

INDUSTRIAL SCRIPTS®

PREMIUM SCRIPT DEVELOPMENT.

Thank you sincerely for allowing us to read your project!

The comments in this document are not intended to be the final say on the potential of the script or its writer.

Everything in the world of script development is subjective.

Yes, an impartial eye that assesses screenplays 24/7 has written this report but ultimately the comments herein remain one human being's *opinion*.

We know a current Hollywood screenwriter, who says it best:

“a script note is only as good as

you think it is”.

Finally, script companies who “sugar coat” or dilute criticism are rife, for obvious reasons. We aren't one of those. We aspire to be realistic, constructive, fair...but never false or hyperbolic.

Sugar-coated script notes might make you feel momentarily good, but they're fundamentally destructive to you and your project. They can move you backwards, *not* forward.

Ultimately we hope the below is useful, and you know where we are if you need us...

Script ID

4664

Project Title

SENTIENT

Writer

David David(david@davidsteinhoff.com)

Main Genre

Sci-Fi

Sub-Genre

Other

Setting

Elsewhere

Possible Budget

0

Page Length

4

Consultant

dzv

Report Date

2021-01-22

Format

Pitches

Project Overview Section

Here we have a strong selection of loglines, all of which succeed at highlighting different core facets of this project. This project appears to cross between several genres, combining action, sci-fi and the supernatural/occult. As we go down the list, particularly towards the end, we can see there is a temptation to highlight these many interesting elements to this project within the one logline, but this risks the impact created by a succinct logline. The strongest logline is #5. It is short and sweet and presented in a readable, intriguing package.

Notes

#5. It's no coincidence that the strongest logline is also one of the shortest. Here, all of the key required information is conveyed neatly and succinctly. We really get into the core of the narrative where we see a Navy veteran pitted against God and his alien army in the battle for humanity's future. We efficiently summarise the main themes as well as hint at the interesting blend of genres. Admittedly, by removing the 'face of God' wording we do lose the clarification of the absent creator figure as implied by the other loglines. However, by simplifying this to 'God' we still do get a good sense, and intriguing hint towards, the key themes of this project.

#6 is equally tight in terms of word count. This logline is, perhaps, a little less succinct than its predecessor with the added phrasing of 'very different face to God' when combined with the reference to a 'creator' but, again, it achieves the key goal of imparting that core information quickly.

#4, as a combination of the two above loglines, does work well to cover all the bases and impart that key information but, as we see with #5, we can achieve this goal in a more succinct way.

#7 This logline is a slight outlier from the others, in that there is a suggestion of an ultimate showdown between our hero and his creator by the use of the phrase 'faceoff with his own God'. This suggests the plot may turn in a different direction than as suggested by the other loglines.

#2 & #1 The use of 'terrifying' in #1 is perhaps redundant as we do continue on in these loglines to describe the life-form as 'frightening'. Whilst 'terrifying' may be a more descriptive, or more accurate, portrayal of the alien lifeform, the use of the word 'unknown' has its own enigmatic and intriguing connotations.

#8 The suggestion of an 'angel army' brings another element to these loglines. However, by removing the suggestion of an alien hoard, we lose the implication that this project will be rooted in the sci-fi genre. The 'angel army' may again be a more accurate description of the alien origins but the suggested links to God already serves to hint at the aliens' role.

#9 Although this logline imparts plenty of information about the project, it begins to veer toward the wordy. As sensed in the other loglines 'beings with seemingly supernatural powers' is better served by 'aliens' as we can assume extra-terrestrials may come with unworldly gifts. We also refer here to these beings twice, following up with the first mention of the supernatural beings with the 'angel army'.

#3 Again, although this logline works well to impart a lot of important information, it does so at the risk of being overly wordy, especially when we compare to the succinctness of #5 which covers much of the same key bases but in a shorter, more simplified package.

Conclusion

Logline #5 is a great example of how we can highlight the many interesting facets of this project in one neat and succinct package. In 20 carefully implemented words, we can garner a general overview of the plot, key themes and can even get a sense of comparable titles, such as PROMETHEUS or THE LEFTOVERS, that might guide our decision to the eventual potential success of this project.

Project's Statistical Performance (/100)

Whilst we appreciate that the statistical performance of your script is important to you, we gently encourage writers not to read too much in to it. Awarding hard numbers to any artistic endeavor is a vastly subjective undertaking (even by script consultancy standards!), and you could ask 10 people to deliver their scores, and get wildly different results.

Premise

50

Market Potential

50

Originality

50

Clarity of Genre Positioning

50

Marketing Capability

50

Structure

50

Scene Flow

50

Sequence Flow

50

Originality of Structure

50

Cliché avoidance

50

Pace

50

Character

50

Character Distinctiveness

50

Originality

50

Empathy generated

50

Casting Potential

50

Setting/Milieu

50

Visual Ambition/Flair

50

Originality of Setting

50

Cinematic Moments

50

Match for the Genre

50

Dialogue

50

Authenticity/Credibility

50

Succinct, says a lot with a little?

50

Dialogue Distinctiveness

50

Themes

50

Originality of themes

50

Sophistication of Theme

50

Clarity of Theme Exploration

50

Relevance/Topicality of Themes

50

OVERALL % AVERAGE

50

To put your score in context, here at Industrial Scripts we rate some of the following scripts as follows:

- THE SOCIAL NETWORK: 89/100
- SE7EN: 93/100
- THE TERMINATOR: 90/100
- THE GODFATHER PART II: 96/100
- THELMA & LOUISE: 88/100

FINAL VERDICT

Development Needed

Report Word Count

637

Useful Resources

There's already a plethora of information online about screenwriting, so we thought we'd cut to the chase in this section and describe the best link for the scenario you might find yourself in.

- What you need if you're **struggling to see the wood from the trees** and want to get back to the essentials of screenwriting - the really important stuff: our [ULTIMATE Screenwriting Online Course](#) (free with FFN).
- What you need if you're **looking for inspiration**: our list of [31 screenwriting books](#) you might enjoy.

- What you need if you want to know which of your ideas should become your next script: our [Which Logline? Service](#)
- If you feel like you have a precise idea of what your project should be, but can't get it there yourself, for whatever reason...consider our [Script Doctoring and ReWrite service](#)
- If you just need a good ol' pick me up! Our article on "[10 Great Tales of Screenwriting Determination](#)" will get you there!

Glossary of Script Development Terms

Overall Rating

Note: we give our script consultants great leeway in terms of the verdict they deliver. Their decision is based on myriad factors, and no one score in any column is decisive.

DEVELOPMENT NEEDED - the script is not ready to be shown to agents, managers or the industry yet and to do so would be foolhardy. Many scripts have, through a thorough development process with us, improved their rating significantly and been upgraded to Considers and Recommends. Further development is vital to the project's prospects at this point.

LOW CONSIDER - the script *might* be ready to be shown to the industry, but it could be risky. In this case the script displays significant promise, but is letting itself down in a few key areas. Plenty to build on for the next draft.

CONSIDER - this is a strong script, which is likely to provoke a favourable reaction from the industry, without blowing anyone away just yet! The script has a number of strong attributes, but isn't "taste-proof" right now. Many will like it, a smaller number will have a lukewarm reaction.

RECOMMEND - this script is pretty much good to go, or very close to being so. Scripts at the higher end of Recommend will be essentially taste-proof: even if the project itself isn't for that agent or that executive or that producer, they can't fail to be impressed by it, and good things will entail when they tell their friends about it.

Statistical Performance Explanations

MARKET POTENTIAL - How well does the script fit into the marketplace? Is it in a genre likely to attract an audience? Do the concept and characters have demographic appeal?

ORIGINALITY - Does the script stand apart?

CLARITY OF GENRE POSITIONING - How well does the script fit into its intended genre? Does it manage to uphold the necessary conventions and tone? Is it clearly marketable as a certain 'type' of story?

MARKET CAPABILITY - How well is the script likely to perform once in the marketplace?

SCENE FLOW - How effectively are scenes constructed? Does each beat serve to lead us to a clear point of resolution? Or does the scene feel drawn out and aimless?

SEQUENCE FLOW - How effective is the script's act structure? Is there a sense of cause and effect from scene to scene?

ORIGINALITY OF STRUCTURE - How cleverly is the script constructed? Does the structure serve a clear purpose to the story or the perspective from which it's told?

CLICHÉ AVOIDANCE - Does the script avoid well-worn story beats or lines of dialogue? If it's a genre piece, does it manage to fit into that genre without falling back on tired tropes?

PACE - The flow of the overall story. Do action scenes as written convey a sense of speed or urgency? Do slower sections work effectively to build tension, or do they drag? Does the speed and flow of the narrative fit with the premise/story itself?

CHARACTER DISTINCTIVENESS - Are the characters sufficiently different from one another? Do they have clear, separate motivations, voices, mannerisms and so on? Or do they all sound like the writer?

CHARACTER ORIGINALITY - Is this character just an archetype (grizzled male action hero; ruthless businesswoman), or are they a unique, nuanced creation

EMPATHY GENERATED - The extent to which we can invest in the core characters, their motivations and their struggles.

CASTING POTENTIAL - are the roles complex and truly multi-dimensional? Could they be accurately described as “actor bait”? Would the primary roles be straightforward to cast (ie. THE MARTIAN) or very challenging (ie. BOHEMIAN RHAPSODY)?

VISUAL AMBITION/FLAIR - Does the script display a keen understanding of the visual medium? Is information conveyed to the audience in a visually arresting way? Does that style feel integrated or gimmicky?

ORIGINALITY OF SETTING - Does the setting feel fresh for the genre? Are we avoiding log cabins in horror films and eerily empty spacecraft in sci-fi?

CINEMATIC MOMENTS - Does the story facilitate impressive moments of spectacle? Clever set-pieces? Well-staged reveals?

MATCH FOR THE GENRE - How well does the setting suit the core premise of the piece? Is it a natural fit?

DIALOGUE AUTHENTICITY - Does the dialogue sound believable? Or is it too obviously a vessel through which to convey story information?

SUCCINCTNESS - Fairly self-explanatory. Is the dialogue concise? Does it avoid clunky, drawn-out exposition and clearly articulate the intended dramatic/character point.

DIALOGUE DISTINCTIVENESS - Do the characters have a clear voice, as distinct from the work of other writers? Within the script itself, is dialogue sufficiently varied to reflect shifts in emotion or the voices of distinct characters?

ORIGINALITY OF THEMES - Does the script’s core message/theme feel like something that hasn’t been fully explored before? Or are we reiterating that ‘if you believe in yourself you can accomplish anything’?

SOPHISTICATION OF THEME EXPLORATION - Does the script have something complex to say about its core theme?

CLARITY OF THEME EXPLORATION - How clearly is the script's central theme conveyed? Is it clearly represented in each character and the broader course of events?

RELEVANCE/TOPICALITY OF THEME - Does the central theme or message of the piece draw on something that will resonate today? Does it have something important to say about the world we live in?

Thank You!

For more info on *Character-Driven* (our [blog](#)) or any of the other products, courses and services we offer just visit the link below:

<https://industrialscripts.com>

Hope these notes are helpful, then, and all the best with the project and you know where we are if you need us!