

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...

**This screenplay report is copyright
Industrial Scripts, all rights reserved.
This sample report has been edited to protect
aspects of the writer's intellectual property**

Script ID

Project Title

Writer

Main Genre

Sci-Fi

Sub-Genre

Other

Setting

Elsewhere

Possible Budget

0

Page Length

11

Consultant

Report Date

Format

Treatment

Project Overview Section

PROJECT TITLE: _____

GENRE: SUSPENSE

SUB-GENRE: ACTION ADVENTURE

SETTING: POLYNESIAN ISLAND/MULTIPLE LOCATIONS PERIOD: NEAR
FUTURE

BUDGET: HIGH

PAGE LENGTH: 11

FORMAT: FEATURE TREATMENT

LOGLINE: ___ a storm threatens ___ flood a small Polynesian island ___ oblivion, survivors clinging ___ hope send out a distress call ___ a determined group ___ ___ seafarers across ___ ___ .

COMPARABLES: WATERWORLD, MAD MAX: FURY ROAD, CUTTHROAT ISLAND, TANK GIRL VERDICT PASS

REPORT DATE: 12/25/2022

OVERVIEW

___ ___ ___ ___ feels like a project that could certainly satisfy a demand ___ an original, feminist-centered action adventure. ___ ___ a great energy and sense ___ humor that comes through ___ writing ___ this piece very well. ___ characters are diverse and ___ ir personalities are described well enough ___ picture ___ m as living, breathing people. A rescue mission and inclement wea ___ ___ a worthy conflict however, ___ audience will need some key world-building rules in place ___ shore up some potential narrative questions. While ___ plotting may need a bit more refinement, ___ overall concept holds promise.

Notes

CONCEPT

There ___ a lot ___ cinematic potential here ___ ___ unique locations ___ unconventional transportation, especially in ___ Neutrinos' homemade raft. Add ___ ___ ___ importance ___ environmentalism, preserving ___ oceans ___ ___ grounding ___ ___ script in true life stories ___ ___ thematic elements strike very relevant.

___ ___ project will most likely encounter a challenge ___ in ___ funding. ___ multiple locations across ___ globe will require a lot ___ planning ___ coordination: a cruise ship, an off-shore oil rig, a sinking island, etc. Utilizing sound stages or virtual production could help off-set some ___ ___ expense. However, studios are being very conservative in ___ uncertain times ___ ___ project would require a healthy visual effects budget. Shooting conditions will also ___ a challenge, especially concerning ___ storm scenes. ___ concept ___ exciting ___ worth pursuing ___ investors may want more bang ___ their buck in ___ potential return; perhaps packaged as a multi-season series versus a one-time feature film. If ___ scale ___ scope ___ ___ story ___ ___ remain wide it might ___ worth exploring additional format options ___ expansion ___ ___ narrative.

PLOT/CONFLICT

Although ___ negotiations ___ an all-female led PIRATES ___ ___ CARIBBEAN reboot seem ___ have recently fallen through, ___ talk surrounding it also signals promise ___ there ___ an audience ___ ___ kind ___ story. ___ treatment ___ WOMEN ___ ___ SEVEN SEAS successfully conveys ___ fun, swashbuckling sense ___ adventure explored through a diverse ___ engaging cast. ___ main plot ___ rescuing individuals on ___ sinking island ___ exciting ___ there will ___ plenty ___ unfolding drama ___ comedy along ___ way. There ___ a good foundation in place however, some details could use a bit more development ___ give ___ piece a stronger main plot ___ hook.

___ example, we know ___ Captain Abebe ___ Su are traveling across ___ world on ___ rescue mission ___ ___ does ___ crew ___ ___ cruise ship volunteer (pg. 9)? ___ they arrive it won't ___ a rescue as they won't have ___ fuel ___ get anyone off ___ island. ___ once there, ___ will they get more food ___ supplies? ___ are they willfully marooning themselves in a vulnerable ___ remote location? Unless ___ mysterious illness ___ incurable, hasn't spread ___ ___ mainland, ___ they are banned from entering any other country, it's hard ___ imagine ___ Sarah ___ ___ remaining elderly residents would choose ___ remote lifestyle. Especially ___ they are used ___ all ___

comforts ___ conveniences ___ a luxury cruise ship.

There ___ another detail ___ will probably raise an audience question: ___ are ___ distressed islanders unable ___ get help from nearby government-established rescue organizations? ___ are ___ police or coast guard? Even ___ Neutrino Boys say, "Do you remember our last attempt ___ reach Hawaii, ___ coastguards had ___ rescue us..." (pg. 8). If ___ mayday call was truly an emergency ___ wouldn't Captain Abebe coordinate help closer ___ ___ island, perhaps from Australia, until she could arrive? She might have a fast ship ___ doesn't her trip from ___ North Sea ___ ___ doomed island still take a long time? Also, if a colleague hadn't tuned in ___ ___ Shefarer's Frequency on Captain Abebe's ship (pg. 6) would ___ International Maritime Organization have known about ___ mayday call?

A little more background information about ___ ___ Shefarers' Frequency got started would ___ helpful too. ___ do ___ women find out about ___ station? Did they stumble upon it? ___ ___ Shefarer's Frequency ___ only one Kelii ___ Nalanie use ___ call ___ help? ___ does Su transmit experimental music ___ communicate on ___ station? ___ it a creative podcast-like outlet ___ her ___ she broadcasts from daily?

As previously mentioned, converting ___ from a feature ___ limited or multi-season series could make ___ an easier sale ___ producers, especially if there was enough material ___ escalate ___ story into a second ___ third season. Perhaps ___ could even ___ an updated ___ diverse answer ___ ___ 1960's series GILLIGAN'S ISLAND; following ___ antics ___ a (voluntarily) isolated community ___ adventurers who, instead ___ wanting ___ rescued, welcome like-minded Shefarers while trying ___ keep ___ rest ___ ___ modern capitalist world at bay. ___ ___ complicated histories between Su ___ Captain Abebe (pg. 6), all ___ flying sparks among ___ cruise ship crew (pg. 8), ___ ___ opportunity ___ eliminate or add characters within ___ fluctuating community, ___ might make ___ a solid consideration ___ expand on ___ story.

Here are some other questions ___, if addressed, can help strengthen ___ plot:

- ___ ___ oil rig catches fire, ___ doesn't Su call ___ help closer ___ ___ shore which ___ only a few miles away? Wouldn't Denmark or Germany have a rescue boat nearer than Captain Abebe's ship in Rotterdam? (pg. 6)
- If ___ cruise ship has been quarantined ___ a deadly mysterious illness ___ would ___ crew ___ allowed ___ dump ___ body bags into ___ ocean? ___ do ___ bags float? (pg. 8)
- ___ has food delivery stopped ___ ___ cruise ship? ___ would they sail away ___ limited fuel ___ they'd probably have better luck sneaking ___ ship in ___ a dock near Seattle or Vancouver? ___ are they not allowed ___ refuel? (pg. 7)
- ___ does Betty have such confidence in getting ___ ___ doomed island without weather monitoring technology? (pg. 8)
- Despite their broken raft, ___ would ___ crew allow ___ Neutrinos ___ board ___ mingle on a contaminated ship ___ ___ supposed ___ ___ quarantined? (pg. 8)
- ___ ___ cruise ship privately owned or ___ it part ___ a large company? ___ can ___ crew sail off ___ ___ sinking island without permission from ___ government? (pg. 9)
- If ___ tiny island ___ in danger ___ being flooded ___ washed away ___ would a capsized ship wedged in an underwater trench ___ a safer option? Won't ___ ___ at risk ___ getting dislodged ___ tossed in ___ waves ___ ___ next storm? (pg. 11)
- ___ ___ new community ___ assembled boats ___ families going ___ sustain themselves? (pg. 11)

CHARACTER

___ a plot ___ spans ___ globe, ___ cast ___ kept fairly small ___ focused which works wonderfully in ___ story's favor. Even ___ brief introductions, ___ characters are immediately interesting ___ engaging. Su ___ described as "a punk lady in her fifties", Betty as "matriarch ___ a hippie family/collective" (pg. 2). Along ___ ___ others, we can tell ___ will ___ a rambunctious, resourceful ___ entertaining group ___ follow.

Having lost her job ___ her oil rig home, Su's shambled life ___ literally going up in flames. Paired ___ her colleague, Captain Abebe who seems ___ ___ a prim ___ proper by-___ -book woman, ___ we have a classic odd couple dynamic ___ provide plenty ___ comedic friction in a confined space on ___ ship. ___ zany antics ___ ___ Neutrino family also promise plenty ___ entertaining scenes. ___ relationships will ___ a gold mine ___ material.

Kelii ___ Nalanie are intriguing characters ___ we see so little ___ them or their reaction ___ their own catastrophe ___ a situation ___ it's hard ___ get a good sense ___ them as individuals. We can judge from their unruffled behavior at ___ chessboard amidst ___ ravaging storm (pg. 4) ___ they're used ___ predicaments however, if it gets bad enough ___ them ___ radio ___ help does ___ shake their calm resolve? ___ do they manage ___ keep ___ tourists from descending into hysterics? Seeing ___ they are ___ focal point ___ ___ main plot it would ___ helpful ___ get a little more insight into their conflict ___ ___ their handling it all while they await rescue.

Admittedly, it's not certain ___ Zoe or Isma's subplots significantly contribute ___ ___ main narrative. Isma has a brief encounter ___ her mother in ___ beginning (pg. 5) ___ then sails away. Zoe never encounters or influences any ___ ___ other characters, making her feel rather remote. At ___ moment, both ___ their subplots seem ___ have little impact ___ will either need ___ ___ trimmed from ___ story or expanded ___ give their involvement more weight. Perhaps if Zoe's research boat encountered ___ cruise ship ___ accidentally spread ___ mysterious illness then we would see a direct connection. Or if Isma had ___ turn her catamaran right back around ___ rescue her own mother. Ideally though, there are many advantages ___ keeping a lean cast so reassessing ___ necessity ___ ___ roles might ___ a consideration ___ ___ final script.

DIALOGUE

Dialogue serves ___ narrative well ___ stays on point. ___ various voices are colorful ___ clear, giving a general sense ___ ___ adventurous, if slightly foolhardy, spirit ___ ___ in ___ Shefarer community. We get a good sense ___ ___ differing personalities ___ character traits, as we see ___ Isma's dotting ways over her own mother, Su:

"Burgers, Mom? Seriously?" Isma explains ___ Su again ___ ___ operate ___ drinking water apparatus properly, ___ ___ do maintenance ___ ___ solar panels ___ ___ ___ keep ___ veggies alive. "You could also cultivate algae ___ eat ___ , do you know ___ , Mom?" (pg. 5)

Or gaining insight into ___ responsible, rigid rule-follower ___ Captain Abebe ___ ___ she hears ___ Su's woes or assesses ___ potential risks ___ ___ rescue mission:

"It had ___ end like ___ . You cannot live on ___ rusty platform anyway. It's not safe." (pg. 6)

"A rescue mission doesn't mean ___ everybody ___ jumping in ___ ___ rescued, too!!! ___ are you finally going ___ wake up ___ take responsibility in ___ real world, Su?" (pg. 9)

There ___ a strong undercurrent ___ humor inherent in ___ piece as well as ___ cultural aspect which all adds ___ ___ fun. It would ___ great ___ see ___ shine through even more in ___ snappy wit ___ regional lingo used by ___ characters. Polynesian culture has so much rich expression available ___

make ___ dialogue truly original. ___ course, space ___ limited ___ get very detailed in a treatment ___ peppering in ___ regional vernacular a bit more could really highlight ___ characters' personalities ___ culture.

STRUCTURE

There ___ a distinct aesthetic ___ life on ___ ocean ___ ___ a story ___ truly immerses ___ audience in ___ world-building, much like WATERWORLD. It certainly has ___ TANK GIRL or MAD MAX flare ___ it. It isn't explicitly stated ___ there appears ___ ___ no continuation ___ ___ story after ___ premise so it's assumed ___ ___ ___ ___ a feature film. It would help ___ clearly state near ___ beginning ___ ___ treatment ___ ___ format ___ just ___ avoid any confusion.

___ thematic elements ___ preserving ___ oceans ___ fresh water are a clear target ___ ___ piece ___ it would ___ helpful ___ better understand ___ ___ message will come out in ___ story. Perhaps ___ ___ more prevalent in ___ Neutrino's subplot as a "hippie family/collective living on a huge raft built from trash" (pg. 2). Isma ___ also described as "better at sustainable living than their mother" (pg. 2). We can see ___ their values are reflected in their unconventional approach ___ life. ___ will ___ messaging ___ conveyed ___ ___ elderly cruisers? Will they help ___ propagate coral ___ help their artificial cruise ship reef? Will we witness a change in Su ___ aspire ___ Isma's idea ___ sustainability ___ food production in ___ new Shefarer community?

___ current treatment ___ clear ___ efficient which does a great job keeping ___ focus on ___ story. Getting a little more creative ___ ___ design could also help ___ really wow producers. ___ instance, minor tweaks like centering ___ title on ___ first page or setting a distinct mood ___ color palette within ___ images. Even arranging ___ photos creatively ___ cropping them ___ convey a little more consistency in size ___ shape can go a long way in sharpening ___ presentation.

Conclusion

EVALUATION

___ piece delivers a lot ___ cinematic potential ___ dramatic action through its diverse cast ___ immersive world-building. ___ ___ rich cultural influences, feminist theme, ___ an uncharted, unpredictable environment, ___ could ___ a truly unique ___ exciting experience ___ filmgoers. A bit more development ___ ___ main plot ___ some ___ ___ character motivations can really strengthen ___ pitch ___ ___ promising concept. Filming ___ a variety ___ global locations ___ challenging conditions will make ___ a costly endeavor, both in time ___ money. While ___ higher budget may ___ its biggest hurdle ___ overcome, it ___ nonetheless a fun escape ___ a relevant environmental message.

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

50

Market Potential

50

Originality

50

Clarity of Genre Positioning

60

Marketing Capability

50

Structure

40

Scene Flow

40

Sequence Flow

30

Originality of Structure

30

Cliché avoidance

50

Pace

40

Character

50

Character Distinctiveness

50

Character Originality

60

Empathy generated

40

Casting Potential

40

Setting/Milieu

70

Visual Ambition/Flair

70

Originality of Setting

70

Cinematic Moments

70

Match for the Genre

70

Dialogue

60

Authenticity/Credibility

50

Succinct, says a lot with a little?

50

Dialogue Distinctiveness

40

Themes

60

Originality of themes

50

Sophistication of Theme

40

Clarity of Theme Exploration

50

Relevance/Topicality of Themes

70

OVERALL % AVERAGE

52

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

2300

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!