

Dear Colleen,

A judge from **LA Film & Documentary Award** has shared their rating of your submission **Michelangelo and Me final with DaVinci and me opener** with you.

Concept / Originality



8 / 10

Structure



6 / 10

Plot



7 / 10

Pacing



7 / 10

Characters



6 / 10

Dialogue



7 / 10

Average Rating

6.8

Recommendation

Award Worthy

Overall Rating

7 / 10

Comments

Michelangelo and Me is an ambitious fantasy-romance screenplay with a distinctive premise, a sincere emotional core, and a clear love for art, literature, faith, and the idea that beauty still matters in a cynical modern world. The central concept is immediately appealing:

Michelangelo's David was inspired by a real man, Dominico, who is brought back to life in present-day New York and must prove himself worthy before he turns back to stone forever. This idea has strong cinematic potential because it combines visual spectacle, historical mystery, romantic comedy, spiritual fantasy, and adventure. The world of the script is imaginative, especially in its portrayal of artworks, statues, and religious figures as living beings who depend on human attention, belief, and care. The screenplay does not treat art as something passive or decorative; it treats art as alive, vulnerable, and morally necessary. That is the strongest and most original quality of the piece. The concept is also quite crowded. The script is trying to be many things at once: a romantic fantasy, a museum heist story, a theological comedy, a historical redemption drama, a commentary on fake art, a celebration of literature, and a family-oriented adventure about young people rediscovering culture. Many of these elements are entertaining on their own, but together they sometimes compete for attention. The main emotional line should be Honor and Dominico: she must learn to believe again, and he must learn to become worthy of belief. Whenever the script stays focused on that relationship, it is at its strongest. Whenever it branches too widely into mythology, side characters, comic commentary, and franchise-style worldbuilding, the emotional drive becomes less clear. Structurally, the screenplay has a strong basic engine. Honor discovers the hidden statue, Dominico comes to life, and he has only a limited time to complete his mission before he becomes stone again. This countdown gives the story urgency, and the transformation of Dom's body back toward stone is an effective physical symbol of the stakes. The Christmas-to-New-Year framework also works well, because it supports the themes of miracles, renewal, faith, and second chances. The final movement toward a battle in which art literally rises to defend itself is a satisfying payoff to the premise. The script clearly knows where it wants to go emotionally and thematically. However, the first act takes a long time to fully settle into the central story. The opening introduces a large amount of mythology very quickly: God, Michelangelo, the Sistine Chapel figures, the poets, Honor, Perry, Rafe, Mike, Nick, the museum, the Vatican exhibit, the fake-art scheme, and Dominico's backstory. The material is imaginative, but the density may overwhelm the reader before the protagonist's immediate objective is fully established. The story would benefit from a cleaner early focus on Honor's personal wound, her obsession with David, her professional risk, and the mystery of whether Dominico was real. The supernatural world can still be present, but it may be stronger if it unfolds more gradually through Honor's experience rather than being explained

so broadly at the start. The plot contains many vivid and cinematic moments. Honor's research in Italy, the discovery of the hidden David figure, the Pope granting permission for the statue to travel, the public humiliation at the museum, Dominico's transformation from stone into flesh, the growing threat of Perry's art-fraud operation, and the final mobilization of living artworks all feel visually memorable. The villain plot also connects well to the theme. Perry's crime is not only financial; he is replacing living art with empty imitations. This makes him an effective thematic antagonist because he represents the commodification of beauty and the destruction of cultural memory. The idea that fake art can kill the originals is one of the screenplay's strongest fantasy rules. The plot would be stronger if some of the causal links were sharper. A number of major developments happen because heavenly figures, prophecies, visions, or talking artworks guide the characters. This is acceptable within the genre, but Honor's own investigative choices should feel more central. She is intelligent and passionate, yet she sometimes receives answers rather than actively uncovering them. The screenplay would gain dramatic force if more discoveries came from her expertise as an art historian, her willingness to risk her career, or her ability to connect emotional intuition with scholarly evidence. Dom's mission could also become clearer earlier. For a large part of the story, the audience understands that he has a quest, but the exact nature of that quest feels somewhat diffuse. Is he saving the artworks, proving himself capable of love, becoming a king, restoring belief, defeating Perry, or making peace with Michelangelo? The answer is ultimately all of these, but the script should prioritize one central dramatic objective and let the others support it. The pacing is energetic but sometimes overstuffed. The screenplay moves quickly from scene to scene, and there is very little dead space. The tone is lively, the dialogue is fast, and the fantasy world keeps expanding. This makes the read active and entertaining. The final act has especially good momentum once the plot turns toward rescue, belief, and battle. At the same time, the script would benefit from more breathing room. There are many jokes, revelations, emotional confessions, historical references, and fantasy rules packed closely together. Some of the strongest emotional material, especially Dom's grief over his wife and child and Honor's unresolved pain over her mother, deserves more silence and space. The romance also moves quickly from disbelief to attraction to devotion. The chemistry is clear, but the emotional progression would feel even more convincing if the script allowed more gradual shifts in trust. The characters are generally engaging and distinct. Honor is a strong protagonist because she is not simply a dreamer; she is also a scholar. Her conflict between academic proof and spiritual longing gives her a compelling internal struggle. She wants miracles to be real, but she is afraid of appearing foolish, unstable, or professionally ruined. That contradiction makes her sympathetic. Her love of art is not abstract; it is tied to childhood, loss, faith, and identity. Dominico is charismatic and entertaining. He has the arrogance, sensuality, pride, humor, and woundedness expected of a Renaissance rogue, but he also has a real arc. He begins as someone defined by self-protection and resentment, then gradually becomes someone capable of sacrifice, leadership, and love. His best moments are not the comic misunderstandings about the modern world, but the moments when the script reveals his shame and grief. Honor and Dom's relationship is the emotional center of the screenplay and should remain the clearest

priority in any rewrite. They work because they challenge each other. Honor gives Dom purpose, tenderness, and a reason to become better than his past. Dom gives Honor proof that wonder is not childish and that belief does not have to contradict intelligence. Their dynamic has romantic-comedy energy, but it also carries a deeper symbolic function: the modern skeptic and the living artwork must save each other. The supporting cast contains several useful figures, though some could be streamlined. Rafe is one of the strongest secondary characters because he has loyalty, guilt, toughness, and emotional history. His connection to the Castiglione name is a smart way to link the present to the past. Mike is also valuable because he represents the next generation of artists. His talent, frustration, and vulnerability give the story a human future beyond Honor and Dom's romance. Nick's protective father role works, though he could be developed more emotionally so that his resistance to Mike's art feels less purely functional. Perry is an effective villain in broad terms, but he is somewhat one-dimensional. He is greedy, jealous, corrupt, and cruel from the beginning, which makes him easy to understand but less interesting than he could be. Giving him a more specific philosophy about art, ownership, or authenticity would make him more dangerous. He should not only want profit; he should believe something false but seductive. The dialogue is lively, witty, and full of personality. The script clearly enjoys verbal play, historical reference, banter, and theatrical contrast. Dom's Renaissance worldview colliding with modern New York creates many comic opportunities, and Honor's intelligence gives her strong verbal confidence. The poets, God, Rafe, Perry, Mike, and Dom all have distinguishable voices. The screenplay often feels performable because the characters speak with rhythm and intention. However, the dialogue can also become too clever and too constant. Many scenes rely on punchlines, references, or heightened banter, even when the emotional stakes are serious. This sometimes prevents the deeper moments from landing as powerfully as they could. The script would be stronger if it trusted simplicity more often. In scenes of grief, love, fear, and sacrifice, fewer words may create more impact. Overall, *Michelangelo and Me* is imaginative, heartfelt, and highly visual. Its greatest strengths are its original art-history fantasy premise, its sincere belief in the importance of art, its romantic central pairing, and its potential for magical cinematic set pieces. The script has a clear emotional destination and a world that could appeal to audiences who enjoy fantasy, romance, museums, Renaissance history, and stories about rediscovering wonder. Its main areas for improvement are focus, structure, pacing, and restraint. The screenplay should simplify the early exposition, clarify Dom's mission earlier, give Honor more active investigative agency, reduce repeated statements of theme, and allow the emotional moments more room to breathe. With a more streamlined structure and a sharper focus on the Honor-Dom relationship, the script could become a charming, moving, and visually memorable fantasy adventure about love, faith, and the living power of art.

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