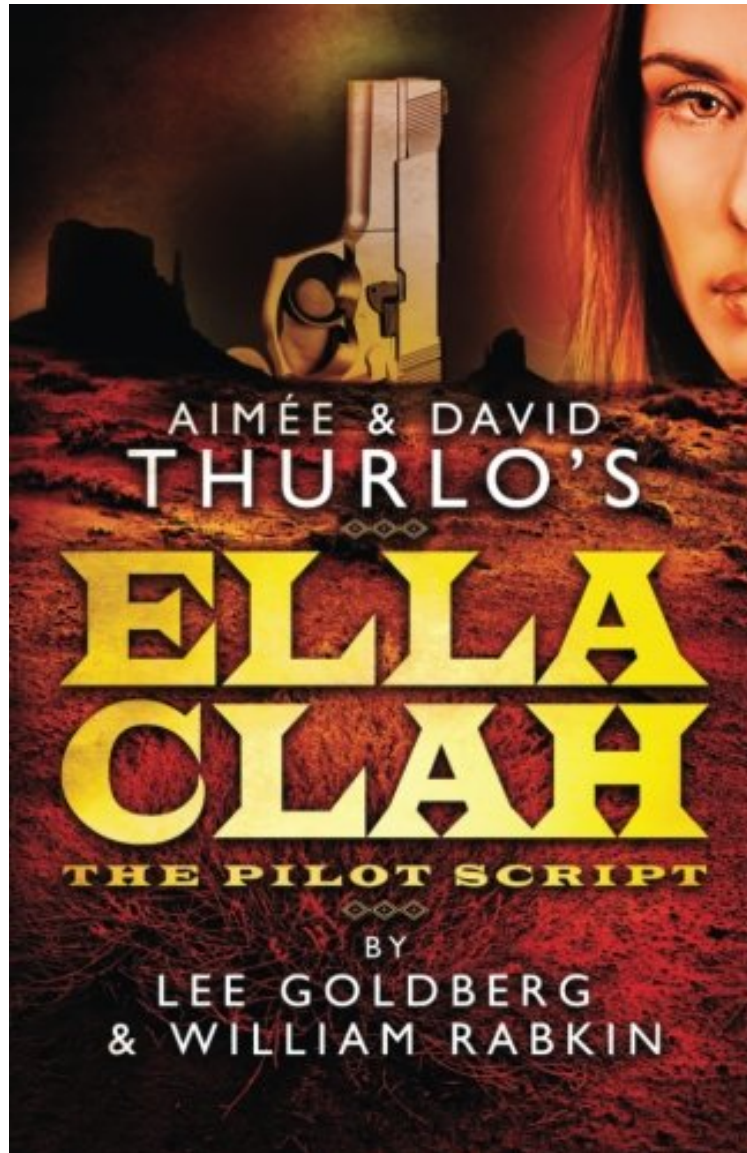


(Mobile ebook) Aimee David Thurlo's Ella Clah: The Pilot Script

Aimee David Thurlo's Ella Clah: The Pilot Script

Lee Goldberg, William Rabkin
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Lee Goldberg, William Rabkin : Aimee David Thurlo's Ella Clah: The Pilot Script before purchasing it in order to gage whether or not it would be worth my time, and all praised Aimee David Thurlo's Ella Clah: The Pilot Script:

0 of 0 people found the following review helpful. Ella never hated her heritage in the books and did not try ...By DHPChanging the setting and the personality of the characters especially Ella Clah, Rose and her brother and having Ella's father still alive destroys the feelings of the books by the Thurlos. Ella never hated her heritage in the books and did not try to totally avoid the rituals of the Navajo people. She and her brother were much closer in the books and her

mother was a much stronger character, With what was done to this series of books with this T.V. script I am glad it never got produced. Robert Redford did respectful treatments of Tony Hillerman's Navajo police officers Leaphorn and Chee in the three episodes of the PBS series. He left them on the reservation and while he changed a couple of things, he left the characters in tact with a fair representation of what Hillerman wrote. I would like to see a series or series of TV movies about Ella Clah but leave her on the reservation and keep her personality the same.2 of 2 people found the following review helpful. A travestyBy GiniAs a script is was just so-so. As a vehicle for Ella Clah, it never brought out the woman we know so well from the books. I'm sorry I wasted money on this. These authors apparently don't know Ella at all. If this series were to ever get made, I would hope that there would be different authors who have read the entire canon of work. As for the cover, why is there a picture of a multi-ethnic woman, who barely looks Native American?0 of 0 people found the following review helpful. What happened to Ella Clah?By Larry David WilsonBy the time I had read about three books in the Ella Clah series by Aime and David Thurlo, I had fallen into literary love with the main character. By the time I was about to finish with the series, at least the ones still available in paperback, I was feeling withdrawal pains. So, like a spurned lover, I wanted to keep things going, so I bought The Pilot Script by Lee Goldberg and William Rabkin. I should have saved my money and used it to find another series of mystery novels featuring a comely Native American protagonist.After finishing this book, I had to ask myself the question, What happened to Ella Clah? I recognized the name, but I did not recognize the person behind the name. I also thought that this poor soul had lost her home. In short, the scriptwriters took a remarkable character as created by the fabulous team of Aime and David Thurlo and turned her into something Goldberg and Rabkin thought would appeal to the viewer who otherwise might be investing time with some reality show or another. The scriptwriters pretty much relegated Ella to a cliché they removed her from her home on the Navajo Reservation and from her family and fellow police officers, with whom the Thurlos created such a rich tapestry of relationships, which is what created, much more enduringly than the plot of any given novel, the valuable lessons about the culture of a group of Native Americans from which the members of the mainstream population (the Anglos) could benefit mightily, especially in this time of another run for the presidency of this nation in which one of the leading candidates is addicted to spewing out a hate-mongering, bigoted rhetoric that apparently plays well to a distressingly large percentage of the American electorate. The scriptwriters brought back Ella's father from the grave in an effort, they said, to save a potentially interesting character, instead of keeping any one or more of a number of demonstrably interesting characters already developed in the Thurlo series. They also provided her with a Mexican-American partner from out of nowhere, who regrettably could not even speak Spanish! He also did not speak the Navajo language, so the only help he could be is in speaking English to Anglos, which Ella already could do. If the illustration on the cover of the book is any indication, the scriptwriters thought it might be a good idea to hire a non-Native American to play the part of Ella and, not to make too fine a point of it, the illustrator provided her with the wrong pistol! Ella carries a Glock, for goodness sake. So, one might ask, why did the scriptwriters Goldberg and Rabkin bother publishing this rather regrettable book. Was it simply to try to make some money on a failed idea? After all, the series idea was not picked up by any network. I noted that one of the reviewers of this book already posted at the website mentioned being glad to have help with the business of writing television scripts, but why choose a pair of guys whose concept for an Ella Clah series garnered no interest among the network bigwigs? At any rate, now that I have read this unpalatable effort to bring a memorable character to the American television-viewing public, I would like to have a chat with David Thurlo about the idea of continuing the Ella Clah series beyond the last entry Ghost Medicine as a way to honor the memory of his late wife Aime.

THE UNTOLD STORY... Aimee David Thurlo's Ella Clah, a Navajo Police special investigator, is one of the most enduring and popular characters in detective fiction today. Ella's dedicated fans have long dreamed of the bestselling, critically acclaimed series coming to television...and it almost happened. In 2001, CBS commissioned a pilot script, a sample episode of a proposed series, from writer/producers Lee Goldberg William Rabkin. Sadly, the Ella Clah pilot ultimately wasn't produced, and ever since, the script has been hotly sought-after by fans. Here, at long last, is that rare pilot script, along with the original sales treatment, six episode ideas, a foreword by the Thurlos, and a detailed account from Goldberg Rabkin about how they approached their adaptation and what their plans were for the TV series. It's an exciting, must-read story for Ella Clah fans and aspiring TV screenwriters alike and a fascinating peek behind-the-scenes of network television.

"One of the genre's most believable and empathetic protagonists," Booklist "A tough, appealing heroine who faces personal conflict between professional duty and pride in her heritage," Publishers Weekly