

## **ICM STORY DEPARTMENT – COVERAGE PACKET**

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## HOW TO DO SCRIPT COVERAGE

### LOGLINE:

The logline provides a one-sentence summary of the script's premise and plot. It should succinctly describe the situation of the protagonist and include any major story elements.

Concise, concise, concise. One sentence that generally describes the script. General is the key word. Don't worry about every detail of the story in the logline. Examples of recent good log lines:

*An attractive young nun and an ex-leprechaun venture into a bizarre Irish fantasy world to return a stolen magical ring.*

*A private detective gets in over his head when a simple missing person case turns into a deadly chase for a priceless diamond*

*An amnesiac plane crash survivor discovers that he is a government assassin... or is he?*

### CHARACTER BREAKDOWNS:

The maximum amount of character breakdowns is six. If there are less than six lead and/or co-star characters then only list those. For example, THREESOME, main characters two boys and a girl, only list those three. If there is an important featured or cameo role please include that. For example, SEVEN, the part of the serial killer (Kevin Spacey), mostly a voice over only seen in a few scenes, important role, list it.

### SYNOPSIS:

- 1) **TELL A STORY** – After reading the script, take a moment to decide what the story was essentially about. Your synopsis should not try to reproduce every detail; just the facts which the reader of your coverage will need to know in order to understand what's going on.
- 2) **PRESENT TENSE** – The action should always be written in the present tense. If some of the story takes place in the past, then introduce the action with a phrase like: "Flashback to 1965". The tell the 1965 action in the present tense. When that action is over, move ahead in time by using a phrase like, "Return to the present."
- 3) **INTRODUCING PEOPLE AND PLACES** – When a person or place appears in your synopsis for the first time, put his/her/it's name in capital letters. For characters, give a brief physical description and whatever else needs to be said in order to establish his/her relationship to the story or other characters.
- 4) **EXTRA DETAILS** – High quality synopses include key, non-essential details wherever such details will give the reader of the coverage a sense of the script's tone/style. This is not always necessary...but in subtler material, such extras may be essential.

## **COMMENTS:**

- 1) **STRUCTURE** – Your comments should begin with a summary paragraph briefly listing all the strengths and weaknesses you are going to address in the body of your comments. The issues of Concept, Story, Characterization, Dialogue, Action/Visuals, and Commercial Potential should all be addressed. The final paragraph should summarize your comments, making explicit your overall impression of the material.
- 2) **BE SPECIFIC** – Simply saying “Dialogue is good,” “The second act is weak,” or “Characterization is excellent,” is not very helpful. *If* you like the script, then explain why. Quote dialogue to make your point. If a character has conflicting personality traits, then list them. If the story is not engaging or believable, then illustrate how and why. If a strong premise falls apart, then point out where.
- 3) **PRIORITIZE** – The relative importance of the various script elements —story, characterization, dialogue, etc.—will vary from script to script to script. Therefore you should prioritize your comments, beginning with (and devoting most time to) whatever element is most significant. For most commercial properties, though, you can be assured that the story and concept are very important elements.

## **QUESTIONS TO ELABORATE ON WHEN WRITING COMMENTS**

### **CONCEPT/STORY**

- What is the script's intention?
- How well does it fulfill that intention?
- What works, what doesn't work, why?
- How strong is the Concept?
- How well executed is the story?

### **STRUCTURE**

- Does the pacing build effectively?
- Do the subplots enhance the main story?
- Are there scenes that should be eliminated?
- Does the script feel long? Does it feel short?
- Are there any scenes missing?
- Does the writer have a firm grasp of screenwriting?

### **CHARACTERS**

- Are the characters three-dimensional? Complex? Compelling? Interesting?
- Are they sympathetic? Motivated? Believable?
- What are the goals of the characters? Do they obtain these goals?
- Do the characters change throughout the script? What changes do they go through? Do they overcome obstacles? Do they develop relationships?

### **DIALOGUE**

- If it's humorous, is the humor effective? Is it good?
- Does the dialogue match the characters and story?
- Is there too much dialogue? Is there more telling than showing?

### **ACTION/VISUALS/COMMERCIAL POTENTIAL**

- Are there any particular production challenges? Special effects? Crowds? Elaborate sets?
- Can this be made into a movie?
- Will people want to see this movie?
- Is there commercial appeal?
- Why should someone consider making this film?

## **GENERAL COVERAGE INFORMATION**

**TITLE & AUTHOR:** Rely on title page for correct spelling

If the writer is a client your comments need to focus primarily on the positive aspects of the script. The box scores should not be X'd below in regard to the story. Please be especially diplomatic when writing coverage on a client's piece. The emphasis should be on selling the project.

**AGENT:** Always write first and last name of the agent and be sure the spelling is correct. *If* it's hard to read, or you are unsure of the agent's name, please call us.

**PURPOSE OF SUBMISSION:** Write the name of the client or the purpose given on the request form (i.e., packaging, casting, open directing, etc.,).

**TALENT:** You are reading the script with this particular actor in mind. When writing your comments, talk about the role, not the actor. The word career is prohibited and must not appear anywhere in your comments. An appropriate way to address a bad script for an actor would be to say "this would not be a good vehicle for X" or "the role is not challenging enough for X" or "the role is underdeveloped and therefore should be overlooked by X" Never say anything about prior career choices or presume to make career choices for the actor. Please do not mention name of the specific actor/actress or director until last line of the coverage (as in the examples used above)

**DIRECTOR:** The script is be read with the particular director in mind and paying attention to that client's forte or genre. Point out the needs of the script for adaptation to the screen, i.e., what kind of director is needed. There is always the chance that the director will not like the script, but another one will. Be objective yet specific so we understand the tone of the project and can compile a list of possible directors.

**OPEN DIRECTING:** This is a job for a client: the studio is actively looking for a director. The above comments apply here. Be as cinematic as possible.

**PACKAGING:** We are looking at this script as a potential ICM package, meaning we can bring at least two clients to the project. Therefore, comment on the script as a whole (the roles, the kind of director needed, its commercial potential and its international appeal).

**GENRE, SETTING, LOCALE, ETC.:** Please refer to our computer list only, and be as specific as possible. If something is not on our list, point it out to us, we may add it. Copies of these lists are include on the pages immediately following

**SUBMITTED BY:** Again, make sure spelling is correct. If it's illegible, please ask.

**RANKING GRID:** Please be sure to fill out the ranking grid for the last page of the coverage.

**SYNOPSIS & COMMENTS:**

Synopsis, comments and grids should continue to be as they are, each on a separate page.

**LENGTH OF COVERAGE:** For General coverage, the synopsis should be approximately 1 page and the comments should run between  $\frac{1}{2}$  to  $\frac{3}{4}$  of a page. For Extended coverage, the synopsis should be  $1\frac{1}{2}$  – 2 pages and the comments should run 1- $1\frac{1}{2}$  pages.

# APPENDIX A

## SUMMARY OUTLINE

### HOW TO WRITE COVERAGE

You will find this summary especially useful as a quick reference guide when writing coverage. The main points of each coverage component are outlined here to jog your memory.

- I. The art of reading
  - A. Look for:
    - 1. The main points of the plot
    - 2. The main and supporting characters
    - 3. Aspects of the work pertaining to the purpose of your coverage.
    - 4. Visual value
  - B. Ignore:
    - 1. The little things: typos, grammatical errors, tense changes, and the like
  - C. Skim:
    - 1. Fight scenes
    - 2. Chase scenes
    - 3. Love scenes
    - 4. Bloodbaths
    - 5. Background and internal action unrelated to the main plot or to the major points of character development
- II. Writing the synopsis
  - A. Stick to the main plot
  - B. Write as much as you can from memory
  - C. Capture some of the mood or tone of the work
  - D. Use evocative words (use a thesaurus)
  - E. Simplify
  - F. Show the work in its best light
- III. Writing the character breakdown
  - A. List roles in the following order:
    - 1. Leads
    - 2. Co-stars
    - 3. Supporting roles
    - 4. Minor roles
    - 5. Cameos
  - B. For each character, include:
    - 1. Name
    - 2. Age
    - 3. Physical appearance

- 4. Personality or background
- 5. Page number on which the character first appears
- C. Follow closely the writer's description of the character
- IV. Address comments to:
  - A. Concept
    - 1. How original it is
    - 2. Where it's high concept or a soft story
  - B. Premise/theme
    - 1. Strength
    - 2. Universality
  - C. Plot
    - 1. Predictability
    - 2. Obstacles, complications, reversals, twists
    - 3. Believability
    - 4. Subplots, if any
    - 5. The hook, if any
    - 6. Continuity
  - D. Main and supporting characters
    - 1. Background
    - 2. Range of emotion and expression
    - 3. Motivation
    - 4. Fatal and other flaws
    - 5. Evolution
    - 6. Consistent development
    - 7. Rooting interest
    - 8. The spice of life: variety of characters
    - 9. The proof of the premise: the right here for the story
    - 10. In general, what kind of talent would be appropriate
  - E. Dialogue
    - 1. Reveals character traits
    - 2. Reveals essential information
    - 3. Flows or flounder
    - 4. Is over- or underwritten
    - 5. Sounds like people talking
      - a. Is it appropriate for the various characters
      - b. Is it appropriate for the time period and culture
  - F. The stakes
    - 1. What is at stake?
    - 2. How crucial is it?
    - 3. How dangerous is it?

G. Structure

1. Use of back story or ghost (a beginning that is really middle)
2. Proper setup of main character and conflict in beginning
3. A middle that smoothly follows character development and pursuit of the goal
4. An ending that resolves the conflict presented in the beginning

H. Pace

1. Fast, slow or varied
2. Appropriate for the tone and theme of the piece

I. The writing itself

1. Mastery of the craft
2. Individual style
3. Concept and execution

J. Audience

1. Age
2. Sex
3. Media
  - a. Feature film
  - b. Public television production
  - c. MOW (TV movie of the week)
  - d. TV series, drama or sitcom
  - e. Miniseries

K. Does the work succeed in its objectives?

1. Realization of the premise
2. Evokes the intended emotional response

L. Comparisons

1. Refer to genre
2. Refer to similar films if appropriate

M. Overall reaction

1. Mention anything unique about the work
2. Is it a good blueprint for a movie?

N. The grid may include any or all of the following:

1. Characterization
2. Dialogue
3. Story line/plot
4. Setting/production value
5. Structure
6. Theme/concept
7. Writing ability
8. Budget

9.Recommend, consider, pass

- V. The cover sheet
  - A. Copy info directly from the work itself when possible
  - B. Use “N/A” when information is not available
  - C. Write a catchy, brief log line
- VI. Editing
  - A. Organize your thoughts
  - B. Be clear and concise
    - 1.Cut our unnecessary phrases
    - 2. Be aware of redundancies
    - 3.Use verbs instead of nouns to express action
    - 4.Use verbs in the active voice instead of the passive
    - 5.Keep subject, verb and object close to each other
    - 6.Express one thought per sentence or clause
  - C. Refer back to the project itself as necessary for accuracy
  - D. Check spelling, punctuation, and grammar
  - E. Use running heads
  - F. Keep a copy of each of your coverages

## PRIMARY GENRES

Action	Fantasy	Sports
Adventure	Historical	Thriller
Animation	Horror	Urban
Biographical	Musical	War
Comedy	Mystery	Western
Dramedy	Non-Fiction	
Erotic	Scienc Fiction/Fantasy	

## SECONDARY GENRES

Afro-American	Disaster	Interracial
Airplane	Docudrama	Jazz
Allegory/Fable	Domestic/Family	Jeopardy
Autobiography	Drag Queen	Kidnap
Biblical	Drug	Love Story
Biker	Eccentric Characters	Martial Arts
Bittersweet	Ensemble	Medical
Black Comedy	Epic	Melodrama
British Flavor	Erotic/Sexual	Military
Broad Comedy	Escape	Murder
Buddy Picture	Espionage/Intrigue	Mystery
Caper	Family	Nautical
Character Study	Fantasy	New Age
Chase	Farce	Noir
Children's	Film Noir	Occult
Circus	Foreign	Opera
Coming of Age	Fish Out of Water	Period
College	Gamble	Political
Comeback Story	Gang	Post Apocalyptic
Comic Book	Gangster	Prison
Cop	Ghost	Psychological
Corporate	Gigolo	Racism
Courtroom	Gothic	Refugee
Criminal	Historical	Religious
Dance	Holocaust	Revenge
Detective	Homosexual	Relationship

Road Picture  
Robbery  
Robot  
Rock and Roll  
Romantic  
Romantic Comedy  
Saga  
Satire  
Science Fiction

Screwball Comedy  
Show Business  
Slapstick  
Spoof  
Sports  
Superhero  
Supernatural  
Survival  
Suspense

Swashbuckler  
Terrorist  
Vietnam  
War  
World War One  
World War Two  
Youth

### LOCALES

Africa  
Alaska  
Antarctica  
Asia  
Australia  
Bavaria  
California  
Canada  
Caribbean  
Central America  
Chicago  
China  
East Coast US  
Eastern Europe  
England  
Europe  
Far East  
Florida  
France  
Germany

Great Lakes  
Hawaii  
Heaven  
Hell  
Hollywood  
India  
Iran  
Ireland  
Isreal  
Italy  
Japan  
Las Vegas  
Los Angeles  
Mediterranean  
Mexico  
Mid-West US  
Middle East  
New England  
New Jersey  
New York

Northern California  
Northwest US  
Outerspace  
Parallel Dimension  
Rockies  
Russia  
Scandinavia  
South America  
South Seas  
Southern California  
Southern US  
Spain  
Texas  
United States  
Vietnam  
Washington DC  
Western US  
Worldwide

## SETTINGS

Airplane	Heaven	Pueblo
Alternate Reality	Hell	Room
Apartment	High School	Rural
Bar	Highway	Seaside
Beach	Industrial	Small Town
Boat/Ship	Interior	Snow
Building	Island	South Seas
Car	Jungle	Southern California
Casino	Laboratory	Stadium
Castle	Mansion	Suburban
Church	Metropolis	Theater
College	Military Base	Train
Courtroom	Mountain	Underground
Desert	Movie Set	Urban
Farm	Office	Wilderness
Forest	Outer Space	
Gymnasium	Prison	

**GENERAL COVERAGE EXAMPLES**

Synopsis should run approximately 1 page

Comments should run approximately  $\frac{3}{4}$  of a page

ICM STORY DEPARTMENT COVERAGE

**TITLE:** GEORGIA RULE

**AUTHOR:** Mark Andrus

**WRITER A CLIENT:** No

**SUBMITTED BY:**

**PRODUCER:** N/A

**STUDIO:** Fox 2000

**PURPOSE:** Open Directing

**ELEMENTS ATTACHED:** N/A

**AGENT REQUESTING:** Pfeffer

**LOCALE:** Idaho

**SETTING:** Small Town

**PERIOD:** Present

**FORM/#:** SP/122pgs.

**BUDGET:** Low

**DRAFT DATE:** 4/22/99

**COVERAGE DATE:** 4/21/99

**PREPARED BY:** Joshua Kravitz

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**GENRE:**      PRIMARY: Drama  
                    SECONDARY: Family/Ensemble

**CHARACTER BREAKDOWNS:**

**RACHEL THOMAS** (F/16) Mischievous teenager, she is intelligent and a physical knock-out but her short life has been marked by drugs, sex, and drinking (LD)

**LILLY THOMAS** (F/34) Rachel’s mother, very attractive, she’s frustrated with her daughter’s behavior; for many years, Lilly was an alcoholic. (CO)

**SIMON WAITS** (M/34) “Solid and handsome” small-town veterinarian, he is still getting over the death of his wife and child three years earlier. (CO)

**GEORGIA RANDALL** (F/Late 50s) Rachel’s “sturdy” grandmother, she has stern rules for those who live in her home – she takes no guff. (CO)

**HARLAN** (M/19) Local farmhand, a handsome yet chaste Mormon, he falls in love with Rachel. (FE)

**ARNOLD** (M/30s) Rachel’s step-father, a handsome lawyer who always seemed to have a close relationship with Rachel (FE)

**LOGLINE:** A teenage girl’s alleged sexual abuse brings her closer together with her estranged mother and grandmother, as the three generations of women try to overcome their many differences.

**TITLE:** GEORGIA RULE

**AUTHOR:** Mark Andrus

**DRAFT DATE:** 4/2/99

**COVERAGE DATE:** 4/21/99

**SYNOPSIS:**

LILLY, frustrated with her rebellious daughter RACHEL, has decided to send the teen to stay in small-town Idaho for the summer with her mother GEORGIA, a kind yet stern woman who takes no guff. Rachel instantly upsets Georgia, swearing her mouth off – she is quickly informed of ‘Georgia Rule,’ the set of guidelines for anyone staying in Georgia’s home. Rachel nearly gets her mouth scrubbed with soap. Georgia puts Rachel to work for the local vet, SIMON, a quiet guy still getting over the deaths of his wife and son three years earlier. Rachel, always eager to antagonize, chides Simon for brooding, saying that we all have our problems – she casually drops to the stunned Simon that her step-father sexually abused her for years, though she later says she was kidding. Rachel befriends a young, sexy farmhand, HARLAN, quickly seducing the chaste Mormon; guilty, he confesses to his girlfriend, who forbids him from going near Rachel again. Simon reveals Rachel’s confession to Georgia, who in turn calls Lilly. Lilly confronts her husband, ARNOLD, but he denies abusing Rachel. Lilly goes to Idaho to question Rachel herself – Rachel admits that Arnold abused her for five years. Lilly is devastated and decides to stay in town for a little while. She goes to see her ex-boyfriend Simon for comfort. Later that day, Lilly falls back into the alcoholism that plagued her for many years; she drunkenly fights with Georgia, claiming that she got married so she could escape from Georgia and her “rules.” Rachel goes to stay with Simon for the time being. The way she’s remaining strong inspires him to try and deal with the loss of his wife and son. Meanwhile, Lilly gets comfort from Georgia, finally learning to respect her mother’s way of life. Arnold comes to town and talks with Lilly, again pleading his innocence. Lilly is torn – she loves both Rachel and Arnold, yet she knows that one of them is lying. Rachel, feeling sorry for her mother, reveals that she lied about Arnold abusing her. Lilly forgives her and gets back together with Arnold. Rachel and Arnold have a private meeting, during which it’s made clear that Arnold did, in fact, sexually abuse her; Rachel says she’s only letting him get away with it because her mother loves him so much. That night, a vulnerable Rachel tries to seduce Simon, but he refuses, instead being what she really needs – a friend. The next day, as Harlan prepares to leave for his two-year stretch working for the Mormons, he and Rachel agree to write one another. Lilly and Arnold pack up and begin their drive out of Idaho; along the way, though, Arnold slips up and gives Lilly a hint that Rachel had actually been telling the truth. He pulls the car over and they begin fighting – finally Arnold comes out and admits abusing her, claiming that Rachel had seduced him. Lilly attacks him and he quickly drives off, leaving her by the side of the road – Rachel happens to drive by and pulls over, soon hugging her mother knowingly. In his hast to leave, Arnold passes a slow car in a no-passing zone and smashes into a truck, dying instantly.

**TITLE:** GEORGIA RULE  
**AUTHOR:** Mark Andrus

**DRAFT DATE:** 4/2/99  
**COVERAGE DATE:** 4/21/99

**COMMENTS:**

An emotional yet intelligent drama, “Georgia Rule” offers up an engrossing, multi-layered tale of the most dysfunctional family since the days of Eugene O’Neill.

If good drama arises from conflict, the drama here is off the scale. With a delicate, impressive mix of artistry and technical skill, the author has come up with three very intriguing lead characters, all of whom are somehow at odds with one other. Both Rachel and Lilly fight with Georgia over the precious “rules” she expects everyone else to live by; Lilly, meanwhile collides with Rachel over the girl’s rebellious behavior, the same thing Georgia apparently when through years ago with Lilly (and is forced to deal with again). In the middle of all of this is Rachel’s alleged sexual abuse at the hands of Lilly’s husband, and issue that forces the three women to come together and deal with their many differences. And that’s not even mentioning Simon, Lilly’s old boyfriend, who proves the crucial friend that Rachel needs, at the same time dealing with the deaths of his wife and son. All the four main characters are fleshed out poignantly, each given problems to deal with that, by the end of the script, have made them different people; in short, they grow. Thankfully, this is all done with a good deal of restraint, never verging into treacly sentiment. These roles are choice ones for some talented actors, all of them running the emotional gamut; Rachel, especially, seems like a star-making role in the vein of Laura Dern in “Rambling Rose” and Christina Ricci in “The Opposite of Sex.” Commercially, the film’s prospects aren’t spectacular, given its subtle, character-based nature and plot that screams “chick flick,” but with some name stars and likely favorable critical reaction, it should find a good sized audience. In short, while this may be a small film with a somewhat slow pace and emotional frankness that may not be to everyone’s liking, the engrossing characters, strong conflicts, and top-notch writing make this piece a winner, one sue to attract attention come awards season.

“Georgia Rule” strongly warrants further consideration for open directing by ICM.

**STRONG CONSIDER**

**TITLE:** GEORGIA RULE  
**AUTHOR:** Mark Andrus

**DRAFT DATE:** 4/2/99  
**COVERAGE DATE:** 4/21/99

	<u>Excellent</u>	<u>Very Good</u>	<u>Good</u>	<u>So-So</u>	<u>Not Good</u>
Artistically		XX			
Commercial				XX	
Premise			XX		
Story			XX		
Main Characters		XX			
Minor Characters		XX			
Dialogue		XX			
Visual Elements			XX		
Title			XX		

SCRIPT:      RECOMMEND                      CONSIDER (X)                      PASS  
WRITER:      RECOMMEND                      CONSIDER (X)                      PASS

ICM STORY DEPARTMENT COVERAGE

<b>TITLE:</b> ONCE AGAIN	<b>LOCALE:</b> Seattle
<b>AUTHOR(s):</b> Mike Petzolts	<b>SETTING:</b> Urban
<b>WRITER A CLIENT:</b> No	<b>PERIOD:</b> Present
<b>SUBMITTED BY:</b> n/a	<b>FORM/#:</b> Screenplay/112pgs.
<b>PRODUCER:</b> n/a	<b>BUDGET:</b> Medium
<b>STUDIO:</b> Paramount	<b>DRAFT DATE:</b> 3-5-99
<b>PURPOSE:</b> ODA	<b>COVERAGE DATE:</b> 6-7-99
<b>ELEMENTS ATTACHED:</b> n/a	<b>PREPARED BY:</b> Jack d'Annibale
<b>AGENT REQUESTING:</b> Smith	

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**GENRE:**      PRIMARY: Drama  
                    SECONDARY: Fantasy

**CHARACTER BREAKDOWNS:**

MARK DRAPER (M/30's)

Driven and dapper thirty-something who will let nothing get in his way of climbing the corporate ladder-nothing that is until he meets the proverbial woman of his dreams (LD)

LILLY THOMAS (F/20's)

Free-spirited/bohemian cellist who makes good money on the side peddling the artistic wares of her gifted feline (that's right her cat). Ester knows that she's met her soul mate the moment she sees Mark and that he feels the same way about her-even if commitment-phobe Mark is loathe to admit it. (CO)

GILBERT (M/30's)

Mark's good pal both in and outside the office, who turns out to be his worst enemy. (CO)

BOB (M/30's)

Mark's tense and fragile best friend who is collaborating with him on the development of a revolutionary new computer code. (FE)

**LOGLINE:** Through some mysterious force, a businessman is given three chances to realize both what's right about his life and what's so glaringly wrong.

**TITLE:**  
**AUTHOR:**

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

**SYNOPSIS:** NEW YEARS EVE – computer company executive on the rise MARK DRAPER attends his company's bash to ring in the new with pals GILBERT and BOB. While Bob frets over the back of his quest to write a new computer language and Gilbert stresses over making the right move meant to guarantee a coveted promotion – Mark effortlessly schmoozes the CROWD – where he meets the beautiful and ethereal ESTER. Mark and Ester hit it off – they end up spending the night together which turns into a few whirlwind days. Mark goes to an important breakfast/golf match, where GILBERT steals Mark's idea to solidify a merger with another company, passes it off as his own and gets the promotion as a result. The company immediately downsizes – Gilbert fires Mark and the rest of his department. Mark seeks solace in Ester's arms – who eventually becomes his wife.

While married life is pure bliss, Mark is still out of work. Mark gathers Bob and some other computer PROGRAMMERS who were fired by Gilbert and forms his own startup company. While Bob works on the formula for the revolutionary computer code – Ester finds out that she's both pregnant and has cancer. Ester can't treat the cancer because it will have deleterious effects on the unborn child. Bob cracks the code – but wants to sell it to Gilbert instead of taking a chance competing against the monsters of the industry on the open market. Mark would rather starve than sell his creation back to the very people that fired him and all his pals. Ester gives birth to their daughter, AUDREY, but dies soon after. Mark struggles to deal with the loss of his wife and raise his new daughter. On New Year's Eve, Bob informs Mark that the rest of the fledgling company has voted to sell out to Gilbert. That's the last straw – Mark dashes out of the apartment, finds himself running blindly down the city sidewalks, till he finds himself back at the pier – the spot where the company party was held over a year ago – the night he met his beloved Ester. At that moment, Mark is magically transported back to the same moment a year ago. Realizing he has a chance to do it all over again Mark doesn't pursue Ester at the party, thinking that it was her pregnancy that caused her not to fight the cancer. Mark does introduce himself however. In this reality, he and Ester become friends. Mark also beats Gilbert to the punch – he gets the promotion – he develops the code with Bob (within the company this time) and becomes the toast of the industry as a result.

However, Ester gets sick and dies – even with the new 'life decisions' that Mark has made. Mark realizes that Ester is the key to his life – he quits his job and waits for New Years Eve. That special day comes and Mark is transported back to the same time a year ago – where he seeks Ester out at the party and makes that first connection that eventually becomes their undying devotion to one another. Some time later – Ester is gone but Mark once again holds daughter AUDREY in his arms – he thinks that this time he made the right decision.

**TITLE:**  
**AUTHOR:**

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

**COMMENTS:** Inherently dramatic, totally quirky to the point of substantial comedic effect, and touched by several moments of utter profundity, this script is an absolute winner from start to finish despite a surprising – almost inexplicable – plot turn. From fade in the author here grabs our attention with the story of Mark and Ester. This script isn't DIE HARD, but it is a well-crafted tale, whose drama is impeccably managed – this effort produces a high level of engagement by raising its dramatic stakes every fifteen pages or so. First Marks gets fired, but he finds true love with Ester, then he finds success with his start-up company, but Ester has cancer, Ester dies, but this tragedy is tempered by the birth of Mark's daughter.

The drama just escalates and escalates here – and we live and die with every moment because the author has taken the time and the effort to create two characters who we really care about. Then, this piece throws us a total curveball – Mark finds himself magically transported back to that New Year's Eve when his life took so many portentous turns. Even though this moment was an utter shock (this piece could have easily continued alone on its considerable merit as a straightforward drama), the tension and engagement here does not suffer as a result. Mark's 'chances' to realize just what life's about is of course similar in design to the Bill Murray smash GROUNDHOG DAY but has an altogether different feel. While the Murray pic was about that character seeing the meaning of his own life – this effort is more about seeing the meaning of life in general. It could have been a disaster, but the story turn here really works, as we anxiously turn the page to see just what decisions Mark will make. The last half or so of this effort feels like an adult version of choose your own adventure. The only problem is that we're not exactly sure by script's end if Mark has passed the test – does he have to continue to live the same year over and over again? That story point needs to be made totally clear to us for this piece to end on the highest note possible.

Top to bottom, this effort rings emotionally true – that can't be said about many screenplays that cross our desk. A well-crafted drama, that throws in a major narrative twist seemingly just for sport, this piece ends up working to great effect on several levels. Good writing and good drama make a good screenplay, with the right cast and a strong director to give this a little more visual flair that what's on the page here – this piece could be great. On that basis, ONCE AGAIN strongly deserves further consideration. This is one screenplay that is quite simply, not to be missed.

**TITLE:**  
**AUTHOR:**

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

	<u>Excellent</u>	<u>Very Good</u>	<u>Good</u>	<u>So-So</u>	<u>Not Good</u>
Artistically			XX		
Commercial			XX		
Premise			XX		
Story			XX		
Main Characters		XX			
Minor Characters		XX			
Dialogue		XX			
Visual Elements				XX	
Title			XX		

SCRIPT:      RECOMMEND                      CONSIDER (X)                      PASS

WRITER:      RECOMMEND                      CONSIDER (X)                      PASS

ICM STORY DEPARTMENT COVERAGE

**TITLE:** HARVEST OF CHAMPIONS  
**AUTHOR:** Art Nadler  
**WRITER A CLIENT:** No  
**STUDIO:** n/a  
**SUBMITTED BY:** n/a  
**PRODUCER:** n/a  
**PURPOSE:** Representation  
**ELEMENTS ATTACHED:** n/a  
**AGENT REQUESTING:** Gilardi

**LOCALE:** Nevada  
**SETTING:** Rural  
**PERIOD:** Present  
**FORM/#:** SP/100pgs.  
**BUDGET:** Low  
**DRAFT DATE:** 1989/3<sup>rd</sup> Draft  
**COVERAGE DATE:** 12/7/98  
**PREPARED BY:** Joshua Kravitz

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**GENRE:**      PRIMARY: Drama  
                    SECONDARY: Sports/Family

**CHARACTER BREAKDOWNS:**

**VINCENT MOLINA** (M/17) Handsome, athletic small-town boy with a passion for bike racing, he is friendly and well-mannered. (LD)

**SAM MOLINA** (F/20's) Vincent's father, a simple, hard-working farmer who blew a promising boxing career. (CO)

**ANGELO DEMOTTE** (M/60's) Former bike racing coach, a grandfatherly man who wile his days away playing Keno. (CO)

**SARA SPENCER** (F/20) Carl's cousin, an attractive pre-med student. (CO)

**CARL QUINLAN** (M/18) Victor's local bike racing rival, an arrogant loudmouth. (FE)

**RAY MOLINA** (M/18) Victor's older, less responsible brother, an expert bike racer. (FE)

**LOGLINE:** A boy struggles to live out his late brother's dream of being a championship bicycle racer.

**TITLE:** HARVEST OF CHAMPIONS

**AUTHOR:** Art Nadler

**DRAFT DATE:** 1989/3<sup>rd</sup> Draft

**COVERAGE DATE:** 12/7/98

**SYNOPSIS:**

VINCENT is a teenage kid in small-town Nevada. He works on his father SAM's farm and looks up to his older brother RAY, an aspiring championship bicycle racer. Vincent feels somewhat frustrated, though; that his father pushes him so hard, yet often lets Ray slide. One day, Vincent and Ray are shocked to find newspaper clippings dealing with Sam's career as a boxer – he apparently had a promising start. Preparing for a race against his arch nemesis, the arrogant QUINLAN, Ray is hit by a car and dies.

Vincent picks up where his brother left off, intent on becoming the championship bike racer that Ray never had the chance to be. He runs a race against Quinlan, but come in close second. After the race he meets Quinlan's cousin SARA and they hit it off. Vincent goes to have dinner at Sara's house, but feels somewhat uncomfortable around her well-to-do parents. Vincent decides he wants to race in the Colorado Challenge, a nationally televised bike race. He figures he needs a coach and plans to look up ANGELO, a retired coach in Las Vegas. Sam isn't too thrilled to hear all of this as harvest season is coming up. But he reveals that he always pushed Vincent because he knew inside him was a champion – the champion Sam gave up trying to be when he was a boxer. He lets Vincent go.

Vincent finds old Angelo in a trailer park outside Las Vegas. He spends his days playing Keno and hasn't coached in years. Vincent is persistent, though, and convinces Angelo to coach him; Vincent moves into Angelo's trailer. Angelo works him very hard, making him ride up a lot of hills, go for very high speeds, and maintain a rigorous exercise program. With a lot of hard work, Vincent finally gets to the point where he's ready. Sara stops by to visit and the two make love.

Vincent and Quinlan engage in a pre-competition race with a hundred other bikers to determine who the race leader will be going into the Colorado Challenge. Vincent just narrowly wins. He pushes himself hard in the first two days of the Challenge, managing to land in second place in the standings; he thinks of Ray encouraging him to keep him going. In the last race, Vincent takes a tumble and looks to be out of the running. Respecting Vincent's determination, though, Quinlan helps him catch up. As a team, they manage to pass all of the other bikers and tie for first place. Sam listens on the radio and imagines himself as a boxer, winning the big fight that he'd lost – through Vincent; he's finally been able to live out his dream. Vincent meanwhile has achieved Ray's dream.

**TITLE:** HARVEST OF CHAMPIONS  
**AUTHOR:** Art Nadler

**DRAFT DATE:** 1989/3<sup>rd</sup> Draft  
**COVERAGE DATE:** 12/7/98

**COMMENTS:**

Well-intentioned but lacking in drama, “Harvest of Champions” has an overly simplistic style that never really catches fire.

A boy trying to live out his dead brother’s dream is a good start for a film, full of emotion and determination; it’s a classic sports movie premise. Yet if neither the boy or, for that matter, his dead brother, are interesting characters, then you’ve got a story that’s uninspiringly inspirational, as is the case here. We learn almost nothing about Vincent and Ray except that they like to race bikes – forget about depth of character, we aren’t even told what they look like or how old Ray is. What drives these kids? Who got them into racing? We’re meant to take all of these things for granted so that the author can get on with the plot. As this is an underdog sports movie, we soon meet the obligatory mentor/coach (coaxed out of retirement, of course), who spouts inspiring ditties such as “You’ve got to find your own strength inside.” How Vincent thought to contact this guy who lives a thousand miles away is never explained. And then there’s the “Big Race” – anyone wondering who’s going to win needs to get out more often. As simplistic as all of this is, the author still manages to tack on a few superfluous sub-plots – Sara’s character never seems to affect Vincent one way or the other and Vincent’s mother having an affair is just totally out of place.

Too one-dimensional to be moving, “Harvest of Champions” is built on sports movie clichés. The author should not be considered for representation by ICM.

**TITLE:** HARVEST OF CHAMPIONS  
**AUTHOR:** Art Nadler

**DRAFT DATE:** 1989/3<sup>rd</sup> Draft  
**COVERAGE DATE:** 12/7/98

	<u>Excellent</u>	<u>Very Good</u>	<u>Good</u>	<u>So-So</u>	<u>Not Good</u>
Artistically				XX	
Commercial					XX
Premise				XX	
Story				XX	
Main Characters				XX	
Minor Characters					XX
Dialogue					XX
Visual Elements				XX	
Title					XX

SCRIPT:      RECOMMEND                      CONSIDER                      PASS (X)

WRITER:      RECOMMEND                      CONSIDER                      PASS (X)