

**THE BLACK LIST**

# WINDFALL

Evaluation

|         |         |      |           |          |         |
|---------|---------|------|-----------|----------|---------|
| Overall | Premise | Plot | Character | Dialogue | Setting |
| 9       | 8       | 9    | 9         | 8        | 10      |

|           |  |
|-----------|--|
| Era       | 30s/70s/2000s  |
| Locations | San Francisco / China  |
| Budget    | Medium   |
| Genre     | Drama, Coming-of-Age, Family Drama, Period Drama, War Drama  |
| Logline   | Up against a history of suffering and a vicious cycle of pain, three generations of a Chinese-American family confront the difficulties in becoming who they want to be. |
| Pages     | 114  |

## Strengths

This script sucks the reader in from the first page and does not let him/her go. It's a beautifully written film with incredible cinematic potential, rich with drama and insight. What's particularly beautiful about this screenplay is how it doesn't judge its characters, it simply presents them. With a similar structure to MOONLIGHT and THREE TIMES, the film is a family saga that is timely, relevant, and universal. It manages to feel extremely personal, while also being universal. The behavior all throughout feels authentic, as do the period elements (in this regard, the script feels well-researched). There are several emotional gut punches throughout (the first being the end of Act I, which is truly riveting and puts a lump in the reader's throat). The way it shows violence trickling through different generations of one family is very innovative, and a bit reminiscent of one of the greatest films of all time -- THE GODFATHER: PART II. Yet this film's ending is uplifting and beautiful and successfully counterpoints its first story's tragedy.

## Weaknesses

There's very little to criticize here -- this is a film that needs to be made and a story that has to be told. It's elegantly written. The only thing that might get in its way is that the first act (or story) is so strong, that the second two might have a bit of a tough time living up to it (this is sort of the Moonlight problem) -- but that's not a bad problem to have at all. The second two stories are equally compelling, appropriately paced, and give the reader the chance to settle in. There's only one technical thing to consider: some of the prose in the script is a bit over-written. While the detail is appreciated, sometimes less can be more when it comes to impatient executives who hate reading longer paragraphs. That said, this is a very small problem and one that's easily fixable.

## Prospects

As a period piece with a large cast of characters, this film won't be cheap to produce. With that in mind, it's tough to see how it would get made within the Hollywood studio system -- it's more likely to find its way to the silver screen through independent financing. Because the strong writing of this script conveys a clear voice that is easy to get behind -- it shouldn't have a problem getting there.