

Script Coverage Example for Development Executives and Producers

TITLE: XXXXXX
 AUTHOR: XXXXXX

SUBMITTED TO: XXXXXX
 SUBMITTED BY: XXXXXX
 AGENCY/CO: XXXXXX

READER: XXXXXX
 DATE: 05.15.18

FORM/LENGTH: SP/102
 DRAFT DATE/PUB: 01.02.18
 LOCATION: Small town America
 CIRCA: 1999
 GENRE: Drama

	EXCELLENT	GOOD	FAIR	POOR
PREMISE				X
PLOT				X
CHARACTERS			X	
DIALOGUE			X	
SETTING				X
	RECOMMEND	CONSIDER	PASS	
SCRIPT			X	
WRITER		X		

LOGLINE:

Removed for writer confidentiality.

COMMENTS:

Overall, the script is poor. The concept is kind of intriguing for the first third (Jimmy's birthday), however it's soon plain to see that a lot of what feels like could be a setup for something bigger is simply fluff and filler, with little to do with the story being told.

The film is set over a few months and is nothing more than an underdeveloped family drama for the most part, however it crescendos at the end when the parents discover their son is at Columbine High School when the massacre is occurring. Even this, however, is poorly executed and not particularly dramatic given that it all occurs off-screen and all we see is a distressed mother and father.

Aside from Jimmy the characters aren't particularly likable (Paul's annoying and preachy, Haley is angry and pathetic) and there has been no effort made to make one central protagonist. It reads like three mini-stories carelessly tossed together ("I hate birthdays", as the final line of dialogue, offers a meek explanation of what the author is trying to deliver). There's no clear goal and no real character arcs either.

The issue of what it means to be a modern family is explored but to no great depth. Feminism is heavy-handedly touched upon as well, although there's no resolution to its merits. Some potentially interesting and dramatic setups – Haley's Freudian adoration for her father, complex extramarital sexual affairs, Paul's aggression at not being offered tenure, mysterious and confusing inter-family car swapping, clock chimes echoing "Freaky Friday" – ultimately turn out to be accidental details offered by the screenwriter with no consideration for how it will be interpreted.

Aside from being a bad story, the writing is actually quite good. The dialogue, although often on the nose and a bit drab, is pacey and honest, and the entire script is a breeze to read. Good writer, poor script.

SYNOPSIS:

Removed for writer confidentiality.

Please note: This is a script coverage example of the kind written for development executives and producers, sometimes called "studio notes." This is NOT the style of script coverage we provide at Script Reader Pro as ours is far more detailed and focused on helping the writer improve their script and craft.

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The Script Reader Pro team