



WHICH LOGLINE? SERVICE REPORT

Note: this report has been edited to be fit for public download.

PROJECT TITLE:	10 LOGLINES
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FORMAT:	Loglines
REPORT WORD COUNT:	878
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Your loglines have been re-ordered by promise/viability below:

LOGLINE

A boy has grown up accustomed to the ___ watching him. When he heads to college, begins dating and a string of _____, his girlfriend starts asking questions, opening a doorway that leads _____.

LOGLINE

In a world where _____ caps, a father discovers a clue that his child may still be alive.

LOGLINE

An early 20th century, _____, even as his own personal relationships crumble.

LOGLINE

A political nominee's old college roommate is _____ act.

LOGLINE

A 15th century hunter, _____, develops a bond with a dangerous lion.

LOGLINE

In a future world, when a rogue scientist _____, he comes to the attention of security forces.

LOGLINE

A criminal's wife and child are sent into hiding after a vengeful rival is released from prison. However, when the _____.

LOGLINE

A brash, ego-maniac climbs the cooperate and social ladder with _____, disregarding and unaffected by the wreckage he leaves behind.

LOGLINE

A political activist must _____ false charges.

LOGLINE

When a banking insider attempts to divulge _____, conglomerates and the media.

Notes

The first four of the loglines in the list above show definite promise, and across a pretty diverse generic spectrum too. _____ is generically the most interesting of the concepts here, blending a kind of coming-of-age social drama with elements of the supernatural with a potential - _____ or - _____vibe to it.

Using the horror as a _____ trauma is a brilliant idea, as is timing the story so that this self-reflection comes just after leaving home. Just as - _____ has underlying themes of sexual maturity and _____ of schoolyard isolation, this could definitely function as a similarly socially clued-in horror centred around 'flying the nest' and the ways in which it forces us to reflect on home/family life.

If there's one logline here worth pursuing over and above the others, this would be it. It has that balance of high-concept and clear character potential.

_____ strength is its clarity – it could easily play like a more sci-fi-steeped take on something like THE ROAD (and even with echoes of the 1975 British drama SURVIVORS). Narratives that present a narrow perspective on an expansive sci-fi or fantasy world/environment can prove

hugely effective (think MOON or PREDESTINATION), in that they facilitate really minute character detail and conflict in a way that broader genre pieces can sometimes lack.

The trick here, of course, will be to ensure that the protagonist's hunt for his son facilitates enough moment to moment conflict.

_____? Nonetheless, a crystal-clear concept with an intriguing world that the story has the potential to reveal piecemeal via the struggle of one parent.

_____ strength is the clear overarching conflict. The 'pioneer's work harms his home life' conflict is nothing new, but the period framework (and potential historical revisionism?) could undoubtedly help set it apart. Particularly given the more common focus on social class and romance we tend to see in stories set during the 19th and early 20th centuries (or, of course, war), a story that presents both a lead and a story from a distinct angle undoubtedly has potential.

- _____ concise premise is a nicely topical one, feeding into the growing hunger of an internet-era media in which getting there first is more important than anything. The pressure on a character like this college roommate would therefore likely be higher now than it ever has, and as such there's plenty of scope here for interesting social drama. - _____ m, that she's sought out by the nominee's campaign members, or is she actually being 'targeted' in the through-a-sniper-scope sense? Are we talking - _____ or are we in a more on-the-run style narrative? It's worth thinking about.

_____, like _____, has that nice blend of period piece and fresh perspective. It's a little vague on the content of the story however. Is this about a hunter's obsession with one key catch? Nonetheless, there's scope for a solid THE REVENANT style man vs nature kind of story here.

The remaining loglines, though there are some intriguing elements to them, all suffer from largely similar problems, namely that it's not clear what sets them apart from other narratives that occupy similar dramatic spaces. This is perhaps less the case with - _____ and _____. That said, the issue with the former is that, though the concept is interesting, it's largely the basis of narratives like LUCY and LIMITLESS and there's no real hook here setting it out as being sufficiently distinct from either. _____ - is a little fresher, but it has a focus problem. Whose story is this? Is this a story about a criminal forced to make a horrible choice? Or a wife and child

running from the sins of the father? It could even feasibly function as a revenge story. Obviously it could split focus as a script but we still need a clear throughline, and the logline seems to shift focus.

_____ - _____ and _____ all seem generic. What sets _____ apart from titles like WALL STREET or THE WOLF OF WALL STREET? Sociopaths succeeding in business isn't exactly new dramatic ground, so we'd need a new angle here. In _____ - and - _____ we essentially have a prison break narrative and an on-the-run narrative, and, again, there's not a lot that sets them apart as a really intriguing take on either of those sub-genres. The base elements of the stories themselves feel well-worn, which leaves it on the shoulders of the 'details' to sell the idea. There aren't really any details here that accomplish that.

Conclusion

The top four are all solid ideas, but, as above, if there's one to pursue it's _____, with its intriguing blend of high-concept genre-fare and character drama. That said, the other three mentioned above are close behind, so it's largely a case of whichever genre most appeals.

About Your Script Consultant: FYZ

Your analyst is an experienced pro script consultant and editor who has assessed material extensively for Industrial Scripts, and is also a screenwriter with several projects under option.

Useful Resources

There's already a plethora of information online about screenwriting, so we thought we'd cut to the chase in this section and describe the best link for the scenario you might find yourself in.

- What you need if you're **struggling to see the wood from the trees** and want to get back to the essentials of screenwriting – the really important stuff: our [ULTIMATE Screenwriting Online Course](#) (free with FFN).

- What you need if you're **looking for inspiration**: our list of [31 screenwriting books](#) you might enjoy.
- If you just need a good ol' pick me up! Our article on "[10 Great Tales of Screenwriting Determination](#)" will get you there!

Glossary of Script Development Terms

Overall Rating

Note: we give our script consultants great leeway in terms of the verdict they deliver. Their decision is based on myriad factors, and no one score in any column is decisive.

- **PASS** – the script is not ready to be shown to agents, managers or the industry yet and to do so would be foolhardy. Upwards of 80% of the scripts we receive are Passes. Many scripts have, through a thorough development process with us, improved their rating significantly and been upgraded to Considers and Recommends. Whilst a Pass is by no means the death knell for a project, it's important not to shy away from the script's shortcomings, at least at this stage.
- **LOW CONSIDER** – the script *might* be ready to be shown to the industry, but it could be risky. In this case the script displays significant promise, but is letting itself down in a few key areas. Plenty to build on for the next draft.
- **CONSIDER** – this is a strong script, which is likely to provoke a favourable reaction from the industry, without blowing anyone away. The script has a number of strong attributes, but isn't "taste-proof" yet. Many will like it, a smaller number will have a lukewarm reaction.
- **RECOMMEND** – this script is pretty much good to go, or very close to being so. Scripts at the higher end of Recommend will be essentially taste-proof: even if the project itself isn't for that agent or that executive or that producer, they can't fail to be impressed by it, and good things will entail when they tell their friends about it. Less than 1% of script we assess receive a Recommend verdict.

Statistical Performance Explanations

- **MARKET POTENTIAL** – How well does the script fit into the marketplace? Is it in a genre likely to attract an audience? Do the concept and characters have demographic appeal?
- **ORIGINALITY** – Does the script stand apart?
- **CLARITY OF GENRE POSITIONING** – How well does the script fit into its intended genre? Does it manage to uphold the necessary conventions and tone? Is it clearly marketable as a certain ‘type’ of story?
- **MARKET CAPABILITY** – How well is the script likely to perform once in the marketplace?
- **SCENE FLOW** – How effectively are scenes constructed? Does each beat serve to lead us to a clear point of resolution? Or does the scene feel drawn out and aimless?
- **SEQUENCE FLOW** – How effective is the script’s act structure? Is there a sense of cause and effect from scene to scene?
- **ORIGINALITY OF STRUCTURE** – How cleverly is the script constructed? Does the structure serve a clear purpose to the story or the perspective from which it’s told?
- **CLICHÉ AVOIDANCE** – Does the script avoid well-worn story beats or lines of dialogue? If it’s a genre piece, does it manage to fit into that genre without falling back on tired tropes?
- **PACE** – The flow of the overall story. Do action scenes as written convey a sense of speed or urgency? Do slower sections work effectively to build tension, or do they drag? Does the speed and flow of the narrative fit with the premise/story itself?
- **CHARACTER DISTINCTIVENESS** – Are the characters sufficiently different from one another? Do they have clear, separate motivations, voices, mannerisms and so on? Or do they all sound like the writer?
- **CHARACTER ORIGINALITY** – Is this character just an archetype (grizzled male action hero; ruthless businesswoman), or are they a unique, nuanced creation
- **EMPATHY GENERATED** – The extent to which we can invest in the core characters, their motivations and their struggles.
- **CASTING POTENTIAL** –
- **VISUAL AMBITION/FLAIR** – Does the script display a keen understanding of the visual medium? Is information conveyed to the audience in a visually arresting way? Does that style feel integrated or gimmicky?

- **ORIGINALITY OF SETTING** – Does the setting feel fresh for the genre? Are we avoiding log cabins in horror films and eerily empty spacecraft in sci-fi?
- **CINEMATIC MOMENTS** – Does the story facilitate impressive moments of spectacle? Clever set-pieces? Well-staged reveals?
- **MATCH FOR THE GENRE** – How well does the setting suit the core premise of the piece? Is it a natural fit?
- **DIALOGUE AUTHENTICITY** – Does the dialogue sound believable? Or is it too obviously a vessel through which to convey story information?
- **SUCCINCTNESS** – Fairly self-explanatory. Is the dialogue concise? Does it avoid clunky, drawn-out exposition or pontification and clearly articulate the intended dramatic/character point?
- **DIALOGUE DISTINCTIVENESS** – Do the characters have a clear voice, as distinct from the work of other writers? Within the script itself, is dialogue sufficiently varied to reflect shifts in emotion or the voices of distinct characters?
- **ORIGINALITY OF THEMES** – Does the script's core message/theme feel like something that hasn't been fully explored before? Or are we reiterating that 'if you believe in yourself you can accomplish anything'?
- **SOPHISTICATION OF THEME EXPLORATION** – Does the script have something complex to say about its core theme?
- **CLARITY OF THEME EXPLORATION** – How clearly is the script's central theme conveyed? Is it clearly represented in each character and the broader course of events?
- **RELEVANCE/TOPICALITY OF THEME** – Does the central theme or message of the piece draw on something that will resonate today? Does it have something important to say about the world we live in?

Thank You!

Thank you sincerely for allowing us to read and critique your project. Please bear in mind that the comments and opinions in this script coverage are not intended to be the final say on the potential of the script or its writer.

Everything in the world of script development is subjective.

Yes, an impartial, truly trained eye who assesses screenplays 24/7 has written this report but ultimately the comments herein remain one human being's *opinion*.

As a Hollywood screenwriter we know put it: "a script note is only as good as *you* think it is".

For more info on [Talent Connector](#), our suite of online courses, *Character-Driven* (our [blog](#)) or any of the other products and services we offer just visit the link below:

<https://industrialscripts.com>