IMAGINE ME, TOMMY (Script, Feature Narrative)

Written by West Liang

GENRE

Coming-of-Age; Adventure; Period; Drama.

LOGLINE

In 1980s California, a lonely Chinese American boy from a poor, immigrant family escapes his harsh reality through his vivid, cinematic imagination. But when a strong-willed African American girl from his new school joins him on a wild adventure of make-believe, he is forced to confront his own painful life and faced with unexpected lessons on family, friendship, love, and self-discovery.

Based on my life and inspired by true events from my childhood, this story follows our primal, universal need to belong, especially when we feel broken.

RECOGNITIONS

2025, Quarterfinalist, Final Draft's Big Break Contest;
2025, Semifinalist, Scriptation Contest & Showcase;
2026, Second Rounder, Austin Film Festival & Writers Conference.

WHAT'S BEEN SAID (from Blacklist)

*"The **originality** of this script pushes the characters way beyond the caricatures and stereotypes often prevalent in other films, speaking to the knowledge the writer has of this world and who lives within it. The script snakes through its story with **energy and excitement**. The hopeful and wide-eyed lead, Tommy Wong, is enough to make this story **a standout** on its own. The stirring*

concept of a young boy imagining himself as a strong-willed cowboy adds ***a fresh perspective*** *that can easily appeal to representation looking for* ***a brand-new voice****. This script could be useful as an introductory writing sample for others to get a sense of the writer's timing, tone, and command of fundamental screenwriting elements."*

*"****IMAGINE ME, TOMMY*** *has the heart to reach the success of the likes of EIGHTH GRADE (2018), MID90S (2018), or DIDI (2024).* ***There is sure to be interest in the project****, as it already has the appeal of a festival drama darling. It could be an attractive realm of play for a mid-budget production, likely from mid-level/arthouse studios, such as* ***Searchlight****,* ***A24****, or* ***Sony Pictures Classics****."*

"Authentic and warm, ***IMAGINE ME, TOMMY*** *benefits from* ***a fresh perspective on the coming-of-age genre*** *through the eyes of young protagonist, Tommy Wong. Tommy is a force to be reckoned with, formidable in the ways he defends himself, chases after Tabitha, and cares for his family. Imaginary Tommy is just as aspirational, and adds another world of dimension to the character and his journey. Imaginary Tommy's quest to find treasure is easily a metaphor for young Tommy's pursuit of his own happiness. Traversing between both the real and imaginary adds* ***a clean rhythm to the script, pushing the pace in great visual detail****. The project helps paint genuine relationships amidst all the characters. Whether it's Tabitha and her mom, Tommy and Jack, or even Mary Wong and Uncle Lou -- it feels as if* ***there's a history that extends way before the audience has gotten to meet them****. This helps create* ***a confident story****, intentional in how it looks and feels."*

"The screenplay is ***impressive on a structural level****, as it rather seamlessly pulls off its high-concept conceit. The fantasy narratives unfold in well-aligned parallels with those of real life, while each set of storylines works on its own with a proper beginning, middle, and end. This is* ***a relatively***

complex premise in which nailing the fundamental structure is the foremost task for the screenplay to work. *Next, there are some* ***great sequences that highlight love and tenderness.*** *Tabitha cleaning up Tommy's wounds after he fights in her defense, for example, is a beautiful moment."*

"There are likely many people who will relate to the ***hyper-real, authentic family dynamic at the core of this narrative.*** *There are easy comps here all over the map, be it THE FALL (2006), DIDI (2024), THE FABELMANS (2022), etc. One thought is that leaning into the high-concept fantasy conceit even further could increase the screenplay's prospects, as it then can be marketed as a classic coming-of-age fantasy picture, à la PURPLE ROSE OF CAIRO (1985) or BEDTIME STORIES (2008)."*

"The screenplay wisely takes care to ensure these characters come off as real teenagers, as opposed to unrealistically precocious pseudo-adults. This helps ***the moments of depth between teenagers really pop off the page.*** *In sequences like the wound-cleaning, we see a certain ageless humanity inherent to anyone who has ever found a true connection in another person."*

*"****In an often dark and devastating narrative, there are gorgeous displays of love****."*

FOR CONTACT & INQUIRY:

WEST LIANG
Writer & Director

@westliang
westliang@pm.me
(310) 266 - 5901