

SCREENCRAFT

BEANSTALK
by
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Package: Full Feedback

Date: 10/12/2018

Page Count: 110

Genre: Family

Analyst: 7E512

Rating: Consider

Score: 8.40/10

Category	Score
Catharsis	9.00/10
Tone	10.00/10
Theme	9.00/10
Conflict	9.00/10
Dialogue	9.00/10
Voice	9.00/10
Format	10.00/10
Plot	8.00/10
Characterization	8.00/10
Concept	7.00/10
Originality	8.00/10
Structure	9.00/10
Pacing	9.00/10
Commercial Appeal	8.00/10
Current Market Potential	7.00/10
Casting Potential	7.00/10

Logline: *A distraught teen and his female cohort travel to another realm via a magic beanstalk where they team up with a giant in an effort to save the world.*

FEEDBACK

Bravo! *Beanstalk* is a really well-crafted and riveting retelling of a classic tale featuring engaging and sympathetic characters, some unexpected plot turns and a plethora of poignant themes. Further, the script is structurally sound, well-paced and offers impressive dialogue that employs subtext to convey the emotions of the characters. Based on the material presented here there's no doubt that this script has potential to be an engrossing family film.

In terms of Jack's arc, one idea could be that Jack's parents are separated (and since his grandfather recently passed), he's now afraid to get close to people, including Tally, for fear of abandonment (this would require showing that Tally is desperate for his friendship early on, but he dismisses her). Of course that's just one way to go, but it may help hammer home his arc. Also, giving us a better sense of Tally's struggles early on, even if everything isn't revealed, could be helpful. SIDE NOTE: Per the writer's note, it feels like Aengus is used very effectively. Good work. Below are additional thoughts on the script, but it feels really close to where it needs to be. The writer should be really proud of the material presented her.

PG 1 – 5: A wonderfully enchanting opening that pulls the reader in, establishes the fairy tale genre of the story and hints at the overall premise. Also, the box is a powerful image. Good work!

PG 6: Some wonderful images here, and good job hammering home that Jack has a green thumb!

PG 8: Overall, the writer does an effective job showing the tense dynamic between the two parents. A couple things, first: if Nate doesn't live at the house (it's not totally clear), it might be more powerful to show him being forced to ring the doorbell and stand outside until he's invited in (maybe they are in the middle of a trial separation). It could say a lot in a very short amount of time. More importantly, make sure that Dez doesn't come off as the typical wet-blanket wife/ex. She can make a snide remark perhaps, but her complaining that he's gone on so many interviews feels a little too snarky. However, it's up to the writer's discretion. Granted, later on in the story this is less of an issue.

PG 14: NATE: *Wait. Do you mean, you want us to... split up?* The way the previous conversation came across, it sounded as if they were either already split up, or at least separated, so his surprise here is, well, surprising. The writer may want to consider either making it clear that they were in the middle of a trial separation and Dez has now decided they need a divorce, or simply make the earlier conversation awkward, but less overtly hostile. Really, it wouldn't take much to make this track just a bit better, the writing is strong.

PG 24: In addition to the writing being extremely vivid and well-crafted in this first beanstalk sequence, the writer's knack for story structure is on display. The decision to give Jack a taste of the alternate universe before coming back down to the real world was a really smart one. This way Jack's real mission can start at the appropriate time – the end of Act One. Nice!

PG 26: *A pimple-faced coke junkie...* Since this is a family film, should he be a coke-junkie? Granted, kids won't know perhaps, but maybe just change the description. Maybe a mullet-sporting townie munching on a slim jim, or something.

PG 28: TALLY: *I come here to apologize and this is what you do?* A little confused about why she's slapping him. Does she think he's lying? (That would be weird since she saw the giants – but if she didn't it could make sense.) Or is she slapping him because she thinks he released the Giants on purpose? If so, why?

SIDE NOTE: If it helps Jack's arc at all, the writer may want to consider having him hesitate to take action, before something pushes him over the edge. Or maybe he's more hesitant to team up with her. No biggie either way.

PG 34: *They spin, and see in the distance - the shape of a huge rowboat, and a familiar figure that Jack recognizes.* This line appears twice on the page.

PG 40ish: A wonderful little sequence here with the Venus menagerie.

PG 52 - 60: Loco capturing them is a solid midpoint. Good work! Also, his exposition about what needs to be done next is very well written and easily digestible. SIDE NOTE: Perhaps there could be some clarification as to why Loco needs the kids to help him retrieve the beans, as opposed to him just retrieving them himself. For example, the armor won't fit him, etc. Also, Loco's decision to help them could be based off of something the kids say at the last minute, perhaps in passing after he's about to turn them down... something that speaks to his character/internal conflict – maybe about family/his son/etc. Nevertheless, great work.

PG 59: A wonderful beat here when Jack is reminded of his parents.

PG 66: DEZ: *We are the giants. And he ran away from us.* A wonderful line.

PG 67: JACK: *That's a Lithops. It's actually a plant, but likes to pretend it's a rock.* Good job putting Jack's knowledge on display!

PG 74: TALLY: *And all I wanted were some good people to hang out with. And good people are really hard to find sometimes, especially when you're a foster kid with a mom in jail and you've moved around as much as I have.* Tally's desperation to find a new friend could be put on display more in one of the early scenes (and also the fact that perhaps she's new to the school). Similarly, the writer may want to hint that she's in a foster home/her mother is away, etc., before it comes out here. It wouldn't take much. The point being, it's fine not to reveal everything about

Tally, but we don't want her internal conflict to come out of the blue.

PG 79: A wonderful exchange here between Jack and Loco.

PG 80: At times the subplot involving Galigantus falls somewhat flat, just because it doesn't feel as if he's pursuing anything specific (granted, that's not totally the case), and we aren't learning anything new about him – perhaps we see another side to him over the course of his journey to give him a little more depth, even if it's just for a few moments. Nevertheless, structurally the story is on point in terms of how often we cut to him.

PG 82: Good job introducing conflict between the duo here. Granted, based on their earlier conversation/confessions, it's not totally clear why he's suddenly upset with her about something that seemed to get clarified earlier. Just take another look and make sure their argument tracks properly, it shouldn't take much.

PG 85 - 88: A solid 'all is lost' beat. Jack's far away from his mission, and he's had a falling out with his two closest allies, and eventually he finds himself alone and in danger.

PG 91: A wonderful sequence with Jack and his grandfather! The writer does a great job of hammering home one of the script's themes about inclusion and prejudice/judging a book by its cover.

PG 95: Good job revealing Aengus' true motives.