



TITLE: Hit Yourself  
 AUTHOR: n/a  
 GENRE: Drama  
 ANALYST: LB  
 PERIOD: Present  
 LOCALE: USA  
 SERVICE: Development  
 DATE: April 25, 2015

LOGLINE: A hitman awakens from a coma to find that everything in his life is not what it appears to be when he attempts to sell a memoir of his time with the mob.

	Excellent	Good	Fair	Poor
Structure		XX		
Plot/Story Line		XX		
Character Development		XX		
Dialogue		XX		
First 20 Pages	XX			

	Recommend	Consider	Pass
Script		XX	
Writer		XX	

## **SYNOPSIS:**

Camden, New Jersey circa 2012. Hitman PIDGE VIGOTAH (35) pursues a target but is sidetracked when he is pulled over by a police officer. When he spots the target drive past, he detonates a makeshift bomb and takes off to track the man down and kills him. When he calls it in to his employer, he learns that there is another hit requested for the night and travels to a home where he confronts a homeless man whom he recruits to assist in the killing. The homeless man distracts the target by smashing his windshield and a distraught Pidge executes the man, telling the homeless man never to speak a word of it to anyone.

In 2014, Pidge places a green hoodie over the gravestone of his deceased best friend, BILLY BLANCHET. Pidge returns home where we learn that he's writing a book about his time in the mob and how he managed to get out. A flashback to 2010, reveals the men he's working for are connected to a local parish priest named FATHER CHRISTY. The men are attempting to kill a police officer but get busted in the process and are thrown in jail. In 2014, Pidge's wife, DEVLTA, chides him for his laziness and tells him to go back to writing his kids book.

Returning to 2012, Pidge confesses to Christy that the homeless man helped him kill the target. Christy is immediately annoyed and warns Pidge, telling him he has to find the homeless man and take care of him. Pidge offers Christy \$700,000 to do it for him, unable to handle the stress of the job any longer. Christy refuses and Pidge is ultimately confronted by mobsters, LOOPY, BAKHARI, and their goons who have wire tapped the confession. Loopy believes Pidge was offering the money to take him out. They interrogate him and tell him he has until the next morning to bring them the money or his best friend, Billy, will be dead. In his car, Pidge discovers the homeless man's head and tracks Billy down.

Shortly later, Billy is shot and killed by Christy on the day on St. Patrick's Day. Pidge manages to shoot Christy but not fatally. Pidge takes a bullet to the head and ends up in a coma, awakening sporadically to see a woman watching over him as well as his wife.

In the present, Pidge meets with a publisher about his book and learns that they want to sell the rights to a movie producer. Pidge says no, but the publisher has other plans. Six months later, Pidge is depressed and can barely get off the couch. Devlta chides him for his laziness and tells him he should have listened to her when she told him the book

was a waste of time. Devla places a secret phone call asking to be picked up and leaves. Pidge goes for a walk to a nearby park and meets the beautiful VALANA, the woman watching over him at the hospital. The two hit it off immediately and have sex in the bushes that night. At the prison, Father Christy delivers a mass for the locked up mobsters and helps them to escape after poisoning the bread and wine which several police officers are forced to partake in. Pidge gets arrested for attacking a teenager who watches he and Valana make out.

The next day, Pidge and Valana have coffee after she bails him out and he spots his wife getting into a Ferrari with an unknown man. A chase ensues and Pidge gets Valana to hop into a taxi with a camera disguised as a pen to snap a photograph of the man in the car. They track them to a house but Pidge notes that the man's face can't be seen in the photograph. Pidge quietly enters the house and discovers photographs of Devla and the man, AURORA, as well as photographs of himself and Devla. Valana breaks into the house to warn Pidge when the man returns home and they see him receiving a gun in a package delivery. Pidge and Valana escape but are followed by a dark Thunderbird.

They return to Pidge's house as his wife is at work. Pidge attempts to stash boxes of his books in the attic and discovers a secret basement room filled with monitors showing security cameras of every room in the house. Pidge wonders how the room can exist since he was the one who built the house. The dark car arrives and Loopy and the mobsters enter the house. Valana hides as Pidge finds her on the camera and is able to guide her away from the men to an escape. Pidge proceeds to navigate through a series of tunnels in the walls and shoot the mobsters before confronting them and knocking Loopy out. Pidge has a flashback and realizes Valana was the woman at the hospital looking over him. Pidge watches footage on the security tapes that show his wedding to Devla, but another wedding to Valana, Christy's daughter. Pidge hears Devla return home and moves to confront her.

As she showers, he reads a text message on her phone from Aurora. He checks the conversation and realizes Aurora is coming to the house to kill him and collect a bag filled with cash in the attic. After Devla leaves, Pidge confronts Aurora when he arrives at the house. Later, Devla returns and finds the two men talking. Aurora shoots Devla twice in the chest and once in the head before turning his attention to A fight ensues and Aurora sets the house on fire. Pidge narrowly escapes and steals the Ferarri. Pidge heads to the gang lair to confront Loopy and company about Aurora's identity. He gives Loopy a copy of

his book and tells him that his wife is currently at a university in Virginia with hundreds of copies of it and that if anything happens to him, the books will be distributed. Pidge tracks Valana down at her friend's dorm room, but is unknowingly tracked by Aurora who uses a computer to find his car. Pidge learns that Valana and Devla essentially switched places when he was in his coma because he awoke with no knowledge that he'd ever ended things with Devla.

Aurora arrives at the university and all hell breaks loose and he repeatedly bombs the campus in search of Pidge. Pidge and Aurora battle it out and Pidge gets the upper hand, shooting him in the ankle and placing a bomb in his mouth before leaving. Pidge tracks the mobsters down at Christy's house where he discovers Christy (a.k.a Risk) bound and gagged. He frees him and learns that they have Valana restrained in the basement. Aurora appears out of nowhere and another battle ensues into the basement, where Pidge ends Aurora and Christy with a heavy dosage of sulphuric acid, much to Valana's outrage. He frees her and she pockets a gun. They give chase as Loopy escapes and manage to track him into a local movie theater where a gun fight plays out in front of the big screen and Pidge kills Loopy. Valana pulls her gun on Pidge and shoots him in the head for killing her father. As he lays there dead, a trailer for the movie adaptation of his book appears on the big screen.

## **DEVELOPMENT COMMENTS**

### **Premise:**

This is a highly compelling, action-packed crime thriller that blends elements of THE BOURNE IDENTITY with THE DEPARTED for a truly memorable and entertaining read. The twist that arises in Act 2, stemming from the Pidge's shooting, which coincides with Billy's death, is both unforeseen and a nice surprise in the script. The story transitions rapidly from a more traditional New Jersey-mob type of story into a more sophisticated thriller in line with the likes of TAKEN and current action franchises. The writer is commended for taking a massive risk in trying to blend the genres to create an original tale; it pays off here, though it's not quite perfect and thus cannot garner a Recommend rating just yet. However, there's plenty of great material to work with in this script, which is highly marketable and will almost surely peak the interest of readers and producers across the board.

### **First Twenty Pages:**

The first twenty pages of the script do exactly what a good intro should, which is to contextualize the story by throwing the reader right into the action from the get go. The opening scene surrounding Pidge's pursuit of Daedum introduces the character in his element and tells the reader everything they need to know about him – he's a badass hitman capable of anything and he's not to be taken lightly despite the fact that he doesn't necessarily look the part in a more traditional way. Once the cop car blows up and the chase is on, the reader is well aware that this is going to be a story with wildly unpredictable twists, which is exactly what we get once the action shifts ahead by two years to show present-day Pidge visibly shaken at events that have occurred off screen. Once the reveal that Pidge has left the mob and has recently completed a novel about his experiences as a hitman arises, the catalyst has been introduced exactly where it should be and the action shifts to focus on the present and the fact that Pidge is going to face all manner of scrutiny and danger for his plan to publish the novel.

### **Structure:**

As mentioned, the first Act introduces the story right off the bat, throwing the reader into the action in a tense, action-filled sequence which ends up transitioning to the present day. Once we learn that Pidge has managed to successfully (or so we think) escape the mob and has written a book about that he hopes to publish, we are hurtling towards Act 2, which arrives just as it should when Billy is killed and Pidge gets shot in the head. The transition, in which the screen fades to black several times between brief glimpses of key individuals and events in the plot, moves the story into the present-day and the reader is completely hooked and ready to see where things are going to go. While it might have been more effective to have the script open with that sequence instead of the chase with Daedum, purely to tighten the action and shorten a beefy script, it's still an effective plot twist as it stands.

From there, Act 2 presents all manner of challenges as the story is thrown in a completely random direction with the sudden reveal of the secret room in Pidge's house, which he believes he's built himself. The midway point is replete with action as Pidge and Velana attempt to escape the mob goons in Pidge's house, however this sequence is overlong and gets tired after a few pages. Tightening the action in this sequence will go a long way towards keeping the reader interested instead of wanting to skip ahead a few pages to the point where Pidge inevitably escapes from the deadly encounter.

That said, once Pidge watches the video and realizes that everything he thought was fact in his life definitely isn't, the story becomes much sharper and more intelligent. From there, the tension rises gradually towards the action-packed climax which never really segues into a resolution of any sort given the final shocking scene in which Pidge is executed in the movie theatre (Note: this scene will be a tough sell in the wake of the Aurora shooting, especially with another character in the script just happening to have that name). Nevertheless, the final trailer of Pidge's book playing out on screen is an excellent image to fade out from.

### **Character:**

All of the characters in the script are well-developed and fully engaging. Naturally, Pidge is the protagonist despite the opening scenes in which he clearly plays the opposite role by apparently killing a cop prior to threatening to kill a homeless man and ultimately using the man to take out another target. While those events occurring so early in the script make it rather difficult for the reader to empathize with and root for Pidge, the flashback to his youth in which his current circumstances are nicely contextualized makes it all okay and earns the audience's favor. This isn't a cold-hearted killer who is obsessed with money over all else, despite the initial appearance. No, Pidge is a much more flawed and engaging character than that. Pidge is capable of emotion, as is evident when he quietly sobs prior to carrying out his final hit. Once the story shifts the present-day, Pidge becomes an everyman who simply wants to live a normal life and experience happiness just like anyone else. The reveal that his entire life, at least as far as he's concerned, is a lie firmly plants him in the reader's favor, though it's hard not to be disappointed when he ultimately takes a bullet in the head prior to his film trailer rolling across the screen as a complete and utter betrayal adds salt to the wound. However, the ending is fitting giving the context of the story, and the title of both the script and his book within. He really has hit himself and the final images are proof of this.

From a supporting character perspective, the writer does a solid job at making the female characters of the story anything but stereotypes and cookie-cutter housewives, which is so often the case in these types of stories. That said, it would be interesting to see the two female characters interacting on screen together more often in order to delve into their difficult decision to swap lives.

## **Dialogue:**

The dialogue in the script is one of its finest attributes. Each character has rich and original voice that is inherently their own. While there are some occurrences of exposition that spring up throughout, the writer cleverly disguises them by using a voice-over technique that puts the reader in Pidge's head as he writes. While exposition is typically frowned upon in any script, it's ultimately a necessity, especially when the events don't kick off in a linear fashion and there's an excess of plot to convey early on.

## **Setting, Pacing, Tone and Transitions:**

The setting in the story ultimately plays a fairly strong role, though the lengthy sequence in Act 2 in which the mob goons chase Pidge through the walls of his house could ultimately be tightened for time. That said, setting the story in Camden, New Jersey gives it a gritty intensity that plays well throughout the story and helps to contextualize the events that follow in the same manner that setting *THE DEPARTED* in Boston did. The writer takes full advantage of the run down locations of the city and in doing so makes the setting and extension of the story and almost a supporting character in its own right. Good writers are able to do this effectively, which is certainly the case in this script.

The pacing is steady throughout though some scenes could be tightened for time, such as the lengthy house-chase scene in Act 2 as mentioned as well as the chase that dominates Act 3. Nevertheless, the writer manages to plot the action rather effectively with a gradual ascent towards the shocking conclusion that ends rather abruptly but offers up a clever nod to the audience when all is said and done.

## **General Notes:**

This is a really engaging screenplay with a ton of original elements and mainstream appeal. More focus on tightening the action when in Act 2 and early in Act 3, making the story more immediate and fast-paced without having to run on for over two hours, will drastically increase the script's chances of landing with a producer. Look to tighten as much as possible, perhaps shuffling the order of events in Act 1 to keep the act as steady and immediate as possible, in order to get the script down to roughly the 110-115 page mark. All in all, an excellent spec that stands out in the crowd.