

Full Script Feedback

Title: *Where the Pomegranate Tree Grows*

Writer: Adriana

Where the Pomegranate Tree Grows is a powerful script with relatable themes throughout the story, well-written characters, high stakes, and a clear story structure. The end of the script is particularly engaging. It's easy to read and the writing flows smoothly. I love the skill with which the writer portrays emotions. On pages 20/21, I found it easy to relate to Sofia, as she struggles to leave Yavor. The visuals in that scene made me feel like I was watching the film, rather than just reading a script. It was easy for me to relate to the characters, and I appreciate how they evolve throughout the script. For example, Sofia is so torn at the beginning of the script, and wanting to have a baby, but at the end she's strong and pushes through to leave Yavor. The story maintains a consistent tone from the beginning to the end, too, and this feels like the right end for this story, given the way it starts.

In addition to the strong ending, the writer does a solid job with the stakes in the opening few pages, and throughout the script. Early in the script, Sofia states that she wants to have a baby. As soon as she states this, I was there with her in the scene, as it feels like she's pursuing a big goal that means something. Later, when she mentions that Yavor is probably cheating on her, I also felt engaged, because this is high stakes too. As the story progresses, the writer does a good job of keeping the stakes front and center, such as when Sofia is with Yavor at the bar and one of the Bosnian women gives him a wink and an eyeroll.

The opening few pages of the script are very well written. I found it easy to get invested in the story because of the high stakes and the relatable characters. The writer does an awesome job of showing who Sofia and Kathy are in the opening pages. I also love the tension as Sofia is dealing with wanting to have a baby and knowing that Yavor is probably cheating on her. A good opening hook will both draw the reader in, and it will set the tone for a film. The writer does an awesome job of doing both of those things with these pages.

Though the dialogue is well-written, I noticed that the description could be a bit more cinematic in certain places. As I was reading certain lines of description, I felt taken out of the script because they aren't specific enough in describing what's happening on screen. The primary job of a film script is to act as a blueprint for a film, making it easy to imagine what the events will look and sound like on screen. As such, it's important to make sure that each line of description describes something specific that's happening on screen, otherwise a line can slow the pacing down and take a reader out of the script. Additionally, lines of description that don't describe things that are seen/heard on screen won't translate over once the script is made, since there's no way to show them.

For example, on page 1, Sofia is described as an "attractive Latina dressed casual." What features make her attractive? And what do casual clothes look like for her? A more cinematic description of her might include details like if she's short or tall, wears jewelry or has tattoos, and how she carries herself: does she look tired? Full of energy? Smiling? Hunched over?

Droopy eyes? Does she walk quickly or slowly? Is she cautious or confident? These kinds of details are great, because they give insight into who a character is, in a way that's easy to see on screen.

Similarly, on page 13, the script says: ""She's not in the mood of talking. Has too much on her mind." While this is great information, there's no way to show it on screen, so it would be lost when the film is made. This line and others like it would be stronger and more cinematic with more visuals or sounds to indicate the information. If she has too much on her mind and doesn't want to talk, maybe she says this? Or maybe she puts in headphones or earplugs? Or maybe she sighs and buries her head in her phone? With more cinematic language including strong, concrete visuals and sound effects, the story would have held my interest better and it would have been easier to imagine the events on screen.

Also, another thing I noticed is that there aren't page numbers on the script. It's usually more professional to include page numbers, so adding some in would make the script look cleaner. While most of the description is succinct, I did notice that the script often uses the word suddenly, and most of the time it's a filler word that isn't necessary. Cutting out most uses of that word would make the description flow smoother.

The writer does a great job with conflict in these pages, as well as character goals and stakes. Each scene has a clear conflict, Sofia quickly develops some clear goals, and the stakes are there, as she's trying to make big life decisions. However, as I was reading the script, I found myself a bit uncertain about what Sofia's motivations are for achieving her goals. She spends most of the script torn between having a baby and leaving Yavor. This is a great internal conflict for her, but what is her motivation that makes her want to have a baby? Does she have friends who are having babies, and feels a need to keep up? Is she told by someone that she's getting older and running out of time? Is Yavor pressuring her, and does she feel a desire to make him happy? Or something else? Any motivation would work, but a clearer motivation, preferably something that makes having a baby seem urgent, would have drawn me in more, as when I was reading about that, I wasn't sure why she wanted that and what the rush was.

I love that Sofia eventually leaves Yavor and goes to New Mexico, however, I didn't quite understand her reasoning about going there and then seeing if Yavor cared enough about her to follow her. At this point, if she's been with him long enough to be thinking about having his child, it seems like she should know him pretty well. The script does a good job of showing their dynamic, and it does seem clear that they don't have the best relationship, so it was a little confusing to me that she would choose New Mexico and still have hope for the two of them. Thematically, the story might be a bit stronger and more relatable if New Mexico were to represent her leaving a toxic relationship. Brad says on page 5 that she needs to go out there to connect with her roots. Maybe she goes to find herself? Maybe she realizes that she wasn't being her true self with Yavor. What does she want out of life? How is going to New Mexico

going to help her achieve that? What is in New Mexico that isn't in Washington DC? Is it a person? A job? Or something else? Honing in on the concrete details of what she's getting for herself out of moving would have made her decision feel even more impactful.

Overall, *Where the Pomegranate Tree Grows* is an engaging script. There are lots of great characters in this piece; I really connected with Sofia, but Kathy and Yavor are well-written too. The writer does an amazing job of keeping the stakes high and of including conflict in every scene. With just a little work to make the description more cinematic, to make the character motivations clearer, and to hone in on how New Mexico represents the next step in Sofia's life where she's prioritizing good things for herself, the writer could take this script to the next level and make story even more impactful. Great work!

SCORECARD

Character 8

Plot/Structure 7

Dialogue 7

Description 6

Theme 8

Tone/Voice 8

Polish 7

Marketability 7

Total = 74