XXXXXXXXX

A. Writer

109 pages
Comedy, Romance, Sci-fi / Present
Analyst: RI
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LOGLINE:

A hypochondriac med student accidentally travels in time, but his attraction to a woman in this world may complicate things for him.

BRIEF SYNOPSIS:

DR. GEOFF SMITHE (late 30's) wakes up in bed next to KELLY (mid 20's). He leaves her, seemingly never to come back. A womanizing inventor, Geoff is working on Project Stargate to generate a wormhole. However, his supervisor, DR. FRED AVENETTI (late 50's), informs Geoff that he is spending too much money due to sexual harassment lawsuits, and the project is being shut down. Even his lawyer, DARLA (30's), is fed up with Geoff.

While working in the lab, Geoff gets locked in the wormhole capsule with his dog Jackson. They travel through the wormhole land in an alternate universe in 1959, where women dominate society instead of men. Geoff ends up in the lab of BONNIE REYNOLDS (late 20's) and hits his head, so he has to be taken to the hospital.

Geoff escapes from the hospital and returns to Bonnie's lab to get Jackson. The strange world confuses him, and he gets arrested for loitering. Once released,

Geoff wanders around trying to find a job, but has no luck. He runs into RICARDO RONDO (mid 20's), Bonnie's graduate student, who works as a nurse at the hospital. Ricardo recognizes Geoff and takes Geoff with him to his parents' house.

Geoff manages to get a job at Bonnie's lab, mostly because the director, DR. JILL KENT (mid 50's), seems more interested in Geoff himself than his qualifications. In fact, Geoff is using this job to rebuild his wormhole generator at an abandoned factory, with Ricardo's help. Bonnie's boyfriend, STEVE (early 30's), warns Geoff to stay away from her, while Jill makes a move on Geoff. Geoff tries to open a bank account, but is unable to because he has no paperwork.

Bonnie is impressed with Geoff's scientific knowledge, and they become closer. Geoff confesses that his mother walked out on him and his father when he was little, which is why he's having trouble committing to a relationship. Bonnie takes Geoff to see her orphaned niece and nephew, SUSAN and PETER. Bonnie wants to adopt them but is not allowed since she is not married.

Geoff receives some flowers from a secret admirer. He thinks they're from Bonnie, but it turns out to be Jill who sent them. Jill asks Geoff to accompany her to an event, but she then drives him to a motel for some kinky sex. Geoff flees. Meanwhile, Ricardo breaks up with his fiancée, FRIDA (late 20's), a hotshot lawyer, because she only wants him to stay at home and take care of the children instead of respecting his dream of becoming a physicist. Ricardo tries to enter the wormhole, saying Geoff's world must be better, but the generator is not working properly yet. Luckily Geoff stops him in time.

The factory burns down; Jill discovers Geoff's secret project. She also reveals his social security number belongs to another person, and fires him. Ricardo is also kicked out of school. Bonnie confronts Steve, knowing that Steve is the one who exposes Geoff to Jill. She breaks up with him. Geoff tells Bonnie the truth and shows her his phone as proof. Bonnie finally believes him and agrees to help him rebuild his generator.

The fire is deemed an accident, and Ricardo is reinstated. Geoff asks Ricardo to return to help him and Bonnie, but Ricardo refuses, saying he's chosen to be with Frida. Geoff wishes him the best and gives him "How To Be A Man" to read. This inspires Ricardo to become a "masculinist". He joins other men in a jock-strap burning march, and when Frida gives him a vacuum cleaner as a present, Ricardo tells her that things are changing.

Geoff and Bonnie finish the generator, but it's still not working right. Geoff asks Bonnie to return to his world with him; she refuses since she has so much to lose. Geoff tells her he loves her, but he has to go back. At the same time, while talking to his father about the vacuum cleaner that Frida gave him, Ricardo figures out what keeps the generator from working properly. He fixes it. Just as Geoff is about to go through it, an angry Jill shows up. She walks into the wormhole. Geoff goes after her. They return to Geoff's world, but the generator disappears.

Fred doesn't believe Geoff's story. Geoff makes amends to all the women in his life, but he realizes that he cannot live without Bonnie. At the encouragement of his father, DANIEL (mid 60's), Geoff fixes his generator so that he can return to Bonnie. Jill jumps into the machine after him, but doesn't reappear. Geoff and Bonnie are happily reunited. Ricardo and Frida marry. Ending texts show that Ricardo goes on to become a successful scientist, Geoff and Bonnie marry and adopt Susan and Peter, Steve finds a new relationship with another man, while Jill ends up in prehistoric time, where she meets some cavemen.

WHAT WORKS / WHAT DOESN'T / SUGGESTIONS

XXXXXXXXXX can be an entertaining romantic comedy with a sci-fi twist. How the concept of time travel is presented is unique, as well as intriguing, and promises a lot of humor as well as tension, while the main characters are potentially relatable and fun. That being said, although there are a lot of good elements here, the script still needs to address a fair number of issues in its plot and character work to make the story as strong as possible.

The script's first act sufficiently sets up Geoff's womanizing way and his trouble at work, to get the story started. His accidental trip through the wormhole is a solid catalyst to put the plot in motion, and by the time Geoff realizes where he is, the story seems to be shaping up nicely.

At the same time, there are some details that the first act that could use some emphasis to give the script a more dynamic start. First of all, Geoff's motivation for working on the wormhole could be clarified. Since this is such a specific project, it implies that Geoff may be doing so to prove something personal or search for something, instead of just doing it because it's his job. Alternatively, he could be working on an assignment when he accidentally creates the wormhole.

Second, it would be better to show us the alternate universe through Geoff's POV, because this would make the reveal more interesting (think "Back to the Future" -

we get to experience 1955 through Marty's POV.) Here, we see the alternate universe before Geoff arrives, so we don't truly feel his bewilderment and panic.

Finally, on a more minor detail, the choice to jump back to 1959 could use some rethinking. While the time makes sense because it's the start of the second wave feminist movement, it may create some logical issues about the mechanics of wormhole travel. The only reason Geoff is from the 21st century is that he can use his phone to prove his story to Bonnie. Therefore, it may be simpler to have Geoff's world in 1959 as well, so he only travels through space and not time. In fact, if Geoff was from 1959, his sexism would be even more blatant, and it would be a much bigger shock for him to see the reverse. Right now, some of Geoff's thinking seems outdated even for a sexist man. For example, it's hard to believe that somebody in the 21st century still thinks that a doctor has to be male.

Moving on to the second act, Geoff has a fairly defined goal - to rebuild his machine so that he can return home. However, a big concern with the second act is that his actions are not focused enough on this goal. Even though his initial actions - getting a job at Bonnie's lab, building his own lab at the abandoned factory with Ricardo's help - do point toward this final goal, the rest of the script seem to revolve more around Jill's sexual advances to Geoff, his attractions to Bonnie, and Ricardo's storyline. The problem is, these should be personal subplots to Geoff's journey, but here they seem to distract us from the main plot rather than adding to it.

This lack of focus in Geoff's actions also lowers the sense of tension in the story. Because we don't know what Geoff is doing to achieve his goal and drive the story forward, we won't know what is hindering him. Adding to this, even when Geoff runs into some potential obstacles, he overcomes them fairly easily, so they are not effective in creating conflict. For example, when Jill hits on him, Geoff doesn't seem particularly bothered, and when she corners him at the motel, he manages to quickly escape. The fire at the factory should be a huge setback for Geoff, but afterward he easily convinces Bonnie of his story and gets her to help him.

This leads to slow pacing and a less-than-climactic ending. There is no confrontation or difficult challenge near the end that forces Geoff to truly make an effort to get what he wants. Because of this, his attempt to make amends to all the women he's hurt doesn't ring true (this will be discussed in more details in the character notes). What's more, when Geoff and Jill arrive at Geoff's world on page 96, the machine disappears, yet on page 99 Geoff is shown working on it, and there is no explanation where the machine comes from. This also limits the

impact of the ending.

To address these concerns, Geoff needs a more specific journey. This journey should consist of tangible mini-goals that allow him to rebuild his machine, starting from the most simple, most logical (getting a job at the physics department so that he can have access to tools and supplies).

Also make sure that Geoff is constantly challenged by obstacles and complications. These obstacles could come from other characters (Jill, Steve, even Bonnie) as well as from Geoff's own shortcomings. The important thing is that they increase in intensity, so that they will force Geoff to escalate his actions along. Then, near the end, there could be a big problem that makes it seem all hope is lost for Geoff. This way, when he manages to fix the machine and return to Bonnie, it would be a more satisfying ending.

Characterization is another area of the script that needs attention. Geoff has the makings of a strong protagonist - he has a clear flaw that humanizes him and promises an interesting arc. However, even though Geoff does change at the end, it is not clear how that change happens over the course of the story. This goes back to the issue about the lack of conflict in his journey. Since we don't see how Geoff is challenged, we are not convinced of how this experience helps him become a better man.

Also, to be a more engaging lead, Geoff could also show some more personality, some charming qualities or charisma, to garner our sympathy for him and explain why women are drawn to him despite his sexism. Right now, Geoff is mostly defined by his attitude toward women, which can make him appear one-dimensional.

The rest of the characters are serviceable in the roles they play within the plot. The script does a good job of giving each of the key supporting characters - Bonnie, Ricardo, and even Geoff's father, Daniel - some personal stories of their own, so they can be rounded characters on their own instead of just being plot devices. Nevertheless, they could all use some more unique attitudes, opinions, contradictions, and even some quirks or idiosyncrasies in their behaviors to be more memorable.

Geoff's romance with Bonnie, being the main personal subplot of the script, could also be developed more. Their conversation about finding their "equal" may show why they fall for each other, but it would be more convincing if their chemistry

with one another was built up in their every interaction, instead of them talking about their perfect partner in just one scene.

Jill could also be redefined. If she could be more active in creating troubles for Geoff, it would help to strengthen the conflict.

The dialogue is efficient in telling the story, but the characters seem fairly open about what they think and how they feel, so it can feel a little flat. Adding more subtext, conflict, humor and sarcasm to the dialogue would crisp it up a great deal. Each character could also use a more individualized voice. At the moment, even though the 1959 characters do use some era-appropriate slang, they still largely sound the same.

Some lines of dialogue should be cleared up. On page 8, Geoff says "I can prove we can space travel", but we are already able to travel in space. What he means is to travel through wormholes. On page 82, Geoff explains to Bonnie that a calculator is a "computer based adding machine", but calculators have existed for a long time, so in 1959 Bonnie has to know what a calculator is. She just hasn't seen one that has a touch screen.

On a technical note, there are a few typos in the script's writing. On page 2, Geoff becomes "Fred". On page 19, Ricardo's girlfriend Frida appears in the first paragraph but doesn't get introduced until the second. On page 90, Bonnie calls her niece "Doris". On page 103, Kay's line should be "His father and I", not "Her father and I". On page 104, it should be Frida kisses Ricardo, not Geoff.

In conclusion, there is a solid idea behind XXXXXXXXX, but it could use stronger execution. A more active plot with more focused actions and more intense conflict, as well as more depth to the characters and their relationships, would help the script deliver a true crowd-pleaser.

SCREENPLAY READERS SCRIPT ANALYSIS GRID

STORY	SCORE
Concept is fresh and/or original	70
Concept is/contains a strong and/or buzzworthy hook	80
Theme is well executed/interweaved well	70
First 10 pages set up the story well	80
First 10 pages are compelling	50
Script is well structured	50
Every scene in the script feels essential	50
Scenes are the appropriate length	70
Stakes are clear/conflict is strong and/or compelling	50
Characters' choices drive the story forward	60
Pacing is strong and the story keeps moving	60
Story is not overly complicated or hard to follow	90
Story is not bogged down by exposition	80
Tension builds/escalates throughout	50
The climax/resolution is satisfying	50
CHARACTER / DIALOGUE	
Protagonist(s) is (are) likable and/or compelling	50
Supporting characters are likable and/or compelling	60
No characters were extraneous	70
Dialogue reads naturally/believable within this story	70
Dialogue reveals character	50
READABILITY	
Format and presentation adheres to industry standards	100
Spelling, punctuation, grammar, and usage	80
Action text is concise, not overly descriptive/prose	90
Action text "shows" instead of "tells"	80
Overall readability	90
AVERAGE SCORE	68
RECOMMENDATION	Pass

GLOSSARY OF ANALYSIS GRID TERMS

Concept is fresh or original

How original, fresh, or unique our analyst found your script's concept to be. A low score in this category isn't always bad, as many script buyers prefer tried and true concepts.

Concept is/contains a strong and/or "buzzworthy" hook

Does your concept have a strong hook? In short, this is a measure of how much our analyst estimates it would cause people who hear it say "I wish I'd thought of that."

Theme is well executed/interweaved well

Does your story have a strong theme or motif? Is it worked into your story well?

First 10 pages set up the story well

How our analyst feels your first 10 pages help get things in motion.

First 10 pages are compelling

Do your first 10 pages draw the reader and the audience into your story and engage them?

Script is well structured

Does your script have a structure, whether it's 3-act, 8-act or something completely different? If it sets up a new structural convention, does it serve the story well?

Every scene in the script feels essential

Does each and every scene serve a purpose in propelling the plot, or revealing character, or setting a tone, or engaging the reader?

Scenes are the appropriate length

Are your scenes too long, or too short, for what they're presenting?

Stakes are clear/conflict is strong and/or compelling

Are the stakes high enough? Is it clear what they are? Does your story have conflict?

Characters' choices drive the story forward

Do your characters' actions, choices, and reactions drive the story? Does causality drive your plot, or do your scenes unfold too arbitrarily, or too episodically?

Pacing is strong and the story keeps moving

Whether your story is intended to be fast-paced or a slow burn, does the pacing feel right?

Story is not overly complicated or hard to follow

Do you have too many scenes, characters, plot threads, reveals, or any other elements that are making things too hard for a reader or audience to follow?

Story is not bogged down by exposition

Is your story is explaining things a bit too much? For example, over-explaining via too much backstory, too many flashbacks, too much voiceover, etc.?

Tension builds/escalates throughout

Does your story build tension? Does it do it well?

The climax/resolution is satisfying

Did everything in your story come to a resolution in a way that makes sense, and will be entertaining to an audience?

Protagonist(s) is (are) likable and/or compelling

The protagonist doesn't necessarily have to be likable, but they should at least be fun to watch.

Supporting characters are likable and/or compelling

Are your supporting characters interesting to watch?

No characters were extraneous

Does every character in your script serve a purpose? Or do we spend time with characters that don't do much for the story?

Dialogue reads as natural and/or believable within this story

Does your dialogue sound authentic within the parameters you've set up for your story? If it's a modern, gritty cop movie, do the cops sound real? If it's an alien space adventure, do the alien overlords speak in way that lets us suspend our disbelief?

Dialogue reveals character

When your characters talk, does what they say or how they say it tell us more about them as characters?

Format and presentation adheres to industry standards

Does your script look and feel like what the film industry at large would consider to be a pro screenplay?

Spelling, punctuation, grammar, and usage

How well did you manually spellcheck? Did you use "their" when you meant "there?"

Action text is concise, not overly descriptive/prose

Are your action lines crisp, brief, and easy to visualize quickly? Or do they have a lot of extraneous description?

Action text "shows" instead of "tells"

Does your script's action text and description <u>tell</u> us how a character is feeling? Or, preferably, does it <u>show</u> us by having that character <u>do</u> something?

Overall readability

How easy to read our analyst feels your script would be for an agent, agent's assistant, contest reader, producer, or other film industry reader.
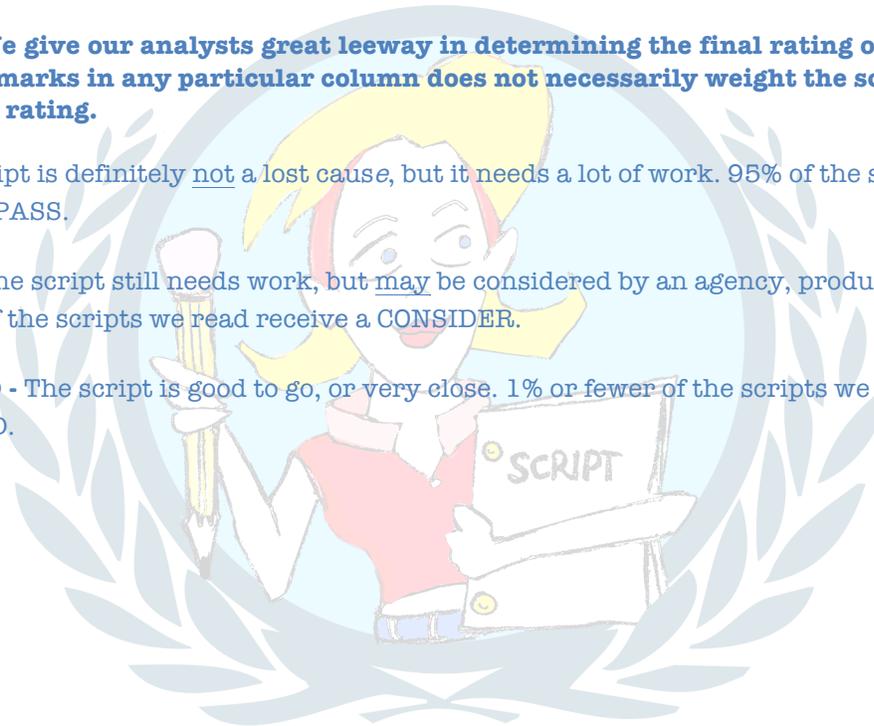
Overall Rating

Please note: We give our analysts great leeway in determining the final rating of your script. The total of X marks in any particular column does not necessarily weight the script towards any particular rating.

PASS - The script is definitely <u>not</u> a lost cause, but it needs a lot of work. 95% of the scripts we read receive a PASS.

CONSIDER - The script still needs work, but <u>may</u> be considered by an agency, producer, contest, et cetera. 4% of the scripts we read receive a CONSIDER.

RECOMMEND - The script is good to go, or very close. 1% or fewer of the scripts we read receive a RECOMMEND.