



Studio Style Notes

Title: XXXXXX

Type: Feature Screenplay

Genre: Drama

GRADE: Consider

Log Line:

A dying man's last wish requires his XXXX

Overall/ Premise:

XXXXXXX really touches on some poignant subject matters, especially the philosophical phrases Andres spews about embracing life. The story is written with heart, which helps deliver a clear tone.

There is promise here, but needs more tweaking to help create a more well rounded, marketable story. Really go through this thoroughly to omit all GRAMMATICAL errors. There are still quite a few lingering, which prevents this script from truly shining as much as it could. Also, there are a couple of BEATS that could still be smoothed out as well as a couple of CHARACTERS that could be developed more.

The title is fantastic and the first act is the strongest.

More details below.

Plot/ Story Development/ Structure:

GENERAL NOTES:

1) For the most part, DIALOGUE felt pretty sound. Possibly scale back on the word *Oh*. It might seem like a minor note, but because a number of characters end up starting a sentence with *Oh* it actually causes some of the dialogue to feel a little stale. Also, there were some repetitive dialogue patterns so just make sure that sequences don't fall into this cyclic pattern. One example, which is listed below, is when Juan is asking for directions and two people say *Never heard of it*. Make sure that dialogue is as spruced as possible to really have this shine even more. Another example of repetitive dialogue is on page 97, *I don't mind taking you to the airport...I don't mind taking you to the airport*. Have him say something different the second time. Even if it's just *I really don't mind taking you to the airport* the second time. Often when characters have

two similar lines, the second line should feel like a step up. That's often why when characters exclaim things like *No. No.* It's often written *No. No!* Think of it as a crescendo. Another example of repeat dialogue is on page 119 when Antonio says *What's up?* and then Oscar walks in and says *What's up?* On page 96, *Hi. Need some help? JUAN Hi. The car...* Omit Juan's "Hi".

2) There were a few BEATS that could be tightened more. On page 98, it's clear that Remon thinks that Juan is Oscar. And Remon is doing some really terrifying to Juan. This is a great idea. That being said, Juan should say something right away making it clear that there is a misunderstanding here. In other words, he should say right away *I'm not Oscar. You have the wrong guy!* Also, *Hey, you got a smoke man? JUAN I don't smoke.* There should be more tension here. Juan should be a little more frantic. Adding more exclamations of *please!* and simply more obvious sweat coming from Juan would really help this sequence shine even more.

There could still be some more time spent with Oscar earlier on. The scene works better now with him threatening the guy, but the audience can live with Oscar just a tad more before he really makes a presence in act two; But great improvement with this. In fact, most of the notes were implemented nicely.

Also, there could be more tension and nerves when Juan, Oscar and Sara get together for the first time. They all seem to be relatively acclimated to each other, which hurt the tension a bit. Sara mostly could use the most fleshing out during this time.

3) PACING is off to a good start. The script is now a little too long. It was fantastic that the opening was replayed, but now act two could be trimmed some more. In fact, the first scene can just be replayed starting towards the end of the sequence if that helps trim the page count. Every scene with Andres worked beautifully and the pacing never faltered.

SPECIFIC NOTES (in sequential order):

4) Give each character description when they are introduced on the first page. Just a couple of words about how each looks physically would be sufficient.

5) *What happens in the afterlife, stays in the afterlife.* This is a great line!

6) On page 2, *Antonio looks over his shoulder with fleeting hope that his wife might arrive in time.* Leave the specifics for the dialogue. This line could simply be *Antonio looks over his shoulder.*

7) pg. 2 *JUAN Wait.* This seems like it would be (OS) as the description makes it seem like we are focused on the tomb.

8) pg. 4 *CUT TO PAST* would just be *CUT TO.* The super imposed wordage will make it clear that this is a flashback.

9) pg. 5 *JUAN Seriously?!* Possibly not make him exclaim this. He is rather glum, so keep his

emotionality to follow suit.

10) Andres's line about Living is the only thing that one could do before they die is fantastic.

11) pg. 6, consider adding a fleeting description before the line *Can't we just have a normal conversation?* just so Juan's internal pain is clearly conveyed to the reader.

12) pg. 7 Write *INTERCUT* right before Antonio speaks to show that we can see both sides of Claudia and Antonio's conversation.

13) pg. 7 *It's important that no one leaks...* should be *leaks*.

14) pg. 8 Instead of writing *BACK AND FORTH BETWEEN JUAN AND ANTONIO*, just write *INTERCUT*. This is more conventional.

15) pg. 9 Omit (*mussel*).

16) pg. 9 *A news anchor women stands...* should be *A NEWS ANCHOR WOMAN*, and then when her name is written when she talks, it should be *NEWS ANCHOR WOMAN*.

17) pg. 10 Since *YOUNG DOCTOR* is in CAPS, consider writing *YOUNG DOCTOR* when he talks.

18) pg. 10 *how many points did you loose...* should be *lose*.

19)pg. 10 *brashly stars Andres...* should be *stares*.

20) pg. 11 *EXT. STREET (OUTSIDE MEDICAL CENTER)* Would just be *EXT. MEDICAL CENTER...*

21) pg. 12 *A passing car's breaks..* should be *brakes*.

22) pg. 12 After Andres hangs up on Juan, consider cutting back to Juan and see that he tries to call Andres again so it looks like Juan is as concerned as he really is.

23) pg. 14 *Juan takes Andre's hand..* should be *Juan takes Andres's hand..*

24) pg. 15 *A Doctor dressed...* should be *A DOCTOR dressed...*

25) pg. 20 *He apologizes to her as Oscar walks in.* Just write *Oscar walks in* and leave the dialogue to show that he is apologizing.

26) pg. 23 *I had no Idea* should be *I had no idea*.

27) pg. 27 *It's a rough experience to loose...* should be *lose*.

- 28) pg. 33 *He turns the key and the door creaks open..* should be *creaks*.
- 29) pg. 41 *JUAN (lying) I had an accident...* It's not necessary to write "lying" as it would be clear that he is.
- 30) pg. 41 *and walks up to a MAN...* There was already a character called *MAN*, so consider putting an adjective in front of it to create a new character.
- 31) pg. 42 *YOUNG MAN Never heard of it.* Choose another line as the man before this said the exact same thing.
- 32) pg. 42 It felt odd that Juan would ask the people first before looking in his Smart phone. In today times, people often refer to their phones immediately to get information.
- 33) pg. 43 Similar to the note above, it's not necessary to write *making it up as he goes along*.
- 34) pg. 46 *MRS RODA sits on the couch...* Her name doesn't have to be in CAPS again.
- 35) pg. 47 *Mrs. Road...* Should be *Mrs. Roda*.
- 36) pg. 59 *I want a future that lasts longer then that..* should be *...longer than that*.
- 37) pg. 62 *Hmm. Don't forget the beer.* Omit "Hmm". The less he even acknowledges this, the better.
- 38) pg. 64 Consider focusing on Juan when he rings the door bell to Sara's house. In other words, have the audience be outside with Juan when Sara opens the door. It would be interesting to see how Juan is acting when Sara is coming up to the door.
- 39) pg. 66 *There was a guy here at the bar that looks like me.* Having characters talking to themselves and it sounding organic is often very hard. It would be best to omit this and just have Oscar look concerned. The audience could piece this together.
- 40) pg. 71 *Sara smiles playfully.* This feels too sudden. Sara could still be riled up from what she is witnessing.
- 41) pg. 74 *Did you bring a bathing suit?* This didn't seem organic to say. She could say something like *You can borrow one of Oscar's bathing suits if you like* first.
- 42) pg. 75 Just write *INTERCUT* when Antonio calls. Just because the conversion is a little long and Antonio has some lengthy dialogue so it would help the fluidity of the scene if we jump between locations.
- 43) pg. 77 *You could loose...* should be *You could lose*. Just make sure that "loose" and "lose" is used appropriately as often "loose" was written.

- 44) pg. 83 *Beat* This is missing a period.
- 45) pg. 89 *Juan slowly loses..* should be *loses*.
- 46) pg. 91 *Juan is appalled!* Consider omitting the exclamation point.
- 47) pg. 91 *Juan is appalled! He blindsided by all this. He can't believe it.* This description gets repetitive. Just say *Juan's jaw drops* or *Juan's eyes widen*.
- 48) pg. 91 It's great that the audience gets to go inside the trailer this time. It really does add a lot to the story and adds a splash of color.
- 49) pg. 97 *Get your Bag...* should be *Get your bag...*
- 50) pg. 99 *The car Lurches...* should be *The car lurches...*
- 51) pg. 101 *Remon stands...* There is an unnecessary indentation here.
- 52) pg. 103 *Oscar pisses on Juan's face...* Should be *Remon's pisses on Juan's face...*
- 53) pg. 103 *Oscar lurches at Juan..* should be *Remon lurches at Juan..*
- 54) pg. 103 *Oscars pulls him up..* should be *Remon pulls him up...*
- 55) pg. 104 *OSCAR I already did.* Should be *REMON I already did.*
- 56) pg. 105 *He looks at Juan out the window, opens his mouth wide burps!* This doesn't need an exclamation point.
- 57) pg. 106 *Remon slams on the breaks..* should be *brakes*.
- 58) pg. 110 *You are in my will.* Should be *You are in my Will.*
- 59) pg. 111 *He's right arm...* should be *His right arm...*
- 60) pg. 112 When writing FLASHBACK, consider writing this on top of the header of where the flashback takes place, then write *END FLASHBACK* when it's over. This would be more conventional.
- 61) pg. 112 *Did you see my cell phone or did I loose that too?* Should be *...lose that too?*
- 62) pg. 112 *I'm Okay...* should be *I'm okay...*
- 63) pg. 114 *This is Juan; leave a message- beep.* Instead of putting "beep" in the dialogue. write *BEEP* in the description section below it.

- 64) pg. 113 *INT. HOSPITAL CLINIC- NIGHT* Should be *INT. HOSPITAL CLINIC ROOM-NIGHT*.
- 65) pg. 116 *BACK AND FORTH BETWEEN THE TWO*. Should be *INTERCUT*.
- 66) pg. 117 *I could loose my license..*should be *I could lose my license*.
- 67) pg. 117 *Hey, That's not..*should be *Hey, that's not..*
- 68) pg. 118 *What was the sentence*. Put a question mark here.
- 69) pg. 118 Put (OS) next to *HOSPITAL RECEPTIONIST* ("RESEPTIONIST" is spelled wrong).
- 70) pg. 121 It was great that we get to live in the first scene again. This is a fantastic technique used as the audience is familiar with it but now we are seeing it from a new perspective, which is so interesting.
- 71) pg. 124 *CUT TO FUTURE....*Could just be *CUT TO*.

Characters/ Dialogue:

SARA:

The main note for her is that seems to acclimate too quickly to Juan being the twin and coming into their life. Her saying *I think you're a little jealous of your big brother* and her playing around in the pool actually deflates the tension and conflict a bit because everybody seems relatively comfortable with this startling revelation. Consider allowing more trepidation here. Just allow this arc to crescendo more gradually. Sara could certainly be comfortable with Juan, but allow it to happen a little later when everything is more settled down.

ANDRES:

He is a thrill to read. Poignant, powerful, wise, charming, sweet are just a few words to describe him. He steals the show at times. As is, he could attract a higher profile actor to want to attach themselves to play this pivotal supporting character.

OSCAR:

His character feels authentic. The scene between him and Andres later in the story was fantastic. The only note is that we can see more of him earlier on, to help the balance teeter out a little more.

JUAN:

Juan loses a bit of his presence when he meets Oscar. Just make sure that the contrast between the two stays strong. The new scene where the audience gets to go inside the trailer helps add more to his character and now we could just have a little more energy injected into his character in act two.

Marketability/ Box Office Viability:

Great improvements! The notes were clearly understood and implemented with creative flair. This is an independent movie, which is fine, and the budget is relatively low. Splicing in a few more comedic, light hearted moments could help broaden the demographic a little more, but it the target audience is clear. It skews older and would probably attract people living in metropolitan states with more of an eye for artistic, deep movies. The ethnic flair also makes this more marketable and will also help attract a certain demographic. This could also be appealing to production companies.

The main notes to consider are to fix grammar, flesh out Sara and Juan's character a bit more when they are all introduced to one another, trim the script by around 5-8 pages (anything under 120 is perfect) and possibly splice in a few more light hearted moments to help this shine through. Also make sure that dialogue is spruced up when needed. Go through this and make sure that dialogue doesn't repeat itself and each character has their own distinct voice.

Good work so far and it has certainly reached its next step!