



BOBBY AND CLYDE

by

M*** P*****

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Type of Analysis: Basic Coverage

LOGLINE

Please consider upgrading to FULL COVERAGE, PREMIUM COVERAGE, or FULL DISSECTION to receive our recommended logline.

SUMMARY

Please consider upgrading to FULL COVERAGE, PREMIUM COVERAGE, or FULL DISSECTION to receive our 3-4 page plot summary to help understand what readers are picking up on and what they are missing.

COMMENTS

OPENING THOUGHTS

The story promises a fun crime movie in the vein of RUSH HOUR or THIRTY MINUTES OR LESS, but at times seems to get lost into the realm of sitcom buffoonery and too many coincidences that drive the story forward. However, because of some clever twists and two very likeable leads, this project shows real potential.

CHARACTERS:

BOBBY: Bobby serves well as the good-doing, straight edged robber. He is a perfect counter balance to Clyde. His voice stays consistent throughout the story and he grows as a character. We see him start as a feeble man scared to stand up for himself, and he turns into a successful bank robber who will not only run into a bank with the intent to take it down, but will tell a girl what is important to him. In terms of leads, his arc couldn't be much bolder than this.

That being said, his initial reason for robbing the bank is a bit convoluted. Yes, his girlfriend left him and took all his money. Yes, she said that he wasn't adventurous. Yes, he is depressed. But is the next logical step really: let's rob a bank? This just didn't connect in the story. There needs to be more of a link between Bobby's rejection at the beginning and his initial decision to rob the bank. Maybe if he does it the night his girlfriend leaves him while drunk, that would make more sense. Also, if he is more strapped financially (maybe he borrowed money for the ring from an illegal source). As it stands now, the initial moment to propel this story into motion is cloudy and that is a tough spot.

CLYDE: Clyde is fun, fast talking, and sexy. You accomplished creating a likable robber and that is no easy task. The greatest scene for Clyde is when he takes the purse from the kid who mugged the old lady and returns it to the Rent-a-Cop, but not without making fun of the Rent-a-Cop. In one quick scene you summarize his character in a likable way, without making him a pushover. Well done. His character arc, from all for the money to actually caring for Bobby is well addressed as well. There are moments where it feels too fast or forced, but by the end it all added up.

There are very few issues with Clyde. He could be a little more aggressively negative toward Bobby at the beginning and a little more aggressively positive at the end to show more of a transformation. His relationship with Three Man is also a bit convoluted and could use some clarification. Why are they friends? Have they worked together? Why does Clyde put up with Three Man?

THREE MAN: Please change his name. Three Man is hard to read and make dialogue sound choppy. His character is fun and stands out, especially with his "booyah" shouts after every joke. He serves the plot well and works as a representation of a relationship that is opposite of the one Bobby and Clyde have. Well done.

JACK: Unfortunately, Jack was your least developed character. That being said, at least your leads were well developed. Because of this, he never really feels that threatening. In fact, while there is some suspect behavior, it's hard to tell he is even the bad guy until over half way through the script. I recommend you bring him in as a threat much earlier, probably at the beginning of Act II. Even while he is threatening Three

Man, it is a bit unclear how he will eventually become the threat to our leads.

Also, how has he been getting away with this forever? He doesn't seem to quiet about it. Does he have other people working for him? Does he know all of the bank robbers personally? Has he always killed the robbers or is this a new thing? These are some questions about his backstory that feel unanswered. You don't necessarily need to directly answer them in your story, but you should personally be able to answer these and that will shine through his character and potentially alter your plot a bit.

NATALIE (BOBBY'S EX): She serves her purpose in the plot but is a little too much of a walking cliché. She is a drunk slut, literally. There is nothing else to her character. Because of this, it also makes us dislike Bobby a little. Try making her a little more two-dimensional. Maybe she is emotionally driven and that is what causes her flakey-ness or causes her to cheat. As it is now, she is just there to be terrible to Bobby.

MICHELLE: She's likable, smart, ambitious, and flirty. As a character she is very appealing, but her final decision to leave with Bobby feels rushed and unrealistic. Maybe an additional date or a little more screen time between them could help with this issue. Really think about her decision to leave with him, because if you make this feel more real, she shines as a character.

PLOT:

The plot was in some areas extremely strong and in other areas very based on coincidence. To name a few of the coincidences besides the concept (which I'll buy because it is the concept and a fun one at that): Natalie being at the club Clyde goes to, Jack knowing the Tokyo Twist, Clyde happening to steal Jack's car, Michael knowing about Three Man's robbery but no one else knowing. These things just feel like they were put in the script to make it work and the problem there is it shines through to the reader and eventually to the audience. These things can all happen, but we need Set-Ups and Payoffs. For example, Natalie can be at the club when Clyde goes, but we need to establish that this is the club she always goes to when Bobby doesn't know. Maybe we see her there in a scene in Act I. That way, when Clyde shows up and she's there it doesn't seem like

pure coincidence that a character from Act I is suddenly showing up at the end of Act II.

There is also a difference between screen time for characters and characters who are actively driving the plot forward. Once Clyde explains the plan to Bobby and they are actively working toward robbing the bank, it all feels good. But the beginning of Act II is a bit sloppy. They are just buying guns, doing pushups, shopping for clothes, going to clubs, ect. It all feels a bit random. There are some jokes in all of this, but it feels more like a string of SNL sketches than a cohesive plot. We need goals that the leads are actively pushing toward.

Finally, there were moments that were really strong. The final scene where Clyde gives Bobby all of his money, while unknowingly getting all of Bobby's money is great. It is an excellent way to wrap up the story. Other plot points I enjoyed where Michelle and Bobby's date, Clyde taking down the mugger at the mall, Three Man selling out Clyde, and Clyde stealing the ring from Natalie.

STRUCTURE:

There was a clear three Act structure. Act I set up the story with the inciting incident of Clyde and Bobby robbing the bank together. Act I was propelled into Act II when Bobby agrees to partner with Clyde for the big heist.

Act II started a bit sloppy as mentioned above, but the mid-point shift where Bobby becomes active is clearly defined. Now it is Bobby who wants to rob the bank, not just Clyde forcing him too. This was well executed.

The low point at the end of Act II felt somewhat forced because of the coincidence of Clyde and Natalie, but the shift happened smoothly and the separation of Bobby and Clyde along with the death of Three Man lead to a very low point for our leads.

Finally, Act III was the most fun and ended the story with a bang. While it is longer than a traditional Act III, it was the fastest part of the script to read and the only thing to consider is why Michelle is willing to leave with Bobby.

FORMAT/GRAMMAR/SPELLING:

The format was spot on. Instead introducing ages with two sets of commas a set of () will do, but ultimately that is your choice. There were only relatively minor grammar and spelling errors. While this didn't detract from the story, there were enough to warrant a few re-reads. For detailed notes about grammar/spelling ask about the FULL DISSECTION option where we take in page notes on your script marking all grammar and spelling errors.

DIALOGUE:

Each character has his/her own unique voice. Clyde is the playboy, Bobby is the square, Michelle is the sweetheart, Natalie the drunk, and so on. This is first and most important. For the most part, it all read smoothly.

Since this is a comedy, it is necessary to talk about some of the comedic tone. While jokes landed throughout, some ran too long. Counting syllables and finding the shortest line to deliver the joke will help speed these jokes up. You had some great lines, especially when Bobby was playing games with the hostages or when Clyde makes fun of the Rent-a-Cop while returning the purse, but you need a more consistent flow of these.

Finally, you did have some on-the-nose dialogue. This mostly didn't occur but it did with lines early on like THREE MAN: "Remember, I was your mentor back in Chicago" CLYDE: "You were not the mentor, Three Man, I am." Go through and check for lines like these and consider smoothing them out to be less straight forward. Also, having a small group of friends read through some of the more complex dialogue scenes, it will allow you to hear any issues.

For more specific information about lines and suggestions consider asking about the PREMIUM COVERAGE where you receive pages of direct quotes or the FULL DISSECTION.

CONCEPT:

While the original concept is a ton of fun, it was not explored to its fullest. Two bank robbers (one a first timer the other a professional) robbing the same bank, at the same time, on the same day, is a great premise, but that's what your script should be about. Your script should not be venturing into clubs, and

shopping sprees, and cheap bars with ugly hook-ups. This is a comedy and you can get away with more, but we still need our story and jokes to be routed in the concept and with a concept this exciting, there should be no room for scenes outside of it. Consider tightening up the beginning of Act II and you will realize the full potential of what is truly a fun concept.

MARKETABILITY:

Please consider a Full Coverage, Premium Coverage, or Full Dissection for a discussion of the genre marketability, the budget and how to tweak it, the MPAA rating, and the appeal to Producers, Actors, and Directors.

OVERALL: PASS / **CONSIDER** / RECOMMEND

I would consider this script. With a marketable concept and genre as well as some likable leads and bold twists, this is a story worth checking out. If the author cleans up the beginning of Act II and sets up some coincidences to make them more believable, this could very well be a project to see on the silver screen one day.