



## INDUSTRIAL SCRIPTS SAMPLE SCRIPT REPORT

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PROJECT TITLE: CELEBRITY WEDDING  
WRITER: Harry Potter  
MAIN GENRE: Drama  
SUB-GENRE: Thriller  
SETTING: \_\_, Glasgow  
PERIOD: \_\_  
BUDGET: Low  
PAGE LENGTH: 119  
FORMAT: Feature  
LOGLINE: The \_\_\_\_ have their \_\_\_\_ shattered by a \_\_\_\_ – a \_\_\_\_ whose \_\_\_\_ and \_\_\_\_ gives way to \_\_\_\_ and \_\_\_\_ – but is everything as it seems?  
COMPARABLE TITLES: SIDE EFFECTS, NOTES ON A SCANDAL, LES DIABOLIQUES, THE WINGS OF THE DOVE  
REPORT DATE: 19.01.2014

### **Project Overview:**

CELEBRITY WEDDING is a slow-burn script, heavy on set-up and foreshadowing, teasing the audience with trickles of mystery, slowly planting its clues to pay-off in the final act. Once the truth is uncovered, CELEBRITY WEDDING contains a gem of an idea – however, the script expression presently sits squarely between drama and thriller, leaving the audience uncertain as to the experience and limiting the quality of the action, condensing most of the more potent plot elements into the final act. The script plays with a multi-protagonist model, not settling on its \_\_\_\_, – until that explosive final act. The script feels like a thriller which starts one act too late – \_\_\_\_ turned upside down and causing \_\_\_\_ at the end of the second act, where structurally the optimal points would either be at the end of the first act or at the mid-point. This leaves the audience with an uneasy feel during

those first two acts – what is the story? A drama about \_\_\_\_\_? A soap-opera about the \_\_\_\_\_? Enough mystery is invoked early to give a sense that all is not as it seems (finding \_\_\_\_\_, \_\_\_\_\_ reaction to \_\_\_\_\_, \_\_\_\_\_ words at the \_\_\_\_\_, the unexplained \_\_\_\_\_ connection) but the fact that no onscreen characters are \_\_\_\_\_ that sense of \_\_\_\_\_ gives the work a frustrating feel – we know a mystery-thriller is on the cards, and are perhaps trying to piece that puzzle together, but must wait for the characters to catch up with our suspicions. That overuse of dramatic irony (audience feeling more clued in and ahead of \_\_\_\_\_ in terms of information received) contradicts the requirements of a mystery, in which we ideally investigate and have suspicions alongside the detective energy. A quality idea at its core, but storytelling and structure require significant reconfiguration to maximise potential of the premise.

### Notes:

#### *PREMISE, GENRE & MARKET POSITIONING*

As alluded to in the overview, CELEBRITY WEDDING presently feels like it has a major dichotomy between its premise and its expression, which has ramifications on genre expectations and market positioning.

All is not as it seems in CELEBRITY WEDDING – \_\_\_\_\_ (referred to as \_\_\_\_\_ in notes in keeping with the majority of the script, as opposed to the truth of \_\_\_\_\_) arrives in \_\_\_\_\_ with a \_\_\_\_\_, living under a \_\_\_\_\_, appropriating a \_\_\_\_\_ and an \_\_\_\_\_. Once \_\_\_\_\_ and \_\_\_\_\_ cotton \_\_\_\_\_, they then hatch \_\_\_\_\_ to turn \_\_\_\_\_ into a \_\_\_\_\_ feeding \_\_\_\_\_ for attention into a \_\_\_\_\_. Three of the \_\_\_\_\_ main players (\_\_\_\_\_ and \_\_\_\_\_ as secondary and tertiary level characters) harbour massive \_\_\_\_\_. \_\_\_\_\_ herself even has \_\_\_\_\_ on the door, a \_\_\_\_\_ with \_\_\_\_\_ which she wishes to keep \_\_\_\_\_. These are the hallmarks of mystery and thriller.

That premise itself – the ‘true’ or ‘objective’ story which appears from under the shadow of a false subjective mask – is a cracker, and it is clear to see why the writer has been attracted to the material. \_\_\_\_\_ lends itself fabulously to the mystery format – a character clearly presenting a \_\_\_\_\_ for others to \_\_\_\_\_. That could lead to a fairly simple unmasking as one character begins to suspect the story or symptoms presented are not true – but the true quality comes in feeding that spark of an idea into something more complex, spinning a web around the fruitful material. CELEBRITY WEDDING manages this leap with aplomb, in the greedy \_\_\_\_\_ parlaying a sick one-time \_\_\_\_\_ with a \_\_\_\_\_ awaiting \_\_\_\_\_ into an opportunity to \_\_\_\_\_ their

own \_\_\_\_\_. This gives multiple layers, deep story cracks, for a protagonist to investigate.

Investigation is the key word in the realm of mysteries and thrillers, and should be the core plot mechanism driving the feature. It is important to comprehend the connection between story type and the resultant plot mechanisms, and some examples may shine a light on the present problems with CELEBRITY WEDDING's expression.

Escape, Quest, Pursuit, Fish-out-of-Water, Romance, Temptation, Rags to Riches, Underdog, The Riddle – there are a plethora of basic story types which each come with certain plot expectations (story being the core idea, plot being the way it is expressed). For instance, in a Romance we might expect the protagonist to encounter the object-of-affection sometime during the first act, such that the second act revolves around the courtship dance, raising the dramatic question (DQ) of 'Will they get or stay together?', to which we receive the answer in the third act (HOW TO LOSE A GUY IN TEN DAYS, ANNIE HALL, ABOUT TIME). Act one raising a question, Act two investigating the question, Act three delivering an answer to that question. The dramatic question is tied deeply to the story type and plot. For instance, an Escape film requires the protagonists to be locked away in some fashion, such that we establish the parameters of their confinement and spend most of their story following escape attempts – the dramatic question being 'Can they escape?' and the plot engine being hatching plans and making escape attempts (THE GREAT ESCAPE).

Mysteries, thrillers and riddles have an established pattern whereby protagonists become aware that the world around them is not entirely as it seems and they must venture forth to find the answers. The dramatic question being 'What is the truth?' and the plot engine being the act of investigation. There is a broad spectrum of investigator – from the paid professionals such as Jake Gittes in CHINATOWN to the hybrid reporters of THE RING or ALL THE PRESIDENT'S MEN (who are used to finding the truth, but get in over their heads) down to amateur investigators who are driven the find answers due to the necessity of their situation – NORTH BY NORTHWEST, REAR WINDOW (Hitchcock was a big fan of this model) and mystery-horrors such as THE WOMAN IN BLACK or MAMA. \_\_\_\_\_ is our \_\_\_\_\_, who will eventually look into \_\_\_\_\_ due to being tasked with carrying out \_\_\_\_\_.

So we have a premise with a \_\_\_\_\_ set of \_\_\_\_\_ to \_\_\_\_\_ and an \_\_\_\_\_ with a \_\_\_\_\_ investment in both the \_\_\_\_\_ and the \_\_\_\_\_ of the will – and yet we must wait until \_\_\_\_\_ (with the \_\_\_\_\_ of \_\_\_\_\_ and \_\_\_\_\_) before

\_\_\_\_\_ world is sufficiently \_\_\_\_\_ in order for her to \_\_\_\_\_ – condensing what many would consider to be the main plot engine \_\_\_\_\_ into the final act. This means the previous material has ambiguity as to the premise and genre.

The final act \_\_\_\_\_ is a well-established \_\_\_\_\_ – \_\_\_\_\_ THE SIXTH SENSE and FIGHT CLUB among the most successful recent examples. Perhaps most apposite is the stunner in THE SHAWSHANK REDEMPTION. It is worth examining the story type before and after the \_\_\_\_\_ to see why late story \_\_\_\_\_ can work – and why CELEBRITY WEDDING perhaps falls down in its current expression.

THE SIXTH SENSE is a mystery both before and after the reveal that the doctor is actually a ghost. The doctor is investigating whether or not the young boy can see dead people, or whether he is suffering illness. The doctor goes looking for an answer (the audience are hooked by the efforts to establish the truth surrounding the boy's abilities, and whether a patient from the doctor's past also suffered the same condition) but the answer he finds – the twist – is not the one he expected. With or without the twist, THE SIXTH SENSE is an engaging mystery over a child's abilities and a doctor trying to atone for the past. Likewise in FIGHT CLUB the core plot revolves around a social-revolution in which an Ikea-generation drone experiences a spiritual awakening and is pushed to the limits in taking new actions. Regardless of whether or not we find out that he is in fact Tyler Durden and is suffering through a split-personality (he was never happy with his own existence and wanted to upset the apple cart), the preceding material is viable in and of itself as a thriller (how far will they go? Can they change society? Is there a different way to live?) – the twist is what elevates the material to greatness. Similarly THE SHAWSHANK REDEMPTION is a captivating drama about the power of the human spirit to maintain hope against adversity, for those who have lost hope to once more believe, and in the value of friendship. It is a prison drama elevated by a twist escape which makes us re-examine the material. It is not an escape film (as per THE GREAT ESCAPE) in which plans are constantly discussed, tensions raised as to whether the protagonist will make it through the tunnel – it is a prison drama. And it works solely as a prison drama, \_\_\_\_\_ or no \_\_\_\_\_ – again, the memorable ingredient which elevates it to one of the modern greats.

CELEBRITY WEDDING suffers from a dichotomy between its \_\_\_\_\_ and post-\_\_\_\_\_ material, such that the current expression does not feel viable. Before the \_\_\_\_\_, we experience perhaps a drama about the difficulty in dealing with \_\_\_\_\_ and how a \_\_\_\_\_ will draw people together (\_\_\_\_\_ forgiving

\_\_\_\_\_ outburst regarding \_\_\_\_\_ on p34, or \_\_\_\_\_ going from \_\_\_\_\_ to devoted \_\_\_\_\_, or the \_\_\_\_\_ bringing \_\_\_\_\_ and \_\_\_\_\_ together – exhibiting a similarly uplifting trait to THE SHAWSHANK REDEMPTION despite \_\_\_\_\_ decline). Maybe it is a multi-strand soap-opera, similar to the TV series TEACHERS in which we take a Robert Altman-esque broad look at a community, with \_\_\_\_\_ arrival as the catalyst point. Of course, as mentioned, elements of mystery are being dropped along the way – \_\_\_\_\_, an unexplained \_\_\_\_\_ in \_\_\_\_\_ who we presume will have a direct connection to \_\_\_\_\_, hints about \_\_\_\_\_ not feeling \_\_\_\_\_. But are there enough elements of mystery for the script to be marketed as a mystery thriller?

This is the key when examining the link from premise to plot to genre to market positioning – how does the premise translate to the image presented to the public? In those aforementioned third act \_\_\_\_\_ films, the \_\_\_\_\_ material formed the lynchpin of the audience positioning campaigns; a ghost story, a socio-political drama and a prison drama. The \_\_\_\_\_ then embellish without fundamentally changing genre; the engines of investigating ghostly mystery, causing social upheaval, and finding camaraderie in prison were presented to the public to entice them into the cinema in the first place.

How would CELEBRITY WEDDING be presented to the public? As a drama about \_\_\_\_\_? As a drama about \_\_\_\_\_? Who is the \_\_\_\_\_ of the first two acts? What is the problem they are trying to deal with, what actions do they take? Imagine that trailer playing at the cinema – where does it cut off as it lays its teaser of a story out? Is it promising an insight into human nature as characters \_\_\_\_\_ – is it designed as a complete ‘rug from under the feet’ piece? Are we lead to believe that \_\_\_\_\_ is in fact the \_\_\_\_\_? Or is it \_\_\_\_\_ story, managing \_\_\_\_\_, a \_\_\_\_\_ and \_\_\_\_\_ against a backdrop of \_\_\_\_\_? These are less commercially appealing prospects to present to an audience, as drama does not sell as well as mystery and thriller.

Likely, it would not present a drama – it would present as a mystery. The film would likely be shot through with dark motifs and noir-ish cinematography, hinting that all is not as it seems. Thus, the main body of the story needs to chime with the message delivered to prospective cinema-goers. Mysteries wherein the protagonist is not aware of anything amiss, or is not under attack, are likely failed mysteries. Isolating \_\_\_\_\_ plot before the journey to \_\_\_\_\_ shows a lack of goal and necessity. She has elements of \_\_\_\_\_ (becoming embroiled with \_\_\_\_\_) and drama (\_\_\_\_\_ with a major \_\_\_\_\_ life in the shape of \_\_\_\_\_ and \_\_\_\_\_), but no pressingly strong goals. \_\_\_\_\_ is not a complete loose cannon such that the bulk of \_\_\_\_\_ story is dealing with her \_\_\_\_\_ new \_\_\_\_\_ (FATAL ATTRACTION, THE HAND THAT ROCKS THE CRADLE).

In the interim, we are left without clear plot direction, and the plot that is present does not fit with the plot of the third act (as mentioned before, those late \_\_\_\_ films have post \_\_\_\_ material in keeping with \_\_\_\_ material, even in THE SHAWSHANK REDEMPTION where re-uniting the friendship becomes the driving aim).

Thus, CELEBRITY WEDDING feels stuck between expressions with likely two broad approaches available for future drafts; either re-cast itself as a genuine thriller which sees greater investigation by a protagonist figure trying to work out the truth of the situation, or else it would need to become a truly great drama about \_\_\_\_ plight and how \_\_\_\_ and the community cope with her \_\_\_\_, in order to tell a satisfying story \_\_\_\_ and be capable of being sold as a drama which completely \_\_\_\_ everybody when the \_\_\_\_ becomes known. There is perhaps room to forgive a drama which turns into a thriller, so long as the drama is of such high quality that it could stand alone without the \_\_\_\_ – as with those previous examples, and even THE USUAL SUSPECTS, CHINATOWN or THE CRYING GAME.

Perhaps indicative of an early draft, the first two acts do not stand-up as strong drama, with their function mostly built around setting up clues to pay-off later on. This is the difference between material which is powerful in and of its own right, and material which is fortified and given its true power in retrospect. Thus the script operates with a constantly high level of exposition but not a high level of dramatisation. Many scenes are not dramatically viable in their own right, and serve as progress markers and delivery systems for information. For instance, where \_\_\_\_ finds the \_\_\_\_ (p18) the accompanying material is devoid of true goals (though it does provide a nice juxtaposition between the \_\_\_\_ and a hint that all is not \_\_\_\_). Likewise, where we have had a fantastic \_\_\_\_ blurting out \_\_\_\_ (p34), we should be following up with a high level of dramatisation between \_\_\_\_ and \_\_\_\_ – but instead no \_\_\_\_ arises, and \_\_\_\_ accompanies \_\_\_\_ to the \_\_\_\_ (p38) – the scene delivers information but not dramatisation (characters with opposing goals coming up \_\_\_\_ each other). Drip, drip, setting up the fantastic \_\_\_\_, but not so viable as stand-alone material to draw an audience in and keep them hooked. Similarly later we will see some small work regarding \_\_\_\_ trying to deny \_\_\_\_ (p70) but no major conflagration over the nature of \_\_\_\_ care, or the emotional effect it is having on the characters. Is the interim drama material strong enough to delay the switch to \_\_\_\_? Presently it feels not, and the script then feels structurally uneven and undecided in terms of genre.

Genre expectations are crucial elements in how producers and audiences assess material.

For drama to hold up, we will need a much stronger insight into the character's inner emotional worlds (giving greater credence to the idea of \_\_\_\_\_). Some of the more powerful emotional material comes when we see into their psyches; the small moment of \_\_\_\_\_ between \_\_\_\_\_ and \_\_\_\_\_ at the \_\_\_\_\_ ("\_\_\_\_\_ " p78) for instance.

Could we see \_\_\_\_\_ tempted by other \_\_\_\_\_ during \_\_\_\_\_, his \_\_\_\_\_ put to the challenge? Could we see into \_\_\_\_\_ and \_\_\_\_\_ difficulties as the \_\_\_\_\_ brings up reminders of their \_\_\_\_\_ (p42)? How \_\_\_\_\_ perhaps feels some \_\_\_\_\_ at \_\_\_\_\_, doubly so when the \_\_\_\_\_ strikes (giving her an insight into \_\_\_\_\_ need for attention when she later finds out \_\_\_\_\_)? Complex emotional balancing acts mark out quality drama, characters forced into deeply difficult dilemmas which test the core of their being and require tough decisive action. \_\_\_\_\_ at chastising \_\_\_\_\_ for years, when eventually in the thick of it, \_\_\_\_\_ seemingly comes through as \_\_\_\_\_? \_\_\_\_\_ deciding to give \_\_\_\_\_ a fantastic \_\_\_\_\_ and \_\_\_\_\_, hit by the difficulty simultaneously finding \_\_\_\_\_ at the same time. It is this elevation of dramatic material, such that it could stand-alone, which must be seen if the present arrangement is to be kept in future drafts. Compelling drama which diverts our attention from all of the clues and set-ups. Presently, our eyes are mostly on those mystery elements – suspicious behaviours, a character who has \_\_\_\_\_, unexplained \_\_\_\_\_. We are looking at mystery, but the onscreen characters \_\_\_\_\_. Having a final act \_\_\_\_\_ without much of a prior \_\_\_\_\_ requires trying to hide the \_\_\_\_\_ as much as is possible – presently the script sees mystery information laid out, but the characters (i.e. protagonist \_\_\_\_\_) behave like they are in a drama.

From the mystery-thriller perspective, there are many angles and genre conventions unused, simply because the script does not have sufficient room in that third act to run through the full range of story possibilities – from double-crossings and betrayals, to bargains and negotiations, the balancing of \_\_\_\_\_ information, lies about various parties involvements, an onion-skin layer-by-layer understanding of the bigger picture such that incomplete evidence leads to erroneous conclusions (we might think \_\_\_\_\_ is \_\_\_\_\_ it, before thinking \_\_\_\_\_ is acting \_\_\_\_\_ was acting \_\_\_\_\_ and \_\_\_\_\_ fooled, before finding out about \_\_\_\_\_ – thus taking \_\_\_\_\_ and the audience through a longer line of investigation).

SIDE EFFECTS is likely the strongest direct comparison piece, and should be viewed as research material, especially since it spins so heavily on a mid-plot \_\_\_\_\_, as CELEBRITY WEDDING likely needs to, and it is a \_\_\_\_\_ regarding the nature of a \_\_\_\_\_. Crucially, the \_\_\_\_\_ at the centre of SIDE EFFECTS (Jude Law) is under duress in the build-up to revealing the \_\_\_\_\_ – he is investigating whether or not his \_\_\_\_\_ has been \_\_\_\_\_ from a \_\_\_\_\_ he \_\_\_\_\_, and is thus chasing a very concrete goal of his own – finding out the \_\_\_\_\_, and clearing his \_\_\_\_\_. The film is marketed as a mystery-thriller because the protagonist spends the whole time trying to find out the truth – even if the truth he uncovers is not the one he suspected.

### *THEME & SETTING*

With a title spinning around the location (akin to CHINATOWN) it is important to assess theme and setting together.

The script gives a nice ironic use to CELEBRITY WEDDING as a \_\_\_\_\_ – the \_\_\_\_\_ has a reputation of being a \_\_\_\_\_ or \_\_\_\_\_, and for some an \_\_\_\_\_ there is a trip to somewhere they will \_\_\_\_\_ (\_\_\_\_\_ references the image of the \_\_\_\_\_ “I was \_\_\_\_\_” p2). Though it’s the last thing on \_\_\_\_\_ mind when \_\_\_\_\_ arrives, this is eventually what will happen to \_\_\_\_\_ – \_\_\_\_\_ has unwittingly stumbled \_\_\_\_\_. Big picture ironies such as these are deeply satisfying for audiences and help draw them into the picture.

There is potential for greater work to be done juxtaposing \_\_\_\_\_ to the \_\_\_\_\_ many of the population will experience – how \_\_\_\_\_ feels in such an environment, the irony of her situation etc. The location can then drive plot elements – for instance, if there is no \_\_\_\_\_ or \_\_\_\_\_ available, but only a spot in a \_\_\_\_\_ – then we see plot ramifications coming from the choice of location.

The location is used fleetingly throughout – reference to the walk to \_\_\_\_\_ (p51, p53, p58), or the \_\_\_\_\_ (p103) – giving some shape to the story, but perhaps not to the extent we would expect when the film is titled CELEBRITY WEDDING. What does CELEBRITY WEDDING represent? \_\_\_\_\_?

Giving \_\_\_\_\_? Stasis? A rich \_\_\_\_\_? What is the ramification for the characters who remain in \_\_\_\_\_? We see the \_\_\_\_\_ of \_\_\_\_\_ who have little to do in \_\_\_\_\_ (\_\_\_\_\_ p1) and there could perhaps be some talk of the \_\_\_\_\_, what they plan to do when they leave \_\_\_\_\_ – does everybody want out of \_\_\_\_\_? Does that pass comment on \_\_\_\_\_ who have stayed – that they lack ambition? That their lives are on hold? That they are already \_\_\_\_\_ and need to find reasons \_\_\_\_\_? The connection between location and psychology of the



characters should be as strong as possible, almost to bring the town alive as a character. What impact does it have on the characters? How do they view the town? How does their perspective change after \_\_\_\_ enters their lives? Many people never explore their own back-yard until they have guests visiting – only then do they look at what they have with new eyes. There is a catalyst character in\_\_\_\_, and a group of characters who have fallen into\_\_\_\_\_.

Thematically, there is some work built around deception, perception and trust as is the norm with mystery-thrillers, perhaps summed up in the ‘appearances can be deceptive’ mantra; the friendship of \_\_\_\_ and \_\_\_\_ goes through several phases, from \_\_\_\_ to \_\_\_\_ to\_\_\_\_\_ – and all the way round to \_\_\_\_\_. Obviously, perceptions of \_\_\_\_\_ change repeatedly throughout the script, from joyful breath of fresh air, to \_\_\_\_\_ character potentially harbouring\_\_\_\_\_, to source of empathy as she\_\_\_\_, to an image of a charlatan before eventually compassion for her\_\_\_\_\_.

However, though these areas can be tough to assess, it does not feel that a true thematic question is assessed. For instance, in CHINATOWN we see a dramatic question of plot concerning finding the truth behind a conspiracy and the identity of a killer, combined with a thematic question of ‘Does money and power win out over justice?’. Thus, as the detective looks to solve the objective plot mystery, he is also, by proxy, investigating deeper truths about the nature of the world – will he, as the torch of truth and justice win out, or is the world a dark place in which the rich and powerful will get away with murder? Back and forth the dramatic and thematic questions go, sitting hand in hand, finding equal debate, until concluded in the final act.

Where \_\_\_\_ lacks proactive steps in those first two acts, it is difficult to find theme in the events. ‘Is it true that \_\_\_\_\_ us?’ as the town rally. ‘Can you ever trust \_\_\_\_\_?’ might perhaps come through a little more if \_\_\_\_ doubted what was going on and acted as a voice of dissent. How do the characters actions test a sentiment about the world? Beyond having a quality premise which will grip audiences, what does the script, if anything, want to say about the world? There can be a fine line between preaching and dramatising – but done well, stitched into each scene like thread into a garment, theme can be the additional ingredient which elevates stories into being memorable for the ages. ‘Is hope enough to get through life?’ THE SHAWSHANK REDEMPTION asks – and constantly, Andy and Red’s hope is put to the test before we receive the resounding conclusion in the third act – yes, hope can get you through life – and thus the tagline ‘Fear can hold you prisoner, hope can set you free’. Whether dark (CHINATOWN concluding that money and power rule the world) or light (THE SHAWSHANK REDEMPTION

concluding that salvation lies in hope) strong thematic work will lift CELEBRITY WEDDING.

'Does true \_\_\_\_\_?' might be an angle of investigation as \_\_\_\_\_ and \_\_\_\_\_ become much closer and \_\_\_\_\_ through \_\_\_\_\_ – a truly powerful conclusion for \_\_\_\_\_ to still consider \_\_\_\_\_ a great \_\_\_\_\_ despite the \_\_\_\_\_. Perhaps if \_\_\_\_\_ has been burned by a previous \_\_\_\_\_ or \_\_\_\_\_ then trust might be the centre of theme 'In life, can you only trust yourself?' as \_\_\_\_\_ struggles to put faith in a potential \_\_\_\_\_ with \_\_\_\_\_, to believe \_\_\_\_\_ could act in decent fashion \_\_\_\_\_, or that \_\_\_\_\_ is all she says she is (perhaps \_\_\_\_\_ is far more sceptical of her when she \_\_\_\_\_). Often, we see a connection between a character flaw and the theme, as the flaw becomes the crux of the subjective character journey in the second half of the script (characters usually tackle objective problems in the first half, before realising that they need to change and go through a process of introspection and identifying their flaws and realising they can only be victorious in life if they change, before enacting that change in the final act as they prove their change and the theme of the story).

Scripts which are strongly plot-driven perhaps require less solid thematic work (AMERICAN BEAUTY for instance lives and dies on the power of themes and motifs as the plot is fairly simple dysfunctional family material – Lester goes through an almost Buddhist like ascendancy to give up a connection to desire), and if pushed down pure thriller lines then CELEBRITY WEDDING likely get by on the nuances of plot. Writers do not always know theme early in the drafting process, but they often find it along the way. What emotional character experiences chime with the writer? What does \_\_\_\_\_ journey embody?

### CHARACTERISATION

One of the upshots of the present structure is that it is difficult to define the central protagonist, their dramatic question which propels the script, and the thematic question which accompanies their journey. Who is the script about? What is the fundamental story experience driving CELEBRITY WEDDING? A multi-strand about a \_\_\_\_\_? Or a single-protagonist piece about a \_\_\_\_\_ who is trying to \_\_\_\_\_, but uncovers new information, suspects all \_\_\_\_\_?

The delayed \_\_\_\_\_ currently makes this an ensemble piece – the group (as perhaps indicated by a \_\_\_\_\_) and the impact of \_\_\_\_\_. This is a little

disingenuous as it is \_\_\_\_\_ who opens the script, \_\_\_\_\_ who receives the first big clue that all is \_\_\_\_\_ with \_\_\_\_\_, \_\_\_\_\_ who \_\_\_\_\_ of confidentiality due to \_\_\_\_\_ emotions (blurting regarding \_\_\_\_\_) \_\_\_\_\_ who accompanies \_\_\_\_\_ into the \_\_\_\_\_, and \_\_\_\_\_ who is entrusted with carrying out \_\_\_\_\_ – posting \_\_\_\_\_ (p74) and taking the \_\_\_\_\_ (p73). \_\_\_\_\_ uncovers the \_\_\_\_\_ about the \_\_\_\_\_ and thus in turn the \_\_\_\_\_. \_\_\_\_\_ seems like a protagonist in the first and third acts, but not in the interim, as really there is little \_\_\_\_\_ must do whilst \_\_\_\_\_ gradually succumbs to \_\_\_\_\_ – \_\_\_\_\_ subplot with \_\_\_\_\_ progresses where a true protagonist should be mired in their mainplot.

\_\_\_\_\_ characterisation perhaps suffers when she does not react to \_\_\_\_\_ – opportunities to pursue a line of \_\_\_\_\_ or act. Where she sees \_\_\_\_\_ (p18) is that not an invite to look for a deeper \_\_\_\_\_? Leaving a clue \_\_\_\_\_ and curiosity not satiated \_\_\_\_\_ as lax without attention to detail. At the very least, we would expect \_\_\_\_\_ confession regarding \_\_\_\_\_ own (\_\_\_\_\_) usage to actually be a questioning of \_\_\_\_\_, prodding for the \_\_\_\_\_, a deep subtext, hoping that \_\_\_\_\_ would volunteer something about \_\_\_\_\_ in return and damp down \_\_\_\_\_ (and hence our) suspicions about \_\_\_\_\_. If \_\_\_\_\_ does respond, and it satisfies \_\_\_\_\_, then the topic might be dropped without reflecting badly on \_\_\_\_\_; as it is, a major element of mystery sits exposed but without consequence, and we wonder when the characters will start looking into the truth, why \_\_\_\_\_. Equally, \_\_\_\_\_ seems to have been given a major reason to doubt \_\_\_\_\_ (\_\_\_\_p38), though this is bedded down in the audience's mind due to following up with the lump concern and \_\_\_\_\_. That scene with \_\_\_\_\_ perhaps needs to be framed in necessity for \_\_\_\_\_ – such that he is having genuine \_\_\_\_\_ thoughts about \_\_\_\_\_, or the information from \_\_\_\_\_ makes him feel guilt about the \_\_\_\_\_ between the pair – this goes back to the note regarding dramatising scenes rather than simply dropping exposition. Presently, \_\_\_\_\_ lacks a scene objective and a genuine reaction to the news – and so the audience's attention goes to \_\_\_\_\_ and suspicions – and so we feel like we are in a mystery, though the characters are acting like they are in a drama. If the aim is to tell a genuinely convincing \_\_\_\_\_ drama and fool the audience in the same way that \_\_\_\_\_ has been fooled, then the characters need to be deeply embroiled in their own miniature dramas along the way in order to divert attention from the set-ups.

The main players are reasonably well delineated with unique characterisations and character flaws, particularly rich when we go on a journey between the text and the subtext – for instance, in seeing \_\_\_\_\_ enthusiasm (volunteering for \_\_\_\_\_ and the \_\_\_\_\_ – p6) and \_\_\_\_\_ (p13) before seeing her \_\_\_\_\_ (the diazepam p26) and \_\_\_\_\_ (p34). Caddish \_\_\_\_\_ (seems)

to reveal a softer side, and the complex sibling \_\_\_\_ between \_\_\_\_ and \_\_\_\_ simmers nicely between scenes and awkward social engagements.

It is perhaps \_\_\_\_ who requires the most work in future drafts, presently slightly passive and lacking in her own strong characterisation. Though we receive a lengthy, slightly novelistic introduction to \_\_\_\_ internal world (p1) much less of her is seen onscreen via her actions. As mentioned, she doesn't\_\_\_\_, and despite \_\_\_\_ her trust by calling \_\_\_\_ (p34), \_\_\_\_ reaction is minimal and she accompanies \_\_\_\_ (perhaps more can be made of the inappropriateness of this given the \_\_\_\_). It becomes difficult to discern whether or not \_\_\_\_ is there out of weakness or kindness since we have little access to her emotional world and outlook on the \_\_\_\_ – so we don't understand her motives for \_\_\_\_\_. She happily agrees to carry out \_\_\_\_ last wishes – is she kind-hearted, or gullible? Does \_\_\_\_ need to be portrayed as an inquisitor, a doubter, a sceptic, such that if \_\_\_\_ has fooled \_\_\_\_ then the \_\_\_\_ must have been world class? Is \_\_\_\_ the person in the group who 'sees things as they are' – can see through \_\_\_\_ bullshit despite everyone else being \_\_\_\_ (that fractal approach can reveal insights about characters – \_\_\_\_ reputation not cemented amongst the \_\_\_\_ at large, but \_\_\_\_ seeing the actual truth). Or is she easily \_\_\_\_? Does she believe \_\_\_\_ at face value, and \_\_\_\_ too, and hers is a voyage of \_\_\_\_ and\_\_\_\_, of finally daring to \_\_\_\_ her perceptions and the \_\_\_\_? What is \_\_\_\_ flaw, and how does \_\_\_\_ test it? Is it naivety and gullibility or perhaps being a soft touch? Or is it \_\_\_\_ unswerving sense in her own judgment, almost a prideful excess which is undermined? Is \_\_\_\_ growing, or being cut down to size? Tested, or learning a lesson?

Though we see that \_\_\_\_ is a \_\_\_\_ (a subject of pure truth – a great dichotomy between character as seems and character as eventually revealed) and \_\_\_\_ handles sport (here a fitting match for the testosterone driven\_\_\_\_), we don't get a deep insight into \_\_\_\_ from her sub-vocation within\_\_\_\_. Is she a \_\_\_\_ who thinks that lessons are contained in the past – hence why she might be\_\_\_\_, and she is putting a skillset to the test? That deep character is important for matching character to action, flaws and skills to story tests.

\_\_\_\_ is mostly reduced to being a messenger figure for the group, handling \_\_\_\_ and delivering\_\_\_\_, but does not have a meaningful impact on plot – he does not get his 'big scene' (there is a decent parallel character in NOTES ON A SCANDAL, a seemingly innocuous \_\_\_\_ whom the audience barely figure into proceedings, but who ironically relays a piece of information which tips the entire affair into the open). If he is not to eventually figure in plot, he can potentially be excised, his functions put\_\_\_\_. If \_\_\_\_ is a keeper of

information, the nexus point of the \_\_\_\_hierarchy, then it is likely he will be the keeper of a clue at some point or unintentionally relay something major which spins the action. Presently, he lacks true objectives and does not become an obstacle for other characters – such as if he were a\_\_\_\_\_, or tried to keep relations professional between \_\_\_\_\_, or conversely the opposite, and was a total gossip and jeopardised people’s privacy. But presently he is mostly a mouthpiece for exposition within the\_\_\_\_\_.

### *PLOT, STRUCTURE & CONFLICT*

As mentioned, the chief note on CELEBRITY WEDDING comes back to that dichotomy between drama and thriller, and whether the intent is to fool the audience just as the community of CELEBRITY WEDDING has been fooled by \_\_\_\_\_until the big reveal, or whether the expression would be better suited by being tailored to a purer thriller, in which \_\_\_\_\_investigates much earlier, and the use of theories, red herrings and a gradual escalation to the truth becomes the mainstay of the second act. The story itself is solid – the \_\_\_\_\_who is co-opted by a pair of \_\_\_\_\_– but the plot expression of that base story is open to great debate.

Initially it will help to outline the mechanisms of the current plot by looking at the broad plot movements captured in the sequences (SEQ) of the story and the plot points (PP) which spin the fundamental nature of the action and provide turning points in the narrative.

SEQ1; Ordinary World; \_\_\_\_\_ – happy, bubbly (p1 – p18)

PP1; \_\_\_\_\_(p18) – is there something amiss?

SEQ2; Debate; who \_\_\_\_\_? Unstable? How fit into group? (p18 – p39)

PP2; \_\_\_\_\_(p39) – \_\_\_\_\_is \_\_\_\_\_

SEQ3; New World; Bonding – \_\_\_\_\_moves in, \_\_\_\_\_(p40 – p51)

PP3; \_\_\_\_\_(p52) - \_\_\_\_\_serious

SEQ4; \_\_\_\_\_, but \_\_\_\_\_is worsening (p51 – p68)

PP4; Bad\_\_\_\_\_, waiting for \_\_\_\_\_(implied betw p63 – p68)

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SEQ5; Preparing for\_\_\_\_\_, carrying out \_\_\_\_\_(p68 – p82)

PP5; \_\_\_\_\_amiss (p82) – who was\_\_\_\_\_?

SEQ6; Investigate (p82 – p98)

PP6; Confirmation of \_\_\_\_\_(p98)

SEQ7; Confront antagonists (p98 – p110)

PP7; \_\_\_\_\_out in the open (p110)

SEQ8; Fallout of story, denouement wrap up for characters (p111 – p119)

Sleepy little CELEBRITY WEDDING is established, with \_\_\_\_ arriving on p1 to represent the norm for the world – new \_\_\_\_ year, new \_\_\_\_ and the story's ordinary world rightly begins with \_\_\_\_ – much better to involve \_\_\_\_ from the out than to establish other character dynamics before dropping in the newbie. The first sequence shows the \_\_\_\_ would like to present; happy, enthusiastic, popular – which shows a crack when \_\_\_\_ discovers the \_\_\_\_\_. This throws us into a debate period over \_\_\_\_ – how will others adjust to \_\_\_\_ will they date her seriously or confide in her as a friend? Her behaviour casts significant doubt on her place in the hierarchy, but the news of the \_\_\_\_ forces everyone to rally around her in the third sequence – \_\_\_\_ commits to his call to adventure as a \_\_\_\_, and \_\_\_\_ commits to her call to adventure as a \_\_\_\_ (the things which should be in major doubt in that second sequence), and bonding occurs around the \_\_\_\_, humanity comes together against \_\_\_\_\_. The second act sequences are delineated by the progression of \_\_\_\_ with sequence 3 representing uncertain hope, sequence 4 \_\_\_\_ with hope, and sequence 5 running with the energy of certain \_\_\_\_ as characters prepare for \_\_\_\_ (the midpoint comes with the certainty of \_\_\_\_ around p63 – p68). Though they may feel like distinct sequences, the acts of preparing for \_\_\_\_ and \_\_\_\_ and initially travelling to \_\_\_\_ all come under the same sequence as the same story energy is at play – helping \_\_\_\_ with \_\_\_\_\_. That selfless helpful energy is over once \_\_\_\_ discovers the \_\_\_\_\_, which launches the distinct sequence of investigation, \_\_\_\_ and \_\_\_\_\_.

As noted, this structure is much closer to the needs of a drama with a major third act reversal. \_\_\_\_ status within the group acts to delineate the major plot points early on, and her \_\_\_\_ marks changes in the second act; the group acts as protagonist, reactions from \_\_\_\_ to \_\_\_\_ presence. Analysis will initially look at the script's current expression, before assessing other possibilities and potential future directions.

**SEQ1; Ordinary World; \_\_\_\_\_ arrives – \_\_\_\_\_ (p1 – p18)**

The initial meeting between \_\_\_\_ and \_\_\_\_ is middling and serves mostly as exposition – if they are to eventually end up \_\_\_\_, then we need to take the characters on a major arc with each other – akin to romances where the couple initially hate each other, or mismatched buddy films where the friendship opens on rocky ground. A combative, dramatised opening would be much more appropriate – or conversely it could be \_\_\_\_ who is desperate for new blood in \_\_\_\_ and betrays her own emotional needs at being too eager. What do we genuinely find out about \_\_\_\_ in this scene? That she is \_\_\_\_? That is

small work, but we need a much more powerful impression of a main player and hopefully someone who is pursuing a goal of some description – for instance, if \_\_\_\_ has parked in her spot (showing \_\_\_\_ feels like an alpha female of the \_\_\_\_, and potentially takes \_\_\_\_ to be an intruder at first – matching themes and inner character work to objective out plot expression – people are what they do, actions speak louder than words).

As noted, we see \_\_\_\_ acting as messenger and enabler, an exposition focussed character who does not serve a major plot function (ally, enemy, love interest, mentor, shapeshifter etc) beyond some minor heraldic roles. Approach each character through the viewpoint of necessity – why do they need to be here? What do they want? How are they trying to achieve that goal?

The note on dramatising exposition and hiding clues comes into play here – where \_\_\_\_ says “ \_\_\_\_\_?” (p5) in relation to \_\_\_\_ roots, it is a naked plant with no context to disguise its purpose – no joking banter from other staff members or mentions of \_\_\_\_\_ – the information invites attention by standing out and having focus put onto it. Where audiences and readers are scanning a film to find the hook of story, they are especially sensitive to such pieces of information. Is this supposed to fly under the radar? Or are the audience supposed to pick this up on their antennas, prying into the true nature of \_\_\_\_\_, entering a guessing game about \_\_\_\_\_?

Dramatise, dramatise, dramatise. It is often a trait of early drafts to lay scenes out in order to express something of character or to develop plot, but without the scene being justified in its own right as a work of drama, with characters seeking goals against the obstacle of conflict. Creatures of necessity in a land of scarcity. We certainly see this lack of drama in \_\_\_\_ opening scene with her \_\_\_\_ – her outlook and character are certainly given to the audience (p8 – p10), but the opposition provided by her class is too weak for her display to amount to a major victory. Scenes gain much of their power from raising doubt and dramatic tension in the audience; that is we understand what the character wants, how they are trying to achieve that aim, the hope and fear of the situation (the positive from success, the stake or loss from failure) and the obstacles standing in their way. This then becomes a debate within the scene between the scene protagonist and the forces of opposition (back to that notion of debate, as embodied in the bigger picture dramatic question and thematic question of the script) such that the audience are convinced that the opposite of the eventual outcome is the most likely – so if \_\_\_\_ will gain the respect of the \_\_\_\_, we need to take her as close as possible to a \_\_\_\_\_, such that it seems she has lost them completely, that disaster is imminent – only for \_\_\_\_\_ to turn it around. That is true drama, and the scene exists as its own

short film. Presently, \_\_\_\_ has far too much control over the \_\_\_\_, and the scene function is underserved, as \_\_\_\_ breezes through her cohort of \_\_\_\_\_ like a modern day \_\_\_\_\_. \_\_\_\_ starts watching this scene – her outlook and take on \_\_\_\_ are up for debate, and so the scene serves a purpose of taking \_\_\_\_ through an emotional experience with \_\_\_\_\_ – perhaps watching from the outside, about to step in as it seems \_\_\_\_\_ has lost control of the \_\_\_\_... only for a surprise turnaround. \_\_\_\_ controls the scene far too early (shouting, putting \_\_\_\_ in his place) which rather than being the opening salvos in an epic battle between \_\_\_\_ and \_\_\_\_\_, merely serves to lay the platform for her spiel.

The following scene between \_\_\_\_ and \_\_\_\_ (p10 – p11) highlights two issues the script will need to address moving forwards; a lack of visual storytelling which leads to an emphasis on dialogue, and an excess of ‘shoe leather’ or logistical scenes which serve to set up the story and move the chains, but have no dramatic function in and of themselves.

We do not need to see \_\_\_\_ discuss the success of \_\_\_\_ first day – having her smile at the \_\_\_\_ window as \_\_\_\_ takes control would tell us all we need to know in a short visual tell – trust that the audience will interpret the visual and understand its meaning (especially if framed within a narrative for \_\_\_\_ in regards to the scene – concern or mistrust which gives way to surprised happiness). On the nose statements such as “\_\_\_\_\_” (p10) can easily be excised – we can see \_\_\_\_ impact on those around her, without stating subtext of what is going on – show, don’t tell. Likewise, we don’t need characters to discuss meeting up at the \_\_ unless there is a major dramatic issue stemming from that discussion – we can simply cut to the \_\_\_\_\_. \_\_\_\_ scatterbrained attitude to work (“\_\_\_\_\_” p11) has already been established in the previous \_\_\_\_\_ scene (p6 – \_\_\_\_\_) and does not need to be repeated – lean and efficient are the hallmarks of great scripts.

**PP1; \_\_\_\_\_ (p18) – is there something amiss?**

**SEQ2; Debate; who \_\_\_\_\_? Unstable? How fit into group? (p18 – p39)**

Once \_\_\_\_\_ sees that \_\_\_\_ she absolutely must investigate and find an \_\_\_\_\_ – whether \_\_\_\_\_ says it is \_\_\_\_\_, or using it in follow up care from \_\_\_\_\_, or hiding the truth by saying an \_\_\_\_\_ and it was just lumbered in with her moving stuff (this goes to the core of the ‘clue and hypothesise’ pattern of mystery, wherein clues will live double lives with multiple meanings – but leaving them open and uninterpreted will linger with the audience).



The B plot with \_\_\_\_\_ allows for \_\_\_\_\_ to confide in \_\_\_\_\_, and functionally sets up a motivation that she has \_\_\_\_\_ and would want to enter \_\_\_\_\_ with \_\_\_\_\_ and \_\_\_\_\_ regarding \_\_\_\_\_.

We see a repeated story cycle wherein \_\_\_\_\_ gets closer to \_\_\_\_\_ before pulling away with a negative emotion; once after the fight with \_\_\_\_\_ leads to the \_\_\_\_\_ incident (p26) and once where the \_\_\_\_\_ leads to the \_\_\_\_\_ incident (p34). This can potentially be cut down to one single movement and create efficiency.

The \_\_\_\_\_ lacks functional value – the build-up suggests something major will happen there, but nothing does – potential value in moving the \_\_\_\_\_ over \_\_\_\_\_ to this public arena connected to the professional lives, which gives an added tension as \_\_\_\_\_ must at first struggle to contain herself amongst the \_\_\_\_\_.

The introduction of \_\_\_\_\_ creates potential tonal problems for the script; what are the audience to make of this seemingly unconnected tale? Where the plot does not draw direct links, the audience actively look for links – is \_\_\_\_\_ a runaway from this \_\_\_\_\_? \_\_\_\_\_? A \_\_\_\_\_ to the \_\_\_\_\_? What has she left behind? This may be the intent for the subplot – to keep red herring motivations alive and conceal the ultimate truth from us. But this creates an aforementioned dichotomy – mystery for the audience, but \_\_\_\_\_ and co not investigating that mystery. This gives a form of ironic tension, where we feel we know more than some of the characters, and find it difficult to get on-board with their investment in \_\_\_\_\_, almost like watching a car crash in slow motion, waiting for them to realise the tragedy of their emotional investment. The \_\_\_\_\_, combined with Glasgow, make other elements leap out at the audience – for instance, “\_\_\_\_\_” and “\_\_\_\_\_” (p63) stand out and the audience likely makes connections before the writer intends – this reader was keyed into subterfuge from \_\_\_\_\_ (though not the exact nature) at that point in the script – because so much curiosity was left unsatiated.

PP2; \_\_\_\_\_ (p39) – \_\_\_\_\_

SEQ3; New World; Bonding – \_\_\_\_\_ moves in \_\_\_\_\_ (p40 – p51)

Having debated the nature of \_\_\_\_\_, the group rally around her \_\_\_\_\_ and couples are formed in \_\_\_\_\_ and \_\_\_\_\_. The material here is reasonable for a drama, but lacks slightly in goal-oriented action – characters trying to pursue objectives. Certain developments are taken for granted – such as \_\_\_\_\_ and \_\_\_\_\_ moving in together, which can be expanded to create doubt as to outcome, if the script decides to focus on the drama of these lives and the impact of \_\_\_\_\_ – we need to invest in \_\_\_\_\_ as a recovering \_\_\_\_\_ who is

making a big \_\_\_\_ in his life – give him opportunities to leave, and show his personal struggle.

PP3; \_\_\_\_ (p52) – \_\_\_\_ serious  
SEQ4; \_\_\_\_, but \_\_\_\_ is worsening (p51 – p68)

This sequence would need to raise great hope over \_\_\_\_, such that the later \_\_\_\_ comes as a major shock. We might even see tussles over the nature of the \_\_\_\_ (get a second opinion?) and \_\_\_\_ and \_\_\_\_ come to true blows over \_\_\_\_ welfare, such that the antagonists of \_\_\_\_ must reformulate their plan.

It is important to establish elements for hindsight – particularly the fact that \_\_\_\_ interest in \_\_\_\_ is entirely predicated around keeping her distracted from \_\_\_\_\_. Presently it feels a little unconnected, as though it may or may not have happened regardless of \_\_\_\_ (perhaps catalysed by the \_\_\_\_ ) and it is difficult to pinpoint an exact dynamic or moment which \_\_\_\_ could view in hindsight as being an obvious ‘running interference’ ploy. Lauren will be investigating a \_\_\_\_ – and one part of that \_\_\_\_ comes in being \_\_\_\_\_. Their connection is perhaps not strong enough for \_\_\_\_ to feel entirely \_\_\_\_ on the \_\_\_\_ front (for instance, if she were to confide in \_\_\_\_ that she had hopes of \_\_\_\_, or that they could have a \_\_\_\_ with \_\_\_\_ if Toby were to grant her a \_\_\_\_\_).

There is a nice dramatic segue for \_\_\_\_ – getting what she wants in \_\_\_\_\_, which suddenly contrasts with \_\_\_\_ and her desire to \_\_\_\_\_. The \_\_\_\_ scene is another where drama and doubt can be upped – for instance, if the \_\_\_\_ arrives and \_\_\_\_ is insistent on getting on – so we genuinely believe the scene could go either way.

PP4; Bad \_\_\_\_, waiting for \_\_\_\_ (implied betw p63 – p68)  
SEQ5; Preparing for \_\_\_\_, carrying out \_\_\_\_ (p68 – p82)

The midpoint comes with the escalation to certain \_\_\_\_ – and this perhaps needs to happen much sooner. As mentioned previously, there are repetitions and inefficiencies in the set-up which could be moved through much sooner, such that certain \_\_\_\_ comes up around p55, leaving more room later for ramifications.

Would \_\_\_\_ blindly post the \_\_\_\_? Or has enough mystery been raised that such a request cannot simply be taken at face value?

\_\_\_\_ behaviour at the \_\_\_\_ is highly suspicious, and in line with previous clues points the finger squarely at him. If his behaviour seems odd only in

relation to \_\_\_\_, then the scene is better dramatised as a conflict between a \_\_\_\_, but as it is he is generally suspicious. The same too for \_\_\_\_ looking at BMWs (p81).

**PP5; \_\_\_\_ amiss (p82) – who was \_\_\_\_?**

**SEQ6; Investigate (p82 – p98)**

This is the absolute cornerstone of the script, but the material is highly condensed. We go through multiple revelations back to back – from the fact that \_\_\_\_ is already \_\_\_\_, to \_\_\_\_ being the true \_\_\_\_, to the \_\_\_\_ past, to the idea that the \_\_\_\_ could have been \_\_\_\_ – all in the space of ten pages. Active investigation is minimal, and all of the space where we might go through multiple theories, finger pointing, denial etc is lost.

Importantly, stake is very low at this stage. \_\_\_\_ is already \_\_\_\_, and so there is not an active patient whose \_\_\_\_ in the balance. \_\_\_\_ has received a substantial amount of \_\_\_\_ from \_\_\_\_ which is not dependent on the outcome of \_\_\_\_\_. \_\_\_\_ conspiracy was isolated to one patient with a particular set of circumstances, and so there is not a broader conspiracy to stop, such as if \_\_\_\_ were doing this with multiple \_\_\_\_, tampering \_\_\_\_ etc.

**PP6; Confirmation of \_\_\_\_ from \_\_\_\_ (p98)**

**SEQ7; Confront antagonists (p98 – p110)**

\_\_\_\_ decision to confront \_\_\_\_ and \_\_\_\_ without \_\_\_\_ makes little sense – if she had no \_\_\_\_ and was trying to \_\_\_\_ them for their share, we might understand her decision to not involve the \_\_\_\_ – but given that she wants justice her strategy is perilous and difficult to comprehend.

“ \_\_\_\_\_ ” (p100) suggests a legal approach rather than a selfish desire to keep that \_\_\_\_.

\_\_\_\_ does not actively resolve the plot – she is thrown over a cliff and survives by luck – leaving the \_\_\_\_ to do the eventual clean-up work on \_\_\_\_ and \_\_\_\_\_. Thus, it is difficult to understand how she has proved her character or her arc in her actions, and she is not the agent of the outcome.

**PP7; Conspiracy out in the open (p110)**

**SEQ8; \_\_\_\_ of story, denouement wrap up for characters (p111 – p119)**

The \_\_\_\_ subplot is eventually paid off – and shows in hindsight that it perhaps was given too much weight, with repeated expressions of struggling with money. There is a nice \_\_\_\_ in the \_\_\_\_ actually being a bearer of good news – though there might be darker irony in the \_\_\_\_ dodging the man

entirely and managing to move from the \_\_\_\_\_ – thinking he’s escaped a \_\_\_\_\_, but actually missing out on a \_\_\_\_\_.

The script might benefit from a substantial rearrangement of its plotting, in order to sit more comfortably in the realm of thriller. Here, we would expect \_\_\_\_\_ to investigate suspicions much sooner in the story – either at the end of the first act, or catalysed at the mid-point – but certainly not at the end of act three. The structural balance is tricky – investigate too early and it is obvious that a huge ruse is afoot and there is not enough emotional investment in \_\_\_\_\_ – it may be that a middle ground solution (similar to SIDE EFFECTS) is strongest, wherein the protagonist’s take on the material significantly alters at the mid-point. This does however require that \_\_\_\_\_ has a dramatised story with active goals prior to receiving the \_\_\_\_\_ information. SIDE EFFECTS does not try to hide that it is a thriller – it simply hides the highly unlikely truth. It could be that \_\_\_\_\_ is investigating \_\_\_\_\_ over her flight from \_\_\_\_\_ because \_\_\_\_\_ and \_\_\_\_\_ does not want her to suffer without her family – or it might be that \_\_\_\_\_ has doubts over \_\_\_\_\_ and an investigation of \_\_\_\_\_ leads to the conspiracy.

Keeping \_\_\_\_\_ alive during \_\_\_\_\_ investigation would be a major change to allow genuine tension, stake and timelocks – if \_\_\_\_\_ cannot prove or solve the case in time, then \_\_\_\_\_. Similarly, \_\_\_\_\_ cannot be gifted \_\_\_\_\_ from \_\_\_\_\_ which is independent of \_\_\_\_\_ investigation.

A slower reveal of the conspiracy allows our understanding to evolve. \_\_\_\_\_ might at first suspect \_\_\_\_\_, before beginning to suspect \_\_\_\_\_ of \_\_\_\_\_ before \_\_\_\_\_ treatment then comes under scrutiny (all the while ‘placeholder’ theories, or red herrings, misdirect us as to the true nature of events).

A slower approach then allows more confrontations and interactions between characters, testing their true natures. \_\_\_\_\_ might find out before the \_\_\_\_\_ – but she has \_\_\_\_\_, so is it \_\_\_\_\_ or her own \_\_\_\_\_? She might be so deeply \_\_\_\_\_ invested in \_\_\_\_\_ that she is in a dilemma as to whether she should go along with the \_\_\_\_\_.

What if \_\_\_\_\_ has managed to falsify all \_\_\_\_\_ and there is no easy \_\_\_\_\_ (for instance, he switches in genuine \_\_\_\_\_) and so \_\_\_\_\_ must then find a way to get a \_\_\_\_\_? This gives an active goal. The plot machinations of films such as SIDE EFFECTS, LES DIABOLIQUES, BLOOD SIMPLE, SHALLOW GRAVE, A SIMPLE PLAN show the multitude of options to

extract thriller material from this concept. The protagonist is only under threat once, because she \_\_\_\_\_ from \_\_\_\_\_ – she could go to the \_\_\_\_\_ for the same outcome of denying the \_\_\_\_\_.

Ultimately an even bigger deception could be in place – that \_\_\_\_\_ is in on the whole thing, that \_\_\_\_\_ fakes her \_\_\_\_\_ (and is actually \_\_\_\_\_) but that they needed \_\_\_\_\_ and \_\_\_\_\_ for the \_\_\_\_\_.

There are many points for \_\_\_\_\_ to jump into an investigation prior to \_\_\_\_\_ – the \_\_\_\_\_, or potentially opening a \_\_\_\_\_ before sending it – and then \_\_\_\_\_ is \_\_\_\_\_, raising stake, whilst \_\_\_\_\_ takes active efforts.

### TEXT DOCUMENT

As a text document there are some formatting and description issues which need smoothing over.

Int / Ext – scenes must delineate between these when the scene progresses from one to the other – for instance, p92-p93 moves us from outside the \_\_\_\_\_ to inside, and so we need a new slugline. Similarly, p34 – p35 going inside and outside the \_\_\_\_\_.

Referring to the camera should be avoided where possible – the description is inherently what the camera is shooting, and explicit reference is not needed.

Scene description can be kept to a bare minimum – for instance, from p12-p13;

The \_\_\_\_\_ has low dark wooden beams, and floral patterned carpet which is wearing well.

The walls are lined with old sketches of sailing ships interspersed with portraits of hardened sea captains. On top of the bar are sailing ships in glass bottles, on top of an old fishing net.

Can become;

A rustic nautical themed \_\_\_\_\_.

The aim is to keep reader's eyes moving down the page, rather than reading across the page. If they don't need to know, don't tell them. There is a difference between a spec intended for market and a script for self-production

(which will likely contain greater detail for production, as director's reminders etc) but if the script is for producers, agents etc then a fast flowing read is the aim – dropping novelistic elements. The same is true of character description – \_\_\_\_\_ introduction on p1 is an example of describing things which cannot be seen onscreen – such as her demeanour. We should get this through the action and dialogue.

### **Conclusion:**

The core idea is fundamentally very strong, but the expression sits between two stools; on the one hand a drama which is not watertight enough in planting its clues, and so raises a sense of mystery for the audience which is not investigated onscreen; on the other-hand a mystery-thriller which does not see investigation as the driving engine. Picking a clear approach, with the audience's experience in mind, is the first step before settling on future draft direction. Viewing research films of either ilk (as mentioned in the notes) will give a clearer idea of the mechanisms which work for each type.

Scenes and dialogue require significant tightening; re-writing for drama and tension, and avoiding logistical scenes and 'hi and goodbye' type conversation.

An idea certainly worth pursuing, but in need of clarity of vision – dupe the audience with a drama which \_\_\_\_\_, or present a clear thriller with a set protagonist who investigates.

	EXCELLENT	GOOD	FAIR	POOR
IDEA	X			
PLOT			X	
CHARACTERIZATION			X	
DIALOGUE			X	
PACE				X
SETTING			X	