



SAMPLE SCRIPT ANALYSIS

IPG script analysis assesses a script's readiness for serious development and/or production. The IPG report goes far beyond mere script formatting and addresses issues that affect both production viability and marketability.

It provides reasoned analysis and feedback of use to producers, writers and other parties integral to the filmmaking process.

For qualified producing, production management, writers and script doctor services, contact services@independentproducersguild.org.

IPG Script Analysis for QUANTUM COMMUTE

Date: June 21, 2026

A. Executive Summary & Development Perspective

What this analysis helps with: This section provides a high-level assessment of the project's commercial viability, thematic strength, and overall readiness for the marketplace from a producer's lens.

Quantum Commute possesses a highly inventive, commercial hook that aims to blend the mundane existential dread of corporate life with high-concept, multi-dimensional space opera. Conceptually, it attempts to occupy the same creative sandbox as *Everything Everywhere All At Once* or *The Hitchhiker's Guide to the Galaxy*.

However, from a development perspective, the script in its current form represents an insurmountable production risk. The draft suffers from a fundamental conflict between its genre ambitions and its execution, resulting in runaway budget requirements and severe structural anomalies. While the comedic voice is distinct and frequently witty, the project requires a comprehensive, page-one structural overhaul and a radical streamlining of its physical scope before it can be deemed viable for either studio or independent financing pathways.

B. Synopsis & Genre

What this analysis helps with: This section establishes the project's precise market categorization and provides a concise narrative roadmap used for pitching and logline development.

- **Genre:** Science Fiction
- **Subgenre:** Comedy
- **Logline:** When a depressed corporate accountant accidentally summons an interdimensional rideshare portal using a glitched mobile app, he is flung across a chaotic multiverse and must team up with a cynical alien bounty hunter to get back to Earth before his Monday morning performance review.

Synopsis

Arthur is an unremarkable, conflict-averse accountant trapped in a soul-crushing routine. One evening, frustrated by a malfunctioning rideshare app on his phone, he repeatedly taps a

glitched icon and unwittingly activates the "Quantum Commute" protocols of an advanced alien civilization. A wormhole opens in his living room, sucking him into Sector 7—a chaotic, multi-planet federation on the brink of civil war.

Arthur is immediately captured by Jax, a fast-talking, cybernetic alien bounty hunter who mistakes Arthur for an elite intergalactic diplomat. When the ruthless dictator Lord Xylar targets them to steal Arthur's "portal device" (his smartphone), Arthur and Jax are forced into a breathless, episodic chase across dozens of bizarre alien worlds. As Arthur desperately tries to find a coordinate matrix that matches Earth, he must learn to assert himself, while Jax must learn to trust someone other than himself. Ultimately, they defeat Xylar by overloading the smartphone's battery, but Arthur chooses to keep traveling the cosmos rather than return to his cubicle.

C. Detailed Narrative Treatment

What this analysis helps with: This section visualizes the cinematic execution, tone, and pacing implied by the script to align the creative team on visual style.

Act I: The Delayed Launch

The film begins with a highly stylized, drab, desaturated visual palette mimicking a mundane workplace comedy. The pacing here is intentionally sluggish, capturing Arthur's boredom. However, this stylistic choice is sustained far too long. The transition to the sci-fi universe is sudden and jarring. When the portal opens on Page 42, the visual style violently shifts to hyper-saturated, neon-drenched cosmic environments. The tonal whiplash is immediate, swinging from low-key deadpan humor to broad, kinetic slapstick.

Act II: The Interstellar Sprint

Once Arthur arrives in space, the narrative velocity accelerates to an unmanageable degree. The script introduces an exhausting series of brief, episodic sequences. The visual style mimics a high-octane video game, jumping through over thirty entirely distinct alien environments in the span of forty pages.

One sequence features a planet made entirely of sentient gelatin, followed immediately by an industrial cyberpunk metropolis, followed by a medieval fantasy asteroid. The camera never settles, utilizing frantic whip-pans and rapid-fire editing. While individual comedic set-pieces are clever, the relentless pacing leaves no room for character development or dramatic stakes. The comedy begins to rely heavily on shouting, rapid exposition, and visual gimmicks rather than earned narrative payoffs.

Act III: The Unfilmable War

The final act culminates in a massive, sprawling space battle outside Lord Xylar's dreadnought. The script describes millions of digital clones, collapsing starships, and reality-warping explosions occurring simultaneously.

The visual style becomes completely detached from human scale, relying on descriptions that would require hundreds of millions of dollars in VFX assets to render. The pacing becomes a blur of noise and visual effects. The resolution—where Arthur defeats an entire armada by tricking Xylar into clicking a phishing link on his phone—feels unearned and cartoonish, completely undercutting the hard sci-fi rules the script intermittently tries to establish.

D. Character Dialog & Action Metrics

What this analysis helps with: This section evaluates the linguistic realism, readability, and the balance between dialogue and visual storytelling for the main cast.

Overall Metrics

The script operates at a highly inconsistent reading level, fluctuating between a **4th-grade slapstick vocabulary** during action sequences and a **graduate-level quantum mechanics reading level** during heavy exposition dumps. The dialogue is overwhelmingly dense, leaving little room for visual storytelling.

[===== DIALOGUE-TO-ACTION RATIO =====]

Arthur		[75% Dialogue / 25% Action]
Jax		[65% Dialogue / 35% Action]
Xylar		[85% Dialogue / 15% Action]

Character Breakdowns

- **Arthur:** With a 75% dialogue metric, Arthur rarely drives the plot through physical action. Instead, his character is defined by screaming in panic, asking explanatory questions, or delivering lengthy monologues about his mundane life on Earth. His comedic voice is sharp, but he is too passive a protagonist.
- **Jax:** Serves as the primary driver of action but is severely bogged down by a 65% dialogue metric. Jax is saddled with explaining the complex political history of thirty different planets, resulting in massive, multi-paragraph blocks of sci-fi jargon that kill the comedic timing.
- **Lord Xylar:** Operating at an astonishing 85% dialogue ratio, Xylar is a classic "talking

high-concept alien environments. From a production standpoint, building these sets physically is impossible, and utilizing a digital stage (like the StageCraft Volume) for this many distinct environments would break standard production schedules and budgets.

- **Visual Effects (VFX):** The script requires continuous, heavy digital animation. Jax is a photo-realistic, cybernetic talking llama; Lord Xylar has floating, liquid-metal appendages; and every background requires extensive world-building compositing. The volume of VFX assets required rivals a legacy studio tentpole.
- **Creature Work & Prosthetics:** Dozens of speaking alien roles require extensive practical prosthetics, specialized creature suits, and complex animatronics, creating an enormous logistical burden for the hair, makeup, and wardrobe departments.
- **Stunts & Rigging:** Act II features massive zero-gravity chase sequences, laser sword fights, and high-altitude falls that demand extensive wirework, stunt doubles, and heavy safety coordination on set every single day of production.

G. Bechdel Test

What this analysis helps with: This section evaluates gender representation, character autonomy, and demographic inclusivity.

The script **fails the Bechdel Test completely.** There are only two named female characters in the entire 145-page draft: Arthur's demanding boss, Mrs. Gable (who appears only in the first ten pages), and Nebula-7, an alien rebel leader introduced briefly on Page 110. Nebula-7 and Mrs. Gable never share a scene, let alone a conversation. Furthermore, Nebula-7's dialogue exists entirely to provide exposition to Arthur and Jax regarding Lord Xylar's fleet logistics, giving her zero personal narrative autonomy.

H. Profanity & Dialog Cleanliness

What this Analysis helps with: This section profiles the script's linguistic choices to forecast censorship issues and broadcast adaptation requirements.

The script maintains a moderately clean dialogue profile, landing safely within PG-13 parameters. It features infrequent use of mild profanity ("shit," "asshole," "hell") and avoids any severe expletives.

The primary issue with the dialogue cleanliness is not vulgarity, but a heavy reliance on outdated internet memes, hyper-specific tech humor from the early 2020s, and repetitive screaming matches between Arthur and Jax. This style of comedy risks dating the film incredibly quickly and irritating audiences rather than entertaining them.

I. Prospective Ratings

What this analysis helps with: This section forecasts the regulatory ratings to determine theatrical placement and streaming distribution pipelines.

Theatrical Rating: PG-13

- **Reasons:** The rating is driven by persistent sci-fi action violence, frequent explosions, creature peril, and mild crude humor/profanity. There is no explicit sexual content or graphic gore, making it an easy fit for the PG-13 four-quadrant box, though the narrative structure prevents it from capitalizing on that audience.

TV Rating: TV-14

- **Reasons:** Suitable for teenage and mature audiences on streaming platforms due to the intense pacing of the fantasy violence and the constant peril surrounding the main characters.

J. Audience & Market Accessibility

What this analysis helps with: This section helps marketing and distribution teams identify and rank their target consumer segments to optimize promotional spending.

Sci-fi comedy is one of the most notoriously difficult genres to market successfully. When executed with precision (e.g., *Guardians of the Galaxy*), the rewards are massive. However, when the narrative structure collapses, it completely alienates the audience. *Quantum Commute* in its current state is highly inaccessible across almost all demographics.

Audience Accessibility Scorecard

- **General/Mainstream Audience: 2/10** – The 145-page length and delayed inciting incident will cause mainstream audiences to lose interest long before the sci-fi adventure begins.
- **Core Sci-Fi/Comedy Audience: 4/10** – Fans of the genre will be frustrated by the lack of consistent internal world rules and the repetitive, exhausting planet-hopping structure.
- **Elevated Genre Audience: 1/10** – The humor is too broad, slapstick, and meme-reliant to appeal to audiences seeking clever, elevated, or satirical sci-fi.
- **Art-House Audience: 1/10** – Offers zero crossover appeal for the festival or prestige market due to its blockbuster aspirations and unguided narrative execution.

Strongest Audience Segments

1. Casual fans of broad, late-night cable sci-fi comedies.
2. Younger demographic segments amused by frantic, fast-paced visual humor (if heavily

trimmed).

K. Cultural & Market Sensitivity

What this analysis helps with: This section flags potential public relations risks, trigger warnings, or international censorship hurdles that could impact global distribution.

- **(a) Offensive Elements:** There are no overtly offensive or culturally insensitive elements in the script. The narrative is universally safe and politically neutral.
- **(b) Controversial Elements:** The script features a sequence on an alien planet where the inhabitants worship a giant, sentient corporate algorithm. While intended as a lighthearted parody of corporate capitalism, the sequence could be perceived as slightly heavy-handed or cynical, though it poses no major PR risk for American or European theatrical markets.

L. Merchandising & Licensing Potential

What this analysis helps with: This section identifies secondary revenue streams and ancillary branding opportunities to expand the film's financial footprint.

Obvious Ideas

- **Jax Plush Toys & Action Figures:** A cybernetic, fast-talking llama is a merchandising goldmine for toy manufacturers.
- **Mobile App Tie-In:** A promotional, casual puzzle game styled after the fictional, glitchy "Quantum Commute" app featured in the film.

Unusual Ideas

- **"Glitch" Streetwear Apparel:** A clothing line featuring distorted, holographic corporate branding logos inspired by Arthur's terrible day job.
- **Custom Smartphone Cases:** Replicas of Arthur's specific, battle-damaged phone case that plays sound bites of Jax whenever the screen is tapped.

M. Strategic Sponsorship

What this analysis helps with: This section identifies organic, non-intrusive brand integration opportunities to offset production costs without breaking audience immersion.

In-Scene Integration

- **Smartphone Brands:** Arthur's phone is the literal key to the multiverse. A major

hardware manufacturer (e.g., Samsung, Apple, or Motorola) could secure prime, narrative-critical product placement.

- **Rideshare Platforms:** The entire premise parodies modern rideshare applications. An organic partnership with a platform like Uber or Lyft for a humorous, self-deprecating marketing campaign would be highly effective.

Ideal Sponsors

Global tech conglomerates, cellular network providers, and digital app-based service industries looking for a high-profile, tech-centric entertainment partnership.

N. Formatting & Technical Structure

What this analysis helps with: This section ensures the script meets professional industry presentation standards before being sent to talent, agents, or underwriters.

- **Format & Layout:** The script generally adheres to professional software standards regarding margins, font (Courier Prime 12pt), and character headings. However, the action blocks are incredibly dense, frequently exceeding 8–10 lines of text, which severely hurts readability.
- **Consistency:** Character names are consistent, but location sluglines are a complete disaster. Because the characters visit 45 different planets, the sluglines switch haphazardly between EXT. ALIEN PLANET - DAY, INT. JAX'S SHIP - CONTINUOUS, and specific alien names, making it impossible to track scene counts accurately.
- **Page Count: 145 pages.** As noted previously, this is a massive infraction for a comedy, which should strictly target a lean 90–105 pages.
- **Grammar & Spelling:** Generally clean. There are very few typos or spelling errors, and the author writes with clear grammatical prose. The structural issues are entirely narrative, not mechanical.

O. Greenlight Assessment

What this analysis helps with: This section delivers the final, definitive executive decision regarding financial investment and production viability at this development stage.

Studio Budget: DO NOT RECOMMEND

A major studio cannot greenlight this project because the narrative structure is profoundly broken. No studio will finance a comedy where the premise does not initiate until Page 42, nor will they accept a 145-page comedic script. The high financial risk associated with the astronomical VFX demands is completely unsupported by the flawed, pacing-challenged screenplay.

Note: This "Do Not Recommend" is strictly a reflection of current structural and budgetary misalignment and does not imply a negative judgment about the fun core premise or the writer's obvious comedic talent.

Independent Budget: DO NOT RECOMMEND

An independent financier must pass on this project immediately. The script is fundamentally unfilmable on an independent budget. The relentless demand for 45+ distinct locations, hundreds of complex alien prosthetics, a photo-real digital main character (Jax), and massive third-act space battles would require a budget upwards of \$150 million. It is completely impossible to scale this script down to a viable independent financial framework without a total page-one rewrite.

Note: This "Do Not Recommend" is strictly a reflection of current structural and budgetary misalignment and does not imply a negative judgment about the fun core premise or the writer's obvious comedic talent.

Further Suggestions

While this draft cannot be recommended for production at this stage, the core concept of a corporate accountant utilizing a rideshare app to navigate a chaotic multiverse is an incredibly strong, marketable elevator pitch. The writer possesses a sharp comedic wit that shines through individual character interactions.

To transform this into a viable commercial property, the writer should consider engaging with an IPG Script Consultant/Doctor for a comprehensive **Structural and Budgetary Realignment Rewrite**. A consultant can provide a meticulous blueprint to fix the script's core issues by:

1. **Pulling the Inciting Incident Forward:** Ensuring the portal opens no later than Page 12, dropping Arthur into the sci-fi hook immediately and giving the first act proper momentum.
2. **Aggressively Condensing Locations:** Compressing the 45 episodic alien worlds down to **3 or 4 highly developed, distinct locations**. This will instantly bring the production costs down to earth, allow for deep, meaningful world-building, and make the film highly attractive to independent financiers.
3. **Trimming the Fat:** Cutting the bloated 145-page count down to a razor-sharp, fast-paced **95 pages** by eliminating repetitive chase sequences and shortening long-winded dialogue blocks into punchy, rapid-fire comedic exchanges.

With a dedicated, structurally focused rewrite, this project could easily transition from a production nightmare into a highly coveted, package-ready genre comedy.

Produced by the Independent Producers Guild, and contact:
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