

EXTENDED COVERAGE EXAMPLES

Synopsis should run approximately 1 1/2 to 2 pages

Comments should run approximately 1 to 1 1/2 pages

ICM STORY DEPARTMENT COVERAGE

TITLE: SARA
AUTHOR(s): Pamela Gray
WRITER A CLIENT?: no
STUDIO: Universal
PRODUCER: Universal
SUBMITTED BY: n/a
PURPOSE: Open Directing
ELEMENTS ATTACHED: n/a
AGENT REQUESTING: Reed

LOCALE: Romania
SETTING: Concentration Camp
PERIOD: WWII
FORM: Screenplay; 129p.
BUDGET: Medium
DRAFT DATE: 5/29/99
COVERAGE DATE: 7/5/99
PREPARED BY: Ryan Jaffe

GENRE **PRIMARY:** Drama
 SECONDARY: Holocaust/WWII

CHARACTER BREAKDOWNS:

SARA TUVEL BERNSTEIN (F/20s)

A fair, blonde, and blue eyed Romanian, she's an expert seamstress and a survivor by nature. (LD)

ESTHER TUVEL (F/late teens)

She's Sara's youngest sister. She doesn't have the same looks or skill, but she never complains and works very hard. (FE)

LILLY COHEN(F/early 20s)

A well to do Romanian who has never worked a day in her life. She depends on Sara to survive. (FE)

ELLEN (F/15)

A young Polish worker who Sara protects, as she reminds her very much of herself. (FE)

LOGLINE: The true story of a Jewish woman's survival during Jewish persecution and then in concentration camps in WWII.

TITLE:
AUTHOR:

DRAFT DATE: n/a
COVERAGE DATE: 07/06/99

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SYNOPSIS:

1983. SARA TUVEL BERNSTEIN lies in a hospital bed dying of cancer. She sews her daughter's wedding gown and promises to be at the wedding before she passes away.

ROMANIA 1923. Five-year-old Sara is already a leader in her enormous family. Her mother Miriam cooks and cleans while her father ABRAHAM slaves away at the local mill. Sara is obviously very intelligent and at an early age exhibits a talent for sewing.

At fourteen, Sara is a star student and seamstress. Her TEACHER prepares to announce the lucky student to win a scholarship to study in Bucharest. Sara becomes the school's first Jewish winner. Despite the honor, Abe forbids Sara from going to Bucharest. Miriam, however, knows she should leave and packs her suitcase for her. Sara ventures alone to the big city. At school, she's clearly the only Jewish girl enrolled. She's forced to endure a PRIEST'S speeches about how dirty and malevolent the Jews are. After one speech where the Priest warns the gentile children about evil Jews on Passover, Sara throws an inkwell at him and storms from the school. She takes a job as a seamstress from a local tailor and flourishes under his guidance. As time passes, Jewish persecution begins to rise. Shops start to close and restrictions against Jews are stiffened. The tailor is forced to close his doors and Sara decides to return home. She returns to learn that her village is now part of Hungary and Jewish men are being taken into a labor force. Soldiers come to her family's door and order them to vacate the premises. They also arrest Abe and take him away. Sara works to keep the family together, but times are incredibly difficult. Her sister ZIPPORAH, who does nothing to support the family, brings home a young writer named SAMUEL. Sara and Samuel immediately fall in love and within weeks Samuel asks her to marry him. Frightened that Samuel, like most other men, will disappear from her life, she initially declines. Further, she, along with Esther, is headed back to Bucharest to try to earn some money for the family. Samuel promises they will end up together and Sara finally agrees to marriage.

Sara and Esther work as seamstresses in Bucharest. They live with MRS. COHEN and her daughter LILLY. Sara brings in a lot of money and food, as she's hired by many wealthy gentiles to make them dresses. Esther sews for a tailor. The pressure on the Jews increases daily. Restrictions run at an all time high and bombing campaigns rock the city. Sara receives a visit from Zipporah, who wants to move in to meet new men. Sara makes Ziporrah get a job, but she only plays all day. Zipporah steals Lilly's boyfriend and Sara is forced to ask Zipporah to leave. Zipporah returns a few months later, pregnant. She asks Sara to take her to a doctor. On the way to the doctor they are stopped by SOLDIERS and arrested. They are thrown into a labor camp. Zipporah struggles to keep up and her penalty for falling behind is death. A soldier shoots her in the head and she dies in Sara's arms.

1944. Sara makes it back to Mrs. Cohen's, but the reunion is short lived. All women between the ages of 15 and 35 are ordered to report to soldiers the next morning. Sara

TITLE:
AUTHOR:

DRAFT DATE: n/a
COVERAGE DATE: 07/06/99

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sews some warm clothes and a few waterproof blankets. Sara, Lilly, Esther, and ELLEN, a Polish friend, are forced to walk hundreds of miles, finally stopping at the Ravensbrook Concentration Camp. The women are abused, malnourished, and worked to the bone. Their bodies whittle away, becoming shells of their original selves. Women drop dead constantly, but Sara manages to keep the girls together. After an excruciating time at Ravensbrook, they are loaded into a train and shipped off. Women die all around them. Lilly, after a valiant struggle, passes away. The train stops, just shy of Dachow. The allied invasion in Germany has begun. Sara and Esther run off the train. A German soldier calls to get back on the train. Esther reboards and is hit by spraying shrapnel. Metal juts out of her head and back. Sara holds her tight, begging her to stay alive. Sara and Esther awaken in a hospital, both alive and well. Samuel later finds her, but Sara has already remarried. She thought he was dead and had to move on. He understands and wishes her luck.

Back to 1983. Sara, Esther, and Ellen watch proudly as Sara's daughter is married. Sara passes away three weeks later.

TITLE:

DRAFT DATE: n/a

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AUTHOR:

COVERAGE DATE: 11/30/99

COMMENTS:

Reading the synopsis to SARA before reading the screenplay is an injustice. This story is so compelling and the writing so exquisite that the reader was moved to tears. There are so many details that the synopsis does not include that not taking a look at the screenplay is a mistake. Gray's adaptation of the SEAMSTRESS is a wonderful piece of writing.

The characters, especially Sara, are amazing and the plot continuously gut-wrenching. It's amazing and refreshing to see Sara's unbelievable sense of humor and resilience in light of all the tragedy unfolding before her. The pain this woman has had to endure is not only tragic, but in many ways inspiring. She's a woman who never abandons hope. You never doubt that in spite of everything, she will get through this.

As a feature film and a directorial vehicle, Sara is an unbelievable challenge. There is no doubt that this movie will be compared to SCHINDLER'S LIST. Although the story is much different, (this movie, if we must categorize, the women's holocaust film) it is so powerful and honest that the two films can't help but be compared. Consequently, a director must ask him/herself a few questions. Can they make a movie on par with Spielberg? Is the material too close? Do they want to take the challenge to make something that has to be almost as good as one of the best movies of the last fifty years? There is no doubt that this film will fall under intense scrutiny. The screenplay is that good. If a director is willing to deal with these kind of external pressures that the reader perceives, then absolutely, they should go for it. It's a beautiful story and fresh angle on a period in history that people cannot be reminded about enough.

TITLE:
AUTHOR:

DRAFT DATE: n/a
COVERAGE DATE: 07/06/99

	<u>EXCELLENT</u>	<u>VERY GOOD</u>	<u>GOOD</u>	<u>SO-SO</u>	<u>NOT GOOD</u>
Artistically	X				
Commercial			X		
Premise	X				
Story	X				
Main Characters	X				
Minor Characters		X			
Dialogue	X				
Visual Elements	X				
Title	X				

(SCRIPT) RECOMMEND: X
(WRITER) RECOMMEND: X

CONSIDER:
CONSIDER:

PASS:
PASS:

ICM STORY DEPARTMENT COVERAGE

TITLE :	Angels in America	LOCALE :	New York
AUTHOR :	Tony Kushner	SETTING :	Alternate Reality,
	from his play "Millennium Approaches"		Apartment, Car, Courtroom,
WRITER A CLIENT :	No		Hospital, Office, Urban
STUDIO :	N/A	PERIOD :	1985
PRODUCER :	Avenue Pictures	FORM :	Screenplay 166p.
SUBMITTED BY :	N/A	BUDGET :	Low
PURPOSE :	ODA	DRAFT DATE :	7-4-94
ELEMENTS ATTACHED :	N/A	COVERAGE DATE :	10-25-98
AGENT REQUESTING :	Martha Luttrell	PREPARED BY :	William Neish

GENRE : PRIMARY : Dramey
 SECONDARY: Ensemble / Homosexual / Fantasy

CHARACTER BREAKDOWN :

JOY COHN (M/late 50's) Jewish. Successful N.Y. lawyer and unofficial power broker. Wheeler-dealer, works with great energy, impatience and sensual abandon. Can't accept his HIV infection or his homosexuality. Brusque yet tender. (LD)

JOSEPH PITT (M/30ish) Roy's protégé, a Mormon from Utah. Chief clerk for the Federal Court of Appeals. Good looking, underpaid. In turmoil about his sexuality, trying to be decent and correct. About to leave his wife though it's not easy. (LD)

LOUIS IRONSON (M/30ish) Jewish. A word processor working in the same courthouse as Joe. Philosophical and talkative. Leaves his sick boyfriend when he can't deal with his illness from AIDS. Feels incredibly guilty. (LD)

PRIOR WALTER (M/30ish) Louis' boyfriend. Occasionally works as a club designer or caterer, otherwise lives very modestly but with great style off a small trust fund. Becomes feverish with AIDS and feels tired and lousy. Scared of dying, begins to hallucinate. Enjoys doing drag but "even drag's become a drag." (LD)

HARPER PITT (F/30ish) Joe's wife, also a Mormon. An agoraphobic with a mild Valium addiction. 5'6" with brown hair and eyes. Fearful and paranoid, retreats into a fantasy world. Amazingly unhappy. (LD)

LOGLINE : A heterosexual couple and a gay couple wrestle with their relationships, spirituality and AIDS in Manhattan, 1985.

TITLE: ANGELS IN AMERICA

DRAFT DATE: 7-4-94

AUTHOR: Tony Kushner

COVERAGE DATE: 10-25-98

SYNOPSIS:

New York, 1985. JOSEPH PITT has recently moved from Utah to Manhattan with his wife HARPER and the Mormon couple is going through rough times. Joe (a city clerk) goes for long walks, distracted by the possibility that he may be gay. Harper keeps herself drugged on Valium and talks to imaginary friends. In her worst moments she's convinced that a man with a knife waits in her bedroom. Joe meets word processor LOUIS IRONSON at work and the two share a spark of attraction.

Louis is overwhelmed by his lover PRIOR WALTER'S infection with HIV. Prior is becoming disoriented with fever, and though Louis loves him he can't handle the sickness. When Prior collapses with pneumonia, Louis checks him into the hospital, packs his own bags and leaves. Prior is cared for by a nurse who's also an ex-lover, African American BELIZE.

Prior is beginning to have strange visitations. He can hear trumpet blasts and knows an angel is coming for him. A door opens between Harper's hallucinations and Prior's fever and the two counsel each other.

Joe's mentor - - legendary lawyer ROY COHN - - wants him to accept a job with the ATTORNEY GENERAL. Harper's instability makes Joe slow to accept the job, which he turns down completely once he realizes Roy only wants someone on his side in Washington. (Roy has a disbarment hearing coming up over funds he borrowed from a client.) Roy is diagnosed with AIDS but orders his doctor to call it liver cancer. A slave to his conservative, high powered politics, Roy can't see himself as gay.

Harper snaps when Joe tells her he's homosexual. Fantasy figure MR. LIES brings Harper to the sparkling Antarctic where she settles into an igloo with a handsome ESKIMO. Meanwhile, Roy is visited by the ghost of ETHEL ROSENBERG, who he campaigned to have executed in the 1950's.

Joe calls his mother HANNAH for help and she travels from Utah to New York. Joe, who's taken to watching men have sex in Central Park, runs into the straight Louis one night and the two go home together.

(MORE)

Prior is visited by two ghostly ANCESTORS who announce the arrival of THE ANGEL. As strange light fills the frightened Prior's bedroom, the Angel bursts through the ceiling to announce, "Greetings, Prophet. The great work begins. The messenger has arrived."

End, Part One

TITLE: ANGELS IN AMERICA

DRAFT DATE: 7-4-94

AUTHOR: Tony Kushner

COVERAGE DATE: 10-25-98

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COMMENTS:

ANGELS IN AMERICA PART ONE: MILLENNIUM APPROACHES is a highly imaginative piece with weighty themes, solid characterizations and biting humor. Based on author Tony Kushner's Pulitzer Prize winning stage drama, the screenplay also has cinematic drawbacks. (Mainly, the story is cut off without a resolution.) Though this makes the material feel incomplete, there's still much for a director to work with here and I would suggest consideration of the project for versatile ICM directors.

ANGELS IN AMERICA was originally produced on Broadway as a series of two plays, "Millennium Approaches" and "Perestroika." Audiences knew this was a two part experience in advance and most bought tickets to both productions. Here the writer has chosen to keep the plays separate, and tells only the first part of the story in his screenplay. This results in a leisurely pace and an abrupt ending that leaves the characters hanging. We walk away from the film with a million questions. Are Louis and the closeted Joe beginning an affair? Is Harper really in Antarctica? Will tyrannical Roy be changed before he dies? And what is The Angel telling Prior Walter? Our curiosity would be a bonus - - helping to usher in the sequel - - if this first installment had its own sense of resolution and completeness. That quality is definitely missing from this draft.

This said, ANGELS IN AMERICA in any form is a fascinating work. The characters spin through sympathetic, understandable crises; their splintering relationships and fears of death, sexual orientation, religion and AIDS. The characters also interlock in a believable way - - Roy is mentor to Joe, who works in the same building as Louis, who's involved with Prior. The circle is completed with a fantastical element. Harper and Prior both suffer hallucinations (she from Valium addiction, he from fever and/or a spiritual awakening) and though they've never met, these two scorned lovers appear in each other's dreams. This very modern landscape of love, loss, personal accountability, faith and well being (scattered with New Age ghosts and angels) makes a rich dish with remarkable roles for actors.

(MORE)

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Directors considering the script should be adept at handling comedy (Roy spotting JANE FONDA from the back of his limo and yelling, "Hanoi Jane! Run her over! She's getting away!") as well as drama (the paranoid Harper realizing that the bogeyman of her nightmares is actually her husband.) Pathos and humor often alternate in the same scene, as when Joe finds Louis crying in the men's room at the office. Luis says, "Three of your colleagues have preceded you to this baleful sight and you're the first one to ask. The others just opened the door, saw me, and fled. I hope they had to pee real bad."

The project also requires an unflinching, non-judgmental take on homosexuality and HIV infection. (Louis gets fucked by a stranger in Central Park, while in another scene the feverish Prior loses control of his bowels, releasing a stream of blood.) It should be noted that these "sensational" scenes all share a lyrical quality; they're not gritty so much as they're simply...powerful. A thread of menace runs through the piece, as when Harper fears that men with knives are hiding in her apartment, or NURSE EMILY begins to garble her speech and morph before the ill Prior (p.126). In addition to all this (!) interested directors should have a feeling for lavish surrealism. Drugged Harper can crawl through her medicine cabinet into Prior's dream world, Prior himself is visited by dead ancestors, and Harper finally finds peace frolicking in the Antarctic.

ANGELS IN AMERICA: PART ONE will be an extremely challenging undertaking for any director. Hopefully, they will have a strong enough story sense to focus the script towards a climax and resolution independent from PART TWO (which might never get filmed.) But while the action feels truncated, the scenes do flow fluidly and only feel false when philosophical Louis is allowed to talk for too long. (In his diner scene with Belize, we're much more interested in how he's doing without Prior than with the revelations he's picked up in England.) Most excitingly, the characters are extremely well crafted, with individuality and depth. While not a perfect screenplay, this is a creative and prestigious project, and one I would suggest considering for ICM directors adept at character driven drama.

CONSIDER

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DRAFT DATE : 7-4-94
COVERAGE DATE : 10-25-98

Excellent Very Good Good So-So Not Good

WRITER : RECOMMEND : XX CONSIDER : PASS :

ICM STORY DEPARTMENT COVERAGE

TITLE: TIMEBANK

AUTHOR: Roger Towne

WRITER A CLIENT?: Yes

STUDIO: Warner Bros.

PRODUCER: N/A

SUBMITTED BY: N/A

PURPOSE: Packaging

ELEMENTS ATTACHED: N/A

AGENT REQUESTING: Greenberg

LOCALE: Los Angeles

SETTING: Urban (Future)

PERIOD: 2340

FORM: Screenplay/135 pp.

BUDGET: High

DRAFT DATE: August 24, 1994

COVERAGE DATE: May 11, 1999

PREPARED BY: Chris Hammons

GENRE:

PRIMARY:

Science Fiction/Thriller

SECONDARY:

Future Noir

CHARACTER BREAKDOWN:

JACK DREXLER (M/30): A rogue journalist. A troublemaker with a moral code. Phillip Marlowe 400 years in the future. Handsome, rangy, with an expression of forbearance.

PAULINE CHAPMAN (F/30): Jack's girlfriend. A development executive at an artificial intelligence corporation. Brown hair mischievously curled. Intelligent. Caring.

TAY O'SHEA (F/20s): Jack's assistant. A beautiful Perfecto 900 android. Looks, thinks, and feels exactly like a woman. An all-purpose robot. Designed by Pauline.

DR. CAROLYN CARVER (F/30): The femme fatale. A development executive at a nanotechnology corporation. Smart, elegant, beautiful. Seduces Jack.

PAUL LEDYARD (M/30): The dead man who gives Jack the story of a lifetime. A successful commodities broker. Uncovers an embezzlement conspiracy.

LOG LINE:

In 2340, a rogue journalist uncovers a conspiracy to embezzle the most valuable commodity in the world: time.

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SYNOPSIS:

The year is 2340. The world has been unified under a single, universal currency: time. Time has literally become money. All transactions are conducted via a fully automated debit-credit system in which the units are seconds, minutes, days, and years. The system works because advances in nanotechnology have prolonged life almost indefinitely. The current U.S. limit on a lifetime is 350 years - but not everyone reaches the end of their allotment. If you run out of money, you run out of life. And there's no way to escape this, the ultimately bankruptcy, because you're directly connected to a massive central computer known as the Timebank. The Timebank keeps track of your every move via a neural nano-implant, measuring your life against the ticking of an atomic clock. If your account should happen to reach zero, the same nano-implant will release a mild euphoric, and your account is as good as closed.

JACK DREXLER is a rogue journalist. He's looking for a job because his account is running low, but his reputation for causing trouble precedes him. Turned down by the Puget Times, he's riding the Autojetway back to Los Angeles when he sees an explosion on the horizon. He guides his anti-gravity "car" to the accident, hoping to find a story. It's nothing more than a warehouse fire, but there may be something newsworthy in the Meditel Corporation's new emergency technology. As Jack watches the nanorobots (narobs) go to work, a man staggers from the building. The narobs are slow to respond, so Jack rescues the man - and becomes the story himself. Meditel executive DR. CAROLYN CARVER heals Jack's wounds. The whole event is captured on "tape" by Jack's new assistant TAY O'SHEA, a beautiful Perfecto 900 android who looks, thinks, and feels exactly like a woman. Coincidentally, the android was developed by Jack's girlfriend PAULINE CHAPMAN, an executive at the Cierra Corporation.

Back in his Hollywood apartment, Jack takes a video-phone call from PAUL LEDYARD, a dying man whom Jack doesn't know. Ledyard claims that someone stole 170 years from him, an unthinkable crime given the Timebank's perfect record of security. It is literally the story of a lifetime. Jack races to the Maclean Hospital to interview Ledyard - only to find out that Ledyard was sent to the Time Expiration Clinic (TEC) two days ago. In other words, he's dead. Jack recruits Pauline and RAY MORTON, the security expert at Cierra, to dig up information on Ledyard while he checks out Ledyard's Culver City apartment. He finds a phone call that links Ledyard with casino owner SAMMI PERL and something called the Capitol Room. He goes to the casino and tracks down Sammi who tells him, contrary to expectation, that she owed Ledyard. He gave her the money to start the casino. Jack asks about the Capitol Room. Sammi explains that it's a high-stakes blackjack table for people who are running out of time. She wouldn't let Ledyard play.

That night, Jack meets Carolyn Carver for a drink, but it turns into a furious round of love-making. The next day, Pauline asks Jack to meet her at the Timebank so that she can give him the information on Ledyard. Jack has always refused to go to the Timebank - it's a daunting place, the locus of automated life - but he meets Pauline, and she gives him three photos, one of Ledyard's TEC doctor, one of a woman named LUCY, and one of an unidentified man with a streak of white hair near the nape of his neck. Then Pauline persuades him to take a guided tour of the Timebank. At an interactive exhibit, Jack's worst fears come true: he learns that his account balance is less than five hours. Timebank executive ORIN SYTES informs him that his account was drained at the casino, but Jack knows that he didn't gamble while he was there. He suspects that it has something to do with Ledyard. Pauline gives him 30 days and encourages him to apply for a job with a friend of hers who owns Secrecy Press.

TITLE: TIMEBANK
AUTHOR: Roger Towne

DRAFT DATE: August 24, 1994
COVERAGE DATE: May 11, 1999

Jack begins a race against the clock to find out who's stealing time. He learns from Ledyard's executor that he was named in the will, but ironically, Ledyard left no assets. Jack tracks down the woman in the photo. Her real name is MAGGIE TOLLER. She informs Jack that Ledyard was a commodities broker at Atkins and Murray. The Director of Personnel at the brokerage, ARTHUR WYNN, has a reputation for being involved in shady deals. Tay seduces Wynn and steals the files from his computer. Meanwhile, Jack asks Carolyn to run a check on his nano-implant to see if it may be causing his time to disappear. She discovers that his body is mounting an immunological response, so she gives him an experimental upgrade known as Lennox-80. Later, Jack meets Pauline's friend at Secrecy Press, MARTIN CRAIG, and tells him that there's a "rotten apple" at Timebank. Craig gives Jack an advance and the highest level of press pass. The pass allows Jack to carry a high-tech gun that is directly connected to the police.

Prepared for a showdown, Jack receives a mysterious phone call from FATHER TIME, the man who stole Ledyard's life. Though Tay is standing right next to Jack, she doesn't witness the call. Jack dismisses it as a glitch in Tay's system and rushes off to meet Pauline for a synchronization test. The test comes back negative. Jack is synchronized with the atomic clock. As Ray Morton takes a sample of Jack's blood, Tay calls to inform Jack that Lucy Toller is Atkins' ex-wife. She had an affair with Ledyard who was accused of embezzling 20,000 years from the brokerage. Jack goes back to Ledyard's apartment. Three hitmen are tearing the place to shreds. Lucy's body lies among the rubble. Jack activates his high-tech gun. The hitmen are wanted by the police. Jack fires tracing bullets, and the hitmen are killed, giving Jack the reward only seconds before his time expires. Pauline calls to inform him that the blood tests show that whoever is following him is doing it through his nano-implant. That explains why Tay didn't witness the call from Father Time. Jack suddenly realizes that they're using him to find the 20,000 years.

Ray injects Jack with antinarob narobs. The injection will cause a nano-war in his body, and his immune system is already depleted, so he goes back to Carolyn for more of the Lennox-80. At Meditel, he realizes that Carolyn is working for the bad guys. Desperate now, he invokes a clause in Ledyard's will and has him re-animated. Ledyard reveals that he did not embezzle the 20,000 years. Atkins embezzled them in a Timebank conspiracy, and Ledyard stole them as proof. A more cryptic series of clues leads Jack to realize that the stolen time is in the telescope in his own apartment. As Jack retrieves the evidence, Father Time calls and orders Jack to meet him at the Timebank. Father Time, Atkins' partner in the conspiracy, is Carolyn's boss at Meditel, MACLEAN. He kills Carolyn for giving Jack a drug to counteract the euphoric. On his last legs, Jack meets Maclean in the clock tower at the Timebank. Maclean reveals that the conspiracy was designed to allow a select group of people to live forever. Moments before he kills Jack, Tay sacrifices her life, enabling Jack to kill Maclean. With one second to spare, Pauline replenishes Jack's account, and they live happily ever after in a world ruled by time.

TITLE: TIMEBANK
AUTHOR: Roger Towne

DRAFT DATE: August 24, 1994
COVERAGE DATE: May 11, 1999

COMMENTS:

This script falls into the genre of future noir, of which *BLADE RUNNER* is the standard bearer, but it depicts a unique vision of the future, one that is completely new. It creates a world that we haven't seen on film or, for that matter, that few people have imagined. It draws on the expected, such as flying cars and video-phones, but it casts them in a whole new light. And this is only the background, the world in which the story is set. The time element takes the script to a whole new level, providing an intriguing concept that leads to a first-rate thriller. In a world where time is money - literally - and everything is measured in milliseconds, there's bound to be corruption, and corruption is life-threatening. Given this concept, the story is poised for success before it even begins.

The script does a beautiful job of creating the world without spoon-feeding the exposition. It leaves many of the questions unanswered until the guided tour of the Timebank at the midpoint, but the ambiguity adds to the sense of mystery and suggests that the world is beyond our control. (Think of Phillip Marlowe 400 years in the future.) Jack Drexler, the Media Age's equivalent of a private investigator, knows that the world is beyond his control, but he has always been compelled to probe beneath the surface. He's a trouble-maker with a moral code. He takes on the case of Paul Ledyard because he desperately needs a story, but he follows it through because he's opposed to corruption. By the midpoint, he couldn't back out even if he wanted to. He becomes a victim of the very conspiracy that he's trying to uncover.

Jack encounters an enormous cast of characters, many of whom turn out to be only fleeting providers of information. But this is a convention of the genre. This is why Jack can spend a scene with Sammi the casino operator, then move on to Lucy Toller without blinking an eye. The recurring characters turn out to be pivotal. Carolyn serves as the femme fatale (though her loyalties aren't so clear cut). Jack's affinity for the opposite sex tends to get him in trouble, but he also has a girlfriend, Pauline, who genuinely cares for him. She and the seductive android that she created often bail him out of trouble. In fact, it's Tay who ultimately saves Jack's life. With such strong characters, the plot hardly matters. Then again, with a ticking clock and Jack's life unpredictably at stake, the plot couldn't be any stronger. ICM should consider the project. And for those who doubt its commercial viability, there is an easy two-word answer: *THE MATRIX*.

STRONG CONSIDER.

TITLE: TIMEBANK
AUTHOR: Roger Towne

DRAFT DATE: August 24, 1994
COVERAGE DATE: May 11, 1999

	Excellent	Very Good	Good	So-So	Not Good
Artistically		X			
Commercially		X			
Premise		X			
Story		X			
Main Characters		X			
Minor Characters		X			
Dialogue		X			
Visual Elements		X			
Title		X			

SCRIPT:	RECOMMEND:	CONSIDER: X	PASS:
WRITER:	RECOMMEND:	CONSIDER: X	PASS:

ICM STORY DEPARTMENT COVERAGE

FILE : Bluebeard's Wife
AUTHOR : Jennifer L. Deiker
WRITER A CLIENT : No
STUDIO : N/A
PRODUCER : N/A
SUBMITTED BY : N/A
PURPOSE : Representation
ELEMENTS ATTACHED : N/A
AGENT REQUESTING : Emily Greines

LOCALE : France
SETTING : Castle, Church,
Forest, Mansion, Rural
PERIOD : 1436
FORM : Screenplay 88p.
BUDGET : Low
DRAFT DATE : 2-14-99
COVERAGE DATE : 3-1-99
PREPARED BY : William Neish

GENRE : PRIMARY : Drama / Thriller
 SECONDARY : Historical / Romantic / Period (1436)

CHARACTER BREAKDOWN :

CATHERINE DE THOURAS (F/mid 20's) Beautiful French noblewoman, an intelligent flirt. Fragile and strangely voluptuous. An experienced socialite who craves intimacy with her husband. She begins to realize he's a horrible killer. (LD)

GILLES DE RAIS (M/early 30's) Catherine's husband, the most handsome knight in all of France. Blonde, lean and dashing. A hint of sexual evil lurks beneath his polished facade. Predatory and cold. Goes insane. (LD)

DANIELLE (F/early 30's) Catherine's best friend dating back to childhood. A cool seductress. She is intelligent and brash, the spark that keeps the royal court guessing. (CO)

MARCO PRELATI (M/23) Gilles' Italian lover, a man with the grace of a boy. Inhumanly beautiful with deep brown eyes, olive skin and dark ringlets of hair. His outward beauty masks inward corruption, though. (CO)

BERNARD DE LA CAMUS (M/12) The last of Gilles' victims, a village boy brought to work in the royal stables. Scared but loyal. (FE)

ANDRE DE BUCHET (M/mid 30's) A priest who buries bodies for Gilles. Timid and prematurely aging. Dressed in elaborate and plush vestments, his voice is eerie, effeminate. Morally torn. (FE)

LOGLINE : A French noblewoman suspects her husband is murdering village boys.

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TITLE: BLUEBEARD'S WIFE

DRAFT DATE: 2-14-99

AUTHOR: Jennifer L. Deiker

COVERAGE DATE: 3-1-99

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SYNOPSIS:

France, 1436. CATHERINE DE THOURAS lives in gloomy Tiffuages Castle with handsome husband GILLES DE RAIS. The beautiful noblewoman hears screams in the night and is deeply unhappy that Gilles won't consummate their marriage. Catherine must occupy herself with needlepoint, DUCHESS DANIELLE and chambermaid JULIE while Gilles disappears on late night hunts.

Catherine becomes pregnant after briefly enticing Gilles into her bed. Yet he quickly becomes enamored with cruel MARCO PRELATI and Catherine begins to suspect that the two men are lovers. As Gilles subdues the nervous Catherine with bloodletting from the court PHYSICIAN, YOUNG BOYS continue to disappear from the church choir and royal stables.

After twelve-year-old groom BERNARD DE LA CAMUS reports that Gilles has been "amorous" with him, Catherine vows to protect the child. She completes her pregnancy at Danielle's castle as Gilles spirals further into madness back home. Meanwhile, political unrest brews against Gilles, spearheaded by Danielle's husband JEAN V, the Duke of all Brittany.

Young Bernard returns to Tiffuages Castle for a bride and Catherine rushes after him. There she finds the boy butchered in a secret dungeon that Gilles and Marco have used for devil worship. Bottles filled with body parts line the walls and Catherine vomits in horror. After a tense showdown with Marco, Catherine reports what she has found to Jean. Gilles is arrested for the murder of fifty local boys and the village is made safe at last.

TITLE: BLUEBEARD'S WIFE
AUTHOR: Jennifer L. Deiker

DRAFT DATE: 2-14-99
COVERAGE DATE: 3-1-99

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COMMENTS:

BLUEBEARD'S WIFE has an intriguing and atmospheric opening. A woman places a wreath on a churchyard cross, a Medieval castle looming in the background. She tells us that "much of what is said" in the Bluebeard legend is false and that as his surviving wife she will share her side of the story. As most of us have only a vague memory that Bluebeard was a mythical serial killer outsmarted by his final bride, the set up whets our appetite. This should be an interesting tale to hear from the woman's perspective but what unfolds is a violently homophobic examination of historical figure Gilles De Rais; French pedophile, mass murderer and devil worshiper (!) Because the unsavory suspense story is further undercut by poor construction, I would suggest passing on its writer for agency representation.

The writer disregards all the themes found in Charles Perrault's original fairy tale. LA BARBE BLEUE (1697) hinges on a husband giving his wife a key that will unlock any door in his castle. She is told only to avoid one particular room, which of course turns out to hold the corpses of past wives. The only story element transferred from Perrault's tale to this screenplay is the secret room that holds Bluebeard's grisly secrets. But Gilles never forbids Catherine to enter his private torture chamber and we're surprised she even knows where to look for it. Many of the story's "solutions" crop up in this abrupt way. How does Catherine know that FATHER BUCHET is involved with burying the missing boys? (She sees Buchet with a sack in the woods on page 13 but this isn't incriminating in itself.) Catherine suddenly hears about her husband's debauchery from a new stable boy (p.52) but the information just randomly slips out without any unraveling of mystery. Why would Catherine's confidant Danielle let Bernard go back to the evil castle even if Gilles were away? (p.72) Why does Gilles suddenly confess to Catherine on page 49 that he had her MOTHER put away in prison before their marriage? (i.e., what makes this day any different from any other day?) And what finally pushes Gilles totally over the edge on page 70; is this just the natural course of insanity?

(MORE)

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he writer does exploit gory period detail to play up the heroine's horror, though the language itself is only occasionally distinctive. (In a strong exchange, Catherine hisses "You forget yourself, Sir. I am not my husband," as rival Marco holds her in an intimate death grip.) As Catherine discusses her concerns with a priest, her eyes wander over religious tapestries detailing Christ's bloody death. The medical bloodletting scenes make us squirm - - the physician uses a scary looking metal lancet - - and it's also interesting to see a conversation with chambermaid Julie spring from menstrual blood in Catherine's bath. There's a fleeting dream image of Gilles walking sensually through battle on page 57. This is an excellent opportunity to tie together Gilles' attractions to murder and other men, but the writer moves the focus to a ghostly prophesy from JOAN OF ARC. (It's mentioned several times that Gilles was a friend to the legendary French martyr but this doesn't add anything to his psychology. For that matter, there also isn't any reasoning behind Gilles trimming and dyeing his beard on page 35.)

The treatment of homosexuals in this screenplay might also be noted. To portray a woman as a prostitute is not misogynistic in itself. To make all the female characters in a story into prostitutes is. By this same thinking, linking all three of the script's gay characters to murder, child molesting and devil worship is homophobic.

Sadly, BLUEBEARD'S WIFE exists only on the most basic level. Aside from the general Gothic trimmings (misty castle, cries in the night, etc.) nothing is done to raise the dramatic or symbolic value of the plot. This would be such a different story if, say, Catherine's horrible fears were mere hysteria springing from sexual rejection, or even if Gilles and Marco were slaying seductive boys to subliminate their own homosexual impulses. The writer shies away from any deeper interpretation, though, even cutting away from her most loaded scene. (We want to see how Gilles is going to function in bed with his needy wife on page 32 but we simply join them as they're tangled up in sheets after sex.) Because the script lacks dramatic range and sustained suspense, I would suggest passing on its writer for representation by ICM.

PASS

Note: Transcripts from the real life trial of Gilles De Rais can be found in the collection Laughter for the Devil, translated from the French by Reginald Hyatte in 1984.

TITLE : BLUEBEARD'S WIFE

DRAFT DATE : 2-14-99

AUTHOR : Jennifer L. Deiker

COVERAGE DATE : 3-1-99

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Excellent

Very Good

Good

So-So

Not Good

Artistically

XX

Commercial

XX (Medieval Intrigue)

Premise

XX

Story

Main
Characters

XX

Minor
Characters

XX

Dialogue

XX

Visual
Elements

XX (France, 1436)

Title

XX

SCRIPT :

RECOMMEND:

CONSIDER:

PASS : XX

WRITER :

RECOMMEND:

CONSIDER:

PASS : XX