

First off...let me send a big thank you to everyone who submitted loglines and another big thank you to everyone who took the time to send in votes. You know me, I constantly think that NO ONE reads my ramblings, so when I came up with this little contest idea, I figured it would be a participation of like 5 of us.

I can honestly say...that was not the case. The number of submissions and votes was overwhelming. Definitely a runaway success.

So cheers!

Okay...on to business.

Let's take a look of the loglines that made the top 5...

1. Two struggling screenwriters, a seasoned pro and a first timer, find themselves literally living their craft.

So right off the bat, we know who we're dealing with. We have two screenwriter's and we know their struggling. That's good. We also know that one knows what he's doing and has probably been around the block a few times when it comes to dealing with the studios. The other is a total Noob...in my mind, he's probably a little cocky and totally naïve.

Here's where things go a little awry. The phrase "literally living their craft" is a little perplexing. Are they lives becoming a movie? Is a movie becoming their lives? Are we in a "Stranger than Fiction" sort of world?

Bottom line is we're missing the stakes. Where's the meat of your story? The "what" and the "why"? Is the bad guy going to be themselves? Life? Love? Gimmie a taste. If I was standing in a video store, reading the back of the DVD box, why would I see this movie?

Keep that in mind.

2. A troubled war-vet turned private detective is hired to clear a wealthy man of his wife's murder, but finds that the complex and dangerous case and his growing platonic relationship with the couple's 13-year-old daughter may cost him his livelihood and even his life.

Same thing here...we know who we're dealing with from the get go. A troubled war vet. Good. That paints a very clear picture. My mind immediately goes to "Jacob's Ladder," which MIGHT be a bad thing. But whatever. We're in it.

We know he's a P.I. Good, that brings me back down. No longer "Jacob's Ladder" troubled, I have him down to alcoholic. I can go with that.

We get the "what" with "hired to clear a wealthy man of his wife's murder." Very good. We know the stakes. We can also infer that there's a ticking clock attached to getting this guy acquitted.

Again, much like our first logline, the first half is good, but the second half...starts to unravel. It starts to fall apart with "but finds that the complex and dangerous case..." This is a little vague. And a little redundant. I would HOPE that the case is complex and dangerous. But okay, I'm still in there.

But then you have the next part... "his growing platonic relationship with the couple's 13 year old daughter..."

First, let me say, props for throwing in "platonic." That puts me a little at ease. Second, why? Why does he have a relationship and more importantly, after reading this...

"...may cost him his livelihood and even his life."

How? I understand that you're trying to build a little mystery. I get it. You want me to read the script to find out more. But you can still do that without giving away everything.

I think really, that it's the wording. Maybe take out the complex and dangerous.

"...hired to clear a wealthy man of his wife's murder, but after forming a platonic relationship with the couple's 13 year old daughter, the complex case becomes more dangerous and puts his life in jeopardy,"

I don't know...just tossing out ideas...

3. My dog bit me so I may bark a little and drag my ass on the carpet today. So goes the lifelong logic of six, non-conforming, irreverent women. Dysfunctional friendships are heightened when one accidentally dies to save another.

Your biggest killer is starting off your logline with a fortune cookie phrase. Get rid of that because it really has no nothing REALLY to do with the plot of your movie. Figure out a way to set up your script with actual plot details.

Think The Big Chill...

"After the suicide of one of their childhood friends, six...blah blah blah..."

Tell us what's going on in YOUR SCRIPT! Know what I mean?

Okay...moving on. We got "six, non-conforming irreverent women." Got it. Nice. Sets up the characters.

"Dysfunctional friendships..." okay. A little vague, but I'm not out yet.

"...are heightened when one accidentally dies to save another."

THERE IT IS! You're burying the lead! Get that info to the front of the line! Try this...

"When one friend accidentally dies to save another, six, non-conforming, irreverent women have their dysfunctional friendships heightened when they reunite for the funeral."

Granted, I don't know if reuniting for the funeral actually takes place in your script, but I think you get the idea of what I'm trying to do.

Savvy?

4. A workaholic reluctantly takes his family to a private island for a vacation after his son wins a video game contest but they soon realize they are being hunted and used to create a realistic interactive game.

Not much to say here. You got a workaholic. We can infer loads from that. We know he has a family. We know they get sent to an island because of a contest and we know that all hell breaks loose. We know they're hunted and we know they're being used to create some sort of interactive game.

Got it.

The ONLY thing I would suggest (and mind you it's merely a suggestion) is to throw in a hint of antagonist. Is it the people who threw the contest? Is there some sort of face to evil entity that's hunting them?

Just something to think about.

5. A discredited archeologist and a cynical reporter race an evil general to uncover the Lost City of Atlantis, Earth's only hope of salvation from a comet on course to destroy the world.

Same thing here. Not much to say. Discredited archeologist, cynical reporter, race, evil general, Atlantis, salvation, comet...boom. Got it.

THE ONLY thing I have to say about this is about the comet. I'm so willing to go along with you on this ride, but I have to put it out there...how is a Atlantis going to save Earth from a comet? I'm obviously going to find out how it relates, but the absurdity of the idea (that Atlantis could hold the answer of stopping a comet) is a little...Lorenzo Lamas SyFy original...you know?

It might work, it might not. It might just be needing to change the disaster from a comet to a plague. We'll see.

ONTO THE SEMI'S!

Here are the pitches for the 3 loglines that received the most votes. Again... not in any particular order.

- 1. Archaeologist Susan finds a gold bowl, a possible ancient Atlantean artifact. Reporter Mac hears of mysterious deaths from a secret military base in Alaska. Mac's editor doesn't believe him and assigns him to a climate conference. He reluctantly goes and meets Susan. Susan shows slides to prove a comet hit earth thousands of years ago. Astronomers predict the imminent arrival of a threatening comet. NASA will launch a missile to destroy it. Susan convinces the President that she can find the key to human survival in the Yucatan, then persuades Mac to help her. General Ruckus tells the President the Alaskan antennas will find more oil, while hiding his use of the antennas as weapons.*

The next two acts follow Susan and Mac as they search for Atlantis in the Yucatan. Ruckus sends men to stop them. Susan and Mac combat snakes, grave robbers, and the henchmen, while enduring dangerous river rapids and high waterfalls. Ruckus and his girlfriend target Beijing on the high tide, solar eclipse, full moon day of the comet's arrival. Mac knocks out Ruckus, blows up the antennas, crashes a bulldozer, and is left for dead. Susan survives a deathly hot crystal cave, but eventually finds an artifact. After she opens a box, a laser beam shoots upward into space, hits the Face on Mars, then bounces back to Earth, hitting the Sphinx. Atlanteans appear. Nuclear weapons soar into space and explode the comet. Ruckus is jailed. Susan is awarded the Nobel Peace prize. Mac posthumously gets the Pulitzer Prize. In the end, Mac realizes that he has had amnesia after hitting his head on the dozer windshield. Susan places the box and the gold bowl in the Metropolitan Museum. Susan leaves the museum, then picks up a newspaper. Date on paper is 12-21-2012. Mac finds Susan. He kisses her and tells her, "You're my biggest story". A happy ending keeps them together, ready for another adventure.

2. *Troubled by his vices, Professional screenwriter Richard Elkhart, creates a screenplay about a screenwriter, Alan, who has problems with his lack of imagination. But, just as Richard manipulates Allan's world, he soon finds all is not as it seems in his own. His daughter Jenny disappears, and his only communication with her is via his computer -- in screenplay format -- and cell phone.*

From the opening scenes we see that we're in for a mind bending ride as we follow this trio and offbeat supporting characters while they work through their dilemmas, through three interconnected plot lines, in this PG 13 rated, multi-genred story based on the craft of screenwriting.

3. *Hero Island is a family survival thriller in the vein of "Deliverance." It focuses on a work-obsessed dad, his unappreciated wife and their two headstrong kids as they try to save their marriage by spending a week long vacation reconnecting on a remote tropical island. A vacation won by their son in a video game contest. Problems occur when the son finds a waterproof digital camera with incriminating photos of a kidnapped young woman, floating off shore. To the family's shock; a billionaire yachtsman appears who wants the camera back and the family dead.*

The family must now run for their lives only to discover that the camera and billionaire were all a set up for a new interactive game. But they soon find out that real military pirates are on the island. The family pulls together as a team until the wife, daughter and son get kidnapped. Now the dad can no longer out-manuever the pirates but must confront them head-on to rescue his family. Yet, little does the family know... there is one final twist.

Send in your votes and any other questions or comments to weekendread@gmail.com. You're only voting for your top choice this week. Please refrain from commentary on your votes, it's totally not necessary. Also, for the people who made the finals (and I know who you are) you can NOT vote for yourselves. You have to vote for one of the other two. Making it completely fair this time.

For the scorekeepers...that's two in a row.

Till next week...