

THE BRIDGE

WRITTEN BY
EXAMPLE



SCRIPT COVERAGE

INFORMATION

Title	The Bridge
Form	Script - TV Pilot
Length	26 Pages
Writer	EXAMPLE
Genre	Coming of Age Comedy
Setting	US
Period	Current
Budget	Medium
Verdict	PASS

Date of Coverage | 15 November 2020

OUR STATEMENT

Your script is assigned to one of our consultants on the basis of their specialities. If you are unhappy with any of the comments made on your script, or you feel that they could be disputed, please let us know.

With our collective experience and rigorous quality control, we encourage you to question our insights if you do not understand them.

We hope the following feedback will provide great value to you and having purchased script feedback you are entitled to answers of all your questions.

Thank you for choosing us. Stay writing!

The team at SWN

Opening Comments:

As I left notes on your script during the last competition I can tell you have come a long way since then. I noticed your scenes were the correct length, the pacing was much better, the jokes were more tailored towards a generic audience - amongst many other things.

You have not just improved this script but in the two/three months you have improved as a writer. You have honed your skill and taken on board all the notes.

I enjoyed this script much more than the last time I read it and you have shaped some well-thought out characters.

Well done!

There are still areas for improvement which I have gone over. I would focus more on the latter part of this feedback as I feel some of the planning of this script may be its pitfall.

Walkthrough:

Page 1 - You don't need to go in as much detail with the descriptions here.

He gets to room E 301, sets the suitcase down and takes a deep relaxing breath and grabs the door handle.

As your title is Room E 301 it would be quite cool if he looks at the sign? Your description doesn't need to be exact, so details such as grabbing the door handle can be left out - unless the door handle is important - it's red hot to touch and it burns him or it falls off etc.

Revised:

Approaching his dorm he stops at the door reading the sign 'E 301'. He takes a deep breath before entering.

Page 2 - **his parents raised him in what they call a "commune"** but is actually a **cult**. This is comment can only be picked up by the reader and not the watcher. As this is just a blueprint for a visual product these details will get

lost. These details aren't necessary to paint this picture of him being a hippie as you have set him up very well, he looks like a hippie, talks like a hippie and also acts like one.

Page 2 & 3 - I'm a little confused here. Basile's got two dorms and two lots of roommates?

Page 3 - I would avoid any political comments as it can really turn the audience against certain characters depending on their stance. Half of your audience may get annoyed at the dialogue regarding Obamas healthcare as they may stand for it. They won't just get annoyed with the comment however, they will disengage and potentially get frustrated at your film.

Writers usually avoid writing about politics but when they do, they are always impartial and show both sides of the argument fairly. This joke may work if a character bites back with something witty defending his political ideas, but then you'll be getting into an argument which isn't really necessary for this scene.

Page 4 - **Seth dude seems like a total libtard though.** Similar to my above comment, this comment could disengage some if not the majority of your audience.

Page 4 - Is Seth going on the dating app relevant here? I don't feel it adds much to the scene. As William Goldman said "Screenwriting is compression", so take out all of these little details which don't contribute much to the core story.

Page 5 - Millie runs over to him - I'm not too sure if a stranger would run over to someone if they burnt themselves on a cigarette. Maybe her motivation for opening up this conversation is that she's looking for some Boof? After all, he does look like the kind of guy who would take it.

Page 5/6/7 - This dialogue here is very much reflective of everyday life conversation. People come to the films to escape from reality so how can you make their conversation different? You can do this by making it weird, unique, you can add in conflict or another dynamic to the conversation - for example, Seth could be really good (or bad) at flirting? There's a need for this engaging and interesting interaction in every scene you write.

Page 7/8 - This scene doesn't really have much of a direction or purpose in-terms of the plot. It seems this scene is just a conversation between friends? The audience will disengage and this scene will slow the pace of the film if they're just talking about their interests. Could it be about Boof? Establish the main plot in this episode and make everything relate back to it.

At this point you really want to get the episode going too. You've set up all the characters so now you can get into the meat of the episode; the conflict, the drama; what this episode is about.

Page 10/11 - I don't feel like you need to add in this scene where Basile says no, before they go back and say yes. Basile could still say no, before Jiff gives him the eyes and then he changes his mind? - Or something similar.

Page 13 - This whole script seems very directed towards young male adults. The engagement and story is revolving around the college experience rather than a bigger problem they're all facing that everyone can relate too.

Also there is a lot of mentioning of girls and getting 'poutine'. Not a lot of girls or women will relate or enjoy these moments. You have to be very careful not to narrow you target demographic, otherwise you will have a lot of difficulty spreading the word about this episode/series.

Just relating this to an example I can think of; Super Bad. Super Bad works so well because the college experience picks up on humour that is universal; being awkward, being too young to buy alcohol, being terrible and flirting with the other sex etc.

Page 15 - I know what a Juul is but not everyone will. I'm from the UK and we don't have the brand Juul over here. Maybe a generic time like vape will work better?

Page 18 - As a point that was previously mentioned, I would avoid one-sided snippets of an argument. This scene doesn't really contribute much to the story in terms of humour or engagement so I would suggest leaving it out.

Page 18 - No comments to make, just wanted to mention that this running joke about "whereabouts in India is that?" is very funny!

Page 19 - **Dude stop bogarting! Pass the doob!** - Great moment here too!

Page 21 - This part where Seth goes on was funny the first time and can be funny the second, however you will have to cut this down a lot - perhaps even just to a few lines! It will equate to quit a bit of screen time which could lose the audience on this humorous observation of Seth chatting a load of bollocks.

Page 21 - **Someone call Tyga cause I found Molly!** - I believe I mentioned similar notes last time on this line. Just to reiterate the joke is too esoteric for an audience to get the reference, regardless if they all know what Molly is.

The real danger is with setting up a witty or humorous line that the majority of your audience won't get, which can easily disengage your audience and kill the flow of a scene.

Page 22 - There's nothing to make us care about the romance between Basile and Alexis here. At his point they're just two random students that have met and are kissing at a party. If you're going to include romantic scenes in a script you will want the audience to really get behind their relationship for some reason... Otherwise the interaction will be meaningless to the audience.

Page 25 - Basile doesn't seem very interesting or exciting. There isn't a lot to his character and he passes up the chance to get with this girl because it's late? It's interesting the he isn't necessarily like all the other college students, however I would maybe change the reason for him not wanting to get with her - maybe he met someone else he cares about? Maybe he's too drunk or high to do this properly cause he likes her and wants to remember?

Concluding Comments:

This script has come very far since the last time I read it, it's starting to shape up nicely.

There is one important thing that is letting this script down and stopping it's progression to become great! **I can not stress this point enough**, if I had a few lines to sum up this feedback this would be it:

Your protagonist doesn't have a relatable goal for the audience to get behind him.

What does Basile achieve at the end of this episode and what is the rest of the series about? I, as a reader should know exactly what the rest of series will be like, but I don't have a clue in all honesty.

The pilot episode is the most important one in my eyes, the one that will convince the audience that they can invest their time into more episodes. When they get to the story, what will intrigue them to want to watch more? Will they be on the edge of their seat wanting to watch another episode right away? To show how this is done I'm going to use an example of the greatest pilot episode of recent times; Breaking Bad.

Breaking Bad -in the pilot episode alone- explains what the whole **7 series** is going to be like. He starts off as teacher showing his boring life, then finds out he has cancer, then starts cooking meth! **All in the first episode...** That's how important it is.

The story concludes and I don't really feel there is anything in here to hook the audience. The end shot is crucial and it should be enough for the audience to think '*what's going to happen next*'.

There are few ways to achieve this feeling for the audience, but unfortunately it would require your whole episode direction and centralised subject to change. It needs to be dramatic, tragic or very on-edge.

Your story could be about Boof and the effects of it on the college students? What if Basile is in danger because he unknowingly stole a load of Boof from a drug dealer?

Look at 21 Jump Street and their drug ‘wi-fi’. This is a light-hearted comedy but it still has danger, drama and tragedy. Humans LOVE drama and conflict.

15 Point Checklist Rating:

Story	5
Characters	7
Characters Desire	5
Theme	5
Protagonist	5
Antagonist or Antagonistic Force	4
Protagonist Empathy	4
Originality	7
Sub-Plots	7
Dialogue	8
Pace	9
Setting	8
Cinematic Potential	8
Opening	6
Ending	3

Analysis of Strengths and Weaknesses:

I felt your main strength in this script was in the characters, specifically the sub-characters. This script is really character driven and there are many interesting and unique characters you have included.

I would however say that Basile needs a lot of work as a main character. Your main character should be the most interesting, however Basile seems the most nonchalant and strait-laced. Writing passive main characters is one of the biggest problems in screenwriting as writers often experience the story through them rather than getting the protagonist to objectively experience the story properly.

Make Basile unique, interesting, quirky. The cool, aloof, quiet one is never interesting in films. Make them complicated and weird, or just fascinating to watch. Character traits you could use are: anger issues, mental issues, addictions, trust issues, anarchy and much much more!

General Advice on Steps To Improve:

- Create a more interesting protagonist.
- Create a clear goal at the end of the episode for the characters to achieve. Something that's hard to achieve or will keep the audience riveted to their seats.
- Create a clear and relatable character desire for Basile that the audience can relate to. The more heartfelt and generating of empathy the better: wants to live, wants to love, wants to achieve a big goal as an underdog...
- Be a little more impartial when displaying political arguments.
- Insert more drama and conflict in the story.

Production Development Advice:

This script was pretty low-budget so would appeal to production companies. If you wish to send this out to production companies I would first get some festival recognition with it (as I advise many writers). If you can win a competition then that would be great (any established competition)!

Alternatively, try and secure an agent. You can pair this script with another you have written and send some emails out. Agents have contacts in the industry and especially well-known ones will get your script read by some big industry production companies.

The script would need re-drafting however and my golden advice would be to make those first five/ten pages count. Many executive will read the first five pages and decide whether or not they like your film or style of writing. The first five pages are the difference between read-on, or not.

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THANK YOU & GOOD LUCK!

Your feedback is vital to progress your skills and measure where you're at and whether or not you're ready to be placed in-front of industry contacts.

The fact you have asked for feedback means you understand that you need to improve - never lose that, as that's the day you will stop growing as a writer.

The best screenwriters of today still ask for feedback and doubt their abilities. Don't beat yourself up, just understand it's a vital part of the process.

Never give up, be ambitious and be consistent.

Don't fall out of love with the art by expecting too much of yourself. You can still write a page a day and make it as a GREAT screenwriter!

We hope to hear from you again.

All the very best
Alex Edge - Director at Screenwriters Network.

A handwritten signature in black ink, consisting of a stylized five-pointed star followed by a cursive 'e' and a horizontal line.

