



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 \_\_\_\_ plane.

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

**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 Considerers 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!