



POINT	SCORE	FEEDBACK
Premise	10	This is a dark and deeply compelling drama that is chock full of conflict. What immediately stands out about the script is the vibrancy of voice. There is a command of language and tone and narrative confidence is evident throughout. This is a major asset; the script has a distinct identity, an energy that makes it live on in the mind. The city of Lenore is absolutely a character in its own right—particularly when Dante and Oren are waxing about her and referring to her as a living entity, and even when she appears as such--and the way that it is so clearly linked to the narrative's theme provides an engrossing sense of unity and catharsis. Dialogue is also an asset, as every principal has a distinct voice and as a whole the lines are loaded with colloquial authenticity and subtext. Cleo is a classic femme fatale character but she has a vulnerability that shines through along with her toughness, and characters like King Malcolm and Black Lucy—who would just be throwaway thugs in a lesser script—speak and act distinctively. These are meaty, cast-able roles across the board. Most of the elements in the script are genuinely effective and distinctive, but below are some thoughts on how to enhance viability. First, the superficial. In terms of formatting, try to keep action paragraphs tight and succinct--3 to 5 lines is the current industry sweet spot. Paragraphs longer than that tend to look blocky and dense and inspires a reader to skim. Also, a thorough proofread is required for occasional errors, mostly involving homophones (e.g. using “your” instead of “you’re”). Also, there are two instances where it seems the wrong character names are used in reference to narrative action. On page 60, it is written that Oren and Virgil open fire on Azzazel but it seems like this should be Jahmir and Virgil. On page 119, it is written that Oren turns his head back and laughs right before the DEA bursts in—courtesy of Dante’s trap—when this should be Jahmir. Mistakes like that can’t happen, especially in a script that is already as dense and labyrinthine as this one. If anything, the script suffers from its own ambition. There is easily enough narrative material for two or three features, and at times the various plot points, strands and characters seem to smother each other as they compete for dominance. Initially, it is unclear just whose story is being told. Obviously Dante is the protagonist, as the script begins with him and his voiceover narration cements his status, but the first ten pages of the script also introduces Sean, Pete, Oren, Jahmir, Malcolm, Smokey, and Sara, not to mention incidentals like Sara's fiancé, the pastor and his daughter. Given that the script also jumps around nonlinearly and does so much world building in this initial section, it might be advisable to jettison the opening frame with 20-something Dante and Sean and highlight Dante, Jahmir and Oren first and
Characterization	9	
Conflict	10	
Structure	7	
Dialogue	9	
Pacing	7	
Theme	10	
Tone	10	
Story/Plot Points	8	
Catharsis	9	
Voice/Originality	10	
Commercial Appeal	7	
Current Market Potential	7	
Casting Potential	9	
Format	8	
TOTAL POINTS	130/150	



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	foremost, so that an audience can get oriented and understand that they are the triumvirate to focus on. An audience is looking for a tour guide(s) from the opening frame on and will want to zero in on the first people they see. Because the script's plot becomes so complex and layered...borderline convoluted...down the line, having absolute initial clarity will prove invaluable. Also, on a similar note, it would be advisable to change either Marcus or Malcolm's name. As is, they sound so similar, a reader might get them confused. Also on the subject of confusion, the timeline of the story is a little unclear. The story introduces Dante and Sean as being in their 20s, which obviously suggests that they are several years removed from their high school days, but the bulk of the story seems to take place after Dante is brought back to Lenore in his senior year of high school...when do those several years elapse? How long does Dante's plan take to be carried out? Currently, we don't get the sense that this journey takes him years. If that is the intention, that needs to be made more clear. At 122 pages, the script is overlong, and the pacing isn't ideal, even for a drama. Tightening the story will make the ride more jolting. Cutting out 10 pages will make a tremendous difference. This is doable without gutting the story. First of all, the aforementioned opening frame seems unnecessary. It's poetic and well-done, but you could just as easily open on the scene where young Dante encounters Jhamir and Oren and kills for the first time. Dante's voiceover could also be trimmed or eliminated entirely. Again, the writing is strong but not entirely necessary; there is already so much voice and poetry in the script, the voiceover is superfluous, and voiceover almost always inherently makes a script less marketable, unless it is a character in its own right a la <i>Goodfellas</i> or <i>Lord of War</i>, and although the level in <i>Lady Lenore</i> almost matches, it just doesn't feel as integral or needed. Beyond that, the first act could also be trimmed. Dante's home life with his stepfather ultimately isn't germane to the core narrative, nor is his dalliance with the pastor's daughter. In fact, the stepfather could be eliminated entirely, as the script is already chock full of (perhaps too many) characters, and it could simply be Sara that gives Dante the guitar. That way, there will be even more poetic horror to the fact that she dies while attending Dante's show. Dante's rise to musical prominence could also be established in a single scene. What the story is truly about is Sara trying to rescue Dante from Lenore in the beginning, then both of them being pulled back in, and Dante descending even further to avenge her death. He uses what was supposed to be his ticket out...his music...as a tool to intentionally get himself in deeper and turn the drug runners and peddlers against each other. That's the focus, and the aforementioned extraneous fat should be jettisoned. Along those lines, also consider cutting Helen and Paris. They're intimidating and memorable, but they don't truly add anything to the story and it's easy to imagine Oren being fine without them. You want to keep the focus on your core ensemble throughout and not split focus on incidental characters. Structurally, you make some interesting choices. You have two dual inciting incidents (three if you count young Dante killing for the first time): Dante getting his guitar and Dante being forced to return to Lenore with Sara. Both of those events come to define his life, and the fact that they follow on each other's heels in the script cements their status as being unavoidably linked. Well-done. Beyond that though, the structure does not work in a traditional context. Sara's death
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	(also Virgil's death for Cleo) is an all-is-lost moment for Dante, a catalyst. Traditionally, that would happen at the end of Act II, or at the end of Act I to jolt the story in a new direction. Here, it impacts as a midpoint, roughly halfway through the script. From there, there really is not Act II break, no moment at around the 80-90 page mark where Dante hits rock bottom and seems furthest from his goal. What happens at that point in <i>Lady Lenore</i> is that Dante starts putting his master plan in motion and brings his bandmates into the fold. There is no emotional variance here, and Dante seems fully in control. Perhaps if Aria stormed into that meeting and she condemned him and he lost her for good would help separate the acts more. Whatever the case, the point here is that structure and pacing aren't working for the story as well as they might. Those are the two areas to focus on enhancing. There is genuine power, scope and voice on display here, and those are elements that can't be faked. Having them sets you apart and bodes well for you as a writer. This is a really strong piece of work.
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