

## Homogeny

by Dustin Clendenen

Contest: WeScreenplay TV Contest (2019)

Package: Standard Entry (includes written feedback)

Date: 08/22/2019

Page Count: 38

Genre: Comedy

Analyst: SW71

Rating: Consider

Score: 7.70/10

CATEGORY	SCORE	PERCENTILE
Overall Impression	8.00/10	(88 percentile)
Plot	7.00/10	(51 percentile)
Characterization	8.00/10	(81 percentile)
Concept	8.00/10	(81 percentile)
Originality	8.00/10	(82 percentile)
Style	7.00/10	(51 percentile)
Structure	7.00/10	(51 percentile)
Dialogue	8.00/10	(81 percentile)
<b>Overall Weighted Percentile</b>		<b>75</b>
<i>Note: Percentiles are based on historical data of scores given out by this analyst.</i>		

## About Analyst SW71

Reader is a writer/director currently working on a Hallmark Channel film and novel with Timothy O Johnson from Johnson Production Group (Dr Quinn Medicine Woman), Josh Zaretzky from Redrock Entertainment (clients include Candace Cameron Bure) and Stacey O'Donovan from Hallmark Publishing. The reader has worked in Marketing at Buena Vista International, Disney. The reader's work has screened at film festivals in Italy, Austria and the US, including The Burbank International Film Festival and Cinefest, LA and a feature the reader wrote was a Quarter Finalist in the PAGE International Screenwriting Competition.



## **Logline:**

An uptight closeted lawyer finally breaks out of his safe routine when he connects with his out and proud colleague, but when he's juggling the biggest case of his life, he risks losing everything.

\*Note: This is a logline focussing on Patrick as a protagonist as an alternative to the more general one you've written, which is excellent.

## **What worked:**

*Homogeny* is such a fun show with colorful characters and an electric energy. The opening scene with Patrick and Arthur is hilarious. And all the little details help to create the world, eg. Ho-prah. The script is so well written, that it flows like a river and is very easy to read, the rhythm and beats work really well for comedic timing. The script generally follows the traditional TV show episode structure in terms of having a clear beginning, middle and end, but could be tightened a little (see notes below). This show is categorized as a comedy and is certainly appropriate for this genre. The themes of this show are strong - sexuality, success, letting go, purpose, consciousness, greed, power, and social politics, and this show delivers with humor and entertainment. We need more stories like this that provide insight into the gay scene as well as blend it with every day life - it normalizes same sex relationships in a way that is very necessary right now. the LaLa Land world is the perfect playground for this story.

The opening scenes set up our characters, setting and world well. Patrick, Arthur and Dominic are multi protagonists of sorts. Although Patrick feels like our protagonist in terms of his dominant nature and his storyline being the most interesting. But they all have room for growth. Patrick and Arthur more so than Dominic (so far). The characters all have their own idiosyncrasies. We see Arthur is lacking in self esteem and direction, Patrick is too closed off emotionally and a workaholic and Dominic is a little more elusive, but he seems to not be living to his greatest potential. The characters and relationships are the strongest part of this story and it sets a strong foundation for plot, which is the way it should be in a good script. The straight guy plot line is funny and provides insight into safe sex methods and closeted characters.

The big print tells us about the setting, action, and emotions of our characters and is nice and concise. There are many lines that are so simple, but say so much. Eg. page 30 - Dominic grins. Then, an intuition.

Dialogue is natural and conversational so that it flows with good pacing and makes the script easy to read. There are many funny lines. Eg. page 37 - QUAN I do a lot of drugs.

The ending was satisfying in that it gives a sense of resolution for storylines and characters, but it feels a little too final.

This is an incredibly well written script by a talented writer. Overall the story is witty and entertaining and was a very enjoyable read! One of the best I've read this year!

**What didn't work:**

Page 1, there needs to be a stronger indication that the first scene is the fantasy playing out of Patrick and Arthur's conversation. (SIMULTANEOUS) works, but you could write PRELAP: at the end of the fantasy scene to give this further clarification. And remove CUT TO:

Eileen's dialogue on page 6 is a little confusing: Nanjing is about to be our biggest client, and you're the de-facto lead. People kept looking at you every time they were mentioned. - Clarify exactly what they're saying in this scene and what the goal is. It feels as though this scene could be cut and the information could be peppered through the next scene (which starts with: The walk-and-talk continues.), as the goal and dialogue of the next scene is much stronger.

The characters need stronger goals to help drive the story forward. Patrick's work goals are good, but Arthur meanders a bit. He's lost, and that's part of his character growth, but there needs to be danger looming or some sort of ticking time bomb that keeps the energy of the story moving forward. Especially around page 20, the story feels like it's just drifting along. A good example of this is Quan's hook telling Patrick to completely let go while waiting for his Uber. This leaves the audience wanting more - we're dying to see Patrick let his hair down. We need more of these seeds to be planted along the way to keep the audience engaged. And yet, there's no pay off for this. We don't actually get to see Patrick let his hair down. We want to see this moment where they connect for a full 5 minutes and Patrick lets his hair down because this is a catalyst for him opening up to Quan later when they go out for dinner.

It feels a little contradictory for Dominic to be so evolved in terms of understanding vibration and consciousness and being a healer, but engaging in disconnected sex that lowers his vibration. If this is part of his character, it needs to be pointed out.

Consider more comedic conventions that you could use to spice up the style of this show and make it stand out. Have a look at *Jane The Virgin* for ideas.

This script could be a little tighter if it was closer to 36 pages. To tighten up the structure, write a brief list of beats and then go through and refine beats. Check for repeats of beats. Ask in each scene, in each beat, what does it add and is it moving the plot forward? Then cross reference with this rough guideline with page number suggestions borrowed from the book *Save The Cat*

(by Blake Snyder) beat sheet, adapted to a 1/2 hour TV show episode:

pg 1 Theme Stated : pg 1 The Set Up: pg 1 to 3 The Catalyst: pg 3  
Debate: pg 3 to 7 Break into II: pg 7 B Story: pg 8 Fun and Games:  
pg 8 to 15 Midpoint: pg 15 The Bad Guys Close In: pg 15 to 20 All  
is Lost : pg 20 Dark Night of the Soul: pg 20 to 23 Break Into Act  
III: pg 23 The Finale: pg 23 to 30 Final Image: pg 30

Here's a link to a beat sheet calculator for more accurate readings as you make changes:  
<http://www.beatsheetcalculator.com/>

Make sure you scan for typos. Especially on the first 10 pages, as these decide whether a producer will continue reading your script or toss it aside. Here are a few examples to get you started:

Pg 4 - ...Your welcome. - You're

Pg 8 - Are you fee now? - free

Pg 27 - QUAN Your welcome. - You're

\* If you like this feedback you can show your gratitude by rating it.