



# SCRIPT READER PRO

## SCREENWRITING MENTORSHIP INITIAL ASSESSMENT

<b>TITLE</b>	XXXXXX	<b>GENRE</b>	Drama
<b>WRITER(S)</b>	XXXXXX	<b>CIRCA</b>	Present/1940s
<b>SUBMITTED BY</b>	XXXXXX	<b>LOCATION</b>	France
<b>FORM / PAGES</b>	Feature / 113	<b>BUDGET</b>	High
<b>DATE</b>	XXXXXX	<b>ANALYST</b>	XXXXXX

### LOGLINE

*Removed for writer confidentiality.*

### COMMENTS

Firstly I want to say that you're an excellent writer. Your characters are distinct. The stage directions are crisp and rarely overwritten, though at times a hair novel-like. And the story is very unique and interesting. All that said structurally your script is quite disjointed for a film.

Right now it's difficult to tell who your protagonist is, and if it's Liv, her call to action isn't until the middle of the script. I would do a page-one rewrite of this piece, again not because it's poorly written, but because there's a better and clearer way into your story.

I would start in the present day and work forward from there. There are areas that need trimming so that Liv's journey and search for the truth can start sooner. I think she's your best way in. I would still keep all the existing characters and story elements since they do weave together wonderfully but film structure is a very different animal from a novel. In a novel, a writer is free to take many liberties on how they want to craft the story. But for film it's essential that there be certain elements and guideposts that are followed along the way. The "inciting incident", the "call to action" and finally the "all is lost". It's important to try and place these in a way that serves the formula of filmmaking.

I know the word formula doesn't sound very creative or exciting, but it's actually very freeing to have these guide posts to follow because they allow a film to hold the audience's attention and not lose them or confuse them halfway through. Or maybe never actually grab them at all which is a risk with unconventional structure.

I won't belabor the point, I think you get it. Structurally the script needs to be completely revamped. I would also polish the dialogue a bit, trim and tuck, but as I said the writing is quite strong.

I'd like to see the film play out, as you said, like *The Guernsey Potato Peel Pie Society* with elements of *The Notebook* as well. I believe the story itself has huge potential and the fact that you have an IP that it's based on which you control is fantastic. I believe your instincts are right and that it's worth taking this script to the next level and to make it a strong package. I don't see this as a hard sell.

## **CONCLUSION**

So overall, my main focus will be revamping how the story unfolds from page one, but the story elements, your voice and characters would be kept intact.

