



Entry Type: Comprehensive Notes (WeScreenplay)

Marketing Blueprint: Analysis for Writing Sample

Synopsis Included: Yes

Notes Date: July 20th, 2020

Analyst: [REDACTED]

Ranking: 56th Percentile

SAMPLE SCRIPT

Sci-fi

Feature

118 Pages

by [REDACTED]

TOP 21%
STRUCTURE

RATING

PASS

PLACED IN THE TOP 44%

Percentiles are based on historical data of scores given out by this analyst.

For increased consistency, we calculate a project's pass/consider/recommend rating by using the scores input by the analyst and their history of scoring. Approximately 3% of projects receive a recommend and ~20% of projects receive a consider.

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SYNOPSIS

In a near Utopian future, the sun is on the verge of dying. When the shockwave hits, most people are killed or mortally injured. GALILEO, a young boy, searches for his younger brother ABEL after discovering the death of his parents. He is saved by CLEAVE and IRIS, but his brother is left behind. 22.3 years later, the Earth is deeply devastated by the lack of sunlight. Galileo, now 28 and going by GAL, lives in a commune with Cleave and Iris. Also in the commune are SUNNY, Iris' 9 year old daughter, and KAZI, a man handicapped in the shockwave. Gal still searches for his brother, feeling guilty for leaving him behind. They are able to sustain themselves using energy from the Energy Commune.

In the Energy Commune, GREGG, a 45 year old man in a pressed suit, relays his plans to drastically increase the price of energy. He does not care that this means there will be a significant loss of life. Dwellers, cannibalistic beings that were once humans before drinking contaminated water, threaten anyone who wanders into the space between communes called The Nether. Elsewhere, NIX, a tough 27 years old and her father MARK discuss Mark's plan to tell Gregg about his invention, a mini sun, Helios, that can bring life back to the Earth. Gregg pretends to agree to give Mark the gases he needs, but instead he tells his loyal henchman THRONE to kill Mark and Nix. In Gal's commune, the power goes out because they have been unable to pay Gregg's exorbitant prices. This means their food won't grow, and they can't decontaminate the water.

Mark is killed, but Nix manages to escape. She winds up at Gal's commune and asks them for help getting across The Nether, and Gal reluctantly agrees to transport her. Gal is not willing to open up to this total stranger and remains hostile towards her. They make it back to Nix's commune, but Gal is forced to join her in the Helios Warehouse and is unable to return home. There they meet ERNIE, 42, Mark's partner at Helios. They create a plan to get the gas needed to launch the sun, and this means breaking into Osiris. They make it in, but the guards stop them from getting the final gas they need, magnesium. They are forced to plan another heist, this time to the main gas plant. They drive across The Nether, getting attacked by both Dwellers and guards, but they make it alive. A romance blossoms between Gal and Nix through their shared struggle. Back in Gal's commune, Cleave is killed, and Kazi, despite feeling like a burden, steps up to protect the people he loves.

With very little time left to get the sun into orbit, as the Earth will only be in the correct position again in 160 years, the trio is forced to fight off an onslaught of Dwellers and guards. Gal is faced with his brother, Abel, now a Dweller, and he tries to convince the once human creature that he can change back. Even though this plan starts to work, Abel is shot and killed by a guard. Ernie is killed, and Gregg gloats over Nix and Gal, keeping them alive to watch the sun fail. In a final showdown, they manage to kill Gregg and Throne, and they launch the sun.

In the aftermath, the Dwellers start to become human again as the water becomes drinkable again under the light of the sun. The sunrise is beautiful.

OPENING THOUGHTS

SAMPLE SCRIPT is a high concept and timely sci-fi with exciting action, vivid world building, and an introduction of deeper themes. While well-written, some of the characterization gets lost in favor of intense action sequences, and, despite the stakes being high, the various threats begin to feel similar and repetitive. Some major plot elements are rushed, therefore minimizing the reach of the presented themes and character development.

CHARACTERS

Gal or Galileo, while a somewhat typical protagonist familiar to this genre, has a strong set up for his characterization and the start of a compelling, emotional arc. The loss of his brother during the death of the sun is devastating and relatable, but this part of Gal's journey does not get enough focus. Outside of this, the journey towards accepting the Dwellers as human and the external journey of getting Helios into orbit aren't as compelling. Since the script opens with the loss of Abel, this feels like it should be the heart of the story. Once the action really begins, Abel feels forgotten. It would help if he actually opened up to Nix once they start to trust each other, expressing his guilt over leaving his brother and perhaps expressing what he fears may have happened to him. The idea that he could have become a Dweller doesn't seem to cross Gal's mind, and this feels unrealistic. Once the Dweller version of his brother shows up during the climax, we don't get that sense of catharsis or completion because of how absent this aspect of Gal's journey is. This scene in particular doesn't do enough to show Gal's inner turmoil and his horror once Abel gets shot. After Abel dies he effectively vanishes from the script. Gal doesn't appear to grieve, to be in shock, or to feel differently about killing Dwellers.

Gal's relationship with Nix needs a better build up. It's unclear why he acts with such hostility towards her when she first arrives, especially since she appears to have a way to save humanity, and consequently the lives of everyone Gal loves. If the script could convey a specific cause for his anger, like believing that Nix has brought the Osiris guards to their doorstep or that she is on Osiris' side, then

his reaction would make more sense. Because of the lack of motivation behind his reactions to Nix, him agreeing to help transport her doesn't fully make sense, and the build up towards their romantic relationship feels like it's missing a few steps. Having them open up to each other in a more meaningful way about the loss of their loved ones would help to further both of their characterizations, and it would justify them falling for each other.

Nix's reaction to her father's death is currently understated, just like Gal's reaction to his brother's death. Her voice comes through better in her dialogue and the way she acts, like how she lacks a filter and isn't afraid to call Gal out. While her journey is solid, she could use a more defined arc that consists of more than her not wanting to kill anyone. The moment where she shoots Gregg doesn't feel that momentous because we don't see her refusing to kill anyone cause a detriment to her plans. There isn't a big enough contrast between who she started the story as and who she is at the end. Gal we can see gets a better appreciation for humanity and learns to trust.

Gregg and Throne are both underdeveloped. Gregg's motivations for everything he does are too simplistic, and it feels like the only reason he does anything is to be evil, like when he outright says he doesn't care that people will die. His declaration that weak people will always die on page 17 is his ideology, but why does he have this mindset? We don't get a great sense of why he longs for control or why he's willing to kill endless amounts of people to gain it. Since he is a major character, we need to understand him more. He shouldn't know he's the bad guy, he should genuinely believe in what he's doing. It's also hard to understand why Throne has such undying loyalty towards Gregg. Even after Gregg seems like he is going to execute Throne, Throne forgets this moment instantly. Building the relationship between these two, maybe showing why Throne is so convinced and inspired by Gregg, would make both of these characters more compelling. Adding some conflict between these two would be worthwhile as well, like having Throne start to question Gregg as the story goes along.

PLOT

The plot is overall fast paced and entertaining, but there are some repetitive sequences and underdeveloped moments. The constant attack of the Dwellers on the Weston's Commune all feel fairly similar, as do the guard attacks on Nix and Gal. Just reducing some of the Dweller attacks on the commune and having only the last attack escalate to an outright battle with the Dwellers will feel more significant. The attack where Cleave dies doesn't have to be as intense as the last sequence since it plays out almost exactly the same. Kazi's conflict with his disability starts to dominate the story

after a while, and it isn't built up well enough to justify this. There isn't enough focus on his story or characterization to give his character these huge moments as the story goes on, and it ends up distracting from Nix and Gal's story. Either his story needs to be better balanced with the main story, or it needs to be diminished. On the surface his story is compelling, but in practice he isn't present enough for his story to fit within the larger narrative.

It feels strange that Nix, Gal, and Ernie are fairly blasé about not getting the magnesium during the first heist. There could be a larger emphasis on Gal choosing Nix's life over getting the necessary materials, and Nix would realistically confront Gal about getting her out of there before their job was done. The scene with the Hippie Woman currently feels out of place because of the insufficient focus on the Dwellers as human beings. There are a few attempts at bringing this theme to the forefront, but it quickly goes by the wayside, like when Gal tries to stop himself from killing Dwellers and Nix taking the opportunity to start killing. It doesn't feel like they ever really face the knowledge that every Dweller had the potential to become human again. The scene with the Hippie Woman is too quick and feels like it's just there to set up the eventual reveal of Abel and the possibility that Dwellers can get better. This could be a more significant scene if Gal and Nix start to really consider this possibility, maybe even trying to save the nearly healed Dweller as they escape.

STRUCTURE

The structure works well for the narrative, but as mentioned, the fight sequences at Weston's Commune with the Dwellers become repetitive due to the similarities and the structuring. Each of the major fight sequences at the commune use a structure that intercuts major events. This is a major reason these sequences feel similar. Switching up the structure or changing the scenario in some way would make these scenes feel fresher. Gregg's involvement in the narrative feels too even until the ending, and it would be worth ramping up his involvement and emotional state quicker. There feels like there's a scene missing between Nix's arrival and need for transport and Gal agreeing to accompany her.

DIALOGUE

The dialogue furthers the story well for the most part. There are issues overall with the similarities in

how the characters speak, and specific instances are pointed out in the script notes. Gal in particular has a stoic, serious, and declarative way of speaking, which would be fine if Cleave, Throne, Gregg, and others didn't have that same quality. Showing who these characters are by infusing sarcasm, coldness, cruelty, peppiness, or any other quality will help us understand who they are better. There are also a few instances of dialogue being too obvious, like Greg declaring outright what he thinks of people. He doesn't speak with subtext, and it becomes hard to believe anyone would follow this man. In contrast, Nix has an edge to her words and a clear personality in the way she speaks, like on page 26.

CONCEPT

The concept is timely and provides an entertaining way to examine modern issues of global warming, individualism, and capitalism. The story itself doesn't surprise enough to feel different from other films that explore the same topics. The script goes in the right direction when it brings Abel back as a Dweller and the scene with the Hippie Woman, changing the "rules" established by the narrative so far, that Dwellers are mindless killers, and changes it to the fact that Dwellers are victims who are only killers due to their lot in life. Every scene that starts touching on this goes by too quickly and doesn't affect the overall narrative as well as they could. The path of the script ends up being too predictable and typical of the genre.

ARE THE VOICE AND PERSPECTIVE UNIQUE ENOUGH TO STAND OUT WITH INDUSTRY PROFESSIONALS?

The voice and perspective aren't stand out. Even if the writing is really solid, this may be a little bit run-of-the-mill storytelling.

There is a unique voice with this writer. While it may not be jumping off the page grabbing a manager or agent yet, it's definitely there.

This writer has a truly unique voice or perspective. This will really stand out as a writing sample.

ADDITIONAL THOUGHTS ABOUT THE WRITER'S VOICE / PERSPECTIVE

The set up of the world building and atmosphere are fantastic. We get a clear sense of the world before and after the death of the sun, and it's clear that the writer has an intriguing and creative point of view. The story itself is a bit formulaic, but it touches on complex topics that could be brought out in the same way the world is. It's unclear right now what the perspective of the writer is as the story is too broad, so a more focused approach will further convey the writer's voice.

DO THE FIRST 10 PAGES ACCOMPLISH WHAT IS NECESSARY TO SET UP THE SCRIPT?

The first ten pages don't give enough of a sense of the script's genre or tone, or don't give an indication of where the story is headed.

The first ten pages are intriguing, but need a few adjustments to grab the reader's attention.

The first ten pages pull the reader in immediately by establishing the tone, genre and promise of the script.

ADDITIONAL THOUGHTS ABOUT THE FIRST 10 PAGES

The opening imagery is excellent, and this will immediately intrigue any reader. The tone and genre are apparent from the very first page. The promise of the script could use more definition, especially when it comes to setting up the big bad. Better characterization of Gregg and a clearer presentation of Osiris would make the conflict of the story more apparent. The suffering of humanity is clear, but the reason for the suffering is important to introduce early on.

HOW SUCCESSFULLY DOES THE SCRIPT'S HOOK OR CONCEPT GRAB YOUR ATTENTION?

The Hook or Concept has appeal, but is something that has been done successfully in the past.

The Hook or Concept adds an engaging element to the mix. The idea needs some shaping, but there's real potential.

The Hook or Concept grabs the reader's attention and holds it until the final page.

ADDITIONAL THOUGHTS ABOUT THE UNIQUE CONCEPT OR HOOK

The concept is timely, and the hook is attention grabbing. As discussed, there is a lack of definition in the plot and themes. There are too many things going on between almost equally showing the events at Weston's Commune and Nix and Gal's story. It at times is unclear whether this script wants to be a straight action movie or an action sci-fi that ruminates on the complex ideas introduced. There should be more at stake internally for both Gal and Nix. The set up of the world and the way of life for humanity after the sun is gone shows great storytelling and imagination, but more work could be put into the individual character arcs.

HOW WELL DOES THE WRITER BUILD AN AUTHENTIC WORLD THAT SEEMS REAL?

The world of the script is interesting, but feels like it's being presented by someone without first-person knowledge of the environment.

The world of the script feels organic, but it needs a little bit of added detail or texture to resonate fully.

The world of the script feels detailed, specific and organic, and the reader can believe that this representation of the world is coming from someone who's personally familiar with it.

ADDITIONAL THOUGHTS ABOUT THE WORLD-BUILDING AND AUTHENTICITY

The set up of the world is great, but it's hard to understand how it functions at large. The issue lies in

Gregg's role in the world and how he garners influence. He isn't supported by a group of elites or a society that thinks like him, so it's hard to understand how he has the power he has. Providing energy to the masses might explain it, but other people keep the energy running and know how it works. Defining a reason for Gregg's heightened importance in society will add the needed detail in making this world believable.

HOW IS THE SCRIPT'S FORMAT, GRAMMAR, AND SPELLING?

The script can become a slow read because of typos, formatting, or other issues.

The script has a few typos, formatting or grammatical issues, but overall looks professional.

The script has limited errors, and the word choice and formatting make this an easy read. It feels professional.

ADDITIONAL THOUGHTS ABOUT THE PRESENTATION AND READABILITY

Overall the formatting is clear and professional. There are inconsistent uses of directions like "Cut to" and "Fade out" that aren't necessary. There are also a few spelling errors and grammatical errors that sometimes muddle meanings. The few instances of this are mentioned in the script notes, but as a whole there are no major issues.

FINAL THOUGHTS

Overall this script has potential to be a riveting, heart-quickenning, and mind-opening sci-fi with great action sequences. The themes need a deeper exploration, and the plot could use a narrower focus to help define the characters and their journeys. Cutting some of the more repetitive sequences and focusing on the inner conflict will bring the script in the right direction.

SAMPLE SCRIPT

VIRTUALLY PERFECT
98th - 100th Percentile

-

EXCELLENT
85th - 97th Percentile

-

GOOD
50th - 84th Percentile

Plot
56th Percentile

Concept
50th Percentile

Structure
79th Percentile

Dialogue
59th Percentile

IMPROVE
0th - 49th Percentile

Characters
45th Percentile

RATING

PASS

PLACED IN THE TOP 44%

ABOUT STORY ANALYST 

Reader has extensive experience reading for Atlas Entertainment (The Batman, Wonder Woman, American Hustle) and has worked closely with writers as a literary management assistant.

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