

## Analysis Tar

*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 'Scene Headings' – going from general to specific – left to right*
- *Excellent visual words interspersed*
- *I had no trouble following what was happening*
- *Formatting correct*
- *Time - felt modern*
- *A little too many named characters – especially the 5 introduced all at once*
- *Know the protagonist – probably Carl or Katt*
- *Genre – Horror*

### Cons/Suggestions

- *No Subtext in Action or Dialogue*
- *Most of the Dialogue is either Small-Talk or On-The-Nose or just missing – see if you can replace much of this dialogue with Action/Description*
- *Could use some humor*
- *The story needs to move a little faster*

### 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.*

### 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*

### 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 links don't work correctly yet)

[https://thescriptsavant.com/newsletters/TheScriptSavant\\_Newsletter\\_005.pdf](https://thescriptsavant.com/newsletters/TheScriptSavant_Newsletter_005.pdf)

Your First Page Isn't Awesome

[https://thescriptsavant.com/newsletters/TheScriptSavant\\_Newsletter\\_004.pdf](https://thescriptsavant.com/newsletters/TheScriptSavant_Newsletter_004.pdf)

Your First Dozen Pages Isn't Awesome

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**What I couldn't do in 10 pages is suggest story arcs, different story threads, and a satisfying climax since I don't yet know what the story is about.**

*I hope these comments you find useful.*

### **Characters:**

<b>Name</b>	<b>gender</b>	<b>age</b>	<b>traits</b>
• Coal Miner	male	?	?
• Katt Johnson	female	28	EPA inspector
• Ted Bailey	male	50's	Operations Manager
• Carl Taylor	male	39	Lead Mine Foreman
• Trig Masters	male	30's	Miner
• Len Leatherwood	female	20's	Miner
• 'Big Bill' Carter	male	50's	Mine Owner
• Ira Wycot	male	40's	Head of EPA, rotund
• Jean Wycot	female	24	Young Model Wife
• Jim Tannenbaum	male	50's	EPA inspector
• Stan Bemis	male	30's	EPA inspector
• Miners in Elevator	?	?	?

**(note: almost no traits that make someone interesting is listed also many of the ages of characters are missing that readers would visualize differently if they knew their ages when first introduced)**

### **General Comments:**

- Excellent - words in green are interesting and shows a command of English.
- Excellent descriptions in 'Action Blocks'
- On page 3 you introduced 5 characters all at once and you gave them proper names (first & last) – Most are not that important so at max I'd only have their FIRST name or just give them a number – if they are important to most of the story then they (CARL TAYLOR <protagonist> & 'BIG BILL' CARTER <antagonist>) would be given full names so show that they are important to the story. Plus, you have NO descriptions of who each character is that makes them uniquely interesting.
- So far, I see no humor - humor makes characters interesting and shows they have depth.

- You have no SUBTEXT in Dialogue or Action – most people convey meaning by SUBTEXT – that makes them interesting to try to interpret
- So far, I see no irony – irony shows how clever our characters are – everyone is way too serious – even in the middle of battle some characters have humor and irony, which makes them more interesting because we don't know what they will do.
- In almost every ACTION//DESCRIPTION block you are TELLING us what the ACTION is or that they are talking – you need to SHOW the ACTION and any dialogue that can be understood must be in it's own character dialogue part.

### Specific Comments:

- **Comment #0: (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.
- **Comment #1: (red rectangle)** a block of Action should be around 4 lines before being broken up by 'white space' (blank line). The reason is so the reader doesn't skim or skip the text and miss something important – if they skim/skip they are losing connection to the story
- **Comment #2:** Especially a main character should be given a description that tells us something about her that makes her unique and interesting.
- **Comment #3:** The first time a character is introduced they are capitalized – After that they are not unless they start a Sub-Heading. Also, if a character is given a FULL name (first and last) you can assume they are important to the story – they are a major character – they should be given a gender, age and description of relevant traits, so the reader can immediately form an image in their mind.
- **Comment #4:** Most words ending in =ly can be removed or replaced by a better verb that it supports.
- **Comment #5:** Capitalize SOUNDS in ACTION BLOCK – I've also seen scripts where no sounds are capitalized.
- **Comment #6:** Screenplays unfold in REAL TIME don't need words like 'starts', 'begin', 'starting', 'suddenly'
- **Comment #7:** Replace On-The-Nose Dialogue with original DIALOGUE or ACTION
- **Comment #8:** Cliché – Dialogue or Action we've seen/heard many times before – replace with original dialogue/action – Reader disengages for a moment when they notice a cliché – replacing gives a chance for the writer to show how brilliant they are.

### 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
1 <sup>st</sup> , singular	I	am	Was
2 <sup>nd</sup> , singular	you	are	were
3 <sup>rd</sup> , singular	he/she/it	is	was
1 <sup>st</sup> , plural	we	are	were
2 <sup>nd</sup> , plural	You	are	were
3 <sup>rd</sup> , plural	They	are	were