Back to the Future

by Robert Zemeckis and Bob Gale

PREPARED FOR
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SUBMITTED LENGTH
96 pages

FORMAT
Feature screenplay

GENRE
High-concept science fiction comedy with family drama undertones; warm, optimistic, and briskly populist in tone.

Page references in this report cite your script as uploaded.

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OVERALL ASSESSMENT

This screenplay needs polish, not rescue. It is a structurally mature, thematically coherent, and commercially ready piece of work. The story engine runs cleanly from page 1 through page 199. The double-objective structure, get back to 1985 and restore the McFly romance, is not just a clever premise; it is an elegantly engineered machine in which every gain on one track creates a complication on the other. The setup plants every payoff with precision that looks effortless. The climax earns every beat it spends.

The script's most important limitation is a gap in the middle section, pages 72 through 88, where three successive attempts to push George toward Lorraine lose dramatic force because the second attempt is entirely offscreen and the three attempts do not escalate distinctly enough in their failure modes. There is also a minor continuity gap with the radiation suit, a device inconsistency in the snapshot's later behavior, and one tonal misstep with the chloroform vial.

None of these are foundational problems. They are craft-level repairs on a script that is otherwise operating at a professional standard. The next draft is a focused revision, not a major rewrite.

THE STORY ON THE PAGE

This is our reconstruction of the story your submitted work actually communicates, and it forms the basis for the analysis that follows. It is not a full marketing synopsis.

If our description differs from what you intended, don't automatically assume the submitted work is wrong, or that the analysis is right. But examine the discrepancy. If the story can reasonably be read this way, another reader may read it that way too.

In 1985 Hill Valley, California, seventeen-year-old Marty McFly is a would-be rock guitarist who cannot bring himself to submit a demo tape to a record company, afraid to be told he has no future. His home life is dispiriting: his father George is a spineless pushover who does his workplace bully Biff Tannen's reports for him, and his mother Lorraine is an overweight, unhappy woman who drinks at dinner and moralizes about the girls her son dates.

Marty's closest friendship outside his family is with eccentric physicist Doc Brown, who has spent thirty years building a time machine into a DeLorean sports car. At a midnight demonstration in a mall parking lot, the machine works, but Libyan terrorists who supplied Brown's plutonium arrive and shoot him dead. Marty, fleeing in the DeLorean, accidentally hits 88 miles per hour and is thrown back to 1955.

He lands in Hill Valley the week before his parents first met. Trying to reach the 1955 Doc Brown, he stumbles into the encounter that was supposed to bring his parents together and derails it: his grandfather was meant to hit George with his car, but hits Marty instead. Lorraine brings Marty home to recuperate and immediately fixates on him rather than George.

Marty finds the younger Brown, proves he is from the future using the video footage from the parking lot demonstration, and learns that the DeLorean's plutonium is exhausted with no 1955 replacement available. The only viable power source is the lightning bolt that will strike the town's clock tower the following Saturday night, an event documented in a flyer Marty happens to be carrying. Brown will rig the tower to channel the strike into the car's time circuit at the exact moment Marty drives through at 88 miles per hour.

Meanwhile, Marty's photograph of himself with his siblings has begun erasing from the edges inward: Dave's image is fading, then Linda's, and finally Marty's own. If his parents do not fall in love by Saturday, he will cease to exist. He must engineer their romance while racing toward the clock tower deadline. After

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multiple failed attempts to push the frightened George toward Lorraine, Marty devises a plan: George will come to Lorraine's rescue in the high school parking lot when she appears to be in trouble with her date, Marty himself. The plan collapses when Biff intercepts and locks Marty in a trunk. George arrives, faces Biff alone, and delivers the knockout punch that changes his own life. His parents kiss on the dance floor. The photograph restores.

Marty races to the clock tower. A tree limb knocks the cable loose, Brown nearly falls from the clock face, the engine dies at the starting line, and the connections fail twice before Brown improvises and slides down the cable to restore the circuit at the last possible second. The lightning strikes. Marty returns to 1985 and runs back to the mall parking lot just in time to watch, as a horrified bystander, as Brown is shot. But Brown stands up wearing a bulletproof vest. He had taped Marty's warning letter back together and read it. The next morning Marty's family is unrecognizable in the best way: George is confident and successful, Lorraine is healthy and happy, Biff waxes their car. Marty retrieves his music submission from the trash and mails it. Doc returns in a flying DeLorean and announces that something must be done about Marty's future kids.

STORY AND STRUCTURE

The script's structural achievement is its double-lock plot engine. From pages 40 through 45, when the fading photograph establishes that Marty must fix the romance or cease to exist, the two objectives are in constant productive tension. Getting Lorraine to the dance pushes her toward the wrong person. Recruiting George requires managing a terrified man on a deadline. Every scene that advances one goal complicates the other. This continues without slack through the climax.

- The 1985 setup, pages 1 through 17, plants every load-bearing element with no apparent effort: the clock tower, Lorraine's moralism, George's capitulation to Biff, Marty's fear of rejection, the Enchantment Under the Sea dance as origin story, and Brown's full eccentric personality.

- The inciting incident, pages 23 through 26, is causally airtight: Marty's flight from the terrorists triggers the time jump, so the same event that creates his problem also creates his only potential solution.

- The act two crisis, pages 112 through 130, stacks failures simultaneously: Marty locked in a trunk, George almost walking away, the band unable to play. Every complication is earned by setup.

- The 1985 morning sequence, pages 226 through 232, pays off every planted detail from the opening act without announcing itself as payoff.

The final sequel hook, Brown returning to announce a problem with Marty's future children, arrives after the story's genuine emotional close and reads as a bonus rather than a deficiency.

FORM-SPECIFIC DEVELOPMENT

As a feature, this script satisfies every core requirement of sustained dramatic architecture. Causality is tight: nothing happens without a prior cause visible to the audience. Escalation is real: each act arrives with higher stakes than the last, and within acts the pressure rises scene by scene. The climax is proportional to the setup. The resolution earns its emotional weight.

The script's protagonist arc is worth examining carefully because it is less conventional than it first appears. Marty's flaw, fear of rejection for his creative work, is established on pages 7 and 16. The cafeteria scene on pages 49 through 51 makes the connection between his flaw and George's flaw explicit and moving. What the script then does is externalize Marty's arc through George: Marty coaches George through exactly the choice Marty cannot make for himself, and George's left hook on page 125 is

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the resolution of Marty's internal story by proxy. The music tape retrieval on page 225 is the external confirmation of a change that has already happened internally. This displacement of the protagonist's arc onto a surrogate is a deliberate structural choice, and it works because the cafeteria scene has already made the identification visible to the audience. The arc is complete; its shape is simply more oblique than a conventional hero's journey would require.

The one genuine structural gap: the middle section between pages 72 and 88, where George's resistance is tested three times without adequate escalation between attempts. See PRIORITY ISSUES.

THE FIRST TEN PAGES

The opening ten pages are exceptional by any standard. The detention classroom sequence, pages 4 through 6, establishes Marty's ingenuity, his relationship with authority, his taste for risky improvisation, and the antagonist Strickland, all within a single sustained comedic set piece that never pauses to announce its own efficiency. The transition to the driveway scene on page 11, where the smashed car and Biff's brazen victim-blaming establish the McFly family's dysfunction, works immediately because the script has already given us Marty's perspective: he has just watched Strickland tell him he will be a slacker like his father.

The introduction of Brown on page 11, with his cluttered clock-filled RV, four watches, public address system, and wild-eyed enthusiasm, is a full character portrait delivered inside two pages of dialogue. The detail that his RV is towing "a tarped vehicle" is precisely placed: it plants the DeLorean without revealing it, so the audience is already carrying a question when the parking lot demonstration begins.

The one minor note: the Suzy Parker scenes on pages 7 through 10 establish the relationship through charming banter, but the "my shrink says" tic assigned to Suzy reads as a placeholder comic trait rather than a fully inhabited voice. It does not damage the opening; it simply does not add to it the way every other element does.

PACING

The script moves with exceptional confidence in its first twenty pages and from page 105 through the finale. The parking lot demonstration on pages 17 through 23 is a sustained set piece that accelerates precisely: each beat raises energy and information simultaneously. The 1955 arrival, the barn sequence, and the town square discovery on pages 26 through 42 sustain momentum through visual comedy and period juxtaposition.

- Pages 72 through 88 are the script's one soft passage. The school hallway introduction, the offscreen phone call, and the radiation-suit bedroom visitation together communicate the same information three times: George is too frightened to approach Lorraine without external coercion.

- The offscreen phone call on page 78-A is the specific problem. The school hallway attempt fails because Lorraine ignores George entirely; that is a distinct and visible failure. The radiation-suit visitation works because it bypasses George's will through terror; that is an escalated solution. The middle attempt, reported rather than dramatized, loses the escalation between them.

- The skateboard chase on pages 92 through 99 refreshes the pacing dramatically and arrives at exactly the right moment in the second act.

- From page 105 through page 203, the pacing is nearly flawless. The dance sequence on pages 112 through 140 stacks complications in rapid succession. The clock tower sequence on pages 141 through 199 is a master class in parallel action under multiple simultaneous deadlines.

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CHARACTER DEVELOPMENT AND ARCS

Marty begins the story unable to send a tape to a record company because rejection feels unbearable. He ends it retrieving that tape from the trash without ceremony. The arc is real, but it moves through George rather than through Marty directly, which is both the script's most sophisticated structural choice and the source of its one legitimate character note.

George's arc is the script's most satisfying subsidiary story. He begins as a figure of pure comic abjection, and his transformation is carefully staged through incremental tests: facing Biff in the cafeteria on page 57, the punch rehearsals on pages 104 through 105, and finally the genuinely cathartic left hook on page 125. The punch earns its emotional weight because the script has established that Lorraine's endangerment unlocks something that abstract coaching could not. The 1985 payoff, George confident and published, Biff waxing his car, is not wish fulfillment; it is causally grounded in what we watched him learn.

Lorraine is handled with more complexity than the character type initially suggests. The irony between her 1955 behavior and her 1985 moralizing is planted precisely on page 15 and paid off across the parking lot scene. Doc Brown's character is given a thematic spine on page 10, risk makes life worth living, that the finale uses against him productively: he read the warning letter despite his own lectures, and his shrug, "Yeah, well, I figured, what the hell," is the right note to close his arc.

Suzy Parker is intentionally thin. She is not a character with an arc; she is the relationship that makes Marty's return worth fighting for and the person who literally hands him the token of his creative courage on page 7. Her circular near-kisses, interrupted throughout the first act and completed in the final scene, are a formal choice, not a deficit.

DIALOGUE AND VOICE

Brown and Marty have genuinely distinct voices. Brown speaks in cascading declarations and rhetorical questions, all urgency and wonder; Marty responds with punchy, reactive understatement. The register clash drives the script's best comedy and also carries most of its exposition, because Marty's incredulity produces the questions that Brown's explanations answer. The result is that the audience receives the time travel mechanics without ever sitting through an infodump.

The 1955 displacement sequences are the script's finest comic writing. The cafe sequence on pages 30 through 31, Pepsi Free misread as an argument about payment, Sweet N Low producing total incomprehension, the twenty-dollar bill treated as suspicious, executes period comedy and expository displacement simultaneously. Neither purpose competes with the other for screen time. George's "My density has brought me to you" on page 57 is the script at its most economical: funny, character-specific, and doing double duty as both a laugh and a demonstration of George's endearing awkwardness.

Two weaker notes: Suzy's "my shrink says" tic on pages 7 through 10 reads as a placeholder rather than a realized character voice. Brown's speech on page 105, "You've given me something to shoot for," is sincere but slightly over-articulates emotional content the story has already earned through action. Neither damages the script materially, but both are candidates for tightening in revision.

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TONE AND THEME

The script is fundamentally about the relationship between courage and outcome: specifically, whether the life your parents built was inevitable, or whether it depended on a single act of nerve that almost did not happen. The contrast between the dysfunctional 1985 McFly household on pages 14 through 16 and the confident, prosperous one on pages 226 through 232 makes this argument with clarity and without condescension. The difference is one punch.

The tone is light without being weightless. The script operates in comedy-adventure register but does not use that as an excuse to avoid genuine feeling. The moment on pages 76 through 77, Marty watching the hallway and saying "My mom always said it was meant to be. I sure hope she's right," is unironic, and the script earns the sincerity because it has spent the previous forty pages making the stakes personal rather than mechanical.

The Goldie Wilson scene on pages 33 through 34, where the future mayor is inspired by Marty's offhand remark about his destiny, illustrates the script's consistent thematic implication: the future is not fixed, but it is shaped by whether people choose to act on what they feel. This is a generous and coherent worldview, and the script holds it without sentimentality.

WRITING ON THE PAGE

The action lines are concise and visually specific without being overwritten. The script conveys camera logic and dramatic emphasis through prose rhythm rather than explicit instruction, which is the right approach for a shooting script. The description of the DeLorean arriving in the barn, "With its wheels buried in the straw and amber hazard lights blinking, it looks like a SPACE SHIP," on page 29, is an example of action writing that does the director's work without usurping it.

Three minor technical items worth flagging before submission:

First, the radiation suit disappears without explanation. Marty is described on page 41 as being "out of the radiation suit and in his street clothes" with no prior scene of him changing. When the suit reappears as the alien-visitor costume on page 86, the audience may wonder how Marty retrieved it. One line in the garage scene on page 65 would close this loop cleanly.

Second, the snapshot device loses logical precision in its later stages. The fading mechanics are established clearly: Dave disappears first because he is oldest, then Linda, then Marty. However, by the dance sequence, Marty's image begins fading even though George and Lorraine have already embraced in the parking lot. If the trigger for the snapshot's restoration is the first kiss specifically rather than the couple simply being together, clarifying this in an earlier scene would make the dance-floor close feel more precisely earned.

Third, the chloroform vial on page 87 introduces a tonal note the surrounding comedy does not support. Marty's line "I hope I didn't overdo it" acknowledges the problem without resolving it. The script does not need the chloroform: George waking up foggy and late because he simply passed out from terror is funnier and cleaner.

A dedicated proofread pass before submission is recommended. Character name consistency in dialogue cues should be verified throughout. ScreenwritingCommunity.net offers a screenplay proofreading service if a professional pass is wanted.

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MARKETABILITY AND GENRE POSITIONING

The script sits at the intersection of science fiction and family comedy, a space that was commercially underexplored at the time of this draft. Its closest tonal antecedents are Spielberg-produced adventure comedies of the period in terms of their combination of genuine danger, broad humor, and emotional generosity, but the script distinguishes itself by grounding its speculative premise in an intimate, personal stakes story rather than a broadly satirical or action-oriented one.

The script's primary commercial asset is its structural elegance: the double-object plot is easy to pitch, easy to follow, and sustains audience investment across a full feature running time without exposition fatigue. Doc Brown is a highly castable eccentric lead role, the kind of part that generates awards attention and anchors franchise potential. The 1955 setting delivers period production value using present-day locations as the baseline, which controls cost while providing strong visual contrast.

The script is committed to a specific vision of optimism and causality that leaves little room for ambiguity or darkness. This is a feature for the audience it is designed to reach rather than a limitation of the material, but it does constrain appeal to viewers who prefer morally complex genre fare. The film's emotional world is ultimately conservative in its deepest structure: the best version of the future turns out to look like a more prosperous version of the suburban American ideal. This is not a criticism. It is a description of the script's intended register, and within that register it executes at the highest level.

WHAT IS WORKING AND WORTH PROTECTING

Strength 1. The double-lock plot structure where both objectives are in permanent tension.

Every scene from pages 40 through 199 is designed so that advancing one goal complicates the other. This is not a feature of the premise; it is a feature of the execution, and it must not be disturbed by any revision that tries to simplify the protagonist's path.

Strength 2. The density of planted payoffs in the 1985 setup.

Pages 1 through 17 contain the stopped clock, Lorraine's moralism, George's capitulation to Biff, Marty's creative fear, and the Enchantment Under the Sea dance as origin story. Every one of these becomes load-bearing. No revision should add new material to this section without asking whether it will be paid off with equivalent precision.

Strength 3. The comic-expository fusion of the 1955 displacement sequences.

The cafe scene on pages 30 through 31 delivers period comedy and narrative information as a single operation. Neither purpose competes with the other. Any revision that tries to make the comedy more sophisticated or the exposition more efficient risks destroying what makes the technique work.

Strength 4. George's arc as a fully staged transformation.

His left hook on page 125 earns its emotional weight because the script has taken the time to stage every step of his progression. The 1985 payoff is causally grounded, not wished for. This arc must be protected from any revision that rushes his transformation or softens the conditions that make it possible.

Strength 5. The clock tower climax as a master class in parallel action under deadline.

Every obstacle between pages 141 and 199 is traceable to established elements. The escalation is genuine. No revision pass should touch this sequence without a compelling reason.

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PRIORITY ISSUES

Issue 1. MODERATE: The middle section on pages 72 through 88 loses dramatic escalation across three attempts. (On pages 72 through 88)

Issue 2. The school hallway introduction fails because Lorraine ignores George entirely; that is a clear and visible failure with a specific cause

The radiation-suit visitation on page 86 works because it bypasses George's will through terror; that is an escalated solution. The problem is the middle attempt, the phone call on page 78-A, which is entirely offscreen. The audience receives the same information twice, that George cannot bring himself to act, without the visible failure that would distinguish this attempt from the first and motivate the third. The root cause is that an offscreen event cannot escalate. It can only repeat. The sequence's comic structure, three attempts with escalating solutions, is sound; the execution of the middle beat is not.

Issue 3. MINOR: The chloroform vial on page 87 introduces a tonal register the surrounding comedy does not support. (On page 87)

Issue 4. Marty acknowledges the problem with "I hope I didn't overdo it," but the script does not resolve the discomfort

The vial is not needed: George passing out from terror is consistent with his character and funnier within the scene's established register. This is a one-line fix with no downstream consequences.

Issue 5. MINOR: The snapshot device loses logical precision at the dance sequence.

Issue 6. The fading mechanics are established clearly

order of disappearance tracks birth order. However, Marty's image begins fading at the dance even though George and Lorraine have already embraced in the parking lot. If the specific trigger is the first kiss rather than proximity between the couple, one clarifying line in an earlier scene would make the final restoration on page 137 feel precisely earned rather than conveniently timed.

Issue 7. MINOR: The radiation suit disappears without explanation between pages 29 and 41 and reappears without explanation on page 86. (On page 86)

Issue 8. This is a continuity gap that will generate a studio note

One line in the garage scene on page 65 closes it.

REVISION ROADMAP

Step 1. Dramatize the middle attempt to push George toward Lorraine.

Step 2. The offscreen phone call on page 78-A should become a visible and active scene

George should attempt to approach Lorraine in a public setting, fail in a way that is distinct from the hallway failure, and experience a consequence that makes the radiation-suit visitation feel like the only remaining option. The hallway attempt failed because Lorraine ignored him; this middle attempt should fail because George loses his nerve at the moment of contact, ideally with Biff present to reinforce the stakes. This change adds two to three pages, closes the escalation gap in the middle section, and makes the radiation-suit gambit feel like a logical last resort rather than an arbitrary third idea. It is the highest-leverage revision in the script outside of the top priority below.

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Step 3. Cut the chloroform vial from the bedroom scene on page 87. (On page 87)

Step 4. Replace Marty's exit through the window with George simply collapsing from terror or shock after the alien encounter ends

The line "I hope I didn't overdo it" on page 87 becomes unnecessary and can be cut. George waking up confused and late on page 88 plays identically and without the tonal problem. Net change: minus two lines.

Step 5. Add one line in the garage scene on page 65 to account for the radiation suit.

Step 6. Marty or Brown should acknowledge that the suit is in the DeLorean's trunk or back seat

This is a single sentence of action description. It closes a continuity gap before the suit reappears as a costume on page 86.

Step 7. Clarify the snapshot trigger.

Step 8. In the scene where Brown explains the fading photograph on pages 71 through 72, add one line specifying that the (On pages 71 through 72)

photograph responds to the first kiss between George and Lorraine, not simply to their being in proximity. This tightens the device's internal logic so that the dance-floor crisis on pages 132 through 135 feels precisely calibrated rather than arbitrarily extended.

Length target

The proposed changes add approximately two to three pages for the dramatized middle attempt, subtract two lines for the chloroform cut, and add three to four lines total for the suit continuity and snapshot clarification. Net effect is an addition of roughly two to three pages. If the current draft runs close to 100 pages, this keeps the script within comfortable feature range. No cuts to existing scenes are recommended.

Where to start

Dramatizing the middle attempt to push George toward Lorraine on page 78-A. Every other issue in this script is a craft-level repair. This is the one change that closes a genuine structural gap and delivers the escalation the middle section requires. Everything else can wait for a later pass or be addressed in production. This one should be in the next draft.

WHAT NOT TO BREAK

Protect the cafeteria scene on pages 49 through 51 exactly as written. The moment where Marty recognizes himself in George is the script's thematic center, and it is currently doing its work through implication and a single stage direction rather than through explicit statement. Any revision that tries to sharpen or amplify this moment by adding dialogue or commentary will over-articulate what is currently landing through understatement. The scene works because the script trusts the audience. Keep trusting them.

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THE PRO TIER SCENE-BY-SCENE APPENDIX

Each scene is labeled No Change Needed, Mostly Working - Small Changes, Needs Revision, or Needs Major Work. This appendix focuses on changes, not a second summary of what already works.

Scene 1. Pages 1-3: High school classroom / atomic film / detention setup | NO CHANGE NEEDED

Scene earns its keep: introduces Marty's character, plants the Walkman as a recurring prop, and launches the title sequence with energy and economy.

Scene 2. Pages 4-5: Strickland's office | NO CHANGE NEEDED

Strickland, the "slacker" label, the band audition conflict, and the father comparison all land cleanly. No revision needed.

Scene 3. Pages 5-6: Detention classroom escape | NO CHANGE NEEDED

The matchbook-sprinkler set piece is inventive, escalates correctly, and pays off the Walkman setup. The skateboard acquisition is tidy and functional.

Scene 4. Pages 6-8: Skateboard run / YMCA audition / instant rejection | NO CHANGE NEEDED

The clock, the race, the 25-second rejection: the compression is perfect and the sequence establishes both Marty's skill and his world of disappointment without slowing down.

Scene 5. Pages 7-10: Town square walk with Suzy | MOSTLY WORKING - SMALL CHANGES

The scene efficiently plants the Supra dream, the camping cover story, Lorraine's conservatism, and the clock tower flyer. Suzy's repeated "my shrink says" tic reads as a placeholder rather than an inhabited voice. Remove or vary the tic; one reference is enough to establish her as a product of her therapeutic moment without it becoming a verbal crutch that flattens her.

Scene 6. Pages 11-12: Doc Brown's RV / meeting in town square | NO CHANGE NEEDED

Brown's introduction is a full character portrait delivered in two pages. The clocks, the dog, the MTV monitor, the mysterious tarped vehicle, and "It could change your life" plant everything needed without announcing it. Leave it alone.

Scene 7. Pages 11-12: McFly driveway / Biff and the smashed car | NO CHANGE NEEDED

Biff's logic inversion, George's capitulation, the shoe-untied chin-punch, and the neighbor's cookie request build a complete portrait of George's domestic reality with ruthless efficiency.

Scene 8. Pages 14-16: McFly dinner table | NO CHANGE NEEDED

Every planted payoff for the 1955 section, the "Enchantment Under the Sea" dance, Lorraine's moralism, Joey's playpen, the first-meeting story, is seeded here. The scene is doing multiple jobs at once and doing all of them.

Scene 9. Pages 16-17: Marty's bedroom / record submission | NO CHANGE NEEDED

Marty pulling the tape out of the envelope and dropping the application in the trash is the clearest single image of his flaw. The scene is exactly the right length.

Scene 10. Pages 17-25: Twin Pines Mall / DeLorean demonstration / Libyan attack | NO CHANGE NEEDED

The parking lot sequence is a master class in staged exposition and escalating spectacle. The Libyan

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attack arrives without warning because the scene has committed fully to the demonstration's wonder. Brown going down is a genuine shock. No revision is warranted anywhere in this sequence.

Scene 11. Pages 26-27: DeLorean arrives 1955, farm field and barn | NO CHANGE NEEDED

The chaos of arrival, scarecrow, haystack, roof collapse, plays exactly as intended and needs no revision.

Scene 12. Pages 28-30: Peabody farm, alien encounter, escape | MOSTLY WORKING - SMALL CHANGES

The sequence is funny and efficient. The only fix: cut or soften the detail that the DeLorean destroys one of Pa Peabody's two pine trees. The payoff when the mall sign later reads "Lone Pine Mall" is clever, but the script never draws the audience's attention to the sign change clearly enough to earn it. Either add a brief beat on the sign at scene 214 that flags the difference, or trim the pine-tree business here so it does not register as a loose end. One line either way resolves it.

Scene 13. Pages 31-36: DeLorean on 1955 streets, Marty discovers he is in 1955 | NO CHANGE NEEDED

The newspaper, the radio newscast, and the garage scene establish the time displacement economically and without redundancy.

Scene 14. Pages 37-40: Marty hides DeLorean, walks to 1955 Hill Valley town square | NO CHANGE NEEDED

The montage of period-contrast details, the Studebaker dealership, the Cuba travel poster, the Perry Como record store, is working precisely as world-building shorthand.

Scene 15. Pages 40-41: Marty enters cafe, asks for directions, Pepsi Free and Sweet N Low exchange | NO CHANGE NEEDED

This is among the script's finest writing. The sequence delivers period comedy and narrative exposition as a single operation and should not be touched.

Scene 16. Pages 41-42: Marty finds Brown's address, pays with a nickel | NO CHANGE NEEDED

Tight and functional; the five-cent phone call and the suspicious twenty-dollar bill both land cleanly.

Scene 17. Pages 42-43: Marty at the cafe counter, young Biff and young George appear | MOSTLY WORKING - SMALL CHANGES

The reveal of teenage Biff and George is well staged, but the cue "NERDY KID" is used as a dialogue header before the script reveals the character is George McFly. Final Draft and similar software will register NERDY KID as a separate character from GEORGE, which will create a continuity error in any production breakdown. Rename the cue to GEORGE from his first line, or introduce him by name in the action line immediately before he speaks.

Scene 18. Pages 43-45: Biff demands homework, Biff's gang introduced, Marty stares | NO CHANGE NEEDED

The parallel between teenage Biff's homework shakedown and the identical exchange in 1985 is paid off cleanly here. No revision needed.

Scene 19. Pages 45-48: Marty follows George, discovers George is a peeping tom, intervenes to push George out of the car's path, is hit instead | NEEDS REVISION

The sequence accomplishes its plot function but rushes the moment that is structurally the most important

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event in the entire screenplay: Marty accidentally preventing his parents' first meeting. George falling from the tree and Marty diving to push him clear happens in three lines of action with no pause for Marty to register what he has just done. The audience needs a beat, even a single line of action, showing Marty's dawning realization that the car now bearing down on him is the one that was supposed to hit his father. Without it, the precise nature of the accident, that Marty did not simply wander into traffic but actively caused the problem by saving George, is easy to miss on a first read. Add two to three lines of action between George's fall and Marty's leap that show Marty recognizing the oncoming car and understanding, in the half-second before he acts, what he is about to disrupt.

Scene 20. Pages 48-50: Marty wakes in darkened bedroom, Lorraine tends to him, Calvin Klein reveal | NO CHANGE NEEDED

The scene is timed well, the lamp reveal of young Lorraine lands as intended, and the Calvin Klein joke earns its laugh without overstaying. The transition into scene 55 at the dining table is clean.

Scene 21. Pages 51-52: Cafeteria scene, Marty and George talk about fear | NO CHANGE NEEDED

This is the script's thematic center and it earns every word. Protect it exactly as written.

Scene 22. Pages 51-52: Cafeteria interrupted by Biff, Marty trips him | MOSTLY WORKING - SMALL CHANGES

The sequence works, but Marty's decision to intervene by tripping Biff is motivationally thin: he has strong reasons to stay invisible and not provoke a confrontation that derails his plan. Add one beat, even a glance at Lorraine or a reflexive physical reaction, to show that Marty acts before thinking rather than choosing to act. This keeps his heroism credible without slowing the scene.

Scene 23. Pages 54-55: Lorraine thanks Marty after Biff leaves | MOSTLY WORKING - SMALL CHANGES

The scene works as a complication pivot, but Lorraine's infatuation escalates slightly too fast here given that George has just shown a flicker of nerve. Consider delaying her "he's a dream" line until after George has visibly retreated, so her fixation on Marty is clearly a response to George's failure rather than indifferent to it.

Scene 24. Page 55 (scene 78-A): Marty phones George, George refuses | NEEDS MAJOR WORK

This is the central structural problem identified in the main report. An offscreen phone call cannot escalate between the visible hallway failure and the radiation-suit visitation. George's refusal here is reported, not shown, so the audience receives the same information twice without the distinct visible failure that would make the third attempt feel like the only option left. Write a brief scene in which George actually attempts to approach Lorraine in public, loses his nerve at the moment of contact, and ideally does so with Biff present to underscore the stakes. Two to three pages replaces one beat and closes the escalation gap.

Scene 25. Pages 56-57: Brown watches tape, power source problem established | NO CHANGE NEEDED

Tight exposition delivery through Marty's disbelief and Brown's scientific pride. No revision needed.

Scene 26. Pages 57-58: Brown explains lightning solution using clock tower flyer | NO CHANGE NEEDED

The flyer planted on page 8 pays off cleanly here. The logic is sound and the scene moves fast.

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Scene 27. Pages 58-59: Fading snapshot, Dave nearly gone | MOSTLY WORKING - SMALL CHANGES

The fading mechanics are clear, but add one line here, Brown or Marty specifying that the photograph responds to the first kiss, not simply to George and Lorraine being together. Without this clarification, the dance-floor crisis later feels arbitrarily extended after the parking lot embrace has already occurred.

Scene 28. Pages 59-60: Brown's garage, Marty climbs in, reveals the T.F.C. | NO CHANGE NEEDED

Economical and well-paced. Brown's astonishment at seeing his own drawing matched in hardware earns its visual payoff.

Scene 29. Page 61 (scene 65): Brown's garage, suitcase, hair dryer, clothes | MOSTLY WORKING - SMALL CHANGES

Add a single line of action here noting the radiation suit in the DeLorean's back seat or trunk. The suit disappears after page 29 without explanation and reappears as a costume on page 86. One sentence of description closes the continuity gap before it draws a studio note.

Scene 30. Pages 62-63: Marty plays the tape for young Brown | NO CHANGE NEEDED

The scene is witty and efficient. Brown's reactions to his older self, hair, Indian jewelry, radiation suit as atomic-war protection, deliver character comedy and period texture without slowing the exposition.

Scene 31. Pages 63-64: Brown explains plutonium problem, admits 1955 has no solution | NO CHANGE NEEDED

The sardonic alternatives, Hoover Dam, Niagara Falls, hope for lightning, are both funny and structurally necessary as the elimination round that makes the clock tower the only answer.

Scene 32. Pages 65-66: Brown and Marty visit Hill Valley High, see George and Lorraine | NO CHANGE NEEDED

The hallway sequence establishes both parents' 1955 baseline cleanly. Brown's "Are you sure you're not adopted?" lands because the script has already built the contrast with 1985 George at the dinner table.

Scene 33. Pages 66-67: Marty introduces George to Lorraine in the hallway | MOSTLY WORKING - SMALL CHANGES

The scene works as a first failed attempt. One small fix: when Lorraine walks away saying "Isn't he a dreamboat?" the line is directed at her girlfriend but Marty hears it. Give Marty one visible physical reaction, a wince, a slow blink, something brief, to signal that he registers the magnitude of the problem rather than simply standing there bewildered. This sharpens his motivation for everything that follows.

Scene 34. Pages 67-68: Brown and Marty in the hall, spot the dance banner | NO CHANGE NEEDED

The discovery that the Enchantment Under the Sea dance is the specific event Lorraine remembered on page 15 pays off with satisfying economy. Marty's revelation is earned.

Scene 35. Pages 68-69 (scene 78): George in cafeteria writing, Marty approaches | NO CHANGE NEEDED

George's admission that he never lets anyone read his work because he fears rejection is the scene that makes Marty's arc legible. The parallel is implicit and the script trusts it. Do not add dialogue that explains the connection.

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Scene 36. Pages 70-71: Marty urges George to ask Lorraine, George stalls, Biff arrives | MOSTLY WORKING - SMALL CHANGES

George writing down Marty's coaching lines is a strong character beat and should be kept. However, the scene ends with Marty tripping Biff a second time and throwing a punch, which risks making Marty look reckless when he has just been told his own existence is in danger. Trim the physical exchange to Marty's initial trip and Biff's warning, cutting the full punch exchange. The skateboard chase on the following pages delivers the action payoff this scene is reaching for.

Scene 37. Pages 72-75: Skateboard chase through town, Biff's gang, railroad crossing | NO CHANGE NEEDED

This sequence is the script's best pure action writing in the first half. The improvised skateboard, the period gag about inventing the rollerboad, the railroad crossing near-miss, and Biff's car losing its bumper all escalate cleanly. The scene arrives at exactly the right moment to relieve the pressure building in the George-coaching scenes and should not be touched.

Scene 38. Pages 76-77: Hallway introduction of George to Lorraine | MOSTLY WORKING - SMALL CHANGES

The beat where Lorraine ignores George entirely and sighs over Marty lands cleanly, but Brown's exit line "Looks like a match made in heaven" over-explains what the audience has just watched. Cut it and let the visual speak.

Scene 39. Page 77: Hall corridor, Brown and Marty spot the dance banner | NO CHANGE NEEDED

The Enchantment Under the Sea revelation pays off the dinner table setup precisely and moves the scene forward without stalling.

Scene 40. Page 78: INT. SCHOOL CAFETERIA, Marty and George talk writing | NO CHANGE NEEDED

The scene earns its place as the script's thematic center. George's fear of rejection mirroring Marty's own is handled entirely through implication and one stage direction. Leave it exactly as written.

Scene 41. Page 78-A: INT. BROWN'S LIVING ROOM, offscreen phone call to George | NEEDS MAJOR WORK

This is the script's most significant structural gap. The audience receives the same information as the hallway scene, George cannot act, without watching a distinct failure. An offscreen event cannot escalate; it can only repeat. Replace this with a visible scene in which George physically attempts to approach Lorraine, loses his nerve at the moment of contact, ideally with Biff present, and fails in a way that is meaningfully different from the hallway attempt. This makes the radiation-suit visitation feel like the only remaining option rather than an arbitrary third idea.

Scene 42. Pages 85-87: EXT./INT. GEORGE'S BEDROOM, the Darth Vader visitation | MOSTLY WORKING - SMALL CHANGES

The comic invention is strong and the escalating household props work well. Cut the chloroform vial entirely. Marty acknowledges the problem with "I hope I didn't overdo it" without resolving it, and the vial introduces a tonal note the surrounding comedy cannot support. George collapsing from terror accomplishes the same exit without the discomfort, and the morning scene on page 88 plays identically.

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Scene 43. Page 87: EXT. GEORGE'S HOUSE, Marty escapes to Brown's Packard | NO CHANGE NEEDED

Brief and functional. The chloroform note belongs to the bedroom scene above; this transition itself is clean.

Scene 44. Page 88: EXT. TOWN SQUARE, George arrives wild-eyed needing coaching | NO CHANGE NEEDED

George waking up late and desperate is a sound consequence. This scene works as a hinge into the cafe approach.

Scene 45. Pages 88-91: EXT./INT. CAFE, George attempts to ask Lorraine out | MOSTLY WORKING - SMALL CHANGES

"My density has brought me to you" is the script at its most economical. The only small problem is that Marty coaching George with "just say whatever feels natural" immediately before George produces a written script is a good joke that arrives a beat too fast. Hold the notepad reveal one exchange longer so the audience has time to enjoy Marty's confidence before George deflates it.

Scene 46. Pages 91-99: EXT. CAFE AND STREET, skateboard chase | NO CHANGE NEEDED

The chase refreshes the film's energy at exactly the right moment in the second act and pays off the skateboard skill established on page 6. The Biff's-gang dialogue about "Roller Boards" is a tidy piece of period comedy that earns its screen time.

Scene 47. Page 100: EXT. TOWN SQUARE, Lorraine asks Marty to the dance | NO CHANGE NEEDED

The reversal is well-timed and Lorraine's "I think a man should be strong" speech efficiently explains why the original plan has collapsed while staying in character.

Scene 48. Page 101: INT. BROWN'S GARAGE, the model demonstration | MOSTLY WORKING - SMALL CHANGES

The toy car catching fire and Brown needing the extinguisher is a good visual gag. Brown's speech "Don't worry, I'll take care of the lightning, you just take care of your old man" runs slightly long before this moment; trim the preceding dialogue by two exchanges so the gag arrives with more compression.

Scene 49. Pages 102-103: INSERT SNAPSHOTS, Dave nearly gone, Linda fading | NO CHANGE NEEDED

The fading photograph device is tracking correctly here and the mounting pressure is well staged.

Scene 50. Page 104: EXT. GEORGE'S BACKYARD, punch rehearsal begins | NO CHANGE NEEDED

George's reluctance to hit Marty is fully in character and the scene's comic rhythm is sound.

Scene 51. Pages 104-105: Continued punch rehearsal and body bag sequence | MOSTLY WORKING - SMALL CHANGES

George hitting the tree and discovering genuine anger is the right discovery for this character, but the scene ends one beat too early. His astonishment at knocking the bag clear off the tree deserves one more silent moment before the cut so the audience registers that George has surprised himself, not just the reader.

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Scene 52. Page 105: EXT. TOWN SQUARE CLOCK TOWER, Brown rigs the setup | NO CHANGE NEEDED

The weather forecast detail and Brown's concern about the storm arriving efficiently and earning its later payoff when the forecast proves wrong.

Scene 53. Pages 105-106: Brown's farewell speech to Marty | NEEDS REVISION

The speech beginning "You've really made a difference in my life" over-articulates emotional content the story has already earned through action. The specific lines about knowing he will live to see 1985 and succeed are the problem: they tell the audience what the relationship means rather than letting the relationship speak. Trim to Brown simply saying he will be sad to see Marty go and that it will be hard waiting thirty years to compare notes. Marty's subsequent guilt about Brown's fate does the rest of the work.

Scene 54. Pages 106-109: Marty writes the warning letter and plants it in Brown's coat | NO CHANGE NEEDED

The letter's contents read aloud, the addressed envelope kept from Brown, and the quiet planting in the coat pocket constitute a small three-part sequence that handles potentially clunky exposition with grace.

Scene 55. Pages 110-111: INSERT SNAPSHOT, Marty alone in the photo | NO CHANGE NEEDED

Correctly placed as the last pressure beat before the dance. The visual stakes are at maximum.

Scene 56. Pages 112-114: INT. SCHOOL GYM and EXT./INT. PACKARD, dance and parking lot setup | NO CHANGE NEEDED

Cutting between George nervous on the sidelines and Lorraine in the car with Marty establishes parallel timelines efficiently. The dashboard clock detail giving Marty eight minutes is well-judged.

Scene 57. Pages 114-120: INT. PACKARD, Lorraine's gin and cigarettes, then the kiss | NO CHANGE NEEDED

Lorraine's period attitudes on smoking and drinking doing double duty as comedy and as an ironic contrast with her 1985 moralizing is the script's sustained thematic joke at its best. The kiss and her subsequent "I feel like I'm kissing my brother" beats are correctly ordered and the dialogue is sharp.

Scene 58. Page 119: INT. SCHOOL HALL, George trapped in the phone booth | MOSTLY WORKING - SMALL CHANGES

Dixon locking George in the phone booth is a sound complication that keeps both timelines in crisis simultaneously. The gag is clear but Dixon disappears without consequence. One line after George escapes confirming he is running would sharpen the race-to-the-lot momentum.

Scene 59. Pages 120-125: EXT. PARKING LOT, Biff's assault and George's left hook | NO CHANGE NEEDED

The sequence is precisely staged. Biff slapping Lorraine as the specific trigger that converts George's pain into rage is a causal beat that earns the knockout punch fully. The parallel cutting to Marvin working the trunk lock sustains tension without crowding the emotional climax.

Scene 60. Pages 126-129: EXT. PARKING LOT and SCHOOL STEPS, aftermath and snapshot restored | NO CHANGE NEEDED

The bystanders' suggestions to George, team, class president, pay off his arc without underlining it too heavily. The snapshot restoration on page 129 is correctly timed to follow the embrace rather than the

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kiss; note that if revision clarifies the kiss as the trigger (per the developmental report's recommendation), this beat will need to shift slightly to follow the dance-floor kiss in scene 136 instead.

Scene 61. Pages 130-132: AT THE CADILLAC and INT. SCHOOL GYM, Marty takes the guitar | NO CHANGE NEEDED

Marty's explanation to the band, "If there's no music, they won't dance, they won't kiss, they won't fall in love, and I'm a goner," is the script's most economical statement of its own stakes. The transition into the Earth Angel performance is clean.

Scene 62. Pages 132-140: Dance floor, Dixon cuts in, George's second intervention, Johnny B. Goode | MOSTLY WORKING - SMALL CHANGES

The snapshot fading again when Dixon cuts in is the device's logical precision problem identified in the main report. If the trigger is the first kiss, this second crisis is correctly placed. If the trigger is Lorraine-and-George proximity, it is not. Resolve the trigger's definition in an earlier scene and this sequence becomes airtight. The Johnny B. Goode performance and Marvin Berry's call to Chuck are working exactly as intended; both the period anachronism joke and the emotional release are correctly calibrated.

Scene 63. Pages 141-199: Clock tower climax, full sequence | NO CHANGE NEEDED

Every obstacle is traceable to established elements, escalation is genuine, and the parallel action is managed without confusion. The cable reconnection on page 183, Brown tying the ends together then sliding down, is an improvised solution that feels earned by Brown's established character. Do not revise this sequence.

Scene 64. Pages 204-222: Return to 1985, Marty arrives too late, Brown survives | NO CHANGE NEEDED

The taped-together letter is the right payoff for Brown's refusal to accept it. His shrug, "Yeah, well, I figured, what the hell," is precisely the correct note to close his arc. The Lone Pine Mall sign replacing Twin Pines is a clean visual confirmation that history has changed.

Scene 65. Pages 223-224: EXT. MARTY'S HOUSE, farewell to Brown | MOSTLY WORKING - SMALL CHANGES

"Ain't life weird" is the right closing note for Brown's departure. The scene is one exchange longer than it needs to be before that line. Cut Brown's speech about going thirty years to get his feet wet and then the 22nd century; it softens the finality of the goodbye. End on the wink and "Ain't life weird" and let the DeLorean's departure do the rest.

Scene 66. Pages 225-232: INT. MARTY'S BEDROOM and INT. DINING ROOM, the changed 1985 | NO CHANGE NEEDED

Every planted detail from the opening act is paid off here without announcement. Dave in a tailored suit, Lorraine healthy, Biff servile, George a published author, the Supra, the maid, the submission form retrieved from the trash. The script trusts the audience to do the arithmetic. Protect this sequence from any revision impulse to add dialogue that explains what has changed.

Scene 67. Pages 233-236: EXT. MCFLY HOUSE, Brown returns, sequel hook | MOSTLY WORKING - SMALL CHANGES

"Where we're going, we don't need roads" is the right final line. The slight problem is Brown's explanation, "this concerns her too," pointing at Suzy. If this is intended as a sequel setup rather than a resolution

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beat, the gesture toward Suzy's involvement risks raising a question the film cannot answer. Consider cutting the reference to Suzy being implicated and simply having Brown insist Marty come along, keeping Suzy's presence a comic complication rather than a plot promise.

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