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Analyst: JR98

Ranking: 69th Percentile

# BAD HOMBRES

Drama

| Television (One-hour) |

67 Pages

by Filup Molina

**TOP 18%**  
PLOT

**TOP 21%**  
CONCEPT

**RATING**

PASS

PLACED IN THE TOP 31%

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## OPENING THOUGHTS

Thanks for the chance to offer some more feedback on Bad Hombres. There are improvements. But some critical relationships aren't on the page yet. And they really need to be more explicit. Overall, the script still feels long. And as you redraft this, you must be finding ways to trim dialogue and scene length, as compacting the story is going to make it more engaging.

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## CHARACTERS

This draft has adds depth to Felix's characters - like the inclusion of his mental breakdown and his infidelity. But, we still don't see what's cracked between Felix and his family.

Consider, for example, if Carmen pressures Felix. We're already a little bit intimidated by her, which is good. But perhaps we see her telling Felix that he's the only one that can fix the mess his brother is in. If he's "succeeded" in the family's eyes, then there's going to be a lot of expectation on Felix. So show us this. It might be Carmen that demands Felix come home to sort out his brother's legal trouble. But at first, he ignores her calls. It might trigger Whitney to condescend or judge Felix's relationship to his family, doubling down on the message to the audience that there's something wrong here.

It also might be useful to spend some time with Carmel and Daniella, or Daniella and Kiki, or other combinations. Yes, this is Felix's story. But small scenes showing us these characters with one another will help us know their family dynamics. So, Daniella might demand that Kiki go to church with her, to pray for Willie. But Kiki - the renegade - could do something that catches the ire of the priest, which then causes Daniella to stand up for her niece, or the opposite, us that her Christianity comes after her family or vice versa.

Consider if we also see Felix's family talk about his mental breakdown, showing us that, for Felix, this recent event solidifies the damage the family has done to him. It will be more compelling if it's an obvious problem for Felix in the present. For example, Daniella and Carmen might treat Felix a particular way because they're "afraid" he might go crazy again. I'm not familiar enough with Latino culture to suggest precisely what that is, but my impression is that talking about mental illness isn't a thing in these households.

Finally, the incidental subplot adds stakes to Felix, leaving Whitney for Miami. But refining the connection between this past incident, Whitney's desire for a baby, and Felix's reluctance will make this element of the script feel thoroughly thought out.

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## PLOT

Adding Demarcus in the opening scene is a much better way of establishing Felix's profession, as well as adding a ticking clock that puts him under pressure later in the story. But, it's still not clear what deal Demarcus is after, or what the meeting Felix misses in A3 is actually about. For the sake of brevity, it's essential to have Demarcus give Felix a clear ultimatum and a precise time when he needs to deliver Demarcus' demands. The "signing boat" is an amusing idea. But it's a bit awkwardly delivered at the moment. It seems like Demarcus has already signed a deal. And he's asking Felix to go in and change that. So instead, Demarcus might be up for a new contract or a trade to another team, and he's asking for the boat because he missed out on it last time.

The flashbacks still seem unsatisfying at the moment. As I mentioned in the last notes, even though it's a memory, Young Felix still needs a goal in this b-story. And that goal needs to match the problem that adult Felix is having in the present - i.e., seems taking responsibility or perhaps the restoration of "home." Young Felix's goal can be more obviously linked to Isabella, for example. So, as the family is driving into their new flats, Felix might become obviously, love-at-first-sight-ly obsessed with Isa. Then, everything we see young Felix do is towards that goal. In terms of plotting, perhaps, instead of Felix learning that Ed is superman in their yard (an excellent new addition to the story, by the way), it's Young Felix who steals back Isabella's brother's bike from the twins to impress her. That way, the audience is still learning the same things about Ed, but it's Young Felix that's driving the action.

In the same way, it might be that the reason Willie gets arrested is for sticking up for his little brother against the twins. Again, making sure that everything that happens in the past is connected to Felix's choices - thereby making the story feel more cohesive.

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## STRUCTURE

As I mentioned at the beginning, some scenes play too long. The sex scene with Whitney in the teaser, for example, can be much shorter as can the courtroom case at the end of the episode. In both instances, the old cliché applies - start a scene as late as you can, and finish it as soon as the critical dramatic tension resolves - either in the positive or negative for the characters.

With the opening sex scene with Whitney, for example, getting into Felix's failure to perform sexually

might be the first thing we see, with no foreground. All of the exposition that currently happens at the start of the scene, where we learn that they're co-workers and in a relationship might happen as Felix is failing to get off, and while we're seeing Willie get arrested. That way, the exposition is hidden in the conflict of that moment. While the stuff about Felix's old job is fun, getting to the central conflict of the scene is more important.

In terms of broader structure, it might be helpful to break up the flashbacks so that each new moment escalates Felix's problem / her inability to get what he wants. As much as the moments with Willie and Felix listening to music in the car is sets up some of the family dynamics, it doesn't speak to the problem Felix has in this plotline. So, consider if the songs that Willie and Felix are playing thematically match the unrequited love, or inability to get love, that Young Felix experiences.

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## DIALOGUE

Like the scene structure, a lot of the dialogue feels long. As an exercise, it might be helpful for you to try and keep them to a maximum of 2 lines on the page. That way, you're going to have to say what you want in the most concise way. It might feel as though you're losing some of the character's tone, but that can come back in later drafts.

So, as an example from Pg. "But then the president needed to rile up the racists or something, so he gave an executive order saying any immigrant with a criminal record can be deported."

Instead, "But that Fuego Takis motherfucker in the White House decided to deport anyone with a record." It's not 100% accurate, but it gives us enough meaning to get what's happening.

The other way to cut back on the talky-ness of the script is to look for the lines that might be replaced by images. One example might be on the top of Pg. 2, where we could hear Felix's phone go off, and see iCal reminder for a "Co-Internal" meeting. There might even be three beats here. As Felix is talking to Demarcus, the phone vibrates. Felix gets distracted. Demarcus lets it slide. Another louder alarm goes off. And Demarcus gets annoyed. The third time it goes off, it's ridiculously loud, we see the message. Not only is this a visual way of telling us the story. But it also causes another layer of conflict with Demarcus.

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## CONCEPT

I won't go into too much more detail about the concept in these notes, as this draft doesn't move the story in a drastically different direction. I will say that the thematic statement of theme at the top of Pg 32 works well to set up one of Felix's fundamental problems. As you're redrafting, you might want to think about other characters saying the same thing in different ways. So, Isa might tell Felix that she remembers their childhood differently. But, when she says it, it's in the context of their unrequited love.

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## FINAL THOUGHTS

As I said, this script is moving in the right direction, for sure. In the next draft, it's essential to start to condense what you've already got, making it sharper and to more to the point. When it's stripped back, you're going to have a better idea of what is and isn't working.

I'm Looking forward to seeing what comes next with this project. And, I hope you and your family are staying safe in these weird times. JR.

# BAD HOMBRES

**VIRTUALLY PERFECT**  
98th - 100th Percentile

**EXCELLENT**  
85th - 97th Percentile

**GOOD**  
50th - 84th Percentile

**IMPROVE**  
0th - 49th Percentile

-

-

Plot  
82nd Percentile

-

Concept  
79th Percentile

Structure  
55th Percentile

Dialogue  
71st Percentile

Characters  
61st Percentile

## **RATING**

**PASS**

PLACED IN THE TOP 31%

### ABOUT STORY ANALYST JR98

After working as a film critic for Time Out, the reader was development executive at Out of Africa Entertainment overseeing the company's film and television slate. The reader is currently a script analyst for Icon.

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