

INDUSTRIAL SCRIPTS®

PREMIUM SCRIPT DEVELOPMENT.

Thank you ___ rely 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

Drama

Sub-Genre

Romance

Setting

USA

Possible Budget

0

Page Length

15

Consultant

Report Date

Format

Short Film

Project Overview Section

PROJECT TITLE: _____

WRITER: _____

MAIN GENRE: DRAMA

SUB-GENRE: COMING OF AGE

SETTING: SHOP PLAZA: BOXING GYM/BALLET STUDIO

PERIOD: PRESENT-DAY

BUDGET: LOW

PAGE LENGTH: 15

FORMAT: SHORT FILM

LOGLINE: ___ two isolated teens cross paths ___ personal challenges bring ___ together ___ could just as easily tear ___ apart.

VERDICT: PASS

REPORT DATE: _____

OVERVIEW

Admittedly, ___ tailor advice for this piece without knowing ___ specific changes ___ producer would like ___ see in order ___ bring it ___ a "higher level". This could ___ deeper character development, pushing ___ narrative stakes or making ___ premise high-concept. Or all of ___ above. ___ only ___ feedback of value that can ___ given is ___ core narrative elements are working ___ tell ___ s___ ry ___ writer wishes ___ tell. This encompasses ___ quality of ___ character development, plot/conflict, dialogue ___ structure. ___ this ___ has a different focus than ___ previous draft ___ report will highlight ___ 's working ___ ___ could use improvement. Every effort will ___ made ___ provide productive ___ constructive feedback.

However, ideas ___ also ___ offered as springboards ___ heighten ___ elements of ___ previous revision which, in ___ opinion of this reviewer, is ___ stronger draft.

Notes

PLOT/CONFLICT

It has ___ been established ___ ___ concept is sound so we'll delve right into ___ new plot. Even though ___ are some unifying foundational elements linking ___ two drafts, ___ main narrative in ___ most recent revision has pivoted away from ___ original storyline ___ become a much different story. Originally ___ was a script of two coming-of-age characters finding comfort ___ a safe haven in each other from their negligent parents. They discovered a confidence ___ freedom in their friendship ___ support ___ it helped ___ blossom as individuals as well as a couple.

In ___ revision, we begin ___ Emily's trials ___ her alcoholic mother. We see ___ their strained relationship affects her dancing ___ her social behavior. She ___ Callum meet ___ an attraction blossoms ___ we're not really sure ___ . Callum's disposition is rather bully-ish. ___ is believable for his character ___ we underst ___ trauma he endures ___ his need ___ exude a tough guy persona. ___ it's not apparent ___ Emily would find ___ attractive. His silly face routine (pg. 3) seems in direct opposition ___ ___ aggressive front he's trying ___ portray ___ ___ he does strike up a conversation ___ Emily his playful teasing isn't particularly charming. Emily even calls out his rudeness ___ which he responds by essentially calling her an "idiot" for doing ballet (pg. 4):

EMILY

I'm laughing ___ you're an idiot.

CALLUM

You're wearing a tutu.

EMILY

I do ballet.

CALLUM

Exactly.

However, Callum's later support of her dancing is sweet ___ we see ___ ___ might ___ a meaningful connection for ___ both (pg. 10). Then ___ story pivots ___ Callum's narrative; his frustration ___ desire for liberation from his abusive father. We see ___ they each influence each other ___ from ___ point on Emily's narrative completely falls away ___ orbit Callum's. Despite ___ last scene being her final dance it is ___ of her loss of Callum ___ she finds her creative expression. It seems ___ have nothing ___ do ___ strained relationship ___ her mother or her own lack of freedom from her current situation.

What made ___ ending so emotionally impactful in ___ previous draft was ___ sense of hope amidst ___ heartbreak. It gave Karla/Emily ___ Robbie/Callum equal weight, equal presence in ___ spotlight. Neither of their narratives overpowered each other. Emily influenced Callum ___ vice versa, equally. ___ narratives were balanced ___ symbiotic. ___ new tragic ending can ___ effective ___ ___ focus needs ___ clear ___ consistent. It needs ___ give each character ___ same emotional growth otherwise sticking ___ Callum as ___ single main protagonist would ___ more effective.

In searching for ways ___ elevate ___ plot ___ are a few methods ___ could help. For instance, ___ stakes could ___ significantly raised. What if Emily or Callum allow their anger ___ culminate ___ an irreversible life decision? What if Callum strikes back ___ his dad in self-defense ___ it results in a life-altering injury, paralysis or even death? Then Callum's simple act of running away from his father's abuse becomes a high stakes escape from ___ law. What if Emily's impatience boils over ___ her mother ___ a confrontation causes a car accident on ___ way ___ practice? Who is injured ___ ___ do they suffer?

If ___ desire is ___ make ___ story high-concept then ___ might require an overhaul of ___ script. CITY OF ANGELS, ___ TIME TRAVELER'S WIFE, or ___ MAP OF TINY PERFECT THINGS are prime examples of taking a simple couple's romance narrative ___ an elevated level. Applying ___ ___ :

- Perhaps Emily ___ Callum's relationship must overcome ___ challenges of their existence during a temporary overlap of their separate, parallel worlds?
- Maybe they live in a dystopian future ___ their relationship is forbidden?
- Perhaps one of ___ is a figment of ___ other's imagination?

On ___ subject of setting, ___ strip mall is simple ___ effective ___ a change might ___ considered ___ enrich ___ story. What if ___ pair met during ___ 1930's/40's, perhaps before WWII? A slight shift in setting from L.A. could give ___ piece some historical gravitas as ___ San Francisco Ballet company is reportedly ___ oldest in America; perhaps a gym wasn't far from ___ theater or Callum was simply an amateur boxer fighting for wages in ___ city's back alleys. ___ could ___ used for inspiration in conceptualizing a short ___ sweeping period piece.

___ are scenarios ___ could increase ___ action, emotion ___ personal stakes. It would contribute ___ more excitement ___ it would also require a bigger budget. ___ great part about ___ original concept is ___ all ___ extra elements aren't needed ___ tell an effective, impactful story.

CHARACTER

___ seems ___ ___ fairly minor changes in ___ expression of ___ characters themselves however ___ focus of ___ story has pivoted ___ Callum. ___ 's nothing wrong ___ ___ portrayal however, ___ of ___ , ___ relationship dynamics have shifted away from equal personal growth for both characters. Callum still finds his independence, mustering ___ courage ___ run away ___ Emily isn't a major cause of conflict/comfort for him ___ way he is for her.

___ beauty of Emily's transformation in ___ previous draft was ___ she found herself in spite of her mother's abuse. She was able ___ dip into a well of emotion about ___ anger ___ sadness ___ stemmed from ___ disappointing relationship ___ use it ___ empower herself. In ___ version, Emily has poured her affections into Callum ___ ___ of his departure she loses her source of escape ___ happiness. Her successful swan solo is a result of her emotional loss of Callum versus her own empowerment ___ liberation from her mother.

___ shift also causes ___ narrative focus between ___ two ___ feel unbalanced in ___ sense ___ we spend a lot of time in Emily's narrative ___ Callum is essentially driving ___ story. ___ we see much of Emily's world it seems like ___ story is directing us ___ see her as a main protagonist. However, ___ character ___ experiences ___ most growth ___ conflict is Callum. He is ___ main influencer ___ propeller of change. Typically ___ character who endures ___ most challenges in ___ story is ___ more interesting character ___ follow, hence they are usually ___ main protagonist. Making Callum ___ main protagonist is a valid decision ___ ___ rest of ___ story will need ___ support ___ for ___ piece ___ feel cohesive.

In considering other ways ___ explore ___ character development, a progressive angle might ___ considered. Swapping ___ typical gendered approach (Emily a boxer/Callum a ballet dancer) could create greater character depth ___ an unconventional romance. An insecure guy like Callum taking up boxing isn't so hard ___ believe ___ what if dancing was his outlet instead of violence? What if Emily really wants ___ ___ in ___ ring?

DIALOGUE

___ dialogue in ___ piece is believable ___ ___ characters' voices are distinct. ___ has been consistent through ___ revisions. However, all ___ subtext ___ was built in ___ previous draft seems lost in ___ revision. ___ is one moment ___ ___ subtext works very well (pg. 2):

FLORA

Imagine ___ your mom is dying.

Emily resumes dancing, just as wooden as before.

It's evident ___ is no emotional connection for Emily ___ ___ thought of her mother dying. ___ tiny moment speaks volumes about her character ___ ___ relationship she has ___ her mom.

___ ___ rest of ___ script reverts back ___ ___ characters stating exactly what they think ___ feel ___ some of their dimension is lost. Exchanges are reactionary ___ in ___ moment; they are problem/solution based ___ without much complexity or tension behind it.

For instance, Emily's response in trying ___ make Callum feel better about hitting his coach (pg. 7):

EMILY

I hit ___ girl ___ school once.

CALLUM

Yeah? Emily

nods. EMILY

Didn't make much sense either.

Characters who act out without knowing ___ are usually being conducted by ___ plot. They do ___ say things ___ they normally wouldn't in order ___ keep ___ story moving forward. ___ is also partly what makes Callum's silly face ___ desire ___ cheer Emily up seem out of character for him. As an example, Callum seems comfortable in his abrasive interaction ___ Emily. Though it seems he is meant ___ ___ charming even Emily notes his rudeness (pgs. 3-4):

CALLUM

...I'm trying ___ think of unicorns dancing in a flowery field ___ all I can see is black clouds ___ look like your face.

Emily laughs. ___ then, through a smile:

EMILY

___ was actually really rude.

CALLUM

___, do you have a resting bitch face?

He might ___ sensitive ___ her glum mood ___ it seems unlikely for his character ___ approach her in ___ way if he were truly concerned ___ exuding a masculine exterior. It also seems unlikely ___ Emily would ___ so charmed ___ being insulted by a complete stranger.

___ is a bit of confusion about ___ exchange (pg. 2):

FLORA

Have you ever been in love?

Emily shakes her head.

FLORA (CONT'D)

What about your parents?

EMILY

Oh... yeah... My mom.

Initially, it's understood ___ Flora is asking if Emily's parents were in love. ___ we realize she is asking if Flora loves her mother. ___ wording is a bit awkward ___ ___ implication from Flora's first question isn't if Emily loves her mother ___ if she's in love ___ her mother; ___ two different concepts of love need some distinguishing here ___ clarify what Flora is trying ___ help Emily conceptualize.

___ is a moment of dialogue ___ Emily states, "I just held your hand in a movie theater!" We understand ___ story between ___ is meant ___ take place solely ___ ___ strip mall ___ ___ line of dialogue tends ___ jar ___ audience out of ___ moment. It makes ___ feel like they've missed something important and they'll wonder ___ they've been excluded from major developments in ___ couple's story.

In general, it's uncertain ___ ___ dialogue had ___ ___ changed from ___ previous draft ___ Emily ___ Callum's exchange is very similar ___ Karla ___ Robbie's. ___ depending on which direction

___ script ultimately goes, keeping subtext ___ tension in mind will help ___ exchanges sound more natural ___ develop ___ character.

STRUCTURE

Structurally ___ piece is solid. Every scene works ___ further ___ narrative or reveal character well. Thematically, ___ changes present a much different angle from before ___ ___ message becomes a bit muddled. It seems we can never depend on our loved ones, family or otherwise. ___ ___ tone is fixed in rather patriarchal st___ ards, further shifting ___ balance of emotional weight.

It's another episode of abuse from Callum's father ___ spurs his ultimate decision ___ leave. He knows of Emily's unhappy home life ___ doesn't seem ___ take into consideration ___ his departure will affect her or what she wants from ___ relationship, whatever ___ might look like. Not ___ Callum is responsible for Emily or her happiness ___ if she means as much ___ him as we are led ___ believe it's hard ___ imagine he wouldn't consider her in his plans. For instance, Callum says he "can't call or text in case ___ police use it ___ find me" (pg. 13) ___ he also doesn't suggest Emily join him in his escape, no matter ___ illogical it might ___ for her. Ultimately, we see ___ Callum has affected Emily ___ not so much ___ Emily has affected him.

Conclusion

EVALUATION

___ previous sentiment of ___ original narrative remains, "___ is a romantic attraction evident ___ what really shines through is ___ compassion ___ bond of a genuine friendship between ___ two. ___'s ___ it works so well." ___ core of is ___ mutual respect ___ develops between ___ two ___ ___ they mature past ___ shortcomings of ___ parents; not so much ___ they find validation ___ being in a relationship ___ ___ relationship is ___ catalyst ___ reveal ___ own courage; ___ dare ___ ___ rebel ___ become ___ true selves.

Again, it's hard ___ offer constructive criticism ___ direction towards a specific draft of ___ story without knowing what ___ producer has in mind. ___ nature of ___ industry is highly subjective; one person will recommend what another might pass on. It all depends on ___ original vision for ___ story ___ ___ collaborative input from ___ producers ___ studios ___ facilitate what they wish ___ see in ___ final cut. While it is ___ personal opinion ___ ___ previous draft was much stronger, ___ most effective feedback will likely come from ___ producer's input ___ whom ___ writer will ___ working ___ .

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 st___ ards!), ___ you could ask 10 people to deliver their scores, ___ get wildly different results.

Premise

70

Market Potential

65

Originality

55

Clarity of Genre Positioning

70

Marketing Capability

65

Structure

50

Scene Flow

40

Sequence Flow

40

Originality of Structure

40

Cliché avoidance

30

Pace

50

Character

40

Character Distinctiveness

50

Character Originality

40

Empathy generated

50

Casting Potential

50

Setting/Milieu

50

Visual Ambition/Flair

40

Originality of Setting

50

Cinematic Moments

40

Match for the Genre

60

Dialogue

40

Authenticity/Credibility

40

Succinct, says a lot with a little?

30

Dialogue Distinctiveness

50

Themes

30

Originality of themes

20

Sophistication of Theme

30

Clarity of Theme Exploration

30

Relevance/Topicality of Themes

40

OVERALL % AVERAGE

45

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

2406

Useful Resources

There's already a plethora of information online about screenwriting, so we thought we'd cut to the chase in this section ___ 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](#) [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 ____ 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!

