



ScreenReaders

XXXXX

By: XXXX

Date: October 22th, 2019

Page Count: 135

Genre: Action

Story:	VERY GOOD	Title:	GOOD
Structure & Pace:	VERY GOOD	Setup:	EXCELLENT
Dialogue:	VERY GOOD	Characters:	GOOD
Commercial:	GOOD	Writing Style:	VERY GOOD
Project Overall Score			
CONSIDER			

Strengths

XXXXX stands up for its impressive structure and story. It's fresh take on a concept seen before works successfully in pushing the story forward with great conflict and on-point dialogue. The characters have some great moments, most of which involve opposing ideals that spark engaging dilemmas and debates that showcase the best of them.

Right from the start, the hook is great. It makes the reader curious and, right after Phoebe's attack (page 3), it grabs the audience.

The main idea of the script has been used in movies before. However, the reader manages to approach it with a twist. He focuses on the debate generated and the social impact of the situation, instead of going straight into action. That gives the story depth and gives the reader the chance to get to know the world of the story. Nice touch.

Consequentially, the writer does a good work establishing the protagonist's position in the previously established debate very soon in the story. Gayle is not taking any sides. He's there for the truth, and he's going to find it whatever the cost is. This shows his character and creates a bond with the audience, based on respect for his ideals.

The action starts pretty soon, which is something expected from an action script. By page 13, Gayle is already in the battlefield. The first act is, overall, very solid, because it keeps moving forward, as opposed to staying stagnant.

Moving on to act 2, the conflict is constant and solid. The action sequences are exciting and the story moves forward constantly. It was a smart choice by the writer to leave breathing space in-between action sequences, like in pages 50-51, when Gayle and Roger discuss the situation after the fight in the car. That's not only good but necessary.

The dialogue is very good. Witty, fast and to the point. Each character speaks with a different voice. Gayle's goal in the story is also pretty clear and easy to follow.

Coming back to the debate, Roger's point of view allows us see the debate from the other side. He's one of the 'bad guys', but not really. The reader succeeds in making the audience empathize with Roger's character early on, so it's a great, tough scene when Gayle has to confront him in order to save Lucas.

The tension is a constant in this story, which throws in some pretty good one-liners, a compelling set of characters and exciting action sequences, to deliver a pretty solid action screenplay with high potential in its genre.

Weaknesses

There is a feeling that the hero could be fleshed out a little more. Establishing his character a little more could benefit the story in more ways than one.

There are a few scenes that could be trimmed down. As a rule of thumb, scenes should start as late as possible and end as soon as possible. In the laboratory scene in page 66, there's an introduction that the writer could prescind of. This would also benefit the pace of the story. This is exactly the same case in page 71, in the garage scene.

The climax is, for the most part, very good. However, in the last push, Gayle really lacks a hero moment. Not only that, but he is actually saved by other characters twice in those 3 pages. The climax could feel more fulfilling if, instead, Gayle is the one who saves someone else, or makes a sacrifice to showcase his honorable nature. This would probably also leave the reader with a better taste as they finish reading the screenplay.

Comments & Suggestions

Overall, the story is pretty solid as it is right now.

The writer could take a little more time fleshing out the hero's character right before he enters the battlefield, since the second act starts very soon (page 13). This could go by either (or both) building empathy or letting the reader to know him better, whether it is his posture at a specific dilemma or his choices in specific situations.

The writer could also cut down unnecessary introductions to scenes in the second act, and could make the hero take the spotlight in the climax by making him sacrifice for someone else or giving the last blow to the antagonist.
