

INDUSTRIAL SCRIPTS®

PREMIUM SCRIPT DEVELOPMENT.

Thank you sincerely for allowing us to read your project!

The comments in this document are not intended to be the final say on the potential of the script or its writer.

Everything in the world of script development is subjective.

Yes, an impartial eye that assesses screenplays 24/7 has written this report but ultimately the comments herein remain one human being's *opinion*.

We know a current Hollywood screenwriter, who says it best:

“a script note is only as good as you

think it is”.

Finally, script companies who “sugar coat” or dilute criticism are rife, for obvious reasons. We aren't one of those. We aspire to be realistic, constructive, fair...but never false or hyperbolic.

Sugar-coated script notes might make you feel momentarily good, but they're fundamentally destructive to you and your project. They can move you backwards, *not* forward.

Ultimately we hope the below is useful, and you know where we are if you need us...

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Script ID

Project Title

Writer

Main Genre

Thriller

Sub-Genre

Other

Setting

USA

Possible Budget

0

Page Length

113

Consultant

Report Date

Format

Feature Film

Project Overview Section

Logline

A flight _____ Sydney to LAX, turns _____ for all, _____ a hysteria grips _____ passengers _____ sends them veering towards disaster.

Synopsis

Katherine is a senior flight attendant, trying to guide her team as they board a flight to LAX.

Things soon turn incredible dangerous, ___ a passenger starts headbutting a window, in ___ appears to be, a psychotic episode.

The passenger ___ pursued by an undercover Air Marshall, ___ explains the identity of ___ mystery man... ___ it's only ___ tip of the iceberg.

___ passengers are being riled up into a hysteria, ___ threatens ___ bring ___ whole plane down. Katherine, and her junior, Naomi, are charged ___ solving the riddle, ___ saving ___ passengers of ___ plance.

This is a really interesting concept, ___ some great scenes, ___ super tension. Significant development ___ required on ___ sense of internal journey for ___ protagonist of ___ piece.

Notes

We're going ___ start ___ notes ___ a response ___ your enquiries...

'I am looking for two primary pieces of feedback: ___ ___ improve character development ___ plot structure. First, I would like ___ ___ able ___ give each of my characters more of an unique voice ___ make them stand out compared ___ others (which ___ difficult in an ensemble movie).

Second, I would like ___ better build up ___ "religious" plot line such ___ ___ ending has a better payoff. In ___ vein, I would like advice on ___ ___ keep ___ tension going through ___ middle of ___ screenplay ___ I feel ___ drops off a little.'

___ answer ___ your question, we think, lies, very much, in ___ internal journey of your character/s. Yes, ___ ___ an ensemble movie. ___ we believe ___ you've done an excellent job of making sure ___ all ___ character's have their own unique voice. You do a wonderful job of navigating many characters, ___ none of them feel inauthentic in any way.

We do think, ___ ___ 's really important ___ we get a sense of a character going through a journey of change. ___ we get a sense of who ___ protagonist ___ - even in an ensemble, there will ___ a protagonist - who undergoes ___ journey. A really obvious example would ___ AVENGERS ASSEMBLE - even ___ title tells us ___ we're dealing ___ several characters. ___ there's no question ___ ___ movie ___ held together by ___ internal journey of Iron Man - who begins as a selfish playboy, ___ ends by being ___ ultimate team player, willing ___ make ___ ultimate sacrifice.

We're going ___ use John Yorke's (Into ___ Woods) as a ref for internal structure. ___ 's so clear ___ you know ___ stuff implicitly, ___ its just ___ give ___ frame of reference ___ , hopefully lead ___ something instructive, ___ take forward ___ ___ screenplay.

Act 1 - Set up character flaw. Inciting incident

Act 2 - Initial reluctance ___ change. Turning point - first step towards change

Act 3 - Midpoint - character realises ' ___ ' they need ___ change. Turning point - commitment ___ change

Act 4 - Regression ___ flaw - all hope lost

Act 5 - Final battle - character masters/fails ___ change

ET ___ about a little boy who doesn't think about ___ other people feel (he's selfish) ___ ET teaches him ___ ___ feel ___ think of others. He 'wants' ___ keep ET as his friend. ___ he 'need' ___

let him go. ___ film ___ fairly ordinary, in terms of plot. Boy meets Alien, boy wants ___ keep Alien as his friend. ___ ___ internal journey ___ incredible. ___ 's a film about empathy. ___ mid point ___ ___ moment ___ ET dies. Elliot ___ asked ___ they can help a sick ET, ___ Eliot, for ___ first time in ___ movie says 'He needs ___ go home'. ___ ET dies, Eliot says 'I know you're dead, cos I don't know ___ ___ feel anymore' He then says 'I love you ET' ___ , of course, ET comes back ___ life. From ___ point on, Eliot commits ___ change, they escape ___ facility, ___ he helps ET get home.

___ SHAWSHANK REDEMPTION ___ another movie ___ quite a basic plot. Man wants ___ get out of Jail. ___ 'Red' doesn't believe he can ever truly ___ 'free', as he has become institutionalised. Andy Dufresne teaches him ___ meaning of hope. ___ movie too, has a wonderful midpoint - ___ moment ___ Andy plays Marriage De Figaro across ___ prison yards ___ Red says 'I have no idea ___ ___ two Italian women were singing about... I'd like ___ think ___ was about something so beautiful ___ you cannot put ___ into words, ___ your heart aches at ___ very pain of ___ ... one thing I do know, ___ ___ in ___ one moment, every last man in Shawshank felt free'. ___ theme makes ___ movie sing. ___ 's always interesting ___ think of LOCK UP, starring Stallone, which has almost exactly ___ same external plot. ___ ___ reason Shawshank endears, ___ all about ___ notion of 'believing in an idea' - ___ notion of 'hope'

BIRDBOX has a similar theme. Malorie's character ___ so obsessed ___ keeping her children alive, ___ she ___ brutally efficient, ___ becomes cold. ___ midpoint of ___ movie ___ ___ her partner scolds her for reading ___ ___ kids - she rails at him for putting 'fairy stories' into their heads, ___ all they should think about, ___ surviving. Her partner fires back at her ___ they need ___ 'live, not just survive'. Her 'flaw' comes back ___ her in ___ Act 4, ___ she's too severe ___ ___ kids, ___ one of them puts their life in danger. ___ 's brilliant stuff.

___ answer ___ both of your questions above - on ___ middle lag ___ on ___ ___ keep an audience engaged throughout, we think, lies in ___ protagonist's internal journey. Naomi really comes ___ ___ fore in ___ final twenty minutes of ___ movie. ___ she ___ absent for too much of ___ middle part. ___ could her journey ___ ? We thought ___ might ___ about courage, or standing up for herself etc Which she does do, by ___ end, ___ we're really missing ___ turning points in her journey of change. ___ would ___ great ___ have much more focus on her in ___ first act. ___ feel as though ___ action of ___ piece ___ driven by her. For her flaw ___ ___ really clear. ___ then, perhaps we could see ___ regression in ___ moment of all hope lost.

We write, a lot, below, in ___ 'in script' notes about ___ need for an audience ___ identify ___ 'winning' looks like for ___ protagonist. ___ ___ a really conscious exercise for them. ___ also, sub consciously there will ___ ___ need for them ___ identify ___ flaw - ___ want ___ see if ___ character can overcome ___ . ___ religion stuff will have so much of a better pay off if ___ ___ more related ___ Naomi ___ her journey - could she ___ religious? Could ___ ___ more connected ___ ___ she thinks ___ feels? Otherwise, ___ all feels a little too periphery ___ won't hit ___ audience as ___ should in ___ climax.

Pg 1-5

We love ___ opening... ___ little details about ___ horrors of air travel, will surely resonate ___ ___ audience. ___ just creates a good level of intrigue ___ will engage immediately.

___ 's a busy opening - a lot of characters are introduced. We'd like ___ get ___ grips on who our

protagonist might _____. We're guessing _____ will _____ Katherine. _____'s important _____ we feel as though her character _____ established early on. _____ we get a sense of _____ her flaw might _____, _____ her possible journey of change.

_____ busy feel comes from _____ screen action. There's a lovely detail _____. _____ we'd really recommend finding _____ economy there, too. _____ feels like we're getting some extraneous detail, at times. Why _____ scene in _____ movie? _____ are we showing _____ audience? _____'s _____ vital image of _____ scene? _____ protagonist thinking/feeling? _____ are _____ important areas of focus. We're getting quite a lot on _____ detail of _____ setting - unless _____'s vital _____ action/narrative of _____ movie, we'd suggest trimming _____ back a little. _____'s all well written, _____ overwrought screen action will quickly lose _____ lazy reader at any production house.

Pg 7-11

_____ feels, a little, as though we're leaning towards Naomi now, as our protagonist... _____'s all well written. _____ world _____ very well created. _____ feels as though we should _____ a little further along by _____ point. _____ do we know about _____ world? We have _____ terrific opening? We have _____ health scare _____ decision _____ let him fly. We have Naomi _____ patient flirting _____ one another a little, _____ news _____ there's a possible promotion on _____ line, _____ Naomi believes she may have blown _____ ... _____ we're probably eleven minutes in.

Normally - _____ we don't subscribe _____ Blake Snyder's theories (Save _____ Cat). He believes _____ there's a specific page number for every turning point eg An inciting incident must take place on pg 15. _____, of course, nonsense. _____, _____ important _____ we know who are protagonist _____. _____ we have seen _____ their flaw _____. _____ are _____ fundamentals of Act 1...

A little example of _____ top note here 'Naomi _____ Katherine still face _____ speaker as _____ pilot clatters off. Then Katherine turns _____ Naomi _____ extends her hand for _____ tablet (which Naomi hands over).' - _____ opening scene action in scene 16. Do we need _____? _____ feels like a detail. _____ isn't an image _____ feels important. Nor _____ connected _____ dramatic action of _____ characters, or _____ they're thinking/feeling. _____'s a small example - _____ we'd _____ really brutal about stripping _____ away. We always need _____ watch for _____ moments _____ feel like 'blocking' - directors _____ DOP's are always very previous about _____.

Pg 14-15

We won't note on _____ again, _____ following on 14/15 'early all of _____ lights in _____ cabin are off as Naomi _____ Marge make final, quiet sweeps for remaining trash. Most of _____ passengers, once outraged by _____ lack of entertainment, now enjoy a slight alcohol-induced slumber. At _____ back, Clarke _____ one of _____ few _____ his light still on. His Star Wars journal _____ closed as he stares out _____ window _____ dark sky. Marge passes by _____ he turns. Across _____ aisle, Naomi pauses in _____ light of an overhead lamp, _____ she leaves, _____ passenger's light goes dark. Clarke sighs _____ returns his attention _____ window. _____ red visibility light on _____ wingtip blinks rhythmically. After a moment, Clarke reaches up _____ turns off his own light. He tries _____ recline his seat, _____ being at _____ back, _____ doesn't move, so he wriggles _____ get as comfortable as he can. As soon as he does, though, a small figure dashes past him. Inquisitive, Clarke turns after _____ toward _____ back, _____ other sleeping passengers unaware of _____ disturbance. Staring uncertainly into _____ darkness, slowly, a figure emerges. Clarke turns on a light.' - _____ do we learn here? _____'s really dense screen action. _____ there's an awful lot _____ can _____ removed. Most production houses are ruthless - they'll probably read _____ opening 10 pages of a screenplay, unless they're completely compelled _____ read on, they won't. _____ they're always brutal about screen action. _____'s great _____ see _____ there's a will _____ not rely on dialogue _____ bring us _____ visuals. _____'s really important _____ we don't let them _____ scene setting. We always think _____ four questions of dramatic action are

helpful here 1. ___ does my character want? 2. ___ stopping them? 3. ___ tactics do they use? 4. Do they get ___? If ___ screen action isn't linked ___ four questions, then ___ 's worth pulling ___ out.

Pg 20

A great moment here, ___ Ashton, suddenly leaps into action. ___ 's a nice scene - ___ visual of him bashing his head against ___ window ___ really strong. We are wondering if we have our inciting incident here...? We're still a little worried about ___ feeling ___ we aren't ___ a protagonist. We're a little caught between Naomi ___ Katherine. ___ we aren't really seeing ___ action through either of their eyes. ___ best screenplays have ___ feeling ___ we're climbing inside ___ mind of our protagonist.

Pg 24

Another really good moment here, ___ Ashton realises ___ cable ties are broken... ___ 's a really nice visual ___ a good line... ___ feels as though we're headed for action. A nice scene...

We're wondering if Naomi's journey ___ about her being more assertive? She seems ___ lack ___ confidence, or will ___ put herself forward. Katherine appears ___ capable of worrying about everything - ___ questioning over ___ semantics of Ashton's professional status etc... We're plucking a bit - possibly projecting ___ internal journey might ___.

Pg 32-33

___ pursuit of ___ man ___ really strong. A nice build in momentum now... there are many movies ___ manage ___ maintain a movie on a plane - AIR FORCE ONE, SNAKES ON A PLANE, UNITED 93... ___ many, many more - ___ movies have ___ nice build in ___ action. Moving into thriller territory. ___ scenes are all really nice. We have a nice sense of intrigue - wondering who ___ man ___, ___ his intentions are. ___ there's just ___ right amount of tension drawn from ___ pursuit scenes.

Pg 41

Some more strong developments here. ___ now we have ___ information about who Ashton really ___, ___ who he works for... We get a sense of ___ stakes rising. ___ 's strong work. We're going ___ elaborate on internal journey in ___ top notes. ___ let's look at ___ external journey here... If we use Yorke's (Into ___ Woods) as a ref point...

External journey

So ___ of ___ external journey in ___ movie. We'll use Yorke again, as a ref for ___ ... Act 1 - set up ___ inciting incident (want established)
Act 2 - refuse ___ call - first step of progress towards want Act
3 - forces of antagonism rise
Act 4 - crisis. All hope lost
Act 5 - want achieved/lost

___ are we at here? I know we've mentioned, quite a bit, about ___ need ___ identify ___ protagonist. We could look at ___ for Katherine or Naomi... ___ inciting incident feels lovely ___ clear - ___ hooded man. Do we have progress? Could you say ___ arrival of Ashton ___ progress? Katherine does seem ___ try ___ take control of ___ situation, she persuades ___ pilots ___ land at ___ next available opportunity...

We like ___ look at ___ 'sport' of a movie. ___ audience wants ___ know ___ goal ___, at ___

beginning, or, at least, ___ inciting incident of ___ movie. So ___ does winning look like? Restraining ___ passenger? A safe landing for all? Or ___ ___ about Naomi ___ her promotion etc? ___ 's slightly tricky, in ___ we don't quite know which team we're on - Ashton feels like (at ___ point) a character who could go either way - we don't know If he's 'good' at ___ point. There might ___ a twist there... ___ 'd ___ really helpful ___ get a bit more of a grip on ___ winning might look like - even knowing ___ much ___ job means ___ Katherine/Naomi etc - upping ___ stakes etc. ___ 's also important ___ we get a bit of a sense of ___ 'losing' looks like - ___ are ___ consequences of not reaching their goal?

Pg 50

A brilliant scene leading into here - ___ escalation from Peter's cries - ___ Joe ___ Gabe, ___ wonderfully chaotic. We can feel ___ lack of control ___ panic... ___ works very, very well. ___ line ' ___ feel's like a riot ___ going ___ break out, ___ great - ___ amps up ___ drama really nicely. We don't have a real sense of ___ ___ heading, ___ 's a real positive. ___ we do know, ___ ___ action ___ tension are both building nicely.

Pg 58

A lovely twist here - ___ ___ new information about ___ engineer being tied up ___ tortured by ___ two men... A really nice job ___ being done of misdirecting ___ audience at different points. Expectations are continually being subverted, which ___ really encouraging.

We should ___ at our midpoint now. See top notes for more ___ ... ___ does feel revelatory - ___ news about Ashton ___ ___ fact ___ he's taking ___ prophet ___ his clients. ___ we wonder if we're getting any real sense of shift in Katherine or Naomi. Katherine has remained poised ___ controlling throughout. ___ we can't see ___ change in Naomi yet. ___ external journey - we're now in act three ___ have a very clear sense of ___ forces of antagonism rising - ___ feels really clear. ___ ___ internal journey could ___ much better amplified here.

Pg 68

A really strong scene - ___ confrontation between Reed ___ Ashton. ___ now we have Joe, shot. We loved ___ moment ___ turbulence kicked in - ___ ___ idea ___ ___ prophet might possibly ___ making all of ___ happen... we're getting ___ ___ stage - ___ ___ 's a really fine balance - of wanting ___ know a little more. ___ audience might just need something ___ understand - ___ bit more clarity, at ___ point. ___ goes back ___ ___ idea of 'winning' again. ___ ___ ___ aim? Who are we ___ in all of ___ ? ___ only characters ___ we feel as though we can trust, are Katherine ___ Naomi... ___ they can feel quite peripheral at times. ___ would ___ good ___ reiterate ___ ___ audience, ___ their goal ___ ___ point. ___ give them more of a clue of who ___ ___ ___ enemy (if ___ 's ___ right word!).

Pg 76

Clarke ___ a really compelling character creation. ___ explanation he gives, could play as a little expository. ___ you've done such good work on creating his character consistency, ___ ___ doesn't feel at all out of place 'In certain environments, a group of people can become hyper-attuned ___ one another, mimicking ___ magnifying emotions until reality distorts. Initial signs of ___ are widespread nonmedical illness. ___ in ___ final stages of extreme cases, people can experience shared hallucinations.' - we've asked for ___ explanation in ___ previous note, ___ ___ ___ great. Really welcome. ___ doesn't lessen our interest, in seeing ___ ___ all plays out - ___ 's really strong.

Pg 87

We love ___ appearance of ___ 'evil' like spirit, as Naomi ___ giving her speech. ___ 's a wonderfully cinematic moment! Each time ___ we think ___ we understand ___ ___ happening ___ ___ who

___ by who, we get another twist in ___ tail. ___'s really impressive, ___ ___ able ___ create ___ degree of subversion of ___ expectations. Great work.

Pg 100

There's a slight push ___ pull between ___ medical idea of hysteria... ___ ___ religious ideology... We see Clarke's efforts ___ restore ___ order... ___ then ___ presence of ___ hooded man, ___ ___ carnage being incited once more... ___ are really gripping scenes.

We love ___ ticking clock - ___'s always good ___ have one of ___ , literal or metaphorical, ___ ___ works so well - ___ sense of carnage amps up as we get closer ___ zero...

We're wondering about our structure again here - are we at ___ moment of all hope lost ___ Naomi ___ about ___ ___ killed? Or are we still, yet ___ reach ___ crisis moment yet?

Pg 105-112

___ reveal on Clarke ___ really well done... We can't help ___ feel a little confused by his intent. We get an explanation, in ___ final couple of pages, ___ ___ doesn't feel like a big enough motivation, for Ivey or Clarke. You do such a good job of playing ___ twists, ___ keeping ___ audience guessing. ___ ___ ending leaves quite a few questions for us...

Conclusion

Final thoughts

We really enjoyed ___ piece. ___ we believe there ___ a lot of potential here. There are a few things, ___ we'd recommend, as a sort of 'mini action plan' ___ take ___ project forward..

1. Clear sense of internal journey ___ flaw for ___ protagonist
2. ___ ruthless ___ ___ screen action - lose everything not connected ___ dramatic action
3. Let Naomi drive ___ story more
4. Give Naomi a closer relationship ___ religion
5. Make sure we have a clear midpoint for Naomi

___ ___ a really engaging piece of work, ___ a wonderful concept. We feel, if ___ above areas can ___ addressed, ___ you will have an exciting project on your hands. We hope ___ ___ thoughts are helpful ___ you, in taking ___ next step.

Project's Statistical Performance (/100)

Whilst we appreciate that the statistical performance of your script is important to you, we gently encourage writers not to read too much in to it. Awarding hard numbers to any artistic endeavor is a vastly subjective undertaking (even by script consultancy standards!), and you could ask 10 people to deliver their scores, and get wildly different results.

Premise

64

Market Potential

63

Originality

63

Clarity of Genre Positioning

64

Marketing Capability

60

Structure

53

Scene Flow

55

Sequence Flow

55

Originality of Structure

52

Cliché avoidance

58

Pace

59

Character

60

Character Distinctiveness

65

Character Originality

65

Empathy generated

53

Casting Potential

55

Setting/Milieu

60

Visual Ambition/Flair

60

Originality of Setting

60

Cinematic Moments

64

Match for the Genre

64

Dialogue

58

Authenticity/Credibility

60

Succinct, says a lot with a little?

55

Dialogue Distinctiveness

60

Themes

58

Originality of themes

56

Sophistication of Theme

56

Clarity of Theme Exploration

56

Relevance/Topicality of Themes

58

OVERALL % AVERAGE

59

To put your score in context, here at Industrial Scripts we rate some of the following scripts as follows:

THE SOCIAL NETWORK: 89/100

- SE7EN: 93/100
- THE TERMINATOR: 90/100
- THE GODFATHER PART II: 96/100
- THELMA & LOUISE: 88/100
-

FINAL VERDICT

Development Needed

Report Word Count

3582

Useful Resources

There's already a plethora of information online about screenwriting, so we thought we'd cut to the chase in this section and describe the best link for the scenario you might find yourself in.

- What you need if you're **struggling to see the wood from the trees** and want to get back to the essentials of screenwriting – the really important stuff: our [ULTIMATE Screenwriting Online Course](#) (free with FFN).
- What you need if you're **looking for inspiration**: our list of [31 screenwriting books](#) you might enjoy.
- What you need if you want to know which of your ideas should become your next script: our [Which Logline? Service](#)
- If you feel like you have a precise idea of what your project should be, but can't get it there yourself, for whatever reason...consider our [Script Doctoring and ReWrite service](#)
- If you just need a good ol' pick me up! Our article on "[10 Great Tales of Screenwriting Determination](#)" will get you there!

Glossary of Script Development Terms

Overall Rating

Note: we give our script consultants great leeway in terms of the verdict they deliver. Their decision

is based on myriad factors, and no one score in any column is decisive.

DEVELOPMENT NEEDED – the script is not ready to be shown to agents, managers or the industry yet and to do so would be foolhardy. Many scripts have, through a thorough development process with us, improved their rating significantly and been upgraded to Considers and Recommends. Further development is vital to the project's prospects at this point.

LOW CONSIDER – the script *might* be ready to be shown to the industry, but it could be risky. In this case the script displays significant promise, but is letting itself down in a few key areas. Plenty to build on for the next draft.

CONSIDER – this is a strong script, which is likely to provoke a favourable reaction from the industry, without blowing anyone away just yet! The script has a number of strong attributes, but isn't "taste-proof" right now. Many will like it, a smaller number will have a lukewarm reaction.

RECOMMEND – this script is pretty much good to go, or very close to being so. Scripts at the higher end of Recommend will be essentially taste-proof: even if the project itself isn't for that agent or that executive or that producer, they can't fail to be impressed by it, and good things will entail when they tell their friends about it.

Statistical Performance Explanations

MARKET POTENTIAL – How well does the script fit into the marketplace? Is it in a genre likely to attract an audience? Do the concept and characters have demographic appeal?

ORIGINALITY – Does the script stand apart?

CLARITY OF GENRE POSITIONING – How well does the script fit into its intended genre? Does it manage to uphold the necessary conventions and tone? Is it clearly marketable as a certain 'type' of story?

MARKET CAPABILITY – How well is the script likely to perform once in the marketplace?

SCENE FLOW – How effectively are scenes constructed? Does each beat serve to lead us to a clear point of resolution? Or does the scene feel drawn out and aimless?

SEQUENCE FLOW – How effective is the script's act structure? Is there a sense of cause and effect from scene to scene?

ORIGINALITY OF STRUCTURE – How cleverly is the script constructed? Does the structure serve a clear purpose to the story or the perspective from which it's told?

CLICHÉ AVOIDANCE – Does the script avoid well-worn story beats or lines of dialogue? If it's a genre piece, does it manage to fit into that genre without falling back on tired tropes?

PACE – The flow of the overall story. Do action scenes as written convey a sense of speed or urgency? Do slower sections work effectively to build tension, or do they drag? Does the speed and flow of the narrative fit with the premise/story itself?

CHARACTER DISTINCTIVENESS – Are the characters sufficiently different from one another? Do they have clear, separate motivations, voices, mannerisms and so on? Or do they all sound like the writer?

CHARACTER ORIGINALITY – Is this character just an archetype (grizzled male action hero; ruthless businesswoman), or are they a unique, nuanced creation

EMPATHY GENERATED – The extent to which we can invest in the core characters, their motivations and their struggles.

CASTING POTENTIAL – are the roles complex and truly multi-dimensional? Could they be accurately described as "actor bait"? Would the primary roles be straightforward to cast (ie. THE MARTIAN) or very challenging (ie. BOHEMIAN RHAPSODY)?

VISUAL AMBITION/FLAIR – Does the script display a keen understanding of the visual medium? Is information conveyed to the audience in a visually arresting way? Does that style feel integrated or gimmicky?

ORIGINALITY OF SETTING – Does the setting feel fresh for the genre? Are we avoiding log cabins in horror films and eerily empty spacecraft in sci-fi?

CINEMATIC MOMENTS – Does the story facilitate impressive moments of spectacle? Clever set- pieces? Well-staged reveals?

MATCH FOR THE GENRE – How well does the setting suit the core premise of the piece? Is it a natural fit?

DIALOGUE AUTHENTICITY – Does the dialogue sound believable? Or is it too obviously a vessel through which to convey story information?

SUCCINCTNESS – Fairly self-explanatory. Is the dialogue concise? Does it avoid clunky, drawn-out exposition and clearly articulate the intended dramatic/character point.

DIALOGUE DISTINCTIVENESS – Do the characters have a clear voice, as distinct from the work of other writers? Within the script itself, is dialogue sufficiently varied to reflect shifts in emotion or the voices of distinct characters?

ORIGINALITY OF THEMES – Does the script's core message/theme feel like something that hasn't been fully explored before? Or are we reiterating that 'if you believe in yourself you can accomplish anything'?

SOPHISTICATION OF THEME EXPLORATION – Does the script have something complex to say about its core theme?

CLARITY OF THEME EXPLORATION – How clearly is the script's central theme conveyed? Is it clearly represented in each character and the broader course of events?

RELEVANCE/TOPICALITY OF THEME – Does the central theme or message of the piece draw on something that will resonate today? Does it have something important to say about the world we live in?

Thank You!

For more info on *Character-Driven* (our [blog](#)) or any of the other products, courses and services we offer just visit the link below:

<https://industrialscripts.com>

Hope these notes are helpful, then, and all the best with the project and you know where we are if you need us!