



# MARTY SUPREME

## Logline

A scrappy, self-deluding New York table tennis prodigy hustles, schemes, and sacrifices everything chasing the World Championship title in 1952, only to discover that winning the one match that truly matters costs him the very future he was fighting for.

## Genre

Drama, Comedy, Sports

## Top Keywords

ping pong, table tennis, sports competition, ambition, New York City, lower east side, family drama, romance, international tournament, obsession, redemption, sacrifice, coming of age, underdog, athletic rivalry, determination, personal growth, love triangle, financial struggle, championship

## Location Setting

New York City

## Script Score

1. Character Development: 8.5/10

Marty Mauser is a richly drawn protagonist — a hustler, narcissist, and genuine talent whose contradictions feel deeply human. His arc from brash self-assurance through humiliation to the raw emotional breakdown at the nursery window is earned and powerful. Supporting characters like Kay, Rachel, Milton, and Dion are all given distinct voices and enough dimensionality to feel real, though some (Béla, Wally) remain more functional than fully explored. Rachel's quiet strength and complicity in Marty's schemes make her one of the script's most compelling figures.

2. Plot Construction: 8.0/10

The screenplay is structured as a picaresque odyssey — each episode escalating the stakes while deepening our understanding of Marty's desperation and self-sabotage. The momentum rarely flags despite the episodic nature, and the convergence of the dog subplot, the Rockwell relationship, and the IATT fine creates genuine narrative tension. The Mishkin/Moses thread occasionally strains credulity with its escalation into violence, and the sheer density of incidents in the second half risks overwhelming the emotional throughline, but the final sequence at Bellevue provides a satisfying emotional resolution.

3. Dialogue: 9.0/10

The dialogue is exceptional — fast, funny, abrasive, and revealing. Marty's voice is instantly distinctive: every line serves both character and comedy. The exchanges with Milton crackle with power dynamics, the banter with Wally feels lived-in and authentic, and Kay's sharp wit provides a worthy foil. Lines like "I could sell shoes to an amputee, so

what?" and the Auschwitz joke land with precise tonal control. The script trusts its characters to reveal themselves through speech rather than exposition.

#### 4. Originality: 9.0/10

A period sports drama about table tennis set in the early 1950s Jewish Lower East Side is inherently fresh territory. The screenplay subverts sports movie conventions at every turn — the hero loses the big tournament, wins an unsanctioned match that means nothing officially, and finds his real catharsis in fatherhood. The anachronistic soundtrack choices (Tears for Fears, New Order, PIL) signal a deliberate artistic vision. The sperm-to-ping-pong-ball title sequence is audacious and memorable. The tonal blend of Scorsese-esque hustle energy with deeply personal emotional stakes feels genuinely distinctive.

#### 5. Emotional Engagement: 8.5/10

The script builds emotional investment through accumulation rather than sentimentality. Marty is often unlikeable — manipulative, selfish, dismissive of Rachel — yet his vulnerability seeps through in carefully placed moments. The Béla honey story is haunting. The escalating desperation of the second act creates genuine anxiety. The final sequence — from the Ueno Park match through the hospital — delivers a devastating emotional payoff. The nursery scene works precisely because the script has spent 160 pages showing us a man incapable of this kind of feeling.

#### 6. Theme and Message: 8.0/10

The screenplay explores the cost of singular ambition with nuance and complexity. Marty's "purpose" speech to Rachel is both self-aggrandizing and painfully honest, and the script never fully resolves whether his drive is admirable or pathological. Milton's vampire monologue crystallizes the thematic stakes with eerie precision. The tension between self-made mythology and the reality of dependence on others runs throughout. The ending suggests transformation without guaranteeing it, which feels honest. The thematic material occasionally gets crowded by the density of plot, but the core ideas resonate.

#### 7. Overall Rating: 8.5/10

This is a muscular, ambitious screenplay with a singular voice and a protagonist who burns off the page. Its greatest strengths — the dialogue, the originality of its world, and the emotional gut-punch of its final act — elevate it well above conventional sports drama. The episodic structure and tonal shifts between comedy, crime thriller, and intimate drama are managed with impressive confidence, even when individual sequences push toward excess. The Safdie/Bronstein sensibility — chaotic energy channeled through meticulous craft — is fully realized here.

Based on the Script Score, this screenplay ranks at 99th percentile and received a Recommend\*

(The percentile indicates how this script compares to other scripts of a similar genre and style.)

## Synopsis

Marty Mauser, a brash 23-year-old table tennis prodigy from New York's Lower East Side, hustles his way to London's British Open, robbing his uncle's shoe store at gunpoint to fund the trip. After losing the finals to Japanese phenom Koto Endo and his revolutionary sponge paddle, Marty spirals through a humiliating European tour performing trick shots as a Globetrotter sideshow, returns home broke and hunted by police, and discovers his married girlfriend Rachel is

pregnant with his child. Desperate to reach the World Championship in Tokyo, Marty manipulates his way into the orbit of wealthy pen magnate Milton Rockwell and his actress wife Kay, ultimately agreeing to throw an exhibition match against Endo in Japan for passage and prize money. Once on stage, Marty abandons the arrangement and plays Endo for real, winning in a stunning upset before a devastated Japanese crowd — only to find himself barred from the Championship by the IATT, stranded, and unpaid. He hitches a military flight home, arriving at Bellevue Hospital where Rachel, wounded in a violent confrontation that unfolded in his absence, has just given birth to his child, and Marty — for the first time — breaks down completely.

## Comprehensive Synopsis

Marty Mauser is a twenty-three-year-old aspiring professional table tennis player living on the Lower East Side of New York City in 1952. Lanky, bespectacled, and relentlessly self-assured, he works reluctantly at his uncle Murray Norkin's shoe store, where he is a gifted but disengaged salesman. Murray offers him a promotion to manager, but Marty has no interest in a career in footwear. His only goal is to travel to London to compete in the British Open table tennis tournament, which he believes will catapult him to the number one ranking in the world ahead of the World Championship. He is also conducting a secret affair with Rachel Mizler, a married woman who lives in the same tenement building, and who is clearly in love with him in a way he cannot fully reciprocate.

When Murray skips town before paying Marty the money he was promised for his trip, Marty pulls a gun on Lloyd, the other salesman, and robs the safe for the seven hundred dollars he believes he is owed. He frames the act as a legitimate debt collection, even handing Lloyd the business card that names him manager, and instructs Lloyd to call the police and press charges if he wants. He then flies to London in first class, chewing ice and watching a lightning storm from the window.

In London, Marty is housed in a squalid dormitory while the IATT officials stay at the Ritz. He confronts the head of the IATT, Ram Sethi, about the disparity, arguing that an American victory would be transformative for the sport. He then maneuvers his way into the Ritz himself, where he spots a wealthy couple checking in. The woman is Kay Stone, a former film actress from the 1930s who gave up her career after marrying Milton Rockwell, the owner of Rockwell Ink. Marty calls her room, charms her with a combination of audacity and genuine curiosity, and launches an apple through her open window to win a bet that gets her to attend his semifinal match.

At Wembley, Marty tears through the early rounds and defeats the Hungarian former world champion Béla Kletzki in the semifinals in a match that turns into a joyful exhibition, with both men performing trick shots to a roaring crowd. That night, Marty hosts Béla at the Ritz for dinner and pays for Milton Rockwell's entire table across the restaurant as a pretext to make contact with Kay. Milton comes over, and the two men have a charged conversation in which Marty pitches the commercial potential of table tennis, mentions the Japanese pen-holder grip as a possible marketing angle for Rockwell Ink, and introduces Béla, whose Auschwitz survival story — including a sequence in which he smoked bees from a hive and let his fellow prisoners lick honey from his body — captivates the table. That night, Kay comes to Marty's suite and they sleep together.

In the final, Marty faces Koto Endo, a deaf Japanese player who lost his hearing in the Tokyo air raids and who wields a revolutionary sponge rubber paddle that absorbs and amplifies force in ways that make Marty's power game useless. Endo defeats Marty in three straight games. Marty loses all composure, screaming about cheating and demanding a rematch, smashing his racket against the table. The moment is captured in photographs and becomes internationally humiliating. A Japanese newsreel celebrates Endo's victory as a symbol of national rebirth, and Tokyo is announced as the host city for the World Championship.

Marty spends the following months touring Europe and the Middle East as a halftime act for the Harlem Globetrotters, performing trick shot exhibitions with Béla in Sarajevo, Athens, Tangier, Cairo, and Paris, including a degrading

sequence in which he loses a point on purpose to a sea lion named Maurice. He returns to New York bedraggled and broke, only to be arrested in his apartment by a cop his uncle Murray has paid off. Murray gives him an ultimatum: come back to the shoe store permanently or face armed robbery charges with Lloyd as a witness. Marty agrees, then escapes down the fire escape while Murray and the cop discuss their sandwich orders.

On the run, Marty stops at the pet store where Rachel works and discovers she is heavily pregnant. He denies paternity, then softens and holds her. Her husband Ira, who has followed the police to the store, bursts in and threatens violence. Marty flees through a back alley, hides under garbage bags in a Chinese restaurant's backyard, and eventually meets his friend Wally, a cab driver, at a seedy hotel. The bathtub in their room collapses through the floor and lands on a man named Mishkin, crushing his arm. Marty applies a tourniquet and agrees to take Mishkin's German Shepherd, Moses, to the vet in exchange for cash. Instead, he and Wally drive to a bowling alley in New Jersey, where Marty hustles money at the ping pong tables while Moses drinks bourbon and ice cream in the back of the cab. On the way home, a group of men from the bowling alley chase them to a gas station, a fight breaks out, Moses escapes into a cornfield, and the cab crashes into a lamp post, scattering both the dog and their winnings.

Marty returns to Lawrence's ping pong parlor to find Rachel waiting for him with a suitcase and a black eye. He takes her to his friend Dion Galanis's apartment, where Dion's father has invested in the Marty Supreme ball, an orange celluloid table tennis ball designed to be more visible than the standard white. Marty discovers that the IATT has fined him fifteen hundred dollars and barred him from the World Championship until it is paid. He and Rachel steal the Galanis family car to search for Moses in New Jersey, run over a farmer named Hoff who pulls a shotgun on them, and crash through a cornfield. Back in New York, Rachel attempts to extort Mishkin by offering to return a substitute dog, the scheme collapses, and Mishkin's associate stabs a bartender in the chaos.

Marty tracks down Kay at the Morosco Theater, where she is rehearsing a Broadway comeback funded by Milton. He returns a necklace he stole from her in the shower, confesses he is broke and cannot get to Japan, and she gives him a real diamond necklace from her collection of anniversary gifts, telling him it should cover his trip and then some. They are caught by police in Central Park and the necklace is confiscated. Marty then goes to Milton's apartment during the opening night party, gets down on his knees, and begs for the job in Japan. Milton makes him bend over a chair and strikes him with a promotional sponge paddle, telling him it is for his dead son. Marty endures it and is given a seat on Milton's private plane.

In Tokyo, Marty participates in a Rockwell Ink promotional event at Ueno Park, where Endo is performing exhibition matches against members of the public. The event is staged: Marty is supposed to lose convincingly to make Endo look invincible and sell pens. Before he even reaches the table, Ram Sethi informs him that his fine has not been paid and that the Championship bracket has already been set without him. He will not be competing. Marty, with nothing left to lose, tears off his hat, announces himself to the crowd, and demands a real match. Endo agrees. What follows is a genuine, grueling contest played in front of a packed amphitheater. Marty wins twenty-two to twenty, defeating Endo on his home soil in front of the Japanese public, the international press, and a contingent of American soldiers. The crowd falls into stunned silence. Milton sits motionless. Marty drops to the floor and covers his eyes.

He has won the match but lost everything else. He is not in the Championship. He has no money, no ride home, and no future in the sport as it currently stands. He hugs Endo, wishes him luck at the Championship, and watches his life's dream drain from his face in real time.

A military jeep takes him to Yokota Air Base, where he boards a transport plane packed with soldiers returning home. During the flight he calls Bellevue Hospital and learns that Rachel has been moved to the maternity ward. He panics, flies home, and runs through the hospital past his mother and Rachel's family, who stare at him with cold hostility. He finds Rachel asleep in the recovery room, kisses her forehead, and tells her he is not going anywhere. He then walks to the nursery window and finds the bassinet marked Mizler. A nurse wheels the baby close to the glass. The infant

stretches one arm out and lets out a small cry. Marty, who has held himself together through robbery, humiliation, gunfire, and defeat, breaks down completely and weeps.

## Plot Assessment and Enhancement

### What Works Well

The screenplay establishes Marty Mauser as a compulsively watchable antihero whose relentless hustle and self-sabotage generate constant narrative momentum. His character is drawn with remarkable specificity — the shoe store con in the opening scene immediately communicates his intelligence, dishonesty, and charm in a single economical sequence. The script never lets the audience settle into comfort with him; every time Marty achieves something, his own worst impulses undermine it, creating a propulsive cycle of gain and loss that sustains tension across the entire story.

The world-building of early 1950s New York is vivid and textured without being nostalgic. The Lower East Side tenement life, the party-line phone eavesdropping, the seedy Halsey Hotel, Lawrence's Ping Pong Parlor — these locations feel inhabited and specific rather than set-dressed. The screenplay trusts its environments to do character work.

The ping pong sequences are written with genuine cinematic imagination. The sponge racket introduction at Wembley — the eerie silence of it, the physics-defying spin — creates a tangible sense of threat. The final match at Ueno Park is structured with escalating stakes that transcend the sport itself; it becomes about Marty's entire identity and whether he can exist outside the transactional framework that has defined his life. The moment where Milton delivers his "vampire" speech is a startling tonal shift that works precisely because it articulates the screenplay's deeper thematic concern: that winning within a corrupt system doesn't liberate you from it.

The relationship between Marty and Kay Stone is the screenplay's most sophisticated dynamic. Their mutual recognition — two performers who abandoned or were denied their authentic selves — gives their scenes a crackling subtext beneath the surface-level seduction. Kay's line about costume jewelry lands as both literal plot point and metaphor for the false valuations that govern every relationship in the story.

Rachel Mizler is written with surprising dimensionality for a character who could easily become a victim archetype. Her fake black eye reveal is a genuinely shocking moment that recontextualizes everything the audience has assumed about her, and it deepens the screenplay's interrogation of manipulation as a survival strategy shared by nearly every character. The dog-ransom phone call sequence showcases her improvisational intelligence and mirrors Marty's own hustler instincts.

The Béla Kletzki honey story is a masterful set piece — grotesque, tender, and darkly funny — that functions simultaneously as entertainment, character revelation for Marty (who weaponizes it socially), and thematic commentary on the commodification of suffering. Milton's reaction to it perfectly calibrates his character as someone who processes everything through the lens of personal loss and transactional value.

The bathtub collapse sequence is a bravura piece of physical comedy writing that also serves as a precise structural pivot, introducing Mishkin and Moses as plot elements while stranding Marty further from his goals. The screenplay consistently finds ways to make its most outlandish moments serve multiple narrative functions.

The anachronistic soundtrack choices — Tears for Fears, New Order, Public Image Limited — signal a deliberate refusal of period-piece convention that aligns with the Safdie brothers' established aesthetic. These choices prime the

audience to experience the 1950s setting through a contemporary emotional register rather than through nostalgia.

The sperm-to-ping-pong-ball title sequence is audacious and thematically loaded, connecting Marty's sexual recklessness to his competitive identity and his branded product in a single visual metaphor. It announces the film's willingness to be formally adventurous.

The ending achieves genuine emotional catharsis precisely because the screenplay has spent two hours establishing Marty as someone constitutionally incapable of vulnerability. His sobbing at the nursery window earns its power through accumulated denial — every deflection, every hustle, every cruel dismissal of Rachel's pregnancy has been building pressure toward this release.

### Opportunities for Improvement

The Globetrotters tour montage, while efficiently conveying Marty's humiliation and the passage of time, currently reads as the screenplay's most passive stretch. The individual vignettes — miniature table, multi-ball rally, sea lion — are amusing but don't individually advance character or plot. Consider embedding a specific incident within the tour that creates a concrete consequence: perhaps Béla receives an offer that would split them up, or Marty encounters someone who changes his strategic thinking about the sponge racket problem. The montage needs at least one scene that does more than illustrate degradation.

Dion Galanis is positioned as Marty's business partner and emotional foil, but his arc feels underdeveloped relative to his narrative importance. His creative contributions — the orange ball, the packaging design — are presented as genuinely impressive, yet the screenplay doesn't fully explore the tension between his talent and his father's dismissiveness. When Dion dumps the balls out the window, it should land as a devastating betrayal, but because we haven't spent enough time understanding what the Marty Supreme brand means to Dion specifically (beyond pleasing his father or having "something to do"), the moment registers more as plot mechanics than emotional payoff. A scene where Dion independently advocates for the brand — perhaps approaching a distributor on his own, or defending Marty to someone outside the family — would give his eventual rejection of Marty significantly more weight.

The Hoff farmhouse sequence escalates into extreme violence very rapidly, and while the tonal whiplash is clearly intentional, the transition from dog-recovery caper to shootout currently lacks sufficient dramatic preparation. The audience needs a stronger sense of Mishkin's capacity for violence before arriving at the farmhouse. His introduction at the Halsey Hotel establishes him as physically imposing but not necessarily dangerous; the leap to him bringing armed associates to a rural property feels like it skips a beat. Consider adding a brief scene or dialogue exchange — perhaps Rachel witnessing something in the car ride out — that signals the genuine lethality of the situation before the bullets start flying.

Rachel's gunshot wound and its aftermath deserve more narrative attention than they currently receive. She is shot, Marty drives her to the hospital, and then the screenplay jumps to Japan with only a phone call bridging the gap. This is the mother of his child, gravely injured during a scheme he orchestrated, and the emotional weight of that is largely deferred to the final hospital scene. Even a brief moment — Marty sitting in a waiting room, or making a difficult decision about whether to leave for Japan while she's still in surgery — would strengthen the emotional throughline and make his arrival at the nursery window feel like the culmination of a specific internal conflict rather than a general awakening.

Milton Rockwell's "vampire" speech is the screenplay's most thematically ambitious moment, but its metaphorical register sits uneasily against the otherwise grounded realism of the scene. The speech works as a power play and as

philosophical provocation, but the specific language — "I was born in 1601. I'm a vampire" — risks pulling the audience out of the dramatic reality at the screenplay's most critical juncture. Consider whether Milton can communicate the same existential threat through language that maintains ambiguity about whether he's speaking literally or figuratively. Something that preserves the uncanny quality while keeping the audience anchored in the scene's emotional stakes rather than puzzling over genre.

Marty's mother is a consistent presence but remains somewhat one-dimensional as a manipulative obstacle. Her fake illness scheme and her phone arguments establish a pattern, but the screenplay doesn't give her a moment of genuine complexity that would complicate Marty's dismissal of her. The scene where Marty finds her sleeping in his bed gestures toward something deeper — loneliness, fear of abandonment — but it passes too quickly. A single scene where MOM reveals something about her own thwarted ambitions or her history with Marty's absent father would enrich the screenplay's generational portrait and give Marty's final emotional breakthrough additional resonance.

The IATT fine subplot, while effective as a plot engine, requires the audience to track a specific dollar amount (\$1,480) across multiple scenes and time jumps. The financial mechanics of Marty's predicament — he needs money for the fine, plus airfare, plus living expenses — could be streamlined. Currently, the audience must hold several overlapping financial obligations in mind simultaneously, and the exact relationship between the Rockwell payment and the IATT fine isn't always clear. A single scene where Marty explicitly tallies what he needs and what he has would anchor the stakes more concretely.

The screenplay's treatment of race, particularly in the Bowlero sequence and the gas station confrontation, walks a deliberate tightrope. Clark's use of a racial slur against Wally is presented without commentary, which is consistent with the screenplay's refusal to editorialize, but the scene risks reading as casually deployed shock rather than purposeful characterization. Consider whether the aftermath of that moment — Wally's reaction, or its effect on his relationship with Marty — can be given even slightly more space. Wally's anger in the car afterward is directed at Marty's recklessness rather than at what just happened to him, which feels like a missed opportunity to deepen both characters.

The Ira subplot resolves somewhat abruptly. Marty bashes his face with a trophy, and then Ira essentially disappears from the narrative. Given that Rachel's return to Ira is implied when Marty tells her to "go home," the audience is left to infer a great deal about what happens in that apartment. A brief scene showing Rachel's return — even just her standing at the door — would provide necessary closure to a relationship that has been a significant source of tension.

The pacing in the second act, between Marty's return from the Globetrotters tour and his departure for Japan, is dense with incident but occasionally diffuse in focus. The Mishkin dog plot, the Kay romance, the Dion business partnership, the Murray confrontation, the IATT fine, and the Rachel pregnancy all compete for narrative primacy within a relatively compressed timeframe. While this density mirrors Marty's chaotic existence, the screenplay might benefit from identifying one of these threads as the clear emotional spine of the act and subordinating the others to it. The Rachel pregnancy is the obvious candidate, given where the story ultimately lands, but it currently shares equal weight with the Kay affair and the Mishkin scheme.

The costume jewelry reveal — that Kay's necklace is worthless — is a strong ironic beat, but the screenplay uses it twice: once at the pawn shop and again in the dressing room confession. The dressing room scene is the more dramatically potent version, so consider whether the pawn shop scene can be restructured so that Marty doesn't yet know the necklace is fake when he returns it. This would make his confession scene genuinely ambiguous — is he returning it out of guilt or as a calculated play? — rather than confirming what the audience already suspects.

## **Character Profiling**

## Marty Mauser

A 23-year-old ambitious table tennis prodigy consumed by an obsessive need to prove himself. Initially confident and manipulative, Marty descends into moral compromise and desperation. His journey from ambition to redemption is marked by genuine competition and human connection.

Archetype: The Hero

## Rachel Mizler

A young Jewish woman in her twenties, Marty's girlfriend and the mother of his child. Initially sympathetic, Rachel reveals resourcefulness and moral flexibility. Her pregnancy anchors the narrative, and she represents the possibility of redemption through human connection and responsibility.

Archetype: The Caregiver

## Milton Rockwell

A wealthy businessman in his 50s, Marty's patron and antagonist. Milton is charming yet amoral, using wealth and power to manipulate others. His obsession with breaking Marty's will represents the corrupting influence of unchecked power, but Marty's authentic victory transcends Milton's control.

Archetype: Ruler

## Koto Endo

A deaf Japanese table tennis champion in his 20s, Marty's rival and unexpected ally. Initially a symbol of national pride, Endo's journey toward authentic selfhood mirrors Marty's redemption. Their genuine competition reflects mutual respect and transcends promotional manipulation.

Archetype: The Ally

## Kay Stone

A former movie actress in her 50s, trapped in a loveless marriage with Milton. Kay's arc is about reclaiming her identity as an artist. Her affair with Marty and return to acting symbolize the hunger for authenticity and genuine self-expression beyond material security.

Archetype: The Creator

## Main Character Casting

### Marty Mauser

- Jesse Eisenberg: Jesse Eisenberg has a proven track record of playing complex, ambitious characters with a touch of narcissism, as seen in 'The Social Network'. His Jewish heritage and American nationality align perfectly with Marty Mauser's character.

- Logan Lerman: Logan Lerman, known for his roles in 'The Perks of Being a Wallflower' and 'Hunters', brings a

youthful yet intense energy that suits the ambitious and manipulative nature of Marty. He is also Jewish and American, fitting the character's background.

- Ezra Miller: Ezra Miller's ability to portray charming yet self-serving characters, as demonstrated in 'We Need to Talk About Kevin', makes him a strong candidate for Marty. His American nationality and age fit the character's profile.

- Alex Wolff: Alex Wolff has shown his versatility in roles that require a mix of charm and underlying darkness, such as in 'Hereditary'. His Jewish heritage and American nationality make him a suitable choice for Marty.

- Timothée Chalamet: Timothée Chalamet's experience in playing ambitious and complex young men, as seen in 'Call Me by Your Name', aligns well with Marty's character. His American nationality and age are appropriate for the role.

- Ben Platt: Ben Platt's ability to portray characters with depth and complexity, as seen in 'Dear Evan Hansen', makes him a good fit for Marty. His Jewish background and American nationality match the character's profile.

- Noah Centineo: Noah Centineo's charm and ability to play both comedic and dramatic roles, as seen in 'To All the Boys I've Loved Before', make him a potential fit for Marty. His American nationality and age are suitable for the character.

- Ansel Elgort: Ansel Elgort's experience in playing ambitious and driven characters, such as in 'Baby Driver', aligns with Marty's personality. His American nationality and age fit the character's requirements.

- Nat Wolff: Nat Wolff's versatility in roles that require a mix of charm and complexity, as seen in 'Paper Towns', makes him a good candidate for Marty. His American nationality and age are appropriate for the role.

- Dylan O'Brien: Dylan O'Brien's ability to portray ambitious and determined characters, as demonstrated in 'The Maze Runner', suits Marty's character. His American nationality and age align with the character's profile.

## Milton Rockwell

- Bryan Cranston: Bryan Cranston has a proven track record of portraying complex, morally ambiguous characters, as seen in 'Breaking Bad.' His ability to convey both charm and menace makes him an ideal fit for Milton Rockwell, a shrewd businessman with a morally complex nature.

- Kevin Kline: Kevin Kline's versatility in both drama and comedy, along with his experience in playing sophisticated and wealthy characters, aligns well with Milton Rockwell's persona. His age and American nationality also match the character's profile.

- Jeff Bridges: Jeff Bridges brings a rugged charm and depth to his roles, which would suit the character of Milton Rockwell. His experience in playing characters with a mix of warmth and underlying darkness makes him a strong candidate.

- Richard Jenkins: Richard Jenkins has a knack for playing nuanced, emotionally complex characters. His ability to portray vulnerability and authority would complement Milton Rockwell's grieving yet powerful demeanor.

- John Lithgow: John Lithgow's extensive experience in both comedic and dramatic roles, combined with his ability to portray authoritative figures, makes him a great fit for the role of Milton Rockwell.

- Ed Harris: Ed Harris's intense screen presence and ability to convey inner turmoil align well with Milton Rockwell's character. His experience in playing authoritative and complex roles adds to his suitability.

- William H. Macy: William H. Macy's talent for portraying flawed, multifaceted characters would bring depth to Milton Rockwell. His experience in both drama and comedy aligns with the screenplay's genre.

- Sam Elliott: Sam Elliott's commanding presence and distinctive voice would lend gravitas to Milton Rockwell. His experience in playing strong, authoritative characters makes him a compelling choice.

- Tommy Lee Jones: Tommy Lee Jones's ability to portray stern, complex characters with a touch of vulnerability suits Milton Rockwell's character. His extensive experience in drama enhances his fit for the role.

- Christopher Walken: Christopher Walken's unique charisma and ability to portray eccentric, morally ambiguous characters would add an intriguing layer to Milton Rockwell. His experience in both drama and comedy complements the screenplay's tone.

## Kay Stone (Rockwell)

- Julianne Moore: Julianne Moore has a strong background in both drama and comedy, making her a versatile choice for Kay. Her experience in playing complex characters aligns well with Kay's intelligent and perceptive nature. Moore's age and American nationality fit the character's profile perfectly.

- Laura Linney: Laura Linney's ability to portray nuanced and emotionally rich characters makes her an excellent fit for Kay. Her experience in both dramatic and comedic roles, along with her American background, aligns well with the character's needs.

- Nicole Kidman: Nicole Kidman brings a sophisticated presence and depth to her roles, which would suit Kay's character. Her experience in portraying complex women and her American citizenship make her a strong candidate.

- Amy Adams: Amy Adams has a proven track record in both drama and comedy, making her a versatile choice for Kay. Her ability to convey intelligence and emotional depth aligns well with the character's traits.

- Cate Blanchett: Cate Blanchett's exceptional acting skills and ability to embody complex characters make her a great fit for Kay. Although Australian, her ability to adopt American roles seamlessly makes her a strong contender.

- Toni Collette: Toni Collette's versatility in both dramatic and comedic roles, along with her ability to portray emotionally complex characters, makes her a suitable choice for Kay. Her American citizenship aligns with the character's background.

- Naomi Watts: Naomi Watts has a strong presence in both drama and comedy, making her a good fit for Kay. Her experience in playing intelligent and perceptive characters, along with her American nationality, aligns well with the role.

- Robin Wright: Robin Wright's ability to portray strong, intelligent women makes her an excellent choice for Kay. Her experience in both drama and comedy, along with her American background, fits the character's profile.

- Gillian Anderson: Gillian Anderson's experience in playing complex and strategic characters makes her a strong candidate for Kay. Her American nationality and ability to handle both drama and comedy align well with the role.

- Michelle Pfeiffer: Michelle Pfeiffer's extensive experience in both drama and comedy, along with her ability to portray intelligent and strategic women, makes her a great fit for Kay. Her American nationality aligns with the character's background.

## Main Character Casting Limited Budget

### Marty Mauser

- Logan Lerman: Logan Lerman has the right age and American nationality, and his Jewish heritage aligns with the character. His experience in both dramatic and comedic roles, such as in 'The Perks of Being a Wallflower' and

'Hunters,' showcases his ability to portray complex, ambitious characters.

- Alex Wolff: Alex Wolff is a young Jewish-American actor known for his versatility in drama and comedy, seen in 'Hereditary' and 'Jumanji: Welcome to the Jungle.' His ability to portray nuanced, ambitious characters makes him a strong fit for Marty.

- Noah Centineo: Noah Centineo, an American actor, has shown his comedic and dramatic range in roles like 'To All the Boys I've Loved Before' and 'The Perfect Date.' His charm and ability to play self-serving characters align well with Marty.

- Timothée Chalamet: Timothée Chalamet, an American actor with a Jewish background, is known for his intense performances in films like 'Call Me by Your Name' and 'Lady Bird.' His ability to portray ambitious and manipulative characters makes him a great fit for Marty.

- Ezra Miller: Ezra Miller, an American actor with Jewish heritage, has demonstrated his range in both drama and comedy, notably in 'The Perks of Being a Wallflower' and 'Fantastic Beasts.' His ability to embody complex, self-serving characters suits Marty well.

- Ansel Elgort: Ansel Elgort, an American actor, has shown his dramatic chops in 'The Fault in Our Stars' and 'Baby Driver.' His ability to portray charming yet self-serving characters aligns with Marty's personality.

- Josh Peck: Josh Peck, an American actor with Jewish heritage, has transitioned from comedy to more dramatic roles, as seen in 'Drake & Josh' and 'The Wackness.' His experience with both genres makes him a suitable choice for Marty.

- Skylar Astin: Skylar Astin, an American actor known for his roles in 'Pitch Perfect' and 'Zoey's Extraordinary Playlist,' has the comedic timing and dramatic skills needed to portray a charming yet manipulative character like Marty.

- Ben Platt: Ben Platt, an American actor with Jewish heritage, is known for his work in 'Dear Evan Hansen' and 'The Politician.' His ability to portray ambitious and complex characters makes him a strong candidate for Marty.

- Nat Wolff: Nat Wolff, an American actor, has shown his range in films like 'Paper Towns' and 'The Fault in Our Stars.' His ability to play both comedic and dramatic roles aligns well with the multifaceted character of Marty.

## Milton Rockwell

- Richard Jenkins: Richard Jenkins has a strong track record of playing complex, morally ambiguous characters. His age and American nationality align perfectly with Milton Rockwell's character, and his experience in both drama and comedy makes him a versatile choice for this role.

- J.K. Simmons: J.K. Simmons is known for his commanding presence and ability to portray authoritative figures with depth. His American background and age make him a suitable fit for Milton Rockwell, and his experience in both dramatic and comedic roles aligns well with the film's genre.

- John Lithgow: John Lithgow's extensive experience in playing both comedic and dramatic roles makes him an excellent choice for Milton Rockwell. His age and American nationality match the character's profile, and he can bring the necessary complexity to the role.

- Bryan Cranston: Bryan Cranston is renowned for his ability to portray morally complex characters. His American nationality and age make him a great fit for Milton Rockwell, and his experience in both drama and comedy ensures he can handle the nuances of the role.

- Jeff Bridges: Jeff Bridges has a natural charisma and depth that would suit the character of Milton Rockwell. His age and American nationality align with the character, and his experience in both dramatic and comedic roles makes him

a strong candidate.

- Ed Harris: Ed Harris is known for his intense performances and ability to portray complex characters. His age and American nationality match Milton Rockwell's profile, and his experience in drama makes him a compelling choice for the role.

- William H. Macy: William H. Macy's experience in both drama and comedy, along with his ability to portray flawed characters, makes him a suitable choice for Milton Rockwell. His age and American nationality align with the character's background.

- Kevin Kline: Kevin Kline's versatility in both comedic and dramatic roles makes him a strong candidate for Milton Rockwell. His age and American nationality fit the character's profile, and he can bring the necessary depth to the role.

- Sam Elliott: Sam Elliott's commanding presence and experience in playing authoritative figures make him a good fit for Milton Rockwell. His age and American nationality align with the character, and his experience in drama suits the film's genre.

- Christopher Walken: Christopher Walken's unique style and ability to portray complex characters make him an interesting choice for Milton Rockwell. His age and American nationality match the character, and his experience in both drama and comedy aligns with the film's tone.

#### Kay Stone (Rockwell)

- Laura Linney: Laura Linney is an accomplished actress known for her roles in both drama and comedy. Her ability to portray complex characters with depth and intelligence makes her a perfect fit for Kay Stone, a former actress navigating a challenging personal life.

- Julianne Moore: Julianne Moore has a strong background in both dramatic and comedic roles. Her experience and skill in portraying nuanced characters align well with Kay's intelligent and perceptive nature.

- Holly Hunter: Holly Hunter's versatility and experience in portraying strong, intelligent women make her an excellent choice for Kay. Her ability to convey emotion and complexity would bring depth to the character.

- Patricia Clarkson: Patricia Clarkson's extensive experience in drama and her ability to portray sophisticated and strategic characters make her a great fit for Kay Stone.

- Allison Janney: Allison Janney's comedic timing and dramatic prowess would allow her to capture the multifaceted nature of Kay Stone, balancing the character's strategic use of sexuality with her personal struggles.

- Catherine Keener: Catherine Keener's ability to portray complex, intelligent characters with a touch of humor makes her a strong candidate for Kay Stone, especially given the film's blend of drama and comedy.

- Frances McDormand: Frances McDormand's strong presence and ability to portray resilient, intelligent women align well with Kay's character, making her a compelling choice for the role.

- Kristin Scott Thomas: Kristin Scott Thomas brings a sophisticated and nuanced approach to her roles, which would suit the character of Kay Stone, a former actress with a strategic mind.

- Joan Allen: Joan Allen's experience in both drama and comedy, along with her ability to portray intelligent and perceptive characters, makes her a suitable choice for Kay Stone.

- Annette Bening: Annette Bening's extensive experience and ability to portray complex, intelligent women make her a strong candidate for Kay Stone, especially given the character's strategic and romantic involvement in the story.

## Comparative Film Analysis

1. **"The Pursuit of Happyness" (2006)\*\*** - This film shares themes of financial struggle and personal perseverance, as the protagonist navigates hardships to achieve his dreams. \*Box Office: \$307.1 million\*
2. **"Rocky" (1976)\*\*** - Both stories feature an underdog protagonist striving for success in a competitive sport, overcoming personal and professional obstacles. \*Box Office: \$225 million\*
3. **"The Color of Money" (1986)\*\*** - This film involves a protagonist with a talent for a niche sport (pool), similar to the table tennis focus in the screenplay, and explores themes of mentorship and ambition. \*Box Office: \$52.3 million\*
4. **"The Hustler" (1961)\*\*** - Like the screenplay, this movie centers on a protagonist involved in a competitive game, dealing with personal demons and the pursuit of redemption. \*Box Office: \$7.6 million (adjusted for inflation)\*
5. **"Forrest Gump" (1994)\*\*** - The screenplay's journey through various life events and historical moments mirrors the episodic and varied life experiences of Forrest Gump. \*Box Office: \$678.2 million\*
6. **"The Fighter" (2010)\*\*** - This film's focus on a sports underdog, family dynamics, and personal redemption parallels the screenplay's themes. \*Box Office: \$129.2 million\*
7. **"Catch Me If You Can" (2002)\*\*** - The screenplay's elements of deception, pursuit, and a protagonist constantly on the move are reminiscent of this film. \*Box Office: \$352.1 million\*
8. **"Inside Llewyn Davis" (2013)\*\*** - Both stories feature struggling artists trying to find their place in the world, dealing with personal and professional setbacks. \*Box Office: \$33.4 million\*
9. **"The Great Gatsby" (2013)\*\*** - The themes of ambition, wealth, and the pursuit of the American Dream in the screenplay echo those in this film. \*Box Office: \$353.6 million\*
10. **"Slumdog Millionaire" (2008)\*\*** - The screenplay's narrative of overcoming adversity and the protagonist's journey to success is similar to the rags-to-riches story in this film. \*Box Office: \$378.1 million\*

## Disclaimer

\*Disclaimer: Scores are generated using our current evaluation models and are designed to remain consistent. From time to time, results may vary following platform-wide model intelligence improvements or updates.