



**Stonington**  
**Media** LLC

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## Screenplay Coverage: Premium

**Title:** *Tides of Cyan*  
**Format:** Feature  
**Genre:** Drama, Experimental

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### Logline

A withdrawn creative returns home during a family medical crisis and forms a restrained, emotionally charged bond with a grieving woman, forcing him to confront his habit of emotional avoidance and passive self-erasure.

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### Overall Score

63 / 100

**Tier Decision: REWRITE**  
(Hard cap applied due to Protagonist and Structure scores below threshold.)

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## Scorecard

Category	Score
Concept & Market Hook	6
Structure & Narrative Momentum	6
Protagonist Depth & Arc	6
Stakes, Conflict & Urgency	5
Scene Craft & Dramatic Design	7
Dialogue & Character Voice	7
Theme & Emotional Impact	7
Visual Storytelling & Cinematic Execution	8

Tone, Genre Control & Consistency	7
Ending & Aftertaste	5

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## Category Notes

### 1. Concept & Market Hook (6/10)

The premise is familiar: a drifting man between relationships, grief, and place. The experimental, observational tone gives it some distinction, but there is no sharp hook beyond mood. This reads more like a festival indie than a market-forward feature.

**Improvement Action:** Clarify what differentiates this story from other quiet-return-home dramas in one sentence. Right now the concept relies entirely on execution.

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### 2. Structure & Narrative Momentum (6/10)

The script unfolds as a series of moments rather than a linear progression. Flashbacks dominate the first half and repeatedly stall forward motion. The Lily storyline arrives late and never fully takes narrative control.

**Improvement Action:** Reduce flashbacks by function, not volume. Each must escalate the present tension or change Michael's behavior. If it does not, it goes.

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### 3. Protagonist Depth & Arc (6/10)

Michael is emotionally coherent but dramatically inert. He wants relief, comfort, and stability, but never commits to a choice that risks loss. His defining behavior is avoidance.

**Improvement Action:** Force Michael into a decision that costs him something tangible. Without that, his arc remains flat observation.

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### 4. Stakes, Conflict & Urgency (5/10)

Most conflict is internal or retrospective. External pressure is low and consequences are minimal. Relationships strain but do not break. Opportunities appear but are not seized or rejected decisively.

**Improvement Action:** Introduce time pressure or an irreversible consequence tied to Michael's inaction. Right now, he can drift indefinitely.

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## **5. Scene Craft & Dramatic Design (7/10)**

Scenes are cleanly written, visually motivated, and grounded in behavior. Many moments land because of restraint rather than dialogue.

**Improvement Action:** End more scenes on decisions rather than emotional residue.

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## **6. Dialogue & Character Voice (7/10)**

Dialogue feels naturalistic and character-specific. Conversations avoid exposition dumps and often reveal character through deflection.

**Improvement Action:** Trim repetition. Several arguments with Courtney restate the same emotional dynamic without progression.

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## **7. Theme & Emotional Impact (7/10)**

The script explores emotional paralysis, guilt-driven caretaking, and the fear of wanting more. These ideas are present and coherent.

**Improvement Action:** Make the ending answer the thematic question directly. Currently, it fades rather than concludes.

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## **8. Visual Storytelling & Cinematic Execution (8/10)**

Strong visual motifs: water, biking, radio booths, night driving, domestic spaces. The script understands how it wants to be filmed.

**Improvement Action:** Ensure visuals are tied to narrative shifts, not just emotional texture.

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## **9. Tone, Genre Control & Consistency (7/10)**

The tone is consistent and confident in its quietness. Experimental elements are controlled and never indulgent.

**Improvement Action:** Use tonal restraint to sharpen impact, not soften stakes.

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## 10. Ending & Aftertaste (5/10)

The ending does not resolve or confront Michael's core flaw. It implies continuation rather than consequence.

**Improvement Action:** The audience needs to know whether Michael has chosen stasis or change, and what that choice costs him.

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## If You Do Only 3 Things

1. Force Michael to make one irreversible choice that costs him a relationship, opportunity, or identity.
  2. Cut or consolidate flashbacks so the present-day story carries the film.
  3. Redesign the ending to clearly demonstrate whether Michael has changed or consciously refused to.
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## Final Assessment

*Tides of Cyan* is emotionally observant, visually confident, and thematically coherent, but it avoids the very confrontation it gestures toward. The script mistakes restraint for inevitability and mood for momentum. With stronger narrative pressure and a decisive ending, this could move into **DEVELOP** territory. As written, it remains a well-crafted but dramatically underpowered mood piece.