Analysis
P.E.T.A.
People Eating Tasty Animals

Use this Analysis in conjunction with the Critique and the eBook (It's All About Story!). Any questions email me. My eBook is a comprehensive source in everything you need to write a quality screenplay.

Pros
- *Excellent visual writing*
- *I had no trouble following what was happening*
- *Correct Formatting*
- *Written in Present Tense & Active Voice*
- *Time – modern (based on Big Ben, Guy Fawkes Day)*
- *Not too many named characters (3) – easy to separate them based on their temperament and actions*
- *Know the protagonist – Alan Bentley (based on the number of times he's referred to 39 times)*
- *Antagonist – Gary Long based on his brother Robert is dead and he's the only named character left*
- *Genre – Suspense (based on the terrorist attack on London & Dark Comedy-based on description of Protagonist, Alan (a man neurotically happy in the simple way he sees the world)*
- *Dialogue is short and to the point*
- *Subtext in Action or Dialogue*
    - *Robert slams his hand into the window – (subtext: he's angry something didn't occur)*
    - *Robert, even in death shows that Alan can rub people the wrong way*
    (could use more Dialogue)

Cons
- *Most of the Dialogue is either Small-Talk or On-The-Nose – see if you can replace much of this dialogue with Action/Description*
- *Could use some humor*
- *The story needs to move a little faster*

Comments/Suggestions
- *Good use of 'white space' – no Action Block greater than 4 lines*
- *Suspense builds as we follow Robert and expectation of something terrible is about to take place when he tells the boy to keep watching. And even more when Robert GRUNTS and SLAMS his hand into the glass window.*
- *Tension/Suspense builds when something that Robert expected to occur doesn't and he slams his hand into the observation window.*
- *Characters are important if they are given a name – the more generic the less important they are likely to be to the story*
- *Good use of Sub-Headings*
- *Since there is only 3 named characters and each had distinct characteristics, it was easy to separate them*

What the reader should learn from that first page:
- *introduce protagonist and/or antagonist - who are we going to root for or against*
- *connect with the genre - horror, sci-fi, comedy, action, drama, etc.*

- *clarify the story world*   *-where and when does the story take place*
- *introduce conflict*   *-conflict equals emotions –draw out reader's emotions*
- *set the tone*   *-sarcastic, suspenseful, dark, humor, etc.*

ALL THESE FIRST PAGE GOALS WERE ACHIEVED

What Should Be On First 10 Pages

- *correct formatting*   *-correct use of screenplay elements*
- *spelling and punctuation*   *-check every sentence for spelling & grammar*
- *write in 'Present Tense' & 'Active Voice'*   *-don't write 'Past Tense' & 'Passive Voice'*
- *imaginative word use*   *-don't use boring, repetitive common words*
- *good use of whitespace*   *-don't intimidate with dense writing*
- *promise of an emotionally rewarding story*   *-characters do actions & dialogue that connect*
- *original action & dialogue*   *-don't write what we've seen or heard before*
- *can reader follow the story*   *-don't write a confusing, convoluted narrative*
- *no lazy dialogue*   *-no small-talk, no clichés, no on-the-nose dialogue*
- *avoid repetition of words*   *-replace common words with original replacements*
- *don't bore the reader*   *-write every line to excite and engage the reader*

ALL THESE 10 PAGE GOALS WERE ACHIEVED

Contact:
http://thescriptsavant.com
(at this website you can download my latest version of my book ['It's All About Story!'](#) **for free**)
(NOTE – rewriting eBook so some of the web links in the eBook doesn't work correctly yet)

https://thescriptsavant.com/newsletters/TheScriptSavant_Newsletter_005.pdf
Your First Page Isn't Awesome

https://thescriptsavant.com/newsletters/TheScriptSavant_Newsletter_004.pdf
Your First Dozen Pages Isn't Awesome

https://thescriptsavant.com/newsletters/TheScriptSavant_Newsletter_003.pdf The
Art of Collaboration

https://thescriptsavant.com/newsletters/TheScriptSavant_Newsletter_002.pdf
Mastering Creativity in Storytelling

https://thescriptsavant.com/newsletters/TheScriptSavant_Newsletter_001.pdf
How to Pitch Your Screenplay

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What I couldn't do in 10 pages is:
- **suggest story arcs**
- **different story threads**
- **suggest a satisfying climax**
- **suggest different 'loglines'**
- **better genre**
- **suggest 'tag lines'**
- **is the climax satisfying**

I hope these comments you find useful.

First of all, your writing is excellent – very visual.

Loglines:

Dark comedy melds with deadly horror in a love story, as our protagonist slaughters enemies on PETA's short list in evermore bizarre ways, while completely oblivious to his own actions

Dark comedy melds with deadly horror in this tale of romance and carnage as our hero unaware of his own actions stands up for the rights of helpless animals.

Characters:

name	gender	age	traits	important
Robert Long	male	30's	long grim brutish	yes
Londoners	?	?	?	no
Tourists	?	?	?	no
Family	?	?	?	no
People	?	?	?	no
Boy	male	8	excited	no
Queen	female	elderly	?	no
Corgis	?	?	?	no
Security Officer	male	man-50's	?	no
Passengers	?	?	?	no
Customers	?	?	?	no
Immigrate	male	man-20's	frighted	no
Large Man	male	?	?	?
Gary Long	male	30's	impulsive violent psychopath	yes
Alan Bentley	male	30's	a man neurotically happy in the simple way he sees the world	yes
Mouse	?	?	hesitant	no
Mice	?	?	?	no
Gas Attendant	male	20's	?	no
Small Boy	male	10	?	no
Constable	male	40's	?	no

- **Comment #1:** **(red circles)**'is' and 'are' are Passive Voice – screenplays should be written Active Voice and mostly Present Tense. Rewrite these Passive sentences in Active Voice Present Tense.

Dialogue Types

Chit-Chat/Small Talk:
is everyday direct small talk and simple question and answer conversation that in the real world starts up a conversation. A character asks a question another character answers it. This is POISON to your script. After a few boring lines of this the reader will conclude that you are not a screenwriter and toss your script.

On-The-Nose/Direct Dialogue:
is when people stay on the same topic and responses directly to what has just been said. It is usually predictable because each person is on the same topic and they get into a groove of speaking so the other person often can predict what they will say which is usually some cliché saying so they don't have to think.

Exposition/Informational Dialogue:
it is Dialogue that supplies information that normally no person would say. (e.g., If you are talking to your brother and sister and say, 'Joan you are my sister and twenty five with two kids. we just want you to tell John here, my dear brother who's also married with two kids, that we think he's crazy.) It is Dialogue that supplies facts that a person wouldn't normally convey but the writer feels necessary to supply for their story to make sense.

Oblique/Indirect Dialogue:
is where each person has their own agenda and is not usually interested in what the other person is saying or they wish to divert the conversation in a different direction. This is usually unpredictable keeping the reader guessing, is not informational, compresses the story, and is interesting.

Subtext: is the message/thoughts/emotions underneath the actual words, something hidden Beneath or behind the words of what is said. The real meaning behind the words. A character who says one thing but implies another is using subtext.

Foretelling: Telling information about the outcome of events in the future. **Voice Active Voice:** use of action verbs that show movement or action or taking place in the moment as opposed to have taken place already. An actor must be able to perform the action. Action is the manifestation of feelings and thoughts through activity. In screenwriting, the acid test for action will be whether it is behavior that actors can perform and a camera can photograph. Action should be written in the Present Tense, preferably Simple Present Tense.

Passive Voice:
is any use of the conjugations of 'to be'.

Person, Number		Present	Past
1st, singular	I	am	Was
2nd, singular	you	are	were
3rd, singular	he/she/it	is	was
1st, plural	we	are	were
2nd, plural	You	are	were

| 3rd, plural | They | are | were |