



Entry Type: Classic Notes (WeScreenplay)

Synopsis Included: No

Notes Date: May 7th, 2020

Analyst: EP1

Ranking: 85th Percentile

BAD HOMBRES

Drama

| Television (One-hour) |

67 Pages

by Filup Molina

TOP 11%
PLOT

TOP 14%
CONCEPT

TOP 16%
CHARACTERS

RATING
CONSIDER
PLACED IN THE TOP 15%

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OPENING THOUGHTS

This is a strong draft with dynamic, complex characters, a unique and compelling plot, and high stakes. The dialogue is witty and clever without being distracting, and key story elements are slowly revealed in a way that keeps the audience engaged. However, it feels too short - there is room for a much longer third act.

CHARACTERS

Felix - Felix is a well rounded, relatable character who is set up quickly, but we are instantly able to get behind him because he's funny but smart. For example, in scene one, purely through dialogue and his interactions with Demarcus, Felix is set up as coy and playful yet professional, and someone who sticks to his morals but not in a stuck-up kind of way. We see on page 15 that Felix does not want to associate with his background, and we come to understand why as the story unfolds. Great character work with Felix.

Daniella - In this draft, Daniella's character has elements of comic relief: we see her as a sailor-mouthed child, yet she grows up to be a Jesus-obsessed, born again Christian (in spite of her unsafe driving habits). It would be interesting to hint in this script at whether or not Daniella was aware of her father's treatment of Willie throughout their childhood: how did Daniella feel about Ed?

Whitney - In this draft, Whitney's character feels inconsistent. When we meet her, Whitney seems to take advantage of Felix, yet she seems like a powerful, professional woman. However, later on in the script it is the opposite: when Whitney appears at Felix's hotel room, she is gentle and suddenly supportive of Felix in spite of her history of not wanting him to return to Miami, and in the courtroom scene she lacks the professionalism we would expect of her.

Willie - Willie reminds me of Jason Mendoza from *The Good Place*. His heart is in a good place, but he is not prepared to be an adult, let alone a father. But because he is an empathetic character, the audience forgives him for his shortcomings because of his goofy dialogue, loyalty, and tendency to see the silver lining in bad situations.

Kiki - Kiki is a twelve year old who seems too smart for her own good. Audiences would be excited to get to know her better in future episodes. It's curious that she calls most adults by their names instead of "tia" or "abuela," etc - more notes on this below.

Carmen - Carmen is cold and distant almost to a fault in this draft. Consider having her be more present in this episode, even if it's just to berate Felix for not being there for the family after Ed's death. Why is she suddenly a fashion icon as an older woman?

PLOT

I was fully immersed in the plot from the very first scene. As stated above, details are slowly teased out of the script in a way that keeps the audience engaged. The exposition is also well-done, especially page 27, the introduction of Isabella and Felix's history with her. I also love the flamingo and the lack of explanation for it.

A few notes:

In the early scenes, it seems far-fetched that Daniella, Willie, and Kiki would be speeding down the highway at breakneck speed just for a birthday cake. Consider adding something else to the mix, maybe they are late for a surprise party?

On page 12, we see Felix jump from sex with Whitney straight to packing to head to Miami to take care of Willie. This jump feels too sudden - consider a brief moment of Felix getting a call or a text about Willie, maybe while he and Whitney are "busy" in Whitney's office.

The flashback scene in Ed's truck is also well-crafted. The slow reveal of the Fuentes' situation - all the kids holding appliances, the hole in the floor of the truck, and ultimately the realization that they are moving to the apartment - is engaging and comical, yet sobering as we come to understand Felix and his siblings' past.

On page 28, the description of Carmen is contradictory and a bit confusing - she is no longer the sweet young mother, but she hasn't aged a day. Consider a different way of describing her - maybe she looks young, but she's lost her innocence and replaced it with an all-white pantsuit and a stylish pixie cut.

It's interesting that Kiki refers to all adults by their first names except for Daniella on page 4, when she calls her "tia." It is explained why Kiki calls her father "Willie," but there is no explanation for why she calls her grandmother "Carmen." Felix does this as well - he calls his mother "Carmen."

Once we realize that Willie has acted out his whole life because Ed abused him, I wondered why none of the other family members ever even hinted to it, not even Daniella. Were they all in the dark as well,

or did they sweep it under the rug? It would make sense to me that these questions could be explored in the next episode.

Also consider adding at least one more moment to exemplify how much Felix idolizes Ed before his "superman" image of him comes crashing down.

Whitney's character feels inconsistent. The sex scene in her office felt like she was using/abusing Felix, and then on page 62, she is suddenly here for him? Up until this point, Whitney has not been supportive at all, even hinting that she and Felix should break up. That scene in the hotel room on page 62 feels half done overall - Whitney's promise to Felix on page 63 feels shallow, and it was curious that Felix did not have a moment of honesty or breakdown with the woman he loves about the truth of his father's actions towards Willie.

Also, the last time Felix visited Miami, did he have a fling with Isabella? If so, lean more into that in earlier scenes so the danger of Felix being unfaithful to Whitney again is more palpable. This would also add an additional layer of tension to Felix's return to Florida.

The courtroom scene on page 65 also feels inauthentic - Whitney acts unprofessionally in the court, which seemed inconsistent with her professional, powerful character. On page 66, the judge's quick ruling feels too easy and inauthentic.

STRUCTURE

Cramming Felix's trial into the end of this first episode left that crucial scene feeling incomplete and unsatisfying, as you ran out of time with the one-hour format. Consider ending this episode with Felix's breakdown and Whitney's arrival, and picking it up in the next episode with Whitney and Felix deciding to stay in Miami and figuring out how to help Felix. As this is a one hour pilot, ending the episode with Whitney's arrival to Felix's hotel room would leave the audience wanting more and ready for the next episode.

Alternatively, this story could work great as a feature. There's a substantial amount of character development, especially with Felix, and with fleshing out Whitney's arrival/hers and Felix's plans to defend Willie, you could have a well-rounded feature script here.

DIALOGUE

The dialogue is excellent. Each character's dialogue feels consistent with their own character and independent of the others. All dialogue is funny without being overly ridiculous. Especially in scene one, the dialogue gets across Felix's character in an elegant way without being too expository.

A few notes:

On page 56, Willie's dialogue including "I don't know you from Adam" doesn't make sense - it was confusing to read.

On page 65, Whitney's dialogue feels inconsistent with her character, especially her line to Kiki about being roomies.

CONCEPT

This is a great idea, and taps into important, relevant conversations surrounding immigration and the rights of undocumented people without the high drama audiences have seen time and time again in similar stories. Felix's desire to separate entirely from his family and background by "fleeing" to Los Angeles is a story familiar to people of all backgrounds, and while latinx audiences will be excited to see a story that feels relevant to their own, a variety of audiences will be able to relate to this concept.

FINAL THOUGHTS

This is a dynamic, engaging script with strong, dimensional characters, compelling locations, and great dialogue. The script works great in the "dramedy" genre. The story and character dynamics and relationships would be relatable to an audience, and I could see it doing well on premium cable.

For future drafts, consider adjustments to structure and additional character work. Best of luck!

BAD HOMBRES

VIRTUALLY PERFECT
98th - 100th Percentile

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EXCELLENT
85th - 97th Percentile

Plot
89th Percentile

Concept
86th Percentile

GOOD
50th - 84th Percentile

Structure
61st Percentile

Dialogue
76th Percentile

Characters
84th Percentile

IMPROVE
0th - 49th Percentile

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RATING

CONSIDER

PLACED IN THE TOP 15%

ABOUT STORY ANALYST EP1

I've written coverage for a variety of development offices, as well as written and produced my own material. I also love pitching! I can't wait to help you. Graduate of UNC School of the Arts' Producing program.

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