



AMERICAN

Film Lab

Prepared by American Film Lab

AFL Script Analysis Report

Score Calculated On :2018-08-01 00:00:00.0

Best Movie Title Ever

Written By : Arthur Best

Genre: **Action**
Budget: **BIG (\$4M-15M)**
Age: **Adult (20 - 35)**

Your AFL Script Analysis Rating is: **390.0**

Pass

Needs Development

Consider

Recommend

▲
390.0

Notes

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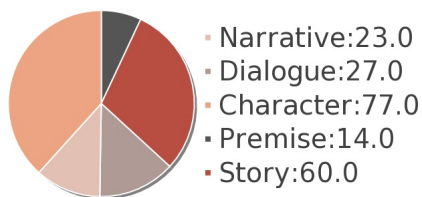
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Synopsis

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Creative score overview



Premise

The project has a solid foundation and is close to working on several levels. A thorough rewrite is needed though to address multiple issues, most of which are standard progression requirements to move from one draft to the next. The essential template is in place, so the rewrite should go fast -but the script really ought not be sent out without it.

Originality 

Deliver on the promise of the premise 

Strength 

Story

The spine of the story rests on assumptions that should be strengthened to win audience confidence. At this point, story setup could be brainstormed for improvement. The essential facts of the premise in its current form raises countless "but what about x, y & z" questions (e.g., How can the government not have any oversight / how did the spies go undetected traveling from one country to the next, what about the allies involvement, etc.

Adhere to structure 

Strong act breaks 

Rising stakes 

Story reversals 

Scene reversals 

Resolution 

Relevance of scenes 

Efficiency 

Compelling 

Compelling Sub Plot



Although the subplot of her divorce plays into the mental state of the lead character, it needs to have a stronger tie in with the overall story.

Clarity of through line



Authenticity of the world



Protagonist

Michelle is well written and her goal is clear. Consider some adjustments with the subplot as a divorcee and the tie in to make her more authentic and not just plagued with internal problems she cannot solve.

Clear protagonist



Clear conflict



Clear character arc



Difficulty for protagonist



Interesting



Authenticity



Antagonist

Fison is a unique character but his dialogue doesn't always fit his demeanor. Consider re-writes for his dialogue.

Clear antagonist



Clear conflict



Clear character arc



Interesting



Authenticity



Stronger than protagonist



Secondary Characters

There are a few secondary characters that you could either re-write or lose all together depending how you re-write the subplot. I would look at the father-in-law Stan and Rick's best friend Andrew as possible characters to lose. They give great insight but not pivotal to the story.

Minor character arcs



Compelling



Relevancy



Dialogue

Most of the dialogue is fitting with the exception to Fison. Also consider some re-writes should you update the subplot.

True to character



Compelling



Authentic to role



True to character



Compelling



Narrative

If you can tighten up the subplot and remove some of the secondary characters like mentioned earlier the story should tighten up naturally.

Overwritten



Too much info



Not enough info



Distinctive voice



Industry standard



Intellectual Property

Characters: Story



Characters: Extension



Characters: Relevance



World: Story



World: Extension



World: Relevance



Story: Extension



Story: Relevance



Cultural Crossover



Marketability

Title



Tag-line



Log line



Trailer moments



Translate overseas



Leads cast-able



Culturally relevant



Timely



Topical



Number of set pieces



Quality of set pieces



Buzz worthy



Hit target market



Transmedia

Blog



Website



Viral video



Graphic novel



Online publishing



Mobile app



Music



Contests



Browser game



Platform game



Event



Product integration



Board game



Online community



Retail products



Collectibles

