

Document summarising the corrections made to "Me Too Again"

After I received the feedback notes on my first draft of "Me Too Again" I realised that while the original script had a strong idea at its core, it needed considerable improvement to turn into a genuinely tense and smart thriller. The notes/feedback provided were constructive. I used them as a roadmap to undertake a major rewrite, resulting in the latest revised draft attached.

Because the corrections and resultant changes were quite extensive but key in making the story more powerful, I felt it would be more beneficial to present this supplementary document to explain my process, rather than just forwarding an essay full of marked changes. Not only would it require much unnecessary effort, trying to follow hundreds of little edits on the page would ultimately be quite messy and thus pointless. This is my way of explaining the revision process: how I incorporated the suggested corrections and how I tried to address every point raised in the feedback in a concerted effort to make the story as strong as it could be.

Improving the Characters. Especially Millie. The feedback made it clear that most characters needed more depth. They were a bit one-dimensional and their arc didn't really change during the story. In particular Millie's Arc was static from the start to the end of the story. She was a "feisty northern lass" at the beginning and the same at the end. She needed to be on a true journey. In the new draft, I deliberately made Millie more innocent and even a bit naive. When she first arrives, she's just trying to be polite and not rock the boat nor wanting to cause any trouble. For example when she awkwardly agrees to have a drink with Brad, the lead actor. She's conflicted in that she shouldn't, but at the same time doesn't want to offend someone, on her first day, who was instrumental in getting her the role she'd always dreamed of. This compromise is not a sign of weakness but a deeply relatable survival tactic, looking at the complex choices women must make when their careers are on the line. Millie's rebellion, when it comes, is therefore more powerful because it is born from a place of experience, not untouchable purity. Her character needed a clear moment that forces her to change. The scene where Raymond, the writer, quietly warns her the film set is a dangerous "hunting ground." This is the moment Millie realises she can't be naive anymore. From then on, her strength isn't just a personality trait; it's a survival skill she has to learn and build upon. This in turn makes her journey more meaningful and it becomes a more level playing field for her. For example, by the end, she has grown enough to confidently demand a professional handshake from Brad, shutting down his advances completely.

The Supporting Cast also needed to be fleshed out considerably. The feedback asked why Carrie was nasty. In the latest draft I added dialogue showing that Carrie had trodden this path previously, she had also been harassed and molested when she started. She's bitter because she sees Millie as a naive girl about to walk into the same traps that she did. So Carrie now feels less like a villain and more like a tragic figure herself.

A Smaller, More Focused Cast: The first draft had too many characters, making it feel cluttered and unwieldy. I cut the minor character, Tanya, completely. More importantly, I merged three different production crew Kira, Madeline, Neena into one, Josie 1st AD. Who in turn became a stronger character. In doing so I addressed one of the other concerns in the

feedback, it gave Millie a really effective and proactive ally. Which in turn tightened the story and made it easier to follow.

Fixing the Story's Structure and Pace. The previous script felt like at times that it was treading water. In this draft I aimed for a clearer plot and better momentum and throughout built a stronger structure.

Three acts of the story. Raymond's warning to Millie is the key moment that kicks off the main plot. From there, the story builds more logically towards a final showdown where Millie, Josie, and Raymond use the evidence they've collected to take control. I feel the story now has a much stronger spine.

Previously some of the scenes felt repetitive, with Millie facing the same kind of harassment over and over. So I completely rewrote the scenes between Millie and Brad to show a clear escalation in his harassment. It now starts with him being charming and a bit flirty. When that doesn't work, he starts pushing physical boundaries. Finally, when she stands up to him, he becomes more manipulative and controlling. I think this slow build-up makes the story much more tense and shows how this kind of abuse can slowly get worse over time.

The script deals with a serious topic, and it needed to be handled with more subtlety. The first draft was a bit too black-and-white. The notes suggested not everyone had to be pure evil. I decided not to give the minor characters who behave badly, like Gino, a scene where they apologise. I felt it was more realistic like they had all along not seen their behaviour as being part of the problem. To show how a toxic culture can make even casual sexism feel normal to the people within it. Gino, Sebastian and Lee the DOP are as one - note predators. Reflecting the reality of systemic abuse: some perpetrators are complex products of the system, while others are simply opportunists.

Previously Millie came across too perfect. In this draft she isn't incorruptible. At the start, she tries to "play the game"—she flirts back a little with Brad and wears a revealing top because she feels she has to. This makes her more relatable. When she finally fights back, it feels more powerful because we understand the pressures she was under.

I also fixed a few plot points that just didn't seem realistic. The feedback was completely right about Rohypnol being too extreme and unbelievable. So, I changed it to Valium. Pebbles, the MUA and ex lover of Brad, was jealous of Brad dumping her for Millie. Pebbles, would slip it to Millie to make her seem groggy and unprofessional. Much more plausible and gives Pebbles a more complex motivation.

Raymond has now changed from an insignificant, impotent writer to a wise, experienced writer who sees an ally in Millie now and decides to help by giving her advice and support. This makes him a much more believable and sympathetic character.

Final Script Polish Finally, I focused on improving the writing itself. each character's Dialogue is original and unique to the character. It is clever and more nuanced. I toned down a lot of Millie's "aggressive" attitude. Her strength comes from her actions, not just by being lippy.

Tighter Story: I cut all the unnecessary elements, like the scenes where characters talked directly to the camera. The so called witness experiences. It keeps the audience completely immersed in Millie's world, seeing things only from her perspective. Making the story feel more intense and personal.

Rewriting this script/essay was a huge learning process for me. I believe that by taking on board the feedback, I've managed to turn an average 1st draft into a much more polished and meaningful story. The characters feel more real, the plot is more gripping, and the themes are handled with nuance. The process has demonstrated to me how important it is to take on board notes and be willing to rework writing to reach its full potential.