

Type of Material: Screenplay - 116 pages

Title:

Submitted by:

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LOG LINE:

Magician CHARLIE BREWER stole \$2 mil, but while he languished in jail, his girlfriend stole it from him. With the help of a stripper's cake, he escapes from jail. With the help of a beautiful trucker, and a couple of circus performers, he evades a mobster, the police, the FBI, and the US Marshal to prevent her from escaping the country with it.

	Excellent	Good	Fair	Poor
Characterization	X			
Dialogue	X			
Structure	X			
Storyline		X		
Setting	X			
	High	Medium	Low	
Budget		X		

SYNOPSIS

Magician CHARLIE BREWER (36) performs his disappearing act at mobster GIOVANNI VICENTE's nightclub. Assistant MELODY (29) waits below the trap door. Circus Performers/Burglars OLAF and DOMINIC DORFMEISTER break into the safe and begin stuffing their sack with cash. Vicente's goons surprise them. They leave the sack and run. Melody drives Charlie's getaway van. Charlie lifts the curtain to magically reveal Melody's return -- but no Melody. Charlie vanishes into the black box. He stashes the cash and steals a car. FBI Agent O'MALLEY (40) warns Vicente he'll be violating his pending witness protection deal if he goes after Charlie. Charlie is pulled over by a cop. Stolen goods in the stolen car's trunk.

Two years prison. 10 days left. Dear John from Melody. Engagement ring enclosed. She took the \$2 mil, moved to Roswell, and fell in love. Getting married in 5 days and leaving the country. Bachelor party for prison guard. Stripper CANDY jumps out of the wedding cake. Charlie escapes in her cake. Starts to change out of his prison duds. No money. She tosses him out. He flags down a truck. Offers truck driver HANNA (35) the ring to get him to Roswell NM.

TV News reports Charlie's prison escape. US Marshal BIG SISSY (55) tells her officers to get this guy. Olaf and Dominic plan a homecoming party. Vicente busts in on them. Grabs the receiver just as Charlie tells Olaf to wire money to Memphis Western Union. Olaf throws a knife and pins Vicente to the door. They head for Memphis. Agent O'Malley follows Vicente to Memphis. Marshal Sissy's men surround the Western Union. Vicente surprises Charlie. Charlie escapes amid the gunplay. Chase. He tracks a train, rolls between its wheels under the carriage, and out the other side to meet Hanna at the Weigh Station.

The truck overturns when they try to avoid a cow. Charlie drags Hanna from the burning cab before the cargo fireworks explode. Hanna's hopes of opening a roadside diner go up in flames. She punches Charlie in the nose and walks away. He catches up with her at a Texas hotel. Vicente's credit card buys a gift basket and a key to her room. He confesses his real reason for rushing to Roswell is to get his money. Lots of money. Asks her to come with him. She still refuses to tell him why her CB buddies call her Snow White. Vicente clocks his credit cards to get a bead on Charlie. FBI clocks them to follow Vicente. Olaf and Dominic hear a radio report about the truck, and the escaped convict. Vicente catches up with Charlie and Hanna. Forces them off the road. Forces Charlie to dig a grave. Olaf and Dominic creep up on Vicente. Charlie drops him with the shovel. Olaf points Vicente's gun at Charlie: You been holding out on us. They tie Hanna and Charlie together and toss them in Vicente's trunk.

Charlie "wiggles" out of their bonds. Hanna tricks a biker into lending them his Harley. Big Sissy finds Vicente wandering, sunburned, down the highway. Gets word Charlie's headed for Roswell. Roadblock. Charlie and Hanna cut across the desert. She jumps a chasm. He can't. He's caught. Hanna goes back for her new biker friends. Vicente grabs Charlie and escapes. Charlie cuffs Vicente to the wheel and dives out of the squad car.

Just as the minister asks for objections, Charlie bursts in on Melody's wedding. She donated the money to SETI. Vicente shoots himself free. Shows up at the wedding. Gunfire. Bikers and Hanna. Hanna and Charlie escape in the wedding limo. Cops follow. Order them out. Hanna steps out, but Charlie has vanished. In the confusion, Hanna finds the money in a backpack on the back seat. Charlie turns himself in.

A year later, Charlie walks into the Bigtop Diner. Hanna is behind the counter. She's still wearing the ring. He knows why they call her Snow White -- She's the fairest ...

CRITIQUE

Characterization

- Good descriptions.
- Charlie is a good name for a hero. ;-)
- Characters are unique, and their unique characteristics play into the plot.
- Olaf and Dominic are great comic sidekicks!
- Good character twists that fit the characters.
- Melody is wasted. Should have more effect on the storyline, cause more problems, be a more threatening antagonist keeping the hero from his money. She's the real antagonist, but Author puts the villain's cape on Vicente instead.

Dialogue

- Hugely funny patter and verbal misdirection.
- Character-driven and driving dialog. Mobster Vicente, shoulder bandaged, pushes his way through the airport: "Disabled person coming through. Get the fuck out of the way!"
- Fabulous fight between Charlie and Hanna (p. 63-64.)
- Panty-melting romantic dialog..

Structure

- Opens with an exciting, provocative, active, visual, funny sequence that gets the story rolling, introduces the characters in an interesting way, sets the tone, gives us all the background we need, and leads directly into the dilemma. Mazel tov!
- Hanna's intro isn't so deftly done. Tries to squeeze her internal story into it. She's a truck driver, for goodness sakes. A good setup for a better intro than her whining into her CB about wanting to get off the road. Tells her backstory to Charlie too early, too.
- Keeps the hero on the roller coaster. But the "stop the wedding" motivator is weak. Needs a more Fish Called Wanda betrayal. Besides, he has the key. How did she get the money?
- Excellent command of pace. Particularly in the love story (except for the front-loaded backstory). They don't have sex until p. 75, when they *almost* do it, but burst into laughter instead. They don't consummate until the end.
- Improve the main conflict and the resolution, and dump the closing speech -- and you've got a winner.

Storyline

- He receives a \$12,000 diamond engagement ring in jail? I don't care how minimal the security, it ain't likely.
- Great bits and cute schtick.
- Putting him in a Star Trek costume to go to Roswell has built-in comic expectations. But it doesn't pay off. He shirks it before he arrives in Roswell!
- Great fight scenes that pay off the circus performers' unique talents.
- Imaginative, topsy-turvy action that would hang better with a more direct antagonist.

Subplots

- The Vicente subplot works. However, there are plenty of good setups for subplots that would thicken the plot, that don't materialize: Agent O'Malley, Big Sissy, Charlie's glass eye, the fiancé who doesn't know Melody's shady history, and Masonville's annual Pig Roast.
- Most missing subplot: Olaf warns Melody that Charlie is on his way, but she doesn't take evasive action.
- The love story is organic to the story and the characters. Well-matched, smoothly paced.

Premise

- Cute.

Writing

- Great visual gags: 1) As they escape, Melody asks: What about Charlie? A bullet rips through the picture of his smiling face on the side of his van. 2) Knife-thrower pins Vicente to the door. Swings the door open, and Vicente swings with it. 3) Big Sissy tied to a fender she drags along the highway. 4) The "flying saucer" wedding limo skimming the desert, followed by cop cars.
- Well-timed cuts and clever transitions.

EVALUATION

- Pass
- Worth a read
- Consider with a rewrite
- Consider
- X** Recommend

CHARACTERS

X-Believable
 X-Complete
 X-Interesting

Caricatures
 Thin
 Dull

DIALOGUE

X-Realistic
 X-Succinct
 X-Effective

Artificial
 Over-written
 Weak

WRITING?

Funny, professional, crafted, paced, visual, specific.

PLOT CONSTRUCTION?

Strong, rising action that needs a more threatening antagonist to drive up the stakes.

WOULD IT WORK WITH A REWRITE?

Absolutely.

IS IT VISUAL?

Setting, characters, and action are all extremely visual.

BUDGET?

Medium: FX, stunts

EXPLOITABLE ELEMENTS?

Comedy vehicle, unusual settings, great dialog.

SEX AND VIOLENCE?

Stripper and near-sex. Gunplay.

TV?

Yes.

WHAT FILMS WOULD YOU COMPARE IT TO?

The Mexican, A Fish Called Wanda, At First Sight.

HUMOR? IF SO, IS IT FUNNY?

Yes. Yes!