

Here is a heavily redacted (for the writer's confidentiality) example of the kind of notes you can expect following a script session. This accompanies the video recording where all of this has been discussed in the context of going through the script on the screen.

Script Session 16th July with *** and Chris Head**

This was a discussion between a writing coach (Chris) and a scriptwriter (*****) about a TV comedy script. The script is about an ***** named ***** who lives with his girlfriend, *****, and her awkward uncle, *****, in the west of England. *(I have changed details of the situation for this sample document).*

Here's a detailed breakdown of the main points from their discussion:

Overall Script & Characters:

- **Positive Progress:** The script is "really getting somewhere now," and the character Chris previously suggested cutting, *****, is not missed.
- The central ensemble now reduced to a trio (***, *****, ***) works well and presents a classic sitcom trio dynamic (boss, striver, fool) with *****'s sister operating as a foil when she visits.
- **Opening a Series:** When opening a series, the extremes are everyone meeting each other for the first time, or all being in a very longstanding situation (with perhaps one new person coming in). Either can be effective if the narrative calls for it, but a "sweet spot" is for things to still be new but people are still adjusting and settling in.
- **New Living Arrangement:** In this case, it could work well if the living arrangement, uncle living with **** and **** is still quite new. This "new arrangement" could be subtly alluded to in the script, perhaps with *****'s bluntness (e.g., "it was this or a home"). This would give them lots "they're all adjusting to", throwing them off balance and increasing the potential conflict (and so comedy).
- **Develop *****:** ***** is emerging as a character but still needs "more attention and thinking about how she reacts at certain points" to "optimize her as a character." See below for the suggestions discussed.

Specific Notes & Tweaks for ***:**

- *******'s Reaction to *****:** In the scene where **** reveals he *****, rather than being worried about what he's done, **** could initially "really big him up" for standing up for himself. This builds it up "before it all comes back to bite him."
- ******* Mistake:** The ***** mistake needs to "come back or pay off in some way." It feels like an "open loop" that is not closed. An example idea is ***** offering to ***** and it not working because of the earlier incident.
- ****** Morning Mood:** *****'s mood in the morning is comic, but she could flip at the end to showing "a little bit of the love between them" which will help us invest in their relationship.
- *******'s Defense of *****:** When rivals are "slagging **** off," **** could be "more defiant and challenging them more," rather than embarrassed. *The notes continue...*