

Ep #67: Why Most Rewrites Fail

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On this episode, we have the first of a two part series, which is all about why most rewrites fail

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and how to fix them. So listen in.

0:12

This is the Script Reader Pro podcast, hands on advice, insider hacks and deeper discussions for the screenwriters who are serious about breaking into the industry.

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Hey everybody, this is Desiree. I am your host with the Script Reader Pro podcast. Thank you so much for joining us today. We are on episode 67

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Scott, 676767, I don't know what it means. I'm old, but I know that you're supposed to do that when you say the number,

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well, I don't get it either. I don't know old as we're old, well, you're old. Let's tell a story about Whoa. I don't want to tell the story.

0:53

Yep, nope, yep, nope.

0:55

We already set it up. It's gonna be way more work to edit this out. I was in the thrift store buying my wife some things, because she's thrifting to so craft, crafty, DECO, party, paging, repurposing. And I went to pay, and the lady rang me through, and then she says to me, so rudely, rudely, she was not, do you happen to qualify for a senior discount? What a jerk. Threw my money on the table and stomped out.

1:24

And it was a Christian organization, yeah. And you said, Screw you. He did not. I just cried silently inside,

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yeah. And then he then he went, and he went into the vehicle. Then he made a video, and then he sent it to our group chat that we have with our best friends from

1:43

Arkansas.

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Sad, sad day for you, Scott.

1:46

Sad day I was like, seriously, like, I'm like, 15 years away from seeing you. I thought I looked young. Bad day, I hadn't shaved. Maybe that's why,

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let's

1:54

say that's why.

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50 is the new 19.

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Nice. All right. 676767, if you can't see me, I'm doing that weird hand thing. You're supposed to go up and down.

2:05

What is that weird hand thing?

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Some kid did some he was reacting to some basketball thing and and for some reason, it went viral. I have no idea what it is related to basketball.

2:16

It's related to the kid going, 6767, for some reason. And I don't know if anybody wants to inform us of what this is all about. Don't, please keep that to yourself. All right, moving on.

2:28

This is a Script Reader Pro podcast. We always start off. I'm your host. I already said, Who are you?

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Well, who am I? Then you haven't introduced me yet. Well, you, you're Scott. I'm Scott. That's all you need to know. You're, you're Scott. Who gets the senior discount?

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I'm here to help, help pass on some screenwriting.

2:47

Oh, Scott, sorry. Is your back sore? The way that you just spoken to the mic? Did you pull a muscle? But I will when I get up, probably. What about a rib? Oh, that looks so painful to have to lean forward. Could you do you need help leaning back?

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No, can't you guys wait until we're on video so you can see Desiree making fun of me. It's a whole other experience.

3:05

It's a beautiful experience,

3:07

but I'm part of the team here. I'm here to enlighten you, to pass on some screenwriting advice that maybe you haven't heard in the way I explain it. And if something helps or clicks and and it makes you feel more confident as a writer, then I've done my job so and

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if it doesn't, then move on

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and it's blame Desiree.

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Don't blame me. I don't get blamed for anything. So

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what? How do we start a podcast? Usually does

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we talk about what we've seen lately? This one here we saw the other day.

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Yeah,

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it's called roommates.

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Yes, it was on Netflix.

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Comedy ish, yeah. Comedy

3:38

ish. It was a little dark comedy, but it was comedy

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kind of a little slow for the comedy part for me. Yeah, it

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was, it was fun though. Like it was, it was unique. It was different. The character stuff

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was good.

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So Scott,

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yes,

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I said the name of it.

3:52

Yes,

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I remember the name because we watched it the other day, yeah, but I'm looking at you waiting for you to jog my memory by explaining what it's about.

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You don't actually remember her. I remember it was a common word, Adam Sandler's daughter.

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Oh, yes, now

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you know.

4:06

Now that's why

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I was

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waiting for you. Yeah, you just need one detail. That's you just easily need one detail to trigger it.

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She was really good.

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She was good. Yeah,

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I really hated her friend.

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Her friend is awful,

4:17

yeah,

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so mean. But

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it was a good story,

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entertaining?

4:20

Yeah,

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it's different. When it first started, I was just like, oh, gosh, this is like, way too much, way over the top the opening scene. And then it went into this storytelling thing where it took us back in time to tell the story about why it was done differently. So it was different. Yeah, it caught me by surprise, and then it was entertaining. So yeah, I would say I would recommend watching. It's

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kind of, what was nice is that it was unique writing.

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Yeah, you expected.

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We don't see stuff like that often, where someone's telling a story to a set of fighting roommates about another set of fighting roommates, and they're going back in time, which is not really even that far back in time,

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no, and it's funny, because it the way it ended. I did not expect. I expect. Connected it to be different. So it was a nice, nice surprise. Yeah,

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I recommend

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it. Yeah, so watch it. It's

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fun. Hey, Scott,

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yes,

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we're talking about one of my favorite things in the entire world.

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What's that?

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It's all about why most rewrites fail?

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Oh, that's your favorite thing. I can talk about it all day if you want to.

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All of these topics get me so excited. I just after reading all these topics that you come up with, it makes me love life that much more

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so good.

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I'm a lover of life after see

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this

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podcast changes lives.

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It does one life at a time. Fine to start

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nice, but see, you have to be on the podcast even though it's not your ideal thing to talk about, because you add in those life perspectives,

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if I'm in a good place, if I'm not in a good place, I'm like,

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grouchy,

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yeah, today I'm not actually mad at you, which is a positive thing, but we're talking about why rewrites fail as well as marriages. If you point out things like the messy basement, give

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notes in a really bad, negative way, it's going to affect the marriage, just like it will affect the rewrite process,

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true story. But

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what if I told you, does that the reason that most scripts aren't working isn't because they haven't rewritten it enough, but because they're rewriting the wrong things. What

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do you mean? The wrong things?

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So a lot of times writers go and they just move words around right? A lot of times, because writers, you're so in you're so in love as a writer, with what you've done, and you think, Oh my gosh. Like, this feels perfect. And so you just like, Okay, now I'm gonna go in and I'm gonna do my rewrite, and you're just reading through it, and you're like, Oh, I like that. And are you change a sentence? A lot of people will go and do a rewrite without getting any feedback in any way. And it doesn't mean you have to pay a lot of money to get like, crazy, you know, feedback. Get your friends to read it, get your spouse to read it, other writing colleagues, or pay for a service like ours. It's important to get someone's view outside of your own right, to get out of

your brain, see how a reader takes it, because most of the time, as writers, the way, like we know everything that happens and we think we're conveying it properly. We think everything is on the page, but maybe, well,

7:19

you

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don't know because you're too close to the story,

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right? So that's a lot of reasons people go and they do a rewrite and then it's, it's pretty much the same script.

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But the worst thing is, in doing a rewrite and then having someone tell you, Oh, that doesn't really work, and then being like, yeah, it does. I've rewritten it 17 times. I know for a fact that that works. This

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is my 27th draft of the script. Okay?

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Because a lot of times Scott

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doesn't feel like it, because how? So then I'll say, okay, yeah. So who's read this? Right?

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A lot of times you'll go and get someone to read your stuff, and then they'll be like, well, this is a whole and then you'll have three people say, What happened to this character? What happened in this part that you have looked over the last 17 times,

8:02

yeah? Because you miss it, right? You don't see it. And I see that a lot, and sometimes I'll be like, I'll suggest, okay, so yeah, this, this character here is all set up, and it seems like an important character, but on page 18 of the script, they leave and they never come back. So why is that character even there? And then they won't have an answer. But like, cases, that's why you need someone to read it. You need someone to see things in a different light.

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And you did that too with, like, I mean, it wasn't ready to go, to be produced by any means, but by doing the table read that you made did with that Ukrainian movie that you worked on with Ryan Boyko, you had gone and done that table read, and it was really interesting, because you

chose to have it. You guys chose to have it at a Ukrainian retirement community, which I thought was wonderful, because then all these Ukrainian people could hear this table read, but then it also allowed you to hear where there were any flaws or any holes. It's different hearing it as well.

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It definitely different. Hearing it great point, and that was a really cool experience, because a lot of those people, they

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lived, they lived in that

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time, or their parents did, and they know they knew about it, and you could just see the emotion on a lot of them as they were listening to this and and it was just Yeah, and then it also you were able to be like, Well, did anything confuse you? Or did you have any questions? They're like, Yeah, I don't understand why

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this. And let's just be clear that this is about the internment camps that happen, just for the listeners who don't know. And our friend Ryan boycott had looked into this, researched it. And do you remember what Ryan's movie is called?

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Yeah, it was called enemy aliens. Enemy aliens. Yeah, Ryan runs armistic films out in Ontario, in Canada. And yeah, it was a you know about the internment camps in Canada during the First World War. Yeah. Yeah, it was really interesting to see just how things were landing, because you just don't know sometimes, right? And that's

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why you want to get another opinion with doing a rewrite. You want to make sure that it's landing.

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Yeah, exactly. Because most writers, like most writers, are putting in the work, right? You're going through multiple drafts over weeks, over months, sometimes, I mean, sometimes years, but somehow it just still doesn't land, and that's what we're going to go over today. A lot of the things that are holding writers back, mistakes that writers make before they go in and do a rewrite. And then in part two of this series, because we've got a couple that we're doing for this one, I'm going to break down for you, kind of my rewrite acronym on how to kind of keep yourself focused, and the kind of kind of point of view you want to put in when you're doing the actual changes, when you're actually doing those serious, serious moves. So so that's what we're going to talk about today. So first I'm going to say it the myth of just keep rewriting, yeah, because there's this belief in screenwriting that if you just keep rewriting, it eventually it will get

better, right? Like, but that's about as as kind of like smart as polishing a rock, hoping it turns into a diamond, because diamonds aren't even in rocks. Telling a

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husband to clean the basement, but then having, yeah, exactly,

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telling your daughter to clean their room without actually making sure, or giving them the tools they need or helping them understand how to clean a room, they will just move things around.

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It's the same thing with we've talked about this before, giving a person a scalpel and saying, Hey, you can operate now because you read a couple books and sauce, you watched Grey's Anatomy so you know

11:39

how

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to do it.

11:40

Yeah, you've

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seen it, just like you've seen the movies. So go write a script. It'll be undeniably amazing the first draft.

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Yeah, because it is all about having a strategy. You need to go in like you think, like an architect goes in and designs their house on paper, and then when they go to actually build a model, they don't, they don't double check things, they don't get feedback. They don't have people checking their numbers and their formulas and the math and everything. You have to have a strategy before you go back in there, right? So a lot of key points that writers kind of focus on in the wrong way is that more drafts equal a better script, but they do not more the more times you draft. It doesn't necessarily mean it's going to be better if you're not going in and actually doing the work to elevate it, to push it,

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well,

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same thing with like, just, I mean, you could say that you did a rewrite by just moving words around,

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yeah. Same

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with, like, writing an email, it's like, oh, I got to make this email sound less intense, or less mean, right? Or or this text, I have to make it sound less aggressive, and then you go and you just move the word jerk and loser, and you say you're a loser jerk instead of a jerk loser. It's not a rewrite.

12:51

No, it isn't. You're supposed to go in and make it better, and not just the same, right? And that's the thing. Is, a lot of times it's like, if you're going in and your script, your script, you know, changes a little bit, but it still feels the same and not better, then that's that's a perfect example for yourself as to whether or not you're making the right choices or you're doing the work in the right way. So writers confuse that effort that they're putting in with actual progress of it getting better, right? You can rewrite forever. I know writers who write rewrite the same script for years, like I said earlier, like, Oh, this is my 27th draft. Okay, when I'm reading it, I see a lot of problems in here. So how I'll say, how much feedback have you had? Oh, well, I haven't had any. I've just been rewriting them. Like, well, why are you rewriting something 27 times? Yeah, if it works yet, maybe the

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movie, but maybe the whole script is not

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gonna work, yeah, or the writer gets in their own way. And that's, that's a lot of what we'll talk about, too, is the, you know, oh, I'm in love with this. I can't touch it. No, it's, you know, but, but maybe it just doesn't work. And that's the whole problem for the script not working. Is that one choice, right? So you can, you know, you can rewrite forever and never fix that core issue, because if the foundation is cracked, repainting the walls does not fix the crack, does not fix the foundation. You're still gonna have leaking water in your basement.

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I'm

14:09

glad you said that.

14:10

Why

14:10

did you know that to be true?

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I do, but I didn't that's not my fault. Our basement was leaking. I didn't paint the

14:18

sometimes, Scott, when there are things to fix our home?

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Yeah,

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you think instead of finding the core root of the problem,

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sometimes, like is

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like a script, finding the core issue with your screenplay, I'm going to relate it back to that. Instead of digging deep and finding the real problem, you cannot just fix a crap scene by covering it up with duct tape.

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No, you can't, Scott, you can't. But that's different in life, you can use duct tape

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Scott. And Scott learned this actually, from his late father,

14:50

yeah,

14:51

who?

14:52

It's a guy thing who used duct tape when

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we went, when we went to your mom's and dad's place.

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Yes,

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like recently, how? After he'd already gone, Patty was like,

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here, let me show you the garbage cans under the sink. So she pulled out the two garbage and they were sink and they were plastic Dollar Store garbage cans. They were taped together so so much from little cracks up top. I'm like, what the duct tape that he used was worth more than buying a \$2 garbage can, yes, but in a script, you can't do that.

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You can't use duct tape.

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No.

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Don't think that you're going to just Band Aid bandage over a real issue, and that no one is going to notice, because at the end of the day, they're going to be pulling out that garbage and it's going to fall into pieces on the floor and make absolutely no sense.

15:42

Yeah, and then the bag will stick. The duct tape will roll a bit. The bag will stick. You'll pull the bag out, and everything,

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everything falls

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out. That's a perfect analogy, Desiree, but it's kind of like a relationship. We have a problem in the relationship. You don't talk about it. You just pretend everything's okay, and oh, we'll just go to dinner and we'll have a getaway for a couple days. Everything seems great, but you didn't fix the problem. So when you

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come back to it, you're

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still having, you still have the problem, and it still causes

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problems.

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So anyways, so there's, there's something that I see a lot, which is called a surface level rewrite, right? So surface level rewrites means you just go in and, oh, what did you do here?

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Spelling? Would you say,

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Yeah, I did. I did some spell checking. I tightened the dialog,

16:26

oh, for me, made it funnier,

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yeah.

16:30

Or you

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made the character say something that was like more witty, or I made this character seem different than what they were by adding in a few extra lines.

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And that's always a good thing to do, but if you if that's all you did, right? Oh, I made it funnier. I added a little scene here. I did some dialog tweaks, okay? But

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like, like you said with the podcast last week about like, seeing. What did you say? Telling, no,

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showing versus telling,

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yeah, showing,

16:58

yeah, yeah. Is

16:58

you

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want to still keep that in mind too? Is you want. You don't want to just add things to the scene for the sake of adding them to say that you've rewritten they want to be there has to be a point to them that you're actually showing something in so telling,

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yeah, like, if say you did desire, you went into your script because into my script hilarious. You went in and you just made it funnier. But the story still is lacking any stakes. There's nothing at risk. This. Characters have nothing to lose. So if all you did was went in and made some jokes funnier and you did some dialog tweak, but, you know, didn't look and ask, is there conflict in this scene? Is is the story making sense? Is there something at risk? Does the character have a flaw? Is that flawed? I know the flaw, but is it coming out organically in the story? These are the kind of things that if you, if you don't think about when you go into rewrite, there's no point in doing a rewrite at

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all.

17:49

Okay, so the emotional attachment, and you're a perfect example of this, because you tie emotion to every thing in life, I do not that that's a bad thing. It it's a good thing. But sometimes, because of emotional attachment, as writers, we just fall in love with our own stuff, like I I can't I could never find, I bet you anything. I can never find a writer who doesn't absolutely love everything in their script that they did right? You don't want to remove anything, right? So sometimes you just fall in love with those moments, those scenes, those lines. You fall in love with the characters. Even when you know something isn't working. You fight to protect it. I can't. And this is, this is what's really hard sometimes about giving notes, kind of numerous sets of notes, on the same script, or like mentoring someone is I'll point out. Okay, so this here. This just doesn't make sense. And I'll explain why, and I'll say, maybe try it right? And then they'll go and they'll do their rewrite pass,

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and then they'll say, I kept that one in there because I just, I love that scene, though,

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exactly. So then on the second time, I'll point it out again, and then I'll try and say, Okay, so see, let me explain it another way. You see how this here doesn't make sense because this person wouldn't do that, or it just, it's there for the story, but it doesn't serve any whatever right, like explain it and explain it, and then that they'll do another pass, and it'll still be exactly the same, and then, and it's just like they're so in love with it, and it's a beautiful moment for me, when it finally clicks for them and they understand it, and then they do it and they say, Okay, I now see why that was that meant to go, right? Yeah, but that's the thing is, writers are just so we're just emotional creatures, right? So you need to stop having the quote, unquote. But I love this scene syndrome, okay, writing around a problem, like if that's the problem, if that scene's the problem, but you love it so much, you just write around it and do everything you can just so you can keep it it's still a problem. It's still a problem. You have a fear as a writer, kind of like in a relationship, right? You have a fear of losing what feels good with what works a lot of times. You just sweep something under the route, and let's just pretend it's not there, because it feels better to just not, not have to deal with it. But that's the thing. You will change your writing. You will you will change everything. When you go into that draft, letting go of the thing that you were most

excited about, just just try it, not saying you have to just forget about it. Oh, it's the most exciting thing. So I'm just gonna get it, but go in there thinking, okay, you know what? If I have to lose this, I'll lose it if it makes the story better, if something makes the story better, even if you don't want to do it, you have to.

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Could you maybe, like, take that scene though that you loved so much, and look at why you loved that scene so much, what aspects you loved so much? Maybe, like, cut it out if it doesn't work, and put it in the back of your mind to possibly use for a different story.

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You can for sure, but at the same time, I'm not saying that scene has to go. I'm just seeing saying you think it's perfect, you think everything's great. You don't want to touch it, but it's missing something still for people, so you have to go and think, okay, maybe I'll change it. I'll see what happens. Let me play with it. I think a lot of writers are afraid to just play with things. They think it's perfect, so they just don't I think it to mess it up.

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I think what they might think is that we're back in the day when there were only typewriters, and if you have it written down, it's way too much work to go back and retype that entire page to fix that one mistake. So it's better off if we just leave it and don't touch it than change it.

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Yeah, yeah, I would say that that's that might be it. But that's the thing is, you just, you have to be open, right? And, and being, I mean, part of being open is taking feedback and just seeing, seeing what it can do, right? So when it comes to feedback, this is where things, a lot of the time, go sideways. I shared this before. I think it was in the showing versus telling podcast about how someone said to this writer, you know, you're telling more than showing. You need to show more than tell us, right? And so then they they they misunderstood what that meant, and they just thought they weren't visually explaining things enough, but they weren't showing emotion. They weren't showing these characters chemistry. They weren't showing they were telling us these characters are falling in love. Look how happy they are. But the chemistry wasn't there. So you're that's, that's the thing. So so this understanding, and the more notes you get, the better you understand how they are, what they're meaning. Yeah,

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could you ask for clarification too, though, if you don't understand one aspect of your notes, like, what did you mean by this? If they're not quite clear?

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Oh, for sure. I mean, it all depends on who gives a nose. But, yeah, ask questions like, like, don't give someone rewrite. I knew this guy once. Sorry. I'm having like, instant anxiety thinking of this person, but I knew this writer once, and he would give you the draft to read, and then

once you've read it, he would give you a list of questions. Fair enough, he gave a list of over 100 questions. No one will ever want to give you notes if you give them a list of 100 questions?

23:04

Yeah, that's crazy.

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It's but, and that's the thing is, it's not about what the writers questions are. You have to just take it. You pretend this person went to your movie. They sat in the theater, they watched it, they came out. Someone said, Hey, what do you think of the movie? And they tell you, you don't, just then you don't need to. You don't ask them a whole bunch of questions. You can ask questions, specific questions like that you have, like, did you like the protagonist, or did the antagonist, you know, make you feel fear? Like specific in questions that you can ask that that not not challenging their notes, right? But if something isn't clear, totally ask them. Pretty much anyone who gives, excuse me, everyone who gives notes for a living or or is part time job or whatever, they're happy to explain something to you.

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So

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always ask, and the worst thing they can say is, sorry, I don't have time, right? So writers often will fix the symptom and not the problem. So let me give an example. So say someone said, like, give me an example of what might come in someone's notes.

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Oh, notes for a symptom, yeah, not the problem,

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yeah,

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the note, well, something you sometimes say is, well, the second act drags a bit,

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exactly perfect, yeah. So that's the symptom, right? The symptom is that the second act is dragging. Okay, so why? Well, don't just make the so a lot of times writers be like, Oh, it's dragging. Okay. So they'll cut a bunch of their stuff out to just make it move faster, right? Or they'll take some words off the page.

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But

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it could be a lot of reasons, like the character possibly isn't working right, or maybe there's too much dialog and not enough action, and maybe there's too much action, not enough dialog,

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right? So they'll cut pages, they'll cut action, or they'll add action to make it faster. They'll take out some, you know, take have just dialog to speed things up. But the real issue could be, well, there's a lack of escalating stakes. It's dragging because things aren't getting nothing's crazier and

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crazier

24:57

and

24:57

crazier and crazier. It's not building tension or building. Building moment.

25:00

Didn't we watch a movie like that not too long ago that I said, Oh, with George Clooney,

25:05

Oh, yeah. And I was like, something

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there, and I'm just like, oh, like, there's nothing happening here. It

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was so slow,

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so so

25:14

slow.

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And it makes me think about that, and where are the stakes? Like, it just, it just, was really, really lacking.

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It was, yeah, yeah. I thought, so it

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makes me think of that.

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So yeah, Jake Kelly is what was called, yeah. So that's so a note is rarely literal. That's the thing to think about. Someone's not. I mean, some people give notes in great ways where they're like, Okay, so the second act is dragging, and I think this is why, right? But sometimes, especially if you get something from like the blacklist, their notes are very, very minimal. It's like a paragraph of, hey, this isn't working, but

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it

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doesn't really tell you how to fix it, right? That's kind of the difference with them. So you want to just keep that in mind. It's not literal, so it's a signal that something deeper isn't working, right. So, so that's, that's the you know, and if you're unsure, maybe just like, have another writing friend or something, read the notes and say, hey, does this make sense to you? What do you get from this, right?

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Like, so that's when you would want to if someone says something deeper is not working, would Script Reader Pro tell you what isn't working?

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Well, yeah. I mean, like we do. I know we all do, because we're writers ourselves, right? So we'd like get in there and offer suggestions and thoughts, and

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that's good, because that's helpful, right? Yeah, suggestion. It's one thing saying, Yeah, I really hate these clothes that you keep wearing because they look lame. And then another thing saying, Maybe you should try to wear this jean jacket paired with this because you look really nice when you wear that. Yeah,

26:40

instead of saying that Star Wars shirt with the lightsabers on it is not working. It's the one that you're wearing right now. Wear it the one you're wearing right instead of telling me specifically, do not wear that Goonies hoodie. I've said that about the Goonies, that the hoodies a different color. Instead of sent telling you that, hey, you'll see me and it'll say, Hey, I was thinking that maybe tomorrow, you could wear this and this, I think they look really good, right? Then I would never know that the Goonies shirts the problem.

27:06

The Goonie shirt sucks.

27:07

So

27:07

instead you say, okay, you know what? I'm gonna tell you this straight, your Goonies shirt is not working, right. So that's the thing, but, but, I mean, I can't speak for every service, but for us, we always allow writers to ask their follow up questions, like, if something isn't clear, ask, right? And we're happy to to explain more, because sometimes, even as you give notes, you don't know if you're explaining everything they need to know, right in a clear way.

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It's the same as someone who's writing the script, they don't know. They don't know every single part that's not working right, because they're too close to it. It's the same with a reader reading it, because it's not theirs

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Exactly.

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There might be something that you've missed slightly, that the person just needs to change a few words and it'll make more sense.

27:47

Exactly. That's exactly it. Sometimes it's even just wording issues, like they thought they that this meant, this clear, yeah, it wasn't right. So the biggest, I mean, the biggest mistake, and this is an if you're a writer, well, you're probably a writer. If listening to this, if listening to this, if you're not, then I don't

28:02

know

28:03

why you're listening. You're listening

28:04

to it for me. Hello, I know I get that. I get that. But if you Okay, so if you're a writer, okay, and you're gonna go in and do a rewrite, you have to have a plan going in and rewriting without a plan, without any idea of why you're going in, or what needs to change, or what isn't working, or is it's, it's like, okay, I'll just, I'll just start for page one, and you got no roadmap, right? No one's giving you any kind of diagnosis. You know, you're just vibing through, right?

28:34

It's not

28:34

going to get any better. I mean, sorry, it might get better. But if there is a problem, if something isn't working, and you don't take the time to figure out if it does work, for a person who knows nothing about your script and goes in completely cold, then what's the point of rewriting, right? And I mean not. Some writers will go in, they'll write a draft to be perfect, they'll go in, they see it all, and they'll deliver that draft and be like, I got no notes. It happens, right? Not very

29:02

often

29:02

it does, though, it happens, but because sometimes it's just the story just works, right? And the characters work, you can always make a script better, right? But, like, I'll read scripts all the time that are like, I don't really know. Like, I can't really tell, I can't say what isn't working. I can't really point out why this isn't working, but

29:20

it can

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still be better, right? That's the thing too, is it doesn't mean going into rewrite. Doesn't mean you have to fix a bunch of stuff that's broken. It's like, okay, this is great, but it has to be undeniable to get anywhere. So I'm going to go into what I can to make it undeniable, right? So you still need a plan, right? And we'll talk about that in our next part, because we're going to dig deep into the different ways, the different types of rewrites, the different viewpoints that you're going to take in as you go through that process. So that's going to dig deeper on that. But yeah, it's just, I mean, if you deal with this every day, when you're going to because I don't know if ever, if some people don't know, but Desiree uses a power wheelchair for mobility. So if you are going out for the day and you don't plan. Plan what you're doing,

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and you don't

30:02

think of where you're going, and if you can get in, or if there's gonna be a problem, or, I know that door doesn't work in that place,

30:07

right?

30:07

You will go, and you'll just think, everything will be fine, and you're gonna run into problems. People are gonna give you problems. You're gonna have issues.

30:13

I have

30:13

to at every single moment of every single

30:15

day, yeah, not

30:16

even when I'm out. It's when I'm home too.

30:18

Yeah, I know you have to plan everything, right?

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I have to think, Okay, if I do that, what's gonna happen with this? And what's gonna happen with that? Even carrying things to the kitchen like it's just like,

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or even like when you're baking, or something like you're you can't just be like, Okay, I'm gonna mix everything now. I'm take the bowl and we do this, and you're like, Oh, but

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wait a minute, though, the bowl is up high,

30:35

yeah, or the bowl is too heavy. So now, how am I going to adjust this and pour this?

30:38

I know it's, it's my life,

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it's your life, right? But, but if you, if you didn't stop and try and figure, okay, what's the best way to do this, you're

30:45

just

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gonna keep doing the same thing. And I mean, Einstein said it. If you, if you go in and do the same thing every time, expecting a different result, that is the definition of insanity.

30:57

Okay, let me tell you something though,

30:59

yeah, the

31:01

way that it works with me as because I ran into a random lady the other day, and I gave her a massive pep talk just about life and how she should have, you know, courage to fight on and not let people stop her from going out and doing what she wants to do, because she newly used as a chair. Here's the thing you guys, if I were to go out and not ask for help with things that I needed, whether I dropped things, couldn't reach things on the shelf, couldn't open the door, couldn't get around something, couldn't get my bag into my vehicle. If I did not ask for help, I would never go out in public. And it's the exact same thing when it comes to writing. If you do not ask for help to make your script the best possible script that you can make it you are not achieving greatness,

32:01

no perfect example. You're just coasting, right? You're just going through the motions, yeah, and

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then what's the point? What's stopping you then from just sitting at home doing absolutely nothing but staring at the screen, when you don't even reach out and share that with anybody,

32:17

yep,

32:18

to ask for help. You know what? I

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mean? Be like Desiree, right? That's the model everyone should have in their life. Be like Desiree. Know what I mean, true though, like,

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if there's nothing wrong with asking for help on a script like

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so many, right?

32:30

Or

32:30

anything, so

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many writers are afraid to ask for help. Is this broke? They didn't want to admit that it may not be. What will change their life

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might

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not be, might not be good.

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Here's the thing, there is something seriously empowering about asking for help for me,

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me too, like I'm just

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I can't do this on my own, but hey, you can.

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People think it's weak to ask for help. I think strength. I

32:55

think it's a

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strength and get over your own ego, right? That's the biggest strength you can have, because you don't know how to do everything in any phase of life. No even, like desert, had this surgery last year, right? Her gallbladder tried to kill her. It exploded. It had like 200 or 300 stones in it. They went in there and tried to cut it open. They couldn't even take it out until they opened it and took out all the stones, because they were so bad. Anyways, the physician in there is, he's the expert on gallbladder removal. It was so bad in there, he had to stop and do what

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he had to ask another top surgeon who is just in the same category as

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he is,

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to come and scrub in to assist him, because he could not figure out why my body obliterated another part of my body.

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Yeah, he was like, something's missing. This makes no sense, and her body killed it. That's how bad it was. But that's the thing is, is if, if a top surgeon who's done 1000s of these surgeries, and he has to stop and say to himself, you know what, this is beyond my skill. I'm not sure. I'll ask someone if a surgeon can do that. With someone's body open on a table and their life basically hanging there, can ask for help. You, as a writer, running a screenplay, can ask for help.

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I know it's

34:17

right, like, Don't be afraid. People are

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afraid of asking for help. Are they don't

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want to, they don't want to admit that they're not as good as they are presenting themselves, or whatever it is. But get notes. Ask for help. Have people you know, just ask people for help. There's, there's nothing wrong with it. A movie is not made by one person and one person alone. If your movie or TV script is going to be made, it's not just you, it's a whole bunch of other people, and you're going to have people reading your draft and reading your draft and telling you have problems and and then you have to learn how to go in and fix that. So be open. Ask for help. Like I always say, the best piece of advice I can give someone when I and this what I do when I give someone a script to read, I tell them, tell me everything that's wrong with it.

34:59

Mm.

35:00

Tell me what you like. That's great for me, but tell me everything that didn't work. That's why I need you to read it.

35:06

But the thing

35:06

is,

35:06

use that viewpoint.

35:07

Yeah, use the viewpoint. Because really like it. What it comes down to is you can't like you can't fix a script. Scott, I think if you don't know if something's broken, and you don't know if something's broken, unless you ask for help and reach out for notes.

35:24

Yep, here's a perfect life example of what happens when you don't actually try to look and identify a problem. Our dishwasher wasn't working. I don't know anything about dishwashers. I'm not a plumber, but I was like, Oh, I'll kind of look it up. And, you know, I checked to see in the back, I opened it all up. I'm like, This doesn't seem to be working. Okay, I'll just go and I'm I bought this \$300 part and had it ordered, brought it in, go in, put in the dishwasher, thinking, Oh, this is so awesome. I turn it on, and it leaks Same, same exact thing all so then the problem in the end was the hose that attaches to the sink portion had like, a piece of macaroni stuck in it that was stopping it from from flushing everything out. Easy solution. I didn't ask for help. I didn't say, Well, there's a plumber in let's see, or let's see what you know, let's do some troubleshooting. What would you do? I had finally called my dad. I'm like, Dad, this didn't work. Or did you check the hose? I'm like, is

36:15

it your dad that did

36:16

that? Well, the one that goes to this, I'm like, I checked the hoses in the back. No, no. The one that goes to the drain in the sink. I'm like, oh, okay, and open it up. He's like, Now blow on it and see if the air blows back in your face. And so I did, and it did, and he sounds just like with a flashlight under the hose. And I'm like, Oh, look, that's dark there, and that was it. So had I asked for help in the first place, I would have been able to fix the problem and not buy a 300 part dollar part I didn't need.

36:39

Okay? Right before we get on to the question portion, I do want to say, though, Scott, you used to not ask for help

36:47

all the time.

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When I first met you, asking for help was very, very, very hard for you, and I think it's probably you seeing that I need help all the time

36:58

that has made

36:58

you more comfortable. Oh yeah, it's like, well, if desire asks for help, why can't I ask for help? So the thing help? So the thing is, is like enemy. We're all wired a little like my problem I finally realized in life was I have this need for validation. So I never wanted to make someone think that I couldn't do something, because I wanted them to tell me how good I was at something, right? So a lot of that feeds into things too. So you just got to take your ego out of it.

37:18

Yeah,

37:18

yeah. So, so writers don't you have to identify the core problems. You have to not try and fix everything at once, and don't lose track of what you're trying to improve. And those are the things we're going to be talking about in part two, okay, we're going to walk you through how to actually approach a rewrite. This is the way I do rewriting, and I helped teach. This is what we taught in our rewrite accelerator program, you have to have a completely different mindset when you go in to do your actual rewrite. So hang on for part two. Next episode, it's going to dig into the real quality important. I think it's a really big takeaway that can definitely up your game. So while you digest this, we're going to take a quick break here to talk about one of our services, and we'll be back for questions.

38:09

Feel like you've taken your script as far as you can on your own. We know how frustrating it can be sometimes to get the great ideas that are in your head properly on the page, but imagine having a professional screenwriter jump in and rewrite it for you to create a market ready script. Send us your script for a rewrite proposal, and the pro of your choice will write up a page or so of notes on exactly how they'd approach a rewrite head on over to www.scriptreaderpro.com forward slash rewrite and use the code rewrite 15 during checkout for the rewrite proposal to get 15% off.

38:53

Okay, guys, this is the part of our podcast where we ask questions from listeners like you. And just a reminder, you can submit your questions, comments, ideas for future podcast episodes. hello@scriptreaderpro.com so hello@scriptreaderpro.com first question today, Scott comes from Mike from LA, and Mike says, How important are comps? When pitching What are comps?

39:16

That's my question to you. You don't know? Nope, comps are comparables. So this movie is like, the Dark Crystal meets Lord of the Rings, right? Why is that important? Because it makes someone understand what

39:29

I

39:29

said seeing, yeah, right. It's like, oh, it's back to the future, but you know, a little bit of Titanic in it, or, like, what

39:37

can you imagine?

39:38

Yeah, but you

39:39

back to the future Titanic, because then

39:41

you can just go back every time that the boat's about to sink and try to fix the problem.

39:46

No, I would go back in time and get the stupid

39:48

boat.

39:48

No, get the necklace that she throws off at the end. Get that necklace, you guys.

39:55

But yeah, comps are important, because it makes when you're telling someone. About your movie, they can understand what it is, and that can get them excited. But if you have comps, don't have them be comps that nobody knows because they're so vague and they made no money, and it's like that won't help your situation. So, right? Try and have comps that speak to you know, success.

40:14

Okay. Next question comes from Deanna, from Michigan.

40:17

Hey, Gino lives in Michigan. We

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don't want them to know that we watch this. Deanna says, How do I stay motivated during a major rewrite?

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That's a great question. That's tough. You have to, oh, you have to,

40:32

what? What do

40:33

you

40:33

have to do? That's what she's asking. Scott, it's not that difficult,

40:36

okay, how do you stay motivated before you do your rear we're going to get this to this in part two, but essentially, you you have a one specific goal for each pass you do. Don't go in and try, if you're going to try to do everything that's overwhelming, that's really hard. So you'll be like, okay, you know what? For this draft, I'm just gonna go look at my character's flaw, and I'm gonna try and point out where that comes out and where they overcame it, and if they overcame it, okay, easy. So then that'll keep you focused on this one thing that you're going through and you're tracking. That's a great way to not get kind of overrun with everything.

41:09

You know, what else? Peanut m&ms

41:11

that will help, that will help,

41:13

always helps anything, you guys. It helps everything. It helps you feel better about everything. If

41:19

your wife is mad at you and you've had an argument, if you hand her peanut, M, M's done arguments over.

41:25

The only

41:25

problem, I hate you right now, but I love you. What I'm

41:31

a little bit concerned about, though, guys, is if your wife has a peanut allergy and you give her apps,

41:39

yeah, that

41:40

have peanuts in them. I mean, obviously you're trying to kill her.

41:44

Disclaimer, do not take our advice if you know, literally know that your wife or husband or whoever has a peanut allergy,

41:53

not a good idea.

41:54

Okay. Deanna got it. Okay. Okay.

41:56

Next question comes from Dory, from San Fran, where they make absolutely not great sourdough, compared to Desiree's sorry to say,

42:06

sorry to say, but isn't, isn't Finding Nemo set in San Francisco? Yes, I think it does. So I wonder if this is that Dory.

42:18

How is she submitting the question? If she's in water underwater,

42:21

she can talk, hello,

42:23

good point. But then she'd have to have hands to email us,

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and then she for she would instantly forget that she even asked the question,

42:30

true, she has fins, and she wouldn't be

42:32

remembering that Dory. So anyways, let's talk about this. Dory's question.

42:36

Dory says, What if I'm just cry face, cry face, cry face, cry face. Not good enough at this.

42:45

Oh man, duct tape. Duct tape. What a soul crushing thing. I've, you know, like Dory, I felt this. I've been there. I think every writer has, even the most successful writers out there, you hear their stories that they were just ready to give up if you if you're not good enough at it, the great thing is that you can be right. Screenplay is like screenwriting is something that you can learn screen. You know, writing it, there's so many books and podcasts and movies, and just study, study, study, soak it all in, and just remember that if you are a storyteller, then you can be successful at this. If you're not, right? I always say like, anyone can learn screenwriting. Not everyone can really learn storytelling. Great story, right? It's just something that is inherent in certain people. So if you feel like you're just not gonna you know this. The thing is that this takes time. This is, this is something that may take you decades before you're successful, and if you're not, you have to. I decided long ago, in that position where, you know what, if I never sell a screenplay, if I'm never successful at this, that's okay, because, holy crap, do I enjoy the hell out of writing a movie script or a TV script. I just love it. So it's like, okay, yeah, so maybe it's a hobby for people. If you don't eventually make money at it, you enjoyed it.

44:04

Who cares?

44:04

Who

44:04

cares? So you have if you're not good enough at it, but you love it, and you enjoy it, and you think to yourself, maybe it'll never happen, but you still love it, then, then you're good, then you're good. Don't let anyone take your passion from you.

44:17

Okay? Last question here comes from Braden, from Vancouver, Washington, Washington. I keep comparing myself to other writers, and it's killing my motivation. Any advice,

44:28

yeah,

44:28

don't compare yourself to other writers. Yeah,

44:30

don't do it. Don't do it. Don't I mean, I understand

44:33

with anything

44:34

moments too, and then and jealousy as human beings, it's just who we are. I'll find out that writing colleague that I worked with or knew or something has this huge success. And I just, I'm instantly, I'm so excited and for them. And so I'm like, Oh, I'm gonna tell everyone about this, because this is awesome for them. But inside, you're like, Fuck, man. Like, I would have loved for that to happen. Why hasn't that happened to me? Right? It's just who we are as people. But like, don't read someone script to be like, well, you know what? This is perfect. This is like. Like, I'll never be this good. Might as well quit. No, find your voice. That's why you're different.

45:05

Good, good answer. And

45:07

that's it.

45:07

That's it, guys,

45:08

we're done.

45:08

I want to remind everybody to make sure that you subscribe to our podcast, the Script Reader Pro podcast. Please share our podcast as well. And we always like five star reviews.

45:18

Yeah, five stars are great if you have them,

45:19

please also, like I mentioned, email us at hello@scriptreaderpro.com with any questions, comments, ideas for future episodes.

45:27

Yeah, watch. We're getting ready to pump out some some video soon. So we're gonna have a video podcast, which would be a lot of fun. And check us out on our website. Sign up for our newsletter. AI is putting out some really good newsletter items and blog posts and stuff that you know, we are the our whole point of existing is wanting to help help writers get better, right? That's our that's our motto. That's why we're here. Check out our website, scriptreaderpro.com anything you would ever need as a writer. We have it because we're all about helping writers craft wonder one page at a time.