

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

Elsewhere

Possible Budget

0

Page Length

140

Consultant

Report Date

Format

Feature Film

Project Overview Section

Word Count: 7930 of 6000

THOUGHTS

Greetings! Thank you ___ much for your kind invitation to provide some thoughts ___ guidance regarding ___action screenplay, ___ . My appreciation goes out ___ Mr.

Sarafian for recommending me ___ you. Mr. Sarafian ___ someone who I hold in extremely high regard. His new screenplay, VINCENT, ___ an exceptionally BRILLIANT ___ ENGAGING piece of

work ___ has ___ potential ___ ___ an OSCAR STANDARD picture for sure!

(Apologies for ___ delay ___ your report.)

Congratulations on completing your script, ___ ___! ___ in itself is a massive achievement, especially as ___ script is a decent length. No doubt many hours of arduous work ___ focus were applied, which, as a Writer, is perhaps ___ most important skill ___ develop ___ fine-tune. Many people say, "I'm going ___ write my script one day!", ___ it never happens. Great ideas are one thing... ___ can you successfully apply ___ process ___ get it done? You have proven ___ ___ answer is "yes" - a great stepping-stone ___ future projects!

Throughout your script, you display a passion for DETAIL ___ BROAD VISION, which is also a vital skill (if applied appropriately), especially ___ it applies ___ perhaps writing historical or 'epic period adventure movies', which you may down ___ road. At ___ heart of your script, there is a clear sign ___ you may have had military experience? Or know ___ ___ have? Either way, ___ scenes ___ CHIEF JAKE MALONE is revealing his military experiences ___ knowledge of weapons grabs one's attention, as they are written from ___ heart (though sadly might well not ___ needed - see NOTES below).

One of ___ allures of your script is ___ it fits into ___ classic 'hero hunting a monster' Plot ___ goes back ___ Ancient Times ___ stories such as ___ Greek Myth of 'Perseus ___ Medusa' ___ 'Beowulf' in ___ seventh century, ___ later 'creatures at sea' novels of ___ nineteenth ___ twentieth centuries, 'Moby Dick' ___ 'Jaws', respectively. ___ who can forget ___ later Hollywood movie masterpieces such as ALIEN (1979), PREDATOR (1987) ___ SPECIES (1985)? All ___ stories made an enormous impact on world audiences ___ cultures for decades, even centuries, beyond their origination. So, you are in good company... ___ a CONCEPT ___ is widely embraced.

Obviously, like ___ all my reports, my enthusiasm ___ read your project was exceedingly high. ___ automatic intention was ___ ___ as thorough ___ as optimistic as possible, while also gently pointing out any clear areas ___ may need sharpening or adjusting, possibly being cut out. Even Harrison Ford's scene from E.T. was CUT because it just did not fit within ___ progression of ___ Story or slowed down ___ pace of ___ Narrative!

<https://www.youtube.com/watch?v=Rd5o-QzqPWE>

However, my position becomes more difficult ___ ___ reality is ___ a project is quite troubled, needing more than simple suggestions, which is sadly ___ case ___ your script. It agonizes me not being able ___ ___ more 'super constructive' ___ supportive ___ outright positive comments ___ suggestions, ___ your script is several steps away from being a marketable ___ sellable creation.

Firstly, for all its positives, ___ ___, firmly come across as a 'first script'. Might ___ ___ ___ case?

There is a rawness, or one might say 'unawareness of conventional standards', about ___ script, particularly involving ___ Story Structure, Format, Layout ___ ___ 'overflow' of TEXT ___ DIALOGUE on each page. ___ can simply come from not having travelled ___ road of writing scripts before, as well as not having ___ scripts read by Hollywood insiders who would point out their negatives ___ qualities straight away. If ___ is indeed a third or fourth script, apologies, ___ in my NOTES below examples will ___ given of ___ your script feels like a first-timers work.

In addition, once arriving at ___ last page of ___ ___, one feels like one has read a BOOK rather than a screenplay, which is source of frustration itself.

MAIN CONCERN

On ___ note, ___ OVRERIDDING concern about ___ ___, before one can even attempt ___ go into ___ realms of addressing ___ 'pros ___ cons' of ___ Storyline or ___ Character Dynamics, is ___ length ___ overwhelming weight of TEXT ___ DIALOGUE inside ___ script.

For one thing, Hollywood Agents, Managers ___ Executives likes CLEAN WHITE PAGES – ___ less black ink ___ better, otherwise they will look ___ other way, perhaps heading in ___ direction of ___ shredder in ___ mailroom. A harsh reality... ___ sadly true.

Firstly, ___ ___ is way too long. 140 Pages. ___ ___ direct, you could easily trim ___ condense ___ down into 90 Pages or so. There are so many sections ___ groups of pages (will look in more detail in ___ NOTES below) ___ repeat ___ repeat ___ same action, dialogue ___ circumstance from a previous scene. ___ leads ___ a clear sense ___ much of ___ has been written can ___ streamlined or cut.

If you look at ___ movie PREDATOR, it has a length of 107 minutes. Minus ___ closing credits leaves visuals of around 102 or so minutes. Your script is 38 pages longer. Look at ___ monster hunt movie WATCHERS from 1988, which was 91 minutes. Alien hunting SPECIES (1995), 108 minutes. Again, much shorter. ___ 'killer bear' movie ___ EDGE (1997) was 117 minutes. From memory, it did drag at times. Even JAWS (1975) is only 124 minutes. Minus credits, JAWS is around 20 pages less than your script. 20 Pages might not seem like much, ___ ___ one gets ___ ___ end of a story ___ feels like it should end at around 100 Pages, based on its Genre ___ Content, ___ last thing one wishes ___ do is read another 40 Pages.

Also, JAWS has much more of a complex Storyline than your script, basically telling two tales: ___ sharks attack of ___ beaches from ___ sea; Brody ___ his men hunting ___ shark on ___ ocean. JAWS also has a significant cultural component: Brody's inferiority complex being from NY, living on an island; Hooper's battle ___ Quint's snobbishness; Quint's powerful internal emotional need ___ destroy ___ shark, driven by his experiences in WW2. ___ Content all justifies ___ it fully works at being 124 minutes long. ___ ___ is more one-dimensional in ___ shadow of JAWS.

As another example, perhaps ___ greatest 'manhunt' movie (in a forest) of all time, FIRST BLOOD (1982) ___ Sylvester Stallone, was only 91 Minutes. ___ perfect length! Never at any moment does ___ Story lag, never does it feel dull, every scene progresses ___ Storyline forcefully. One finishes watching ___ movie feeling both fulfilled... ___ wanting more next time! FIRST BLOOD is ___ ideal specimen ___ re-watch, dissect ___ analyse. ___ answers for ___ ___ write an OUTSTANDING script, along ___ ___ FIRST BLOOD was an International smash, spawning five sequels (plus an animated show!) is all there.

A final example, ___ FUGITIVE (1993) ___ Harrison Ford, also a superb 'manhunt' story, clocks in at ___ longer 130 minutes. ___ , if you re-visit ___ movie, it has a very tight connected Plot, weaving stealthily from one scene ___ another, never letting go of its audience. Again, there is MUCH MORE going on in ___ FUGITIVE than your script – much more dimensional ___ ___ sub-plot of ___ 'one-armed man killer' ___ Ford struggling ___ prove his innocence while evading capture.

FOUNDATION NEEDED

Before attempting any major Storyline or Character changes/improvements in your script, ___ absolute basic barebones necessity is ___ have a strong lean FOUNDATION within your project ___ all ___ other elements ___ make up a great script can thrive. In other words, having a script ___ tells ___ type of simple 'hero hunting a monster' story in ___ most efficient, abbreviated, gripping ___ memorable manner so ___ ___ script's other assets shine through. ___ way ___ achieve ___ is by having a shorter script.

Specifically, regarding ___ ___, it is more about simply TRIMMING ___ CONDENSING ___ material into more a compact form, rather than having ___ CUT OUT whole scenes (although there are a few ___ will not go unmissed). ___ is ___ best place ___ start about all other goals. I would LOVE ___ see a trim 95 Page version of your script ___ enjoy (___ prove) ___ much more fluid, engaging ___ SELLEABLE it would ___. ___ being SELLABLE is ultimately ___ MAIN GOAL. One can waffle about having 'creative goals', ___ if a script cannot sell, then its purpose is greatly undermined ___ underused.

Less is more. End wanting more!

Remember ___ we all came out of ___ EMPIRE STRIKES BACK (1980) wanting more? Remember ___ we all came out of ___ RISE OF SKYWALKER (2019) not wanting ___ see anymore ever again?! Remember ___ we all loved ___ MATRIX (1999), ___ upon seeing ___ sequel it was a case of...ENOUGH ALREADY!

ISSUES ___ PACE

Another consequence of ___ ___ being too long, is ___ it woefully affects ___ PACE. There is no way ___ create sufficient ___ involving PACE ___ one must wade through ENDLESS long passages of text...___ ENTIRE PAGES of Dialogue. It just kills it. One does not feel as if one is being swept along in a canoe down a speedy river, ___ rather bogged down trying ___ cross a thick bog in a rubber dingy ___ a broken paddle!

Kindly look at ___ examples:

Pages 47-52 - NEVER in my entire career have I seen script pages ___ SO MUCH dialogue ___ fills up ENTIRE PAGES. Sorry for pointing ___ out, ___ ___ would not ___ acceptable ___ any established Agent, Literary Manager, Development Executive in Hollywood. You must find a way ___ CUT ___ DOWN by 75% at least.

Pages 67-74 - ___ are 7 Pages filled wall-___ -wall ___ long CHUNKS of dialogue ___ achieve two goals: One, telling ___ Reader/Audience ___ CHIEF MALONE ___ his team have verified ___ ___ 'killer' at ___ heart of ___ script...is a BEAR. Two, ___ his goal is ___ track ___ kill ___ bear. ___ ___ is Page 74, not Page 30! Way too late in ___ script!

From my experience, working in ___ movie business since age fourteen, reading HUNDREDS ___ HUNDREDS of scripts, working at TOP Hollywood companies, working on countless TV shows ___ movies (writing many of my own scripts ___ books), I have NEVER come across a script ___ such thick weighted SCENE DESCRIPTION or ENTIRE PAGES FILLED ___ DIALOGUE, nothing else. Sadly, ___ is a fundamental concern about your script ___ must ___ fixed before ___ other components can ___ ADDRESSED ___ UPGRADED properly. There is just too much unneeded material ___ juggle - reading ___ in one's mind.

A comparison could ___ trying ___ coach a SOCCER TEAM ___ consists of all ___ substitutes, practice partners, candidates not picked for ___ team, partners of ___ players ALL AT ONCE, adding up ___ over fifty people. CHAOS would ensue. In ___ same way a coach would need ___ start ___ his KEY 11 PLAYERS, you kindly need ___ trim your script down ___ a reasonable length ___ a reasonable (___ NOT overdone) amount of text ___ dialogue on ___ page before you can really get started. ___ can ___ done ___ ease. Easily within your grasp.

ADDITIONAL CONCERNS

Besides ___ MAIN CONCERN of ___ length ___ weighty text within your script there are also an additional handful of concerns:

ONE

___ Narrative strongly lacks any humour or 'gags'. All ___ characters are too uptight ___ serious ___ entire time, never having any moments of comic relief. Even ___ great frightening monster hunt movies, ALIEN (1979), ___ THING (1982) ___ PREDATOR (1987), all had great patches of humour ___ truly memorable one-liners, ___ never overdone. Humour ___ jokes bring needed warmth ___ dark times, which is lacking in ___ ___ .

TWO

There are no FEMALE MAIN CHARACTERS in your script at all, apart from some of ___ victims of ___ dreaded killer BEAR. PREDATOR, ALIENS, SPECIES, JAWS I & II even ___ EDGE had some prominent female leads. Okay, ___ THING (1982) had no female characters at all, ___ ___ might have been one of ___ reasons it was not a colossal hit. However, ___ 'alien mutations' in ___ THING were so imaginative, so striking, so TERRIFYING, ___ a lack of female characters is understood ___ accepted.

However, because there are no main female characters in your project, matched by a collection of LAW ENFORCEMENT MALE CHARACTERS (who are all somewhat ___ same in mood, tone, profile, personality, ___ further ___ further ___ script progresses), ___ MEN all BLUR INTO EACH OTHER, leaving an unfulfilling sense of 'who is ___ main hero', 'who is ___ main character at threat'? Only in ___ final stages of ___ script, ___ CHIEF JAKE MALONE ___ his K9 police 'sniffer' dog, CHAMP, end up suddenly out on their own, do we get a real sense ___ MALONE is '___ guy'.

At ___ conclusion of ___ script, if you asked me ___ explain in a sentence who were ___ male support characters around MALONE...sadly, I could not say without spending a considerable amount of time looking through my notes. Apologies for saying, ___ ___ Supporting Characters make little impact, while ___ Main Characters are all rather cardboard cutouts - not particularly original or mesmerizing.

THREE

You have a repeating habit of 'telling us about things' ___ are going on, ___ they are not actually seen within ___ Scene or take place on ___ page. Just because you, ___ Writer, mentions something ___ is taking place, or ___ someone feels, unless ___ is physically visible in ___ script, ___ would an Audience know ___ is really being felt sitting in ___ Cinema?

Example: On Page 4 you wrote - 'Jake has ___ uneasy gut feeling ___ he has not had since ___

war...' You may say ___ is ___ he is feeling, ___ unless he expresses ___ thought ___ some VISUAL ACTION or REACTION, we will not know ___ is going on ON-SCREEN.

Example: Page 6 - 'Chief Malone...His gut tells him ___ something has happened here.' Again, your style of writing is telling us ___ a character FEELS, ___ if ___ is not seen visually on ___ page, or expressed verbally by ___ Character, ___ do we, ___ Reader/Audience, know ___ ___ is taking place? Try ___ avoid telling ___ Reader ___ someone feels. Their reaction needs ___ ___ determined by ___ is SEEN on ___ page or TOLD by ___ Character.

Notes

THOUGHTS Continued:

FOUR

You have a repeating habit of giving ___ characters lines of dialogue ___ they say ___ something is 'going ___ happen later' or 'can't ___ done now ___ another time' 'or 'someone saying ___ they will do something next time'. Forgive me for pointing out, ___ ___ is POOR WRITING ___ keep stating ___ is going ___ take place instead of just allowing events ___ unfold ___ more mystery, nuance ___ surprise.

In PREDATOR, Dutch (Arnold Schwarzenegger) says, "If it bleeds, we can kill it!" ___ is all he says ___ NEEDS ___ say before he ___ his team start building all ___ traps ___ kill ___ Predator. He does not say, "If we lure it into ___ valley, we can capture it in ___ net. If ___ works, we will run in ___ stab it. We will only have one minute ___ do ___ . We will know ___ creature is dead...___ it bleeds", etc.

Example: Pages 16-17 - CHIEF MALONE says, "We'll start a hard target search both from horseback ___ on foot from ___ point ___ blood trail stops. Helicopters ___ drones will comb ___ area. We'll meet back here in 48 hours at approximately 6:00 am, unless we find Mr. Sabatino. I want constant radio contact. Y'all have GPS units, use em. Any questions? Let's move."

___ line could ___, "Unless Sabatino is found ASAP, we'll start a full-scale search at first light! Move!" ___ 's all we need ___ know. ___ rest will unfold visually ___ ___ later scene starts.

Also, ___ fact ___ your Characters are routinely discussing things ___ are going ___ happen later is a sign of a script ___ does not have a solid PLOT. A good Story ___ ___ Actions ___ take place should really create a personal sense of ___ things are unfolding for ___ Reader/Audience - it becomes an organic reaction. If you are constantly telling ___ Reader/Audience ___ is going ___ happen next in ___ Dialogue, there is not enough in ___ Plot ___ carries ___ Storyline along on its own.

Might ___ hard ___ quite digest ___ concept, ___ ___ you think ___ ___ great silent movie stars - Harold Lloyd, Buster Keaton, Laurel ___ Hardy - made some of ___ best movies without sound, expressing ideas ___ visuals, it might give you an idea ___ ineffective BLOCKS OF PRE- EXPLANATORY DIALOGUE can ___ .

FIVE

Perhaps a matter of taste, ___ you painfully rely on regularly referring ___ 'We' in ___ script - 'We see a car coming down ___ road', 'We see ___ bear approaching', 'We enter a dark room'. In my opinion, ___ is an irritating ___ ugly way of explaining a scene. WE are not there in ___ scene on

___ page. Just describe ___ scene as it is. Instead of saying, 'We enter a dark room, seeing a painting on ___ wall,' just say, INT. DARK ROOM - A painting of a beach at dawn hangs on ___ wall'. Take ___ WE out of it.

Specific Example: Page 2 - Bottom - First recurring use of ___ word WE ___ you explain ___ details of ___ scene as if from ___ POV of ___ Reader or ___ Audience instead of just explaining ___ scene as it will ___ .

Using WE takes ___ Reader out of ___ script, so is distracting ___ disruptive. Personally, go through ___ entire script ___ remove/change all ___ use of WE. ___ will help ___ simplify ___ script ___ make it a crisper read.

Also, NEVER have ___ phrases CAMERA MOVES, TRACKING SHOTS, PANNING in ___ Scene Description of ___ Scenes. It takes ___ Reader/Audience out of ___ Narrative Flow, reminding one of ___ outside world, which is massively disruptive in telling your Story. Perhaps, leave all ___ highlighting of ___ CAMERA MOVES ___ ___ Director down ___ road on ___ set.

SIX

Overall, ___ DIALOGUE within ___ script is WOODEN ___ feels PROGRAMMED. For ___ script ___ have more fluidity, uniqueness ___ charm, after you have MASSIVELY TRIMMED DOWN ___ PROJECT, you will need ___ freshen-up all ___ dialogue, making it zippier, slick, original ___ memorable. Otherwise, sadly, it all sounds as if ___ Characters are reading much of their words out of a Forestry Survival Guide.

There are other CONCERNS, ___ they will all ___ presented in ___ NOTES below. As mentioned above ___ MAIN FIRST TASK at hand is ___ trim down ___ script. Only you can really do ___ on your own. ___ suggestion would ___ ___ AIM ___ get ___ script down ___ no more than 100 Pages. ___ Story is very straightforward ___ simple Characters, so there is no need for it ___ an epic tale. If you cannot reduce ___ script ___ around 100 Pages, then, ___ honest response would ___ ___ you are dwelling on some Scenes for too long. 100 Pages - not matter ___ !

Either way, although ___ GOAL is clear, below are ___ NOTES going through your script ___ highlight in more DETAIL ___ ___ elements of ___ material have 'gone of ___ tracks', as it were.

Let's get ___ work!

NOTES

Going through ___ ENTIRE SCRIPT, here are a 'selection' of areas ___ need polishing or fixing. There are MULTIPLE examples of many of ___ , ___ only one or two of each are listed, due ___ volume involved.

Page 1 - You don't need A BLACK SCREEN as ___ first line. Just have FADE IN: (on ___ left) ___ go straight ___ ___ Scene Heading.

Also, ___ Scene Heading line should NEVER have anything on it ___ ___ Scene Heading - no Transitions, no Character Names, no details about locations etc. ___ is big NO-NO in Formatting.

Page 1 - No need ___ bring attention ___ CAMERA SHOTS in ___ Scene Description, especially on Page 1 ___ you want ___ Reader ___ able ___ 'breeze through' ___ page, immediately having a response ___ Storyline, nothing else. Take out PANNING, WIDE, MYSTERIOUS POV etc. Also, don't need CUT ___ : We know it's a CUT, because one scene follows another.

Page 1 - ANTONIO SABATINO'S name should really ___ in CAPS ___ introduced. Even though Antonio is not on-screen, he is key character in ___ Story.

CONNECTION BETWEEN OPENING PAGE ___ NEXT SCENE

Pages 1-2 - There is no immediate sense of CONNECTOIN between Sabatino's house at ___ end of Page 1 ___ cutting ___ Police Academy on Page 2. Perhaps ADD in a 'scream' or a 'gunshot' or a simple 'crash ___ lights going out' over ___ view of Sabatino's house, just ___ get a sense ___ 'something IS going down'.

Also, maybe ADD an EXTERIOR view of ___ Police Academy, showing a standing 'sign' for ___ location, before going inside. ___ combination of ___ 'sound' or 'activity' at ___ Sabatino house, then cutting ___ Police Academy will better connect ___ two.

On another note, is ANTONIO SABATINO ___ best name ___ use for someone living in ___ rural Alberta countryside. ___ name reflects more someone who might ___ a gangster in New York or Chicago. Maybe a more local name would work better?

Page 2 - Always better ___ have ___ AGE of a Character in CAPS following their name - CHIEF JAKE MALONE (40s). No apostrophe between 40 ___ plural, s.

WE

Page 2 - Bottom - First recurring use of ___ word WE ___ you explain ___ details of ___ scene as if from ___ POV of ___ Reader or ___ Audience instead of just explaining ___ scene as it will ___ .

Using WE takes ___ Reader out of ___ script, so is distracting ___ disruptive. Personally, go through ___ entire script ___ remove/change all ___ use of WE. ___ will help ___ simplify ___ script ___ make it a crisper read.

AVOID ABBREVIATING DIALOGUE

Page 3 - CHIEF MALONE's line - "Poison? ___ did you talk ___ um' last?"

Best not ___ 'abbreviate' words spoken by ___ Characters ___ signify their 'class' or 'manner'. It just makes it more difficult ___ understand ___ they are saying, slowing down ___ read. Personally, just write ___ words as they appear in ___ English Language. Leave ___ 'stylization' of ___ words for ___ Actors on ___ Set down ___ road.

There are MANY examples like ___ within ___ script, so kindly look for them ___ you do your next polish.

Page 3 - Does BOB TATE have an age?

Page 4 - ___ LT. MIKE LOGAN is introduced, his AGE should ___ alongside his name in parenthesis, not further along on ___ start of ___ next line. Not only is ___ more specific ___

efficient ___ will help down ___ road ___ a Casting Director, UPM (Unit Production Manager) or AD (Assistant Director) ___ they want ___ see ___ age of ___ script's Characters quickly ___ efficiently.

Also, it would ___ much better ___ introduce LT. MIKE LOGAN at ___ start of Page 3, along ___ BOB TATE ___ Chief Malone. Set ___ full scene first ___ all ___ involved. It is disruptive ___ suddenly cut away from ___ conversation between Malone ___ Tate ___ introduce a whole new person (top of Page 3).

NAME CONFUSION

Pages 3-4 – At ___ top of Page 3 you refer ___ CHIEF MALONE in ___ way, ___ at ___ bottom of Page 4 you refer ___ him as JAKE. Personally, stick ___ one through ___ entire script. My choice would ___ just MALONE, or sometimes Chief Malone, ___ never Jake. It confuses ___ matter, ___ also takes away from Malone have a firm strong 'identity'.

Pages 4-5 – Chief Malone's preparation details before he heads out ___ Sabatino's farm could ___ trimmed down. Simple explanations do not need ___ ___ as detailed. For one thing, no need ___ say ___ ___ 'desk is lit by a lone desk lamp'. Just choose ___ most vital details ___ 'tell ___ story' ___ CUT out ___ rest.

Page 4 – As mentioned earlier, you have a repeating habit of 'telling us about things' ___ are going on, ___ they are not actually seen within ___ Scene or take place on ___ page. Just because you, ___ Writer, mentions something ___ is taking place, or ___ someone feels, unless ___ is physically visible in ___ script, ___ would an Audience know ___ is really being felt sitting in ___ Cinema?

You wrote – 'Jake has ___ uneasy gut feeling ___ he has not had since ___ war...' You may say ___ is ___ he is feeling, ___ unless he expresses ___ thought ___ some VISUAL ACTION or REACTION, we will not know ___ is going on ON-SCREEN.

Page 5 – Do not need CLOSE SHOT ___ SLOW PAN. Just lay-out ___ scene. Also, you do not need references such as BACK ___ SCENE. ___ Scene is ___ Scene. Just because you highlight some framed photos on ___ wall does not mean ___ it is a separate scene. Make ___ aim ___ keep each scene as short ___ crisp at it needs ___ ___, not over-complicating explaining ___ it is laid out.

Page 5 – Again, try ___ avoid abbreviating words. Here, MALONE says, "comin'" ___ "bringin".

Page 6 – 'Chief Malone...His gut tells him ___ something has happened here.' Again, your style of writing is telling us ___ a character FEELS, ___ if ___ is not seen visually on ___ page, or expressed verbally by ___ Character, ___ do we, ___ Reader/Audience, know ___ is taking place? Try ___ avoid telling ___ Reader ___ someone FEELS. Their reaction needs ___ ___ determined by ___ is SEEN on ___ page or TOLD by ___ Character.

SCENE HEADINGS WRONG

Pages 6-7 – Examples of ___ you have ___ Scene Headings wrongly formatted. Bottom of Page 6, description of movement, such as ___ word EXITING, should NEVER ___ in ___ Scene Heading. Then, Page 7, Camera Moves, such as UP ANGLE MEDIUM SHOT, should also never be seen in a Heading, or appear at all. Too complicated, slows down ___ read of ___ script.

___ is clear example of a Writer who might well have little experience writing scripts thus far.

Also, ___ both ___ examples, after ___ Scene Heading, you go on ___ explain ___ happens in ___ scene based on ___ has been mentioned in ___ Scene Heading. Example: EXT. EXITING ___ POLICE CAR - ___ two men scan ___ house...'. Both ___ exiting of ___ car ___ scanning of ___ area should both ___ in ___ Scene Description. ___ Scene Heading should ___ EXT. DRIVEWAY - SABATINO'S HOUSE.

Also, Pages 6-7, ___ police car arriving ___ MALONE scanning ___ area are all part of one scene. You do not need ___ have a separate Scene Heading focused on Malone, just because you are expressing ___ he is now in CLOSE-UP. It is all one ___ same.

Once again, there are MANY examples like ___ within ___ script ___ SCENE HEADINGS are incorrectly formatted, containing ___ wrong text. You will kindly need ___ check every single Heading, correcting ___ errors.

Page 8 - Again, a Scene Heading should not contain mention of a POV. TEXT

TOO MUCH

Pages 8-9 - Bottom of 8, top of 9, ___ Scene Description for Malone approaching ___ house is too long. ___ could easily ___ cut down ___ sets of three lines. Just have ___ absolute basics ___ tell ___ story, not all ___ details about ___ environment.

Also, middle of Page 9, one line is enough ___ describe ___ 'effects of ___ wind', not six.

Page 11 - Another page which is overly written. Could ___ trimmed down by at least one-third, maybe more. Also, at ___ top of ___ page, you start ___ Scene Description ___ 'Slowly lifts a big game hunting rifle'. ___ is not a complete sentence. There is no SUBJECT. Who lifts ___ rifle?

If I may point out, you also have a habit of starting MANY sentences ___ scenes ___ a totally ABSTRACT statement ___ does not include a SUBJECT. It leaves one wondering '___ is going on' ___ 'who is making ___ actions'? If you can kindly adjust ___ occurrence ___ you perform your polish of ___ script, it will help provide more clarity as ___ is unfolding.

DIALOGUE STIFF

Page 12 - An early example of ___ dialogue within ___ script tends ___ quite STIFF ___ ROBOTIC. If you look carefully at ___ lines said on ___ page, everyone speaks in ___ same tone ___ manner, all in a very 'textbook-like' way.

___ is another example of a Writer who might well have not written many scripts so far.

___ suggestion is ___ you kindly re-read ___ entire script, ___ just focus on ___ DIALOGUE. Read NONE of ___ Scene Descriptions. Get a 100% sense of ___ dialogue feels ___ comes across. Make all efforts ___ inject more a natural organic vibe ___ 'words said'. Maybe make notes for each Character about ___ they each 'communicate differently', then using ___ ADD some variety ___ each sentence spoken.

As mentioned above, great action movies like PREDATOR ___ ALIENS always have ___ regular funny ___ hip 'one-liners' sprinkled here ___ there. Look for places ___ you can ADD some

humour ___ light-hearted touches. ___ will help make ___ script more appealing ___ memorable. Page

13 - ___ HOWLING description in ___ middle of ___ page could ___ half ___ length.

NOTE: Pages 1-15 - Although ___ script starts ___ CHIEF MALONE discussing his concern about ___ circumstances of ANTONIO SABATINO, we never get a sense at all about ___ Sabatini looks like or even his name For instance, ___ MALONE ___ LOGAN arrive at Sabatino's farm, maybe ADD a sign or mailbox at ___ end of ___ driveway - SABATINO. Also, ___ Malone is inside Sabatino's house, ADD Malone spotting a few loose photos of Sabatino, maybe his name on a phone bill - something ___ give more a sense of who he is.

Page 15 - Here, CHIEF CARUSO, says, "I have never seen anything like it, Jake." Like ___ ? Caruso just arrived on ___ scene a paragraph or so before. ___ did he inspect? There was no moment ___ him examining anything. ___ is another example of something ___ is talked about ___ not seen.

Caruso then goes on ___ have almost an ENTIRE PAGE of Dialogue explaining in an overly complicated over-done way ___ he saw some 'bloody drag marks'. Again, too much explanation for something ___ could ___ simpler. Also, 'bloody drag marks' does not really validate Caruso's previous comments of, "I have never seen anything like it..." ___ whole situation is somewhat overly dramatic. Perhaps find a way ___ ADD more believability ___ scenes such as ___ .

DIALOGUE EXPLAINING LATER EVENTS

As mentioned, you have a repeating habit of giving ___ characters lines of dialogue ___ they say ___ something is 'going ___ happen later' or 'someone saying ___ they will do something next time'. ___ is POOR WRITING ___ keep stating ___ is going ___ take place instead of just allowing events ___ unfold ___ more mystery, nuance ___ surprise.

Pages 16-17 - CHIEF MALONE says, "We'll start a hard target search both from horseback ___ on foot from ___ point ___ blood trail stops. Helicopters ___ drones will comb ___ area. We'll meet back here in 48 hours at approximately 6:00 am, unless we find Mr. Sabatino. I want constant radio contact. Y'all have GPS units, use em. Any questions? Let's move."

___ line could ___, "Unless Sabatino is found ASAP, we'll start a full-scale search at first light! Move!" ___ 's all we need ___ know. ___ rest will unfold visually ___ ___ later scene starts.

LONG DIALOGUE

Page 21 - More DIALOGUE stating ___ obvious - OFFICER, "Lieutenant, we found nothing. No tire tracks or footprints. Might have been washed away by ___ storm. It's pretty muddy, over."

Could ___, "No sign of any tracks or footprints! Storm might have wiped ___ site clean!"

Pages 21-24 - Four pages of lengthy overly detailed dialogue ___ MALONE, LOGAN ___ CARUSO discussing ALL ___ DETAILS of ___ crime scene.

For a line like ___ from Caruso, it does not need ___ ___ ___ long or explanatory - "CHIEF CARUSO, "___ is most baffling. A blow like ___ should have split ___ skin due ___ ___ extreme force. A weapon such as a shovel could create an indentation ___ large, ___ it would have split ___ skin. It looks ___ ___ about two inches deep. ___ power ___ it would require ___ do ___ is

incredible. Something else did ____ . ____ blow was so powerful ____ it nearly popped out both eyes from their sockets. ____ poor animal was dead before it hit ____ ground. I'm going ____ have a friend of mine take a look. She's a veterinary forensic pathologist."

Could just ____, "Whatever struck ____ horse was one strong motherfucker! ____ my veterinary pathologist friend, Kelly Banes, might have an idea who."

NOTE: Pages 1-24 - ____ you think ____ most TV Crime Shows, like a LAW & ORDER or oldie NYPD BLUE, can explain ____ set-up ____ CRIME ____ establish ____ CRIME SCENE at ____ centre of their Plot in ____ first 5-8 Pages of a Script, it is not a good sign ____ your Script achieved ____ goal around Page 24. ____ suggestion is ____ you need ____ go back ____ really work hard ____ condense down your script ____ SHEER BASICS needed ____ tell ____ Story. CUT OUT all ____ extra padding.

Page 32 - Here, ____ MADDOX is asked '____ they are dealing ____' (____ killer bear), he replies, "We don't know. Right now...we just don't know!" Surely, by now Maddox would have some idea of who had killed ____ people in ____ forest? Might he not say it could ____ 'a very large strong man' or 'something not of ____ Earth'...? ____ is also another example of a Character 'postponing' ____ is going on ____ explained in another scene. ____ occurs so many times within ____ script. Rather than Maddox saying ____ he has 'no clue' it would ____ better if he produces 'suggestions' ____ may well ____ wrong... ____ at least it provides ____ Storyline ____ something ____ think about.

SOLID PAGES OF DIALOGUE

Pages 30-33 - Here you have almost FOUR COMPLETE PAGES of solid Dialogue, all related ____ MADDOX ____ CARUSO explaining ____ evidence ____ facts found at ____ various crimescenes.

____ is all WAY TOO LONG, TOO DETAILED. Without question, ____ could ____ CUT DOWN ____ half a page. ____ you think of JAWS, for ____ scene ____ CHIEF BRODY tells ____ townsfolk ____ they are going ____ have ____ close ____ beaches due ____ ____ shark attack, he has a couple of lines. None of ____ horrors or facts about ____ Brody ____ his staff found on ____ beach (____ girl attacked by ____ shark) is REPEATED ____ townsfolk because all ____ details have been presented already.

Always keep in mind, ____ READER/AUDIENCE ONLY NEEDS ____ KNOW THINGS ONCE! They are ____ ones ____ matter...not ____ characters in ____ Story repeating things ____ each other several times.

Another example of an inexperienced Writer.

PERISHED WIFE CLICHE

Page 34 - ____ FLASHBACK here is ____ first time you cut away from CHIEF MALONE in ____ forest hunting his unknown enemy (____ bear) ____ him thinking about his past. In ____ FLASHBACK, we witness Malone ____ his former love, LAURA. ____ moment ____ scene arrives, we know ____ it is a backstory ____ will involve LAURA either dying or leaving Malone. ____ LOSS is ____ will no doubt drive him ____ become ____ HARD-NOSED guy ____ he is today. ____ is all somewhat of a cliché.

Personally, best ____ avoid ____ type of FLASHBACK. Better ____ just stick ____ present, perhaps weaving in some of Malone's backstory into his conversations, ____ not cut away ____ a corny scene.

If you look at ____ excellent movie, BATMAN BEGINS (2005), there is a great line ____ Ra's al

Ghul (Liam Neeson) is telling Bruce Wayne/Batman (Christian Bale) about ___ loss of his wife.

Ghul's line is, "I wasn't always here in ___ mountains. Once, I had a wife, my great love. She was taken from me. Like you, I was forced ___ learn there are ___ without decency who must ___ fought without hesitation, without pity." ___ 's it. Quick, clear, no need ___ cutaway ___ a handful of flashbacks, which slow down ___ Narrative Flow of ___ script.

___ example of ___ BATMAN line works ___ show ___ simple ideas ___ actions can ___ presented ___ expressed. Perhaps use ___ example as ___ BLUEPRINT for going back ___ aggressively simplifying your script.

Page 36 - Once again, you have used ___ word WE multiple times alone on ___ page ___ present ___ scenes being described from ___ POV of ___ Reader/Audience, which is ___ wrong approach.

Page 37 - Another page of text. Is so much detail needed just ___ explain something so simple?

Text from ___ page: 'He holsters his gun ___ calls it in. There is massive blood spatter ___ heavy blood saturation mixed ___ water on ___ ground, some more than others. They see ___ appears ___ ___ human tissue ___ ___ remains of a hand ___ forearm on ___ ground. Small animals have been feeding on ___ remains. There are arterial sprays on nearby boulders. Some of ___ blood is washed away. Much of ___ ground cover is still soggy ___ wet. On one bolder protected from ___ storm is blood-spatter, skin, scalp, ___ brain matter.'

Jumping ahead...

DIALOGUE HORRIBLY LONG

Pages 47-52 - NEVER in my entire career have I seen script pages ___ SO MUCH dialogue ___ fills up ENTIRE PAGES. Sorry for pointing out, ___ ___ would not ___ acceptable ___ any established Agent, Literary Manager, Development Executive in Hollywood. You must find a way ___ CUT ___ DOWN by 75% at least.

An experienced Writer would not present dialogue of ___ length in one go.

Pages 54-57 - More long CHUNKS of dialogue.

SHOCKING LONG SCENE ___ HOLIDAY MAKERS

Pages 57-63 - Suddenly, ___ important focus on ___ Plot ___ CHIEF MALONE ___ ___ others being interrupted by 6 Pages focused on a rather 'cliché couple', Michelle ___ Thomas, arriving at their cabin ___ ___ attacked by ___ bear. At ___ stage in ___ script, wandering away from ___ main Plot Path ___ follow strangers is a mistake. One, it kills ___ Narrative Flow of ___ script. Two, apologies, ___ Michelle ___ Thomas are not interesting characters ___ spend so much time ___ .

___ block of pages could ___ 2 Pages. ___ just cut ___ a trio of sexy college girls playing volleyball on a lake beach area, ___ ___ bear comes 'out of ___ water' ___ attack them. Make it quick, exciting...___ totally unexpected!

Changes like ___ will help ___ tighten your script, making it more hip ___ charged.

SCRIPT CASTROPHE

Pages 67-74 - ___ are 7 Pages filled wall-___ -wall ___ long CHUNKS of dialogue ___ achieve two goals: One, telling ___ Reader/Audience ___ CHIEF MALONE ___ his team have verified ___ ___ 'killer' at ___ heart of ___ script...is a BEAR. Two, ___ his goal is ___ track ___ kill ___ bear.

Think about it...At Page 74...74 pages into ___ script...___ MAIN POINT OF ___ PLOT is fully explained ___ put in place. ___ is way too long ___ take place. Some Action/Horror movies out there are 80-90 minutes long. So, 74 pages is almost ___ entire movie in one go.

Once again, you kindly carefully need ___ re-examine your script, trimming it down massively, focusing on ___ KEY PLOT POINTS alone: a killer is on ___ loose; who is ___ killer; establishing who is ___ killer; setting out ___ execute ___ killer; things not going as planned; a twist at ___ end ___ turns ___ tables on ___ hero; ___ triumphing in ___ end...terminating ___ killer. ___'s it.

Pages 76-83 - UGH! More pages FILLED ___ EVERY CORNER ___ long overly written dialogue. There is so much dialogue ___ is becomes impossible ___ really focus on ___ most important Lines of Dialogue ___ Plot Points in play. Sadly, it all just becomes a tiring process reading through ___ much material.

Pages 88-89 - At ___ 90 Page Marker of a script, having a long stretch of dialogue ___ CHIEF MALONE telling a story about his friendship ___ CHAMP ___ K9 sniffing dog is another unneeded slow patch in ___ story. By ___ stage, ___ Storyline should ___ HURTLING ALONG, not slowing down for self-reflection.

Pages 95-98 - YES! ___ FOG idea is really cool ___ totally underused. ___ should ___ your ending - a battle between Malone ___ ___ bear hidden in ___ fog!

WAR STORIES

Pages 101-104 - Not ___ place in ___ script ___ suddenly have 4 SOLID PAGES of dialogue ___ CHIEF MALONE ___ also two other less significant supporting characters, DR. GANNON ___ LT. LOGAN, telling their war stories of ___ past, which do not relate directly ___ ___ task at hand - stopping ___ killing ___ bear - as heartfelt ___ intriguing as they are.

Pages 115-117 - More long ___ HEAVY dialogue ___ Malone discussing his tactics for killing ___ bear. ___ many scenes have there been of ___ nature ___ topic so far? Seems like one is followed by a walkabout in ___ forest, followed by a short fight ___ ___ bear, followed by more discussion about ___ kill ___ creature, followed by a walkabout etc. etc.

MORE FLASHBACKS?

Page 120 - We already had ___ FLASHBACKS ___ Chief Malone reflecting on ___ loss of his beloved LAURA...an experience ___ made him a tougher man. ___ now more flashbacks showing COLONEL MALONE becoming ___ warrior too? ___ more ___ flashbacks ___ more confusing it becomes ___ WAS ___ CAUSE OF MALONE'S TRANSFORMATION? Personally, just stick ___ ONE flashback storyline. Losing Laura was enough.

However, as said, better ___ CUT ___ flashbacks all together. Just stick ___ blending in Malone's backstory as ___ script moves along.

LONG PURSUIT

Pages 121-127 – ___ 's a long BEAR PURSUIT!

Pages 127-128 – Even ___ all ___ tension, terror ___ pressure mounting on CHIEF MALONE, thanks ___ nearby killer bear, he finds time ___ rest in a cave ___ Champ saying, “Tomorrow is a big day for us, my boy...Go ___ sleep, my precious boy.” It’s a bit quaint for a section of ___ script ___ Malone would/should ___ at his wits end, struggling ___ hold it together, determined ___ KILL ___ MONSTER.

Pages 128-139 – Long pages filled ___ too much text. ___ ___ end of ___ script in sight, ___ final pages should ___ crisp, lean ___ utterly engaging, not loaded ___ text, taking much effort ___ take in.

Page 132 – Chief Malone says calmly ___ Champ, “We’ll camp here.” Aren’t they being hunted by a killer bear?

FLAT ENDING

Page 140 – Chief Malone kills ___ bear... ___ ___ 's it. There is no FANFARE MOMENT ___ him returning ___ ___ town a victor!

Well, it saddens me ___ my NOTES have been so focused on ___ frailties of your script, ___ unfortunately your project needs a re-think – a rough diamond than needs much cleaning, polishing ___ consideration before it can ___ decided upon ___ best ___ ___ cut into shape.

Great effort!

Moving on...

SPELLING, GRAMMAR ___ FORMAT BLUNDERS

Thankfully, there are very few errors within your script, which helped ___ read in many ways. There’s nothing worse than providing a Coverage Report ___ having ___ stop every few moments ___ make a note of a spelling error or format car wreck.

Just one note, FADE IN: should always appear on ___ first line on its own on ___ FAR LEFT of ___ page, not ___ right. As you have it, FADE OUT. is on ___ last line of ___ script on its own on ___ far right. No need for ___ END afterwards. ___ is a Script not a Book.

___ you kindly make your full-scale TRIM DOWN of your project, keep an eye on new errors creeping in, as ___ more your script remains clear of blunders, ___ easier ___ faster ___ read.

Well done!

Conclusion

FINAL THOUGHTS

Apologies again for not being able ___ ___ as POSITIVE ___ CONSTRUCTIVE about your script as one would have hoped. ___ unfortunately, your script needs some DOWNSIZING before you can really dive ___ work effectively on all ___ NUTS ___ BOLTS.

One additional suggestion of encouragement is ___ you go back ___ study as many successful

scripts-___ -movies from ___ past of a similar Genre ___ really help you see ___ standard conventions of ___ scripts are laid out ___ written. Perhaps Mr Sarafian might ___ able ___ contact his Rep team ___ see if they can appropriate some recent ___ 'classic' scripts for you from ___ Hollywood Agencies in Beverly Hills?

You might also try www.scriptcity.com ___ see ___ they have for sale? SC has a great catalogue of old scripts, so you might well find some gems at a fair price.

Also, I would highly encourage intrinsically STUDYING ___ ABSORBING all ___ great Hollywood movies mentioned at ___ start of ___ Report ___ see further exactly ___ ___ superb stories are constructed. Worth doing is grabbing a George Lucas-style yellow paper pad, making notes ___ a pencil, ___ firmly assist in memorizing all ___ 'tricks of ___ trade'. Writing things down before bedtime works wonders...holds in ___ brain forever!

Must-see viewings: JAWS (1975), JAWS 2 (1978), ALIEN & ALIENS (1979 & 1986), FIRST BLOOD (1982), ___ THING (1982), PREDATOR (1987), WATCHERS (1988), SILENCE OF ___ LAMBS (1991), ___ FUGITIVE (1993), SPECIES (1995), ___ EDGE (1997).

Also, highly worth watching (several times) is Spielberg's TV Movie DUEL (1971), about a passenger driving his car on a US back road highway being stalked by a killer menace in a giant gasoline truck. ___ is one of ___ greatest 'chase, hunt ___ kill' movies ever made. ___ editing ___ pace are supreme! ___ suspense is never-ending! A real learning lesson in ___ ___ create brute force tension ___ a stunning PAY-OFF at ___ end.

___ original 'rare' TV Version of DUEL was 74 minutes, which can ___ viewed on YouTube -

www.youtube.com/watch?v=YWiCLikt2Oo

DUEL making of -

www.youtube.com/watch?v=i0c1FshwGtU

___ later extended Theatrical Version of DUEL is longer at 90 minutes, which is available on Amazon ___ more. Both versions contain a crisp, compact ___ condensed story, not wasting any time on unneeded drawn-out long scenes, or lengthy chunky blocks of dialogue ___ covers ___ same issues multiple times over. DUEL is a free film school of ___ ___ get it done right!

Another thought, reading ___ original JAWS book by Peter Benchley is a must-do! A lesson in pace, characters ___ story structure.

Well, lots of homework for you ___ do - have fun! - ___ if you apply concentration ___ create a swift ___ realistic schedule for TRIMMING DOWN YOUR SCRIPT, there is no doubt ___ you will arrive at ___ NEXT STAGE - a more streamlined ___ polished script, ready ___ really UPGRADE all ___ Characters, ___ Dialogue, ___ Central Theme of survival, courage ___ some degree of redemption, ___ ___ general Plot - very soon. Then you can really get ___ work. ___ ___ sky's ___ limit...

All the very best of luck!

Whilst we appreciate that the statistical performance of your script is important to you, we gently encourage writers not to read too much into 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

65

Market Potential

65

Originality

60

Clarity of Genre Positioning

70

Marketing Capability

65

Structure

50

Scene Flow

50

Sequence Flow

50

Originality of Structure

50

Cliché avoidance

50

Pace

50

Character

55

Character Distinctiveness

55

Character Originality

55

Empathy generated

55

Casting Potential

65

Setting/Milieu

65

Visual Ambition/Flair

75

Originality of Setting

55

Cinematic Moments

75

Match for the Genre

75

Dialogue

50

Authenticity/Credibility

50

Succinct, says a lot with a little?

50

Dialogue Distinctiveness

50

Themes

60

Originality of themes

55

Sophistication of Theme

55

Clarity of Theme Exploration

55

Relevance/Topicality of Themes

60

OVERALL % AVERAGE

58

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

7964

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!