



SCRIPT PIPELINE

– xxx by xxx –

**names X'd out for privacy*

In virtually any genre of movie, an engaging story puts its protagonist (i.e., main character) at the beginning of a journey. Audiences tend to root for those characters as they work toward a goal or through their problems toward a happy ending. Here, you've placed the two central characters at the beginning of just that kind of journey, as well as thrown a good deal of conflict at them as it seems like these two characters come from different worlds and have different needs – sparks are likely to fly.

But from this brief synopsis, there are a few problems that come immediately to attention. First, there's the issue of the title and concept, which feel very similar to xxx. Though that movie came out 10 years ago, the similarities between the titles are likely to spark an executive's memory and once that movie springs to mind, they'll remember that the concept is virtually identical (a young woman from the midwest wins a date with a famous movie star, who falls for her). So just at a conceptual level, you're likely to have a lot of trouble moving forward as this story has basically already been done. Differences like that Xxx is a singer and Kyle a father aren't likely to be enough to make the concept feel fresh for studios and executives.

In terms of the characters, however, we're missing some critical pieces of information that tell us how – and if – this plot is going to work. Namely, it's hard to see why Xxx is “torn” between her career and Kyle – does she have to give up one for the other? Right now, we don't see why she would. Is it a situation, for example, where Xxx's endorsement deals are at jeopardy because of something like Kyle having some skeletons in his closet (a criminal record? A messy divorce or marriage that hasn't yet legally ended?) that creeps into Xxx's life and work? Likewise, “to the outside world she was living the ‘American Dream,’” but does that mean that things aren't so dreamlike inside Xxx's world? At present, it's hard to see what the real problem is for Xxx – she actually seems like she's getting a great deal: she's happened upon a guy she loves and has a number one album and millions of dollars. Conflict is the engine of any story and at least for this character, it's hard to see where the conflict will come from. If you choose to move forward with this idea, try to think of the possible circumstances where Xxx meeting Kyle is going to cause problems in her life. Are there economic issues? (Is Xxx used to living a certain lifestyle that makes Kyle uncomfortable?) Are there racial issues? (Are they an interracial couple and one or both of their families don't approve?) Does her record label maybe think this is a bad career move for her – do they want her to be dating someone else who's equally famous for the PR opportunities? Xxx's life seems pretty perfect and with the addition of Kyle, it only seems like it gets better.

For Kyle, we could also see more elements of conflict – he's probably a normal guy and when a normal guy is thrust into the spotlight, he's bound to be uncomfortable. He also has the welfare of his children to think of and we can imagine tough scenes with paparazzi or their confusion over their dad dating again – and about dating someone who might be their favorite singer. But

these are pretty minor conflicts, things that can be fairly easily resolved or adjusted to and not the kind of thing that can drive a plot. It's hard to tell who the protagonist of this story is and through whose eyes we'll be entering this world. The logline makes it seem like it's Xxx, but the synopsis starts with Kyle, which positions him as the central character. Since screenplays are traditionally structured around the central conflict of the protagonist, and neither of these characters seem to have any major issues (at least from what's on the page at the moment), it's hard to see where the plot of this movie can go.

If we use the aforementioned film as an example, that story is told through xxx's eyes as she enters the contest to win a date with xxx. But there are other elements to the story: Xxx is actually a cad (having agreed to this contest as a way to rehabilitate his bad boy image) and Rosalee has a best friend who's in love with her (the guy she should actually be with). The central conflict revolves around Rosalee needing to decide whether she wants a life with a dishonest Xxx (who doesn't really deserve her) in LA or to stay in her hometown with her friend who actually loves her. For both Xxx and Rosalee we see conflicts – Xxx needing this relationship to work so that he looks like a good guy, Rosalee wanting fun and excitement but also wanting real love, which she ultimately finds in her friend. Your concept needs something similar: problems for both characters, as well as a central conflict around which the story will pivot. Right now, the characters don't seem to have any problems, so there's no conflict around which the story can really be built.

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You may request to have **xxx** re-evaluated at a discounted rate at any time (select the Treatment / Pitch Notes option online, or have our coordinator process registration manually by emailing notes@scriptpipeline.com direct). You may choose the original evaluator (if available), a fresh read, or no preference.