

COVERAGE PRACTICE

TITLE: SNAPS
LOCALE: Modern Town
WRITER(S): Brandon Friedman
PERIOD: Modern Day
FORM: Script
GENRE: Indie
BUDGET: N/A
PAGES: 11
DRAFT DATE: N/A
COVERAGE DATE: 7/10/2023
PREPARED BY: Alex Block

LOGLINE:

When his best friend earns the audience's approval, Wayne desperately tries to reach that same level of praise.

SYNOPSIS:

Wayne does not receive the audience's praise after performing a poem. Joel attempts to comfort Wayne by performing his own poem, believing the audience wouldn't like it either. In a turn of events, the audience adores Joel's poem, making Wayne jealous. Wayne abandons Joel at the poem venue to write a poem just as good as Joel. Struggling with his masterpiece, Wayne attends a poem workshop where he runs into Joel. Wayne and Joel get into a huge fight that breaks their friendship. Regretting it, Wayne works all night on an apology poem to present the next day. Wayne's poem performance wins over the crowd and Joel. They become friends again and walk into the sunset.

COMMENTS

It's a major improvement from the previous draft I read. The events are more coherent, occurring in places connected to the plot. The early introduction of the clock sets us up well for the ending and shows Wayne being hard on himself in the beginning. That said, the characters are not quite there yet, and cause the story to lack in the middle.

STORY

It's a concise, cheesy plot about friends fighting and coming back together. The first scene works to introduce the characters, their dynamics, and their goals. The ending is poetic, with a poem bringing the two bros back together and going full circle by ending in the spot where the friction first arises. Act 2, however, is not on par with Acts 1 and 3.

Act 2 feels very flat because the level of aggression between Joel and Wayne remains in the same spot. Act 2 starts when Joel finds Wayne outside. Tension builds when Wayne mumbles mild passive aggression towards Joel's poem. Suddenly, Joel becomes heated and overreacts out of character. When Joel says, "What? Are you too stuck up to be happy for me all of a sudden?" it's a sudden explosion and spike in aggression. It's the kind of explosion that should happen at the climax. Because it happens so early in the story, there's nowhere for the tension to grow, so it remains flat. This moment between the two characters needs to be dialed down so as not to overshadow the climax.

CHARACTER

Wayne

As the protagonist, he drives the story. His goal of winning the crowd's praise gives him a goal while complementing his character flaw of being bad at poetry. His goal also justifies the main conflict in which his jealousy drives a wedge between him and Joel. Also, the audience's reaction to him in the beginning helps put audiences in a position to sympathize with him.

Joel

He is the supportive best friend, always there for Wayne. The way he comforts Wayne in the beginning and puts himself out there makes him a character worth rooting for. His actions portray him as always caring and wanting to help his friend. The dialog does not always match this.

Joel's actions are internally created. On the inside, Joel is a good lad who places his friends' needs above his own. This specific persona makes his actions feel real, like this is what Joel would want to do. Meanwhile, his dialog contradicts this and feels externally created. By external creation, I mean Joel's dialog does not come from Joel but from the writer. The writer wants to create conflict between the two characters, so they hijack Joel to antagonize Wayne purposefully. As a result, Joel's antagonistic dialog does not feel natural.

Instead of having Joel angrily provoke Wayne, I suggest having Joel provoke Wayne in a more comforting, concerned, and friendly manner. Let Wayne's jealousy drive the conflict between him and Joel, and Joel's concern feeds that jealousy.

Ross

Ross's character works as a devil on the shoulder character. He sees Joel's talents and actively attempts to steal him from Wayne by inviting him to the workshop and talking trash about Wayne. Because he exhibits this behavior so often, it frames him as just this with no chance of changing. However, Ross does not act this way when we first meet him, which misdirects audiences of what to expect from this character.

Currently, Ross steps on stage and continues as any generic host would. He needs more attitude towards Wayne in the beginning, showing dislike in his actions. For example, Ross could like the human cane kicking people off stage; he could shuffle Wayne off stage or prematurely snatch the mic from Wayne.

THEME

With the subject of friendship, the story's theme is not to let jealousy push away friends. It's very clear, given that's what happens to the main characters.

TONE

The tone feels cheesy with its dramatization of certain moments. It describes the characters as being at their limit instead of reaching their limit.

TITLE

The title fits with the story. The protagonist is on a quest for approval, represented by snaps. In the end, the snaps don't matter to the protagonist. The title serves as a reminder of how the protagonist was in the beginning and how they changed by the end.

MISCELLANEOUS

Because I am close friends and writing buddies with the writer of this script, I'm going to provide some informal and very specific feedback here. I will also discuss some aspects of production and post-production because this is for the Writer's capstone project. Usually, I don't do this; however, I'm making an exception because the writer requested this.

- For poems, either put a / between phrases or place them on their own line so actors and readers can understand the rhythm of the poem.
- Format: I'm assuming you wrote the scene headings to keep track of where the camera is looking. If it's not for that, then it's unnecessary to have so many scene headings.
- Page 1,
 - "Wayne meanders off stage."
 - This is the moment to see Wayne's reaction to the audience not giving him the praise he was hoping for. Meandering off-stage implies he doesn't care what the audience thinks. But he does care, so use this line to reflect his smashed hopes. It also helps set the character's goal more clearly.
 - Ross's dialog
 - For editing and filming, you only really need the first sentence when he talks to Wayne and a small snip of the workshop. The rest can be what he rambles on about in the background. Keep the camera on Wayne as the focus.
- Page 2
 - Dialog "after No one else seemed to think so."

- I suggest removing the dialog paragraph for "who cares you wrote..." and "Yeah..." but keep the action paragraphs of Wayne sulks and Joel's reaction. Read that part without those two lines of dialog and see if it works. I think it does while giving the camera room to show these character's emotions. It also saves on pages.
 - "He's at their mercy."
 - I love the dramatization. It creates a tense atmosphere, which gives value to Joel's actions.
- Page 3
 - After the audience applauds Joel, we are missing a reaction from him. How does he react to the sudden approval? Does he question it and glance at Ross for confirmation, thus prompting his head nod? Does Joel enjoy and then feel guilt when he notices Wayne? How does he feel in this moment, and should he reflect how the audience feels? Maybe Joel spots Wayne's seat empty and the back door closing?
- Page 4&5
 - If there are very few people, how do they not notice Wayne in the Lobby? Maybe have Wayne wait outside. Cut to inside and keep the same conversation to build hope that more people will come. The door opens, they get excited, and then lose excitement when they realize it's Wayne. You can also keep the line "At least W-" with this
- Page 5
 - Jess wasn't introduced.

CONCLUSION

The changes from the previous draft push the current draft in the right direction. With previous problems fixed, more attention can be provided to the areas that are lacking, such as Act 2 and character design. This script has a lot of potential and can go further once the current issues are fixed.

CRITERIA	YOU BET !	YES	KINDA-SORTA	NOT SO MUCH	N/A
Strong PREMISE?		X			
Is the material ORIGINAL?		x			
Is the script COMMERCIAL? (mainstream or indie)		x			
Is the PROTAGONIST dimensional, well-developed?				x	
Does the story have a clear ANTAGONIST or ANTAGONIST FORCE?			x		
Are the SECONDARY CHARACTERS well developed and believable?				x	
Is the STORYLINE believable and effective?			x		
Does the FOCUS remain clearly on the protagonist and not get lost in secondary character's subplots?		x			
Are the STAKES high? If the protagonist fails in his or her quest, are the consequences of failure dire?				x	
Does the story have a strong STRUCTURE, 3-Act or other?			x		
Do the first ten pages set the TONE for the rest of the story?			x		
Does the script have solid PACING?		x			
Does each scene move the story forward?		x			
Does the CONFLICT rise effectively?			x		
Does the DIALOGUE sound natural?				x	
Does the DIALOGUE contain sufficient				x	

subtext?					
Does the writer's STYLE reflect the professionalism quality and ability?			x		
Is the writing tight and punchy, with a minimum of bloat?		x			
Length appropriate for genre?					x
Format/Mechanics/Spelling/Grammar?					x
Is the TITLE a grabber? Does it reflect the material's genre or tone?			x		

RECOMMEND, CONSIDER, OR PASS

SCRIPT: Pass

WRITER: Pass

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