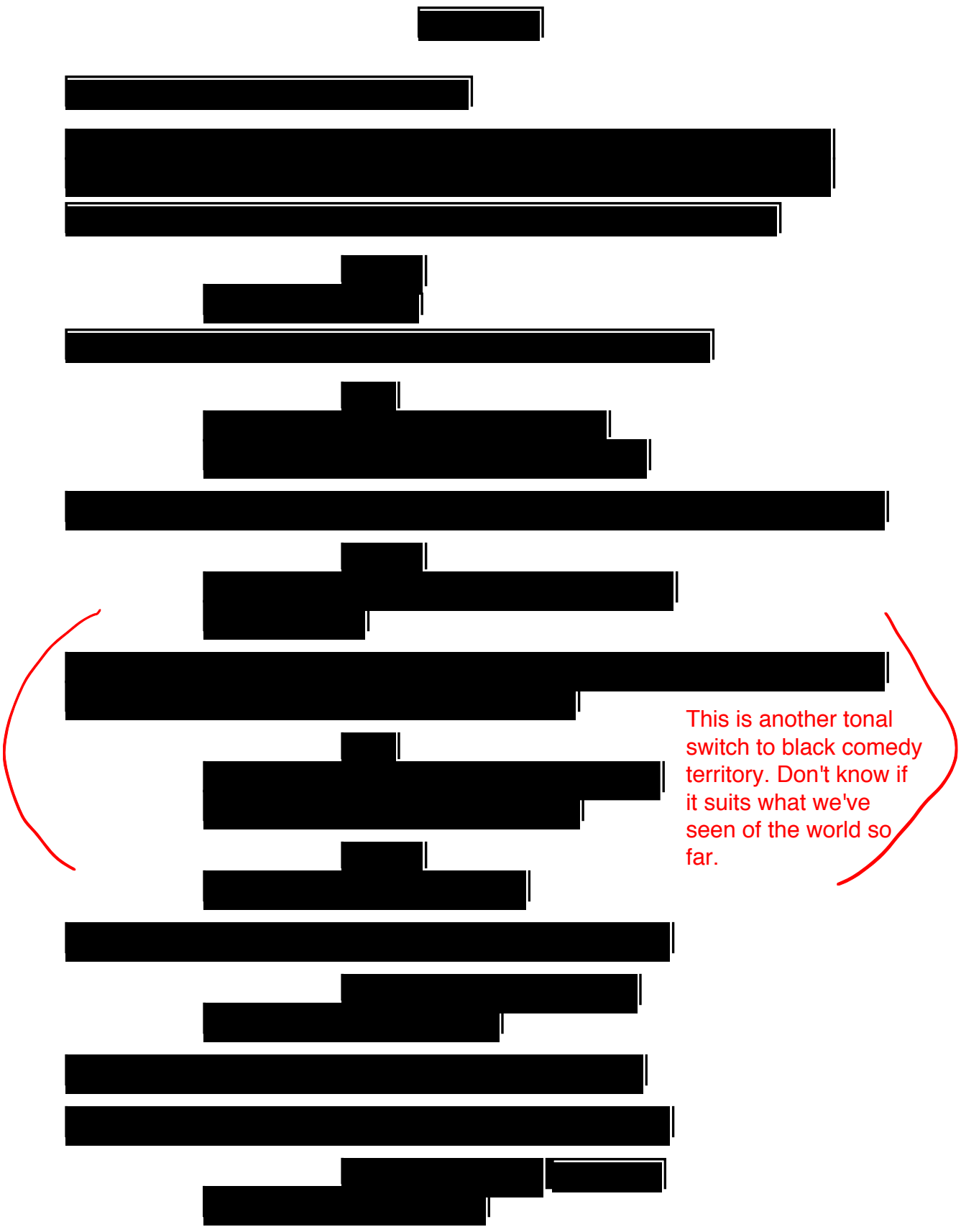


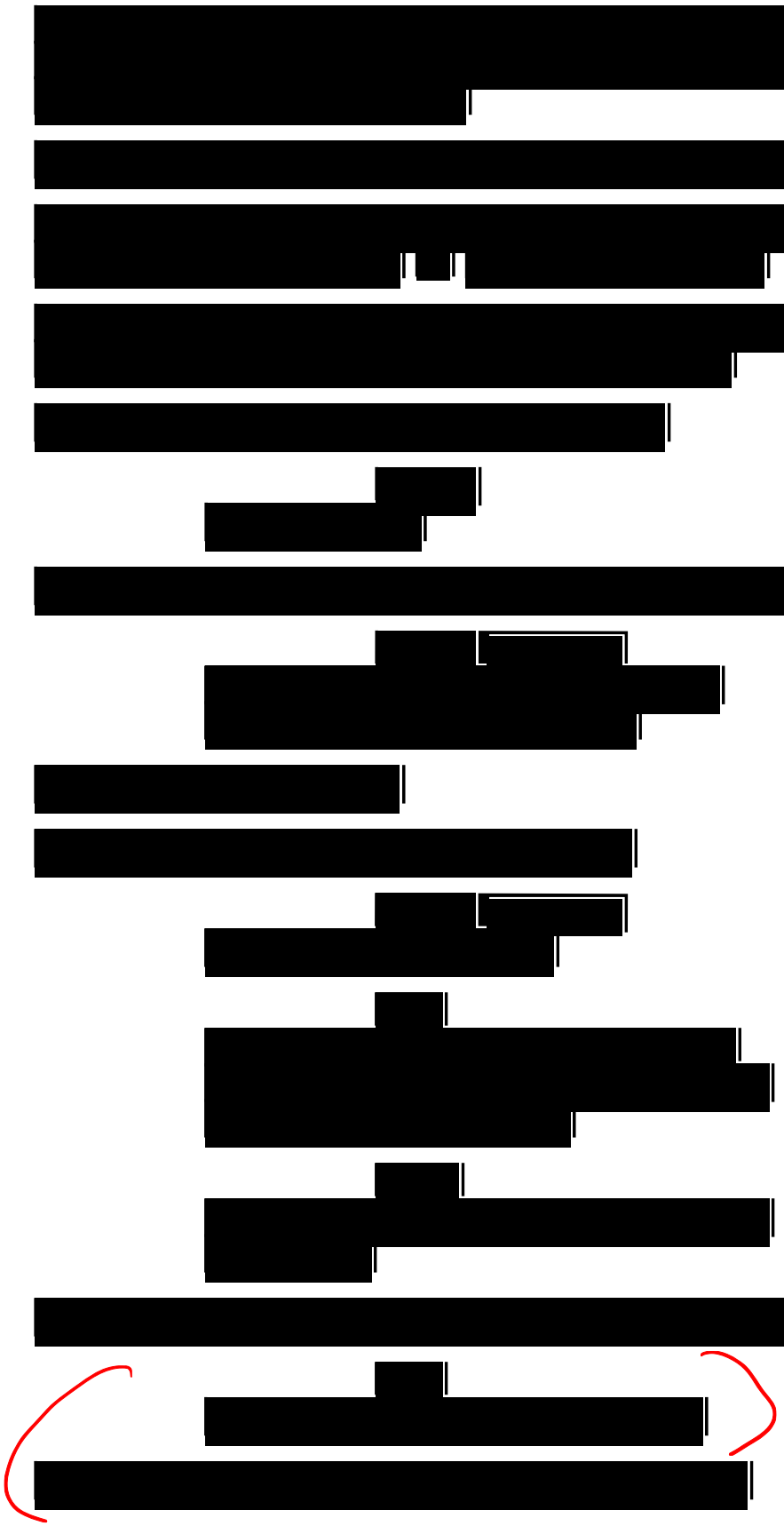
IF this is in fact a thing you
doing on purpose, at least
it more sparingly. It loses it
effect if half the script is bo



With some rewriting, THIS should actually be the end of ACT ONE. Most half hour shows can have scripts that go as long as 35-40 pages and typically first acts are in the 12-16 page range. Which this is right in the sweet spot of. It still hasn't formed a full conflict, but this is a good cliffhanger to end on (and it's essentially the same move you've done twice already, but one that isn't a tease).

ACT TWOS are typically the same length as ACT ONE and ACT THREES are typicaly in the 5-7 page range. Based on how you've structured things so far we should be resolving things already but we barely have a story beginning.

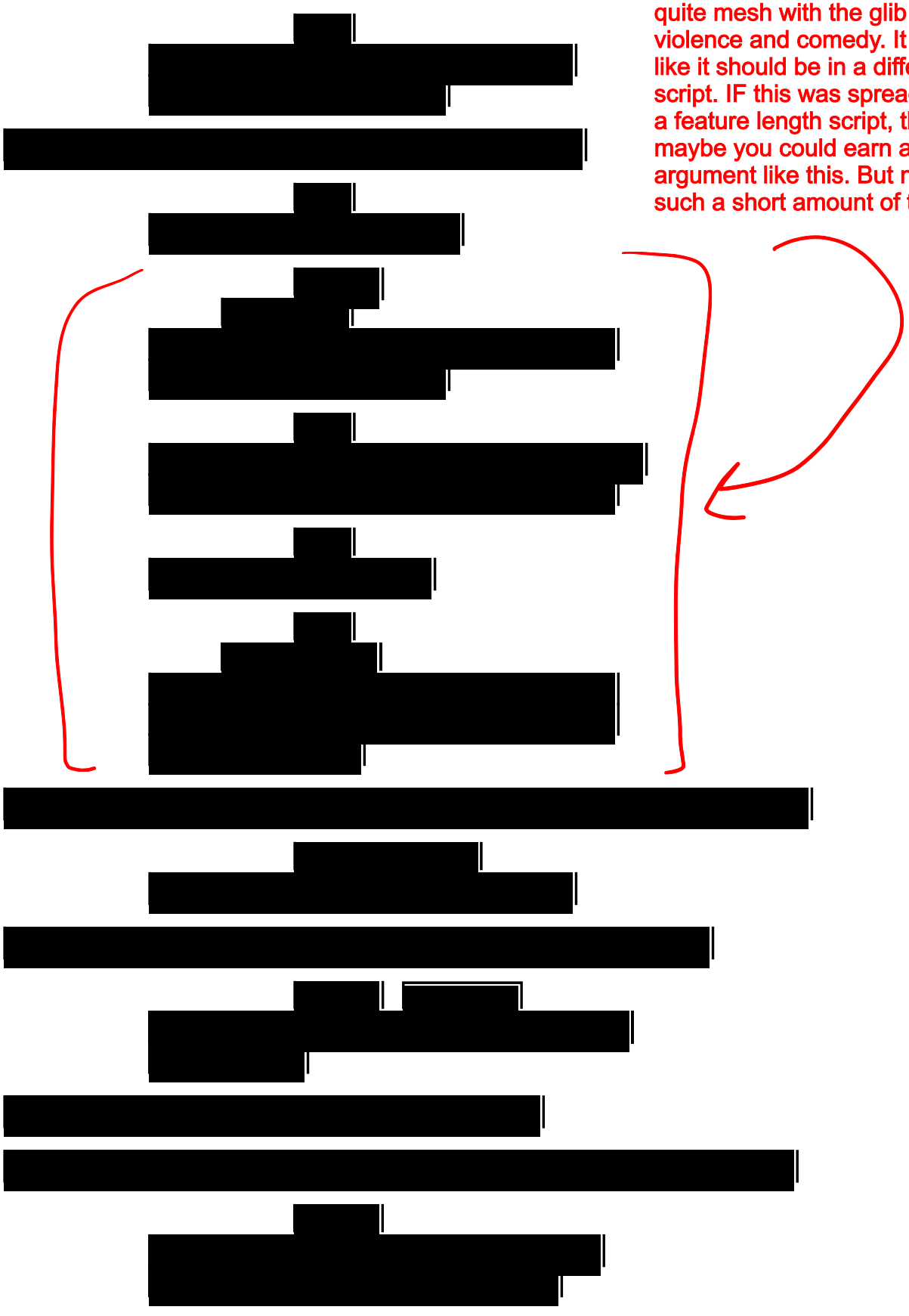




This is another leap in logic. They're kids and this isn't quite earned. For a character to ma such a decision they have to f like they have no choice, surel they have other choices.

[redacted]

Again this story thread doesn't quite mesh with the glib violence and comedy. It feels like it should be in a different script. IF this was spread out of a feature length script, then maybe you could earn an argument like this. But not in such a short amount of time.



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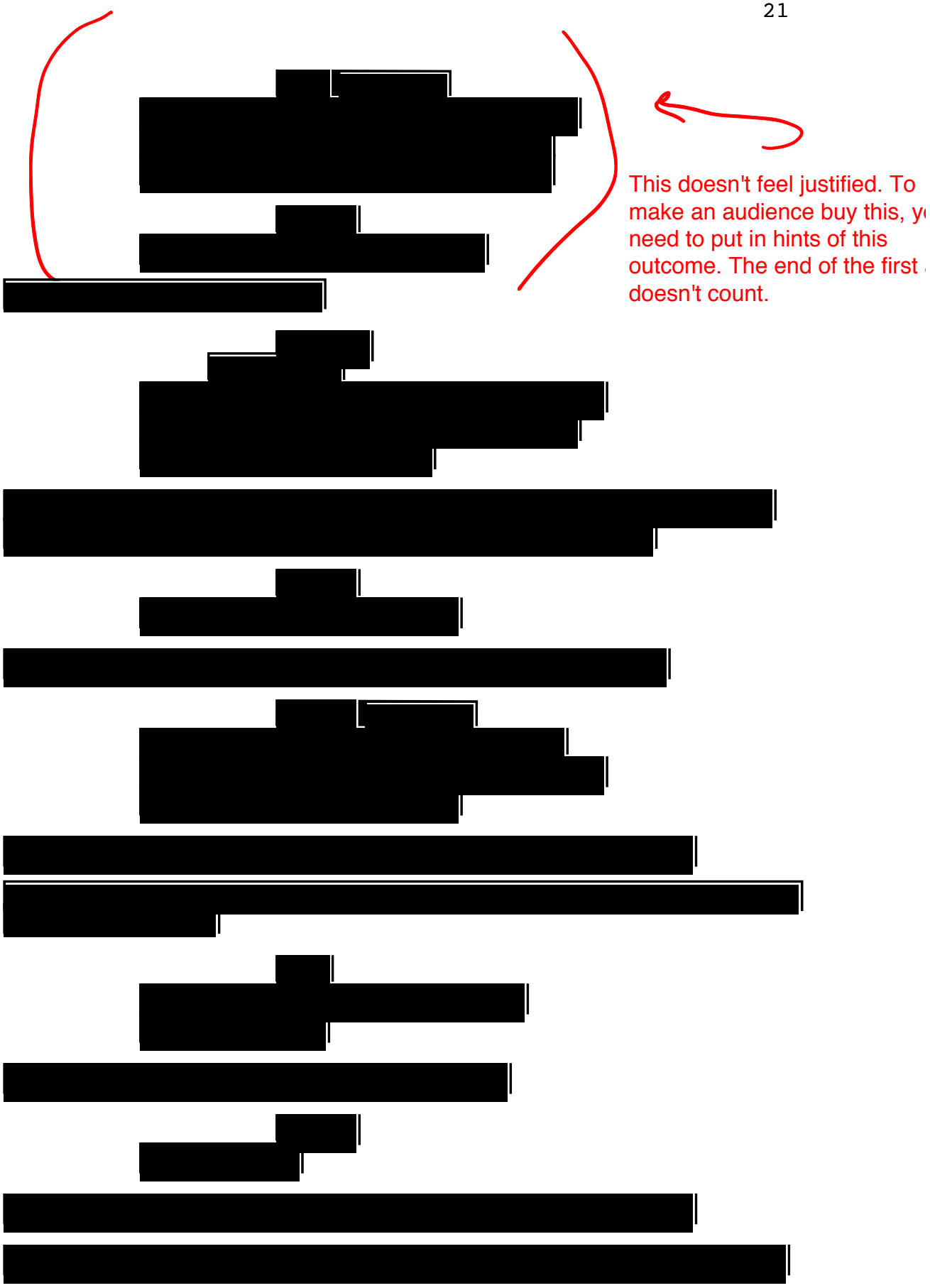
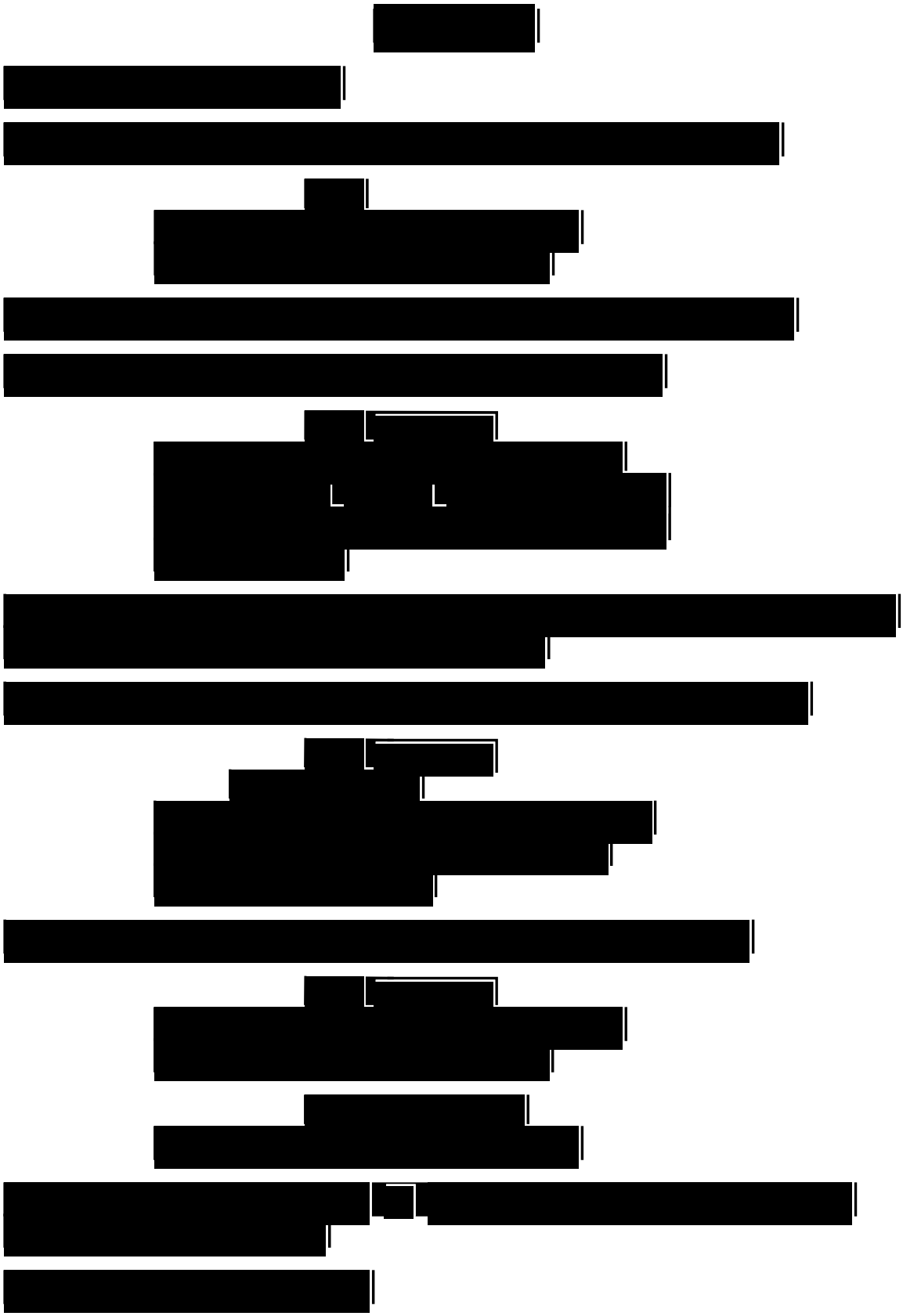

This doesn't feel justified. To make an audience buy this, y need to put in hints of this outcome. The end of the first doesn't count.

Why is she even here? As a character she barely talks and barely interacts with the scene as it unfolds. She seemingly exists so that he doesn't have to talk to himself.

The host angle was very promising. One could assume you were going to do a "Garth Marengi's Darkplace" / paraody of Goosebumps type of thing. You might consider swinging the story in that direction.

It's not clear how each episode would play out. Would it be a different story each time? Will this story continue? Where can this story go from here, given that we don't know much about the world? Find the story you want to tell, distill it and make sure everything on the page supports it.

This isn't really a closing tag, it should be part of the actual episode. Typically tags can be removed and the story would still stay intact, this is a pretty crucial change in circumstance.



If the tone is more brutal and sadistic like this, you need to keep an eye on the overall tone throughout the script.

As an example, Tales From The Crypt, of which is this very similar, may have been tongue-n-cheek BUT it had a very consistent tone throughout. Stability is more important than shock value. So in order to properly build to your "shocks" you need to have a solid base.