

XXXXXX

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Page Count: 132

By: XXXXX

Genre: Comedy

Story:	GOOD	Title:	SO-SO
Structure & Pace:	GOOD	Setup:	VERY GOOD
Dialogue:	VERY GOOD	Characters:	VERY GOOD
Commercial:	GOOD	Writing Style:	VERY GOOD
Project Overall Score			
CONSIDER			

Strengths

XXXXXX stands out for its characters. They're relatable, easy to understand and have very consistent arcs that make this story worth telling. The writer does a great job establishing them early on, and testing them constantly. The script is consistently funny and entertaining from page one.

The first act is very solid for itself. It moves fast and manages to show a lot of the story's protagonist within very few pages. It also builds a strong connection between the reader and the protagonist.

The characters motivations are very clear at all times, and conflict arises from different fronts. Whether it's Lou trying to finally finish his novel, or Amanda trying to kick him out, there's always a feeling that something is happening in the script. The characters relationships are well defined too, and this benefits the story by creating more conflict.

The internal conflict is also greatly executed. Lou's progress in that regard is very clear, and the writer does a great job finding ways to show that visually. His internal wounds are fascinating, and give the reader yet another reason to root for him.

The dialogue stands out for its wittiness and emotional weight. There is never a feeling that a line of dialogue was wasted or was unnecessary. Characters speak different, based not only on who they are, but what they're doing and how they're feeling.

Amanda is a despicable, horrible character. And that is great. As the antagonist of the story, the writer deliberately succeeds in showing all of her negative traits. She's a very solid antagonist and, with a few tweaks, she can have an even stronger impact in the script.

Weaknesses

The script could benefit a lot from working on two areas: Conflict and stakes.

There are three antagonists in XXXX: Amanda, who will do anything in her hands to kick Lou out; Bella, Lou's romantic interest; and Peter, the fastidious security guard. Currently, they work good in the story. However, the story could get even more engaging if these three antagonists really pushed Lou. This would be achieved if the characters were really willing to do anything in their hands to achieved what they want which, naturally, is opposed to Lou's goal.

There's a long part of the story (from pages 45 to 55) where not much happens in terms of conflict. The sequence is still interesting because some important information is given to the reader. However, it could be strengthened by giving the antagonists a chance to show off. The writer could even alternate between the three (or two of the three) antagonists in this sequence, therefore attacking different facets of the hero.

Speaking of Lou's goal, it can be strengthened, which would provide for higher stakes and, again, a more engaging story. Since his goal is to finish his novel, the stakes don't feel as high. You can find how this reader would approach this situation in the Comments & Suggestions section below.

Comments & Suggestions

It would be recommended to let the antagonists really push against Lou and force him to take action, as explained in the section above.

To create higher stakes, the writer could use the technique of having a goal underneath the goal. This means, Lou's goal is to finish his novel but, perhaps, underneath that, there's a real goal. Perhaps, he needs the money from his novel to take a beloved family member out of jail, or to pay for a friend's medical operation. This way, the stakes go higher automatically, while keeping the essence of the story and only having to add a few scenes.

Logline Polish

The logline sent by the writer was the following:

A desperate writer attempts to finish his novel while his ex wife tries to kick him out of her house.

A suggestion would be to expand on the stakes part of the logline. Since finishing this novel is Lou's last chance to recompose his life, it would be advisable to add that to the logline. It would also be recommended to expand on the ex wife's personality.

A desperate writer attempts to finish his novel in his last chance to recompose his life while his despicable ex wife tries to kick him out of her house.

If the writer decided to add a goal underneath the goal as suggested above, the logline could be something like this:

A desperate writer attempts to finish his novel in his last chance to recompose his life and pay for his mother's operation, while his despicable ex wife tries to kick him out of her house.

Format and typos

This screenplay was very well polished, and very few mistakes were detected by this reader.

- **Page 41**, *Lou* is spelled *Loo* in an action line.
- **Page 59**, in Bella's dialogue, *wrong* is spelled *worng*.
- **Page 88**, there's an empty parenthetical ()
- **Page 117**, *Amanda's house* is spelled *Amaada's house* in the slug line.
- **Page 124**, there's a couple 6 line paragraphs. Not fundamental, but it would be advisable to shorten the paragraphs to a maximum of 4 lines. In those particular examples, there's a feeling it can be done.
- **Page 132**, the word *acknowledge* is spelled *acknowledge* in Lou's dialogue.