

PRODUCTION COVERAGE

TITLE: THE F-WORD

SUBMITTED TO:

AUTHOR: Elan Mastai

SUBMITTED BY:

FORM/PAGES: sp/107

DRAFT DATE: 11/28/2007

SETTING: U.S./ Paris, France

GENRE: Romantic Comedy

COVERAGE DATE: 4-21-10

CIRCA: Present

ELEMENTS:

ANALYST: Tanya Seale

LOGLINE: When boy falls for girl whose long-term relationship is in jeopardy, she finds herself falling for him too, but chemistry might not be enough.

BRIEF: Delightful romantic comedy with sharp, witty dialogue and charming protagonists. A virtual love letter to everyone who has ever fallen for a friend.

	EXCELLENT	GOOD	FAIR	POOR
PREMISE		X		
STORYLINE		X		
CHARACTER	X			
DIALOGUE	X			

RECOMMENDATION FOR PROJECT: CONSIDER

RECOMMENDATION FOR WRITER: CONDISER

SYNOPSIS:

Open on WALLACE, “mid 20s, handsome but scruffy,” and CHANTRY, “mid 20s, casually adorable,” who are at a house party at ALLAN’s house. They are in the kitchen, playing with a magnetic poetry set. Chantry, whose boyfriend is conspicuously absent, is Allan’s cousin; Wallace is Allan’s co-worker. Immediately there is electricity between

Chantry and Wallace, as they engage in witty banter, sometimes straying into extreme randomness, but able to connect intellectually with each other, obviously in a way that few have been able to “get” the other before.

During the house party, Allan entertains various friends and co-workers, and ends up hooking up with NICOLE, “mid 20s, pretty but severe.” As the party winds down, Chantry and Wallace have lost track of time, remaining in the kitchen writing fridge poems, until Allan stumbles in wearing only his underwear, with Nicole calling for him from bed. Chantry and Wallace realize it’s time to leave, and Wallace walks Chantry home. She tells him they should get together sometime, and writes her number on his palm. Next morning, he stumbles to the shower and before he knows it, he has washed the number off.

Both Wallace and Chantry continue on with their lives and their work. Wallace works in a cubicle in an office full of gossip and politics. Chantry works as an animator, and is deeply involved with (and says she loves) PAUL, her long-term boyfriend, whose work suddenly takes him to Paris for an extended visit.

After a period of time, Wallace and Chantry run into each other at the movie theatre. They catch up briefly and then they discover that they are both alone for the evening. They are seeing the same movie, so they decide to sit together. This time Chantry writes her number on a piece of paper. Wallace informs Allan that he has run into Chantry again and while Allan is mostly repulsed that Wallace finds his cousin attractive, he eventually realizes there is something between the two of them, and begins trying, with Nicole’s assistance, to play matchmaker.

Chantry and Wallace are clearly fascinated with each other, and their friendship grows through a series of random questions and eccentric conversations in various *date-like* situations. Chantry does make it plain to Wallace that she has a boyfriend, yet in scenes where they come close to kissing, or when Wallace hooks up with other women, Chantry feels saddened and jealous. These conflicted feelings ultimately prompt her to fly to Paris, to visit her boyfriend Paul, and get her head straight.

While in Paris, Chantry realizes her connection with Paul is dead, and so she leaves for home, but not before Wallace has realized he is in love with Chantry and must go after her. When Wallace arrives in Paris, Paul tells Wallace she’s already left for home and punches Wallace in the eye. Chantry texts Wallace and says she’s left Paris early and asks if he would like to have lunch tomorrow; she needs to talk. Paul says YES! and hops a plane back to the United States, racing to make the date.

In the end, Chantry tells Wallace she has decided that her relationship with Paul is falling apart and to escape it all she has decided to take a temporary position in Taiwan. It is ambiguous whether or not Chantry is trying to get Wallace to stop her from going, and

also whether or not she wants him to make a move or just continue being her go-to friend. Sensing that this is the moment that could change everything, he finally kisses her. It is a sweet, gentle kiss, and as they break apart awkwardly, they resort to the witty banter that they both understand so well. Their last words, an eccentric game of truth-or-dare, are Wallace saying, “Um, okay, see, the thing is...” and Chantry replying, “Yeah. Me too.”

COMMENTS:

This is a fun and funny script with dynamic characters and a compelling storyline, fraught with realistic relationship tension and high stakes. The plot is made fresh by not only the witty dialogue, but also by the excessively indulgent fantasy scenes from both Wallace’s and Chantry’s points of view. These fantasy sequences incorporate much humor, such as when Wallace imagines Chantry licking her lips with “off-putting lewdness” and when he imagines Chantry telling him she’s pregnant with his child, because “You masturbated and shook my hand and then I masturbated and got pregnant.”

It is playful and irreverent at times, but there are original, poignant lines too, such as “If a relationship starts dirty, it ends dirty,” followed later by “All relationships start dirty. You can’t fall out of love with someone until you meet someone you love more.”

Because Chantry is an animator, there are also scenes where her pencil line drawings come to life, playing out or replaying scenes that have happened or could happen between Chantry and Wallace. These are also charming; with toy robots giving Chantry love advice or scolding her for having feelings for Wallace when her long-term boyfriend is so far away.

I enjoyed this script very much. Its strength lies in its character driven plot. Even the periphery characters engage in snappy dialogue, and somehow these characters make all the relationship games that people play stunningly new and fresh. What it lacks in imaginative plot, it makes up for in intellectually engaging whimsy.