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# SUMMARY

## Genres and Sub-genres:

### Logline:

- **Logline Template:** “After/when \_\_\_\_\_ (the inciting incident/the event that sets the plot in motion), a \_\_\_\_\_ (the main flaw that the main character has to overcome in the script or an adjective that describes the main character’s personality) \_\_\_\_\_ (the main character’s position/job/career) tries to/attempts to/fights to/struggles to/strives to/sets out to/fights/battles/engages in/competes/etc. \_\_\_\_\_ (goal of story and try to add the obstacles here) to/so/in order to \_\_\_\_\_ (stakes).”
  - Loglines are one or two sentences (a one-sentence logline sounds better and it takes less time for a producer, director, etc. to read it). You can add the antagonist in the logline.
  - The inciting incident can also be at the end of the logline: “A \_\_\_\_\_ (the main flaw that the main character has to overcome in the script or an adjective that describes the main character’s personality) \_\_\_\_\_ (the main character’s position/job/career) tries to/attempts to/fights to/struggles to/strives to/sets out to/fights/battles/engages in/competes/etc. \_\_\_\_\_ (goal of story and try to add the obstacles here) to/so/in order to \_\_\_\_\_ (stakes) after/when \_\_\_\_\_ (the inciting incident/the event that sets the plot in motion).”
  - Avoid using names in a logline (unless it’s a Biopic, a well-known story, or a franchise like “Mission: Impossible”).
  - Avoid using “must” in loglines because “must” sounds like the main character is forced to do whatever the goal of the story is (instead of the main character doing it willingly), and “must” doesn’t sound active. Audrey Knox (a TV literary manager) also said this during a logline review webinar on Stage 32. Instead of using “must,” use “attempts to,” “fights to,” “struggles to,” “strives to,” “sets out to,” “fights,” “battles,” “engages in,” “competes,” etc.
  - **Example #1:** “After crashing on an abandoned road miles from help, a dysfunctional couple works together to survive against hungry bears.”
  - **Example #2:** “A dysfunctional couple works together to survive against hungry bears after they crash on an abandoned road miles from help.”
  - **NOTE:** Not all stories will follow this logline template. Biopics, documentaries, and Experimental scripts might not follow this template. The overall logline for a TV show might not follow this template, but the logline for an episode in the show could.

### Theme (the lesson or message of your story):

# **SUMMARY**

**A Story** (the story goal that's in the logline):

**B Story** (sometimes it's the love story or the storyline that helps the main character change/reach their character arc):

**Subplot:**

**Subplot #2** (if needed):

**Number of Characters:**

**Number of Locations:**

**Budget** (estimated – micro budget, low budget, mid budget, high budget):

**Target Audience:**

**Producers, Director, Production Companies, Streamers, Etc. to Pitch to:**

- 

**Writer's Statement** (why you wrote the story, your connection to the story, etc.):

**What Makes Your Story Stand Out:**

- 

**Other Details:**

- 

**Famous Saying by David Mamet:** "Every scene should be able to answer three questions: Who wants what from whom? What happens if they don't get it? Why now?"

# **BRAINSTORM**

# **MAIN CHARACTER'S BIO**

**Personality:**

- 

**Strengths:**

- 

**Flaws:**

- 

**Fears:**

- 

**History:**

- 

**Hobbies:**

- 

**Daily Routine:**

- 

**Life Goals:**

- 

**Relationship/Interaction with Each Major Character:**

- 

**Character Arc:**

-

# **BIO FOR MAJOR CHARACTERS**

**Personality:**

- 

**Strengths:**

- 

**Flaws:**

- 

**Fears:**

- 

**History:**

- 

**Hobbies:**

- 

**Daily Routine:**

- 

**Life Goals:**

- 

**Relationship/Interaction with Each Major Character:**

-

# **STORY WORLD**

*Things about the story world/environment/society, how characters act in the world, etc.*

# **SCRIPT BEATS**

## **Three-Act Structure**

**Opening Scene:**

**Inciting Incident** (the event that sets the plot in motion):

**Act Two Starts** (when the story goal in the logline starts):

**B STORY BEGINS:**

**SUBPLOT BEGINS:**

**SUBPLOT #2 BEGINS** (if there's a Subplot #2):

**Midpoint** (a moment in the script that makes the story change directions – for the better or for the worse):

**All is Lost** (the moment in the script when it looks like the main character is about to fail at reaching the story goal):

Between the “All is Lost” beat and the “Act Three Starts” beat, I put the Character Arc Moment/the “Ah-ha Moment.” The Character Arc Moment/the “Ah-ha Moment” is when the main character realizes he (or she) needs to overcome their flaw or he won't be able to complete the journey. This usually happens after the mentor has a deep talk/intense exchange with the main character and the main character reflects on the journey.

**Act Three Starts** (the main character confronts the enemy or task [after reaching their character arc]):

**Climax** (the biggest/most exciting moment in the script – the moment that the entire script has been building up to; sometimes it's the big battle of the script):

**Epilogue** (the scenes after the big Climax scene – the scenes you see in movies where characters talk about what happened in the story/Climax, final things are wrapped up in the story, etc. – the Epilogue shouldn't take too long):

**End Scene:**

**NOTE:** The B Story and the Subplot(s) will end before the A Story ends.