

## **Ilike2writestuff**

You're using -- as ellipses which is fine. I enjoy the visuals on page one. I enjoyed the teaser, very respectable syfy teaser. My advice? Add mystery, and not the type that makes you think "oh what is that" but instead "why is that". The objective is clear. To survive, but there's plenty of possible questions that you can have your audience say to themselves. It's that question that will make them keep reading/watching, a question that they must get an answer to. (Breaking bad does this with amazing grace). The transition to act one is good. You can shorten the train ride action lines. You have acute sense of visuals... In a crazy teaser it works for you... later in act one against you, as we want thirst for actual story. I wanna say keep the dialogue of TITAN as TAYLOR instead.

I like the threat you have going here. Try to escape the cliches regarding the "i'll get the money, I swear" stuff.

Overall. Your writing and use of language is great, what scares me is a lack of characterization, invoking a question, and an objective we can understand. Good work! Keep Writing!

## **Yes\_No\_28\_Maybe\_Yep**

Getting a *Workaholics* vibe from this. It also seems very producible on a low budget.

Yousef is not in CAPS. Now I think it feels like *Office Space*. I'm liking the steady progression and characterization you have here. The suicide bit feels a tad too real, instead of funny, add a joke to loosen it up a bit. The ending is good though.

Barry is coming off as a straight up asshole. Good if it's your intention, but many times a good asshole in comedy isn't there to be JUST a dick, but to be a tool for mean comedy. Look at Selina Meyer for an example.

Nice cut on page 7. You're doing well to create the contrast/dynamic needed for comedy in TV.

Overall. I enjoyed the easy understandable flow. I think that because of it being comedy, the nature of these jokes will need tinkering, but some advice. Read the joke with the before and after pages to help yourself from being narrow minded and sucked into a joke spiral, where the joke doesn't hit because you read 100 times. Good work! Keep writing!

## **ottovanbizmarkie**

Family targeting... Reword this. I know what you're trying for, but that word erks me. You're giving me too much specifics on details or better said... not the right details. Details need to pop so you can quickly get them and have them set in your reader's head. This isn't a book where you can spend half the page on how he looks.

Good dialogue here in the kitchen. Realistic and it flows.

Got a laugh out of me. Good job.

Great scene setter for the apartment. It's a cliché to do poster shots (that's what we'd see in film) but it works well in the script to have us get a picture.

"It was too subtle" keep that line.

Overall. Your realistic dialogue is your strong point. It flows and pushes the story. I think my main concern is if we have a true basis of what people want. The only clear one is a possible love interest and if that's it... well that's fine, but that doesn't seem all you want. You can show motivation and intent not just through dialogue but by small parts in action lines. Good work! Keep writing!

### **obamasaywhitido**

When you say Highlight the pigs... You do that. Give a snappy description of each with their name.

Definitely can tell that this script has been refined.

This is moving slowly... but in a good way. It takes its time to set the scene although this isn't literature, you're doing a great job getting a visual into the reader. Good job here.

Okay so I'mma cut the feedback short, but for a reason that I'm sure you'll like.

It's GOOD. It's past what can offer you. You need someone to look at it all, the whole picture, to see how it works together. I'd get a full feedback and if it's good then submit it to people. This has value. Good work! Keep writing! (side note: use a pdf sharer like google drive instead of dropbox)

### **screenhelpneeded**

I'm assuming just a rushed title page? Always get your title page in order bro.

We don't need you to tell us she's a waitress... we can tell. Unneeded.

You're making some interest on page 2. Good.

Adam is a bit much, I'd bring him back a little. Right now you got too much talking from both sides. I've been nulled to the whole "god lets this happen" thing in movies.

Oh the "wait! You never told me what you do!" That's a cliché. Avoid them.

Overall. Lot's of fluff. I can tell there's a good script here, but the overdoing of descriptions, the dialogue being too long. Like look, if you want to have a long bit... Have a long bit. Tarantino does this better than

most, and even though he has long ass dialogue/monolougish moments he knows rhythm. Here it isn't there. Skim this down, like you're on diet to lose half your weight. Good work! Keep writing.

### **Robinsparkles73**

I like the logline from the get-go. My first intuition of a possible problem is flashbacks. How do you give the past a spot in the present. Let's see how you do.

GOOD page one. That's needed for all scripts. Pat yourself on that back for just getting that right.

Ooooo. That transition... *“\*snaps\** Good job.

It's interesting you made her hungover for the first day of work, deciding to go with her starting on a foot of regret rather than nerves. Play with that more, our expectation is for her to have anxiety, yet through the logline you hint to a depression instead.

You might not need the chyron, we can tell it's a Police Department and you could instead do something clever to show the wanted info.

Some cliché dialogue later in the script. Some of your actions lines are fluffy. Well you tip-toe the line quite well tbh, I'd just tighten them up a bit. Make sure they're the best they can be.

Overall. I like the premise, and the writing is solid. You do a great job of visual storytelling, and I enjoyed reading it. The dialogue is weak. I can tell there's moments in here, but it feels lethargic and too much of what we hear every day on CSI and the 20 other ones. This is a movie you got liberties I think you're not using. Good job. Keep writing!

### **Pugshot12356**

The first dialogue made me cringe then the next action line made it work. Definitely worked with a set-up. I'd give this more time to breath. You need some more time for this fella to be on screen to have us take in his creepy'ness. Find a cute and entertaining buffer.

After the bad boy hard look line. I'd expand on her reaction. Give that spotlight to her, her reaction will make it work.

For the dialogue when the robbers come in, the lines where they talk to each other, specify that please. I read as if they were shouting “I can’t see out of this” which I don’t bank robbers would just declare to the people they’re trying to intimidate.

Oh c’mon you got a great set-up, and the best you can say is “he’s obviously never been in one”. You just gave Lebron a layup, let him dunk the damn thing. (make the joke HIT)

It’s working better afterward... maybe just cut that one action line noted above ^

Overall. I like the vibe. Sometimes you gotta be careful with it though, this script isn’t taking itself too serious, which is needed for comedy in this situation. I’m just worried about certain small things breaking that. The jokes are working, so give yourself that. Good work. Keep writing!

### **NetflixAndZzzzzz**

The joke with the “i don’t think so” and the VO after it... the set-up is good. The punch missed... It’s repetitive rather than giving a joke.

The (beat) is formatted wrong.

You got a lot going here, in terms of directions. Although it is entertaining, If I was a producer I’d be concerned by saying “where is this going” It might be clear to you, but there should be some clear signs of plot progression.

Yeah... I’d cut some of this. I love character set-up but most of the time you can do that AND plot progression

This does have humour, or at least the humour that is good for story-building.

Overall. Everything is solid, but the foundations in structure. I can tell if I kept reading this past page 10 I might not have a clear understanding of what I’m reading and would get more lost. Perhaps it’s because it’s a short, not a film, not a tv script, that i can clearly pick up on the structure. Shorts like this are because of that fact. You need to find your own structure that works well, honestly a 3 act here could still work and help you maintain a flow. Good work! Keep writing!

### **Lycurgus**

Very comfortable opening. 3 pages in and you got a solid grasp on the setting and characters... now let’s see about that plot around page 5-10.

If the house invasion isn’t a foreshadowing of plot.... I swear it better.

This really flowed well. Had a great rhythm that allowed for easy reading, which is a huge plus. You'll get people to keep reading but it's the plot that will want them to make it.

So you did a good job, pat yourself on the back, I read my 10 pages and I say it's good. Can it be better? Hell yeah. Sharpen the action lines... Ask every yourself on every part "can this be better" "can I get away with less"

REPEAT 100X

You'll get there, but overall. I like it. Good job and Keep Writing!

**Bryce\_Thomas**

First impression... I know you're type. I enjoy reading good writing, but I almost feel like I'm putting down a cute puppy when I say...

Not everything you write... can be shown. It can be super pretty, but you hand this to a person who's ACTUALLY capable of making this real... they will have issues

Okay... so the most I think you should do for an opening without dialogue is around 4-6 and that's only if it's really good. My advice? Cut it down, get rid of the superfluous parts and let the story get on with it.

I know you said you're trying without much dialogue... but does that have to be none?

Dialogue makes things easier to read. A chill nice and balanced convo or situation in the beginning adds to easy reading. I know what you'll say... "But my story isn't like that". That's nice... tell that to the guy that just passed on your script because he wanted to read a script not a book. You can find a way to add dialogue in a meaningful way that adds to your story.

Or... you can pull a WALL-E right now your script doesn't do "much" visual storytelling and is instead very narrative/1st person perspective. We go with the characters.

If you look at Wall-e, even though you look through his story, you're also looking at...?

What happened!? You make the viewer thirst for the answer to that question.

That's what's missing here if you are so inclined to chop off dialogue in the first 8 pages. Good job! Keep Writing!