

Script Coverage Example for Managers and Agents

TITLE: XXXXXX
LOCALE: US, Europe
AUTHOR: XXXXXX
FORMAT: Screenplay
CIRCA: 1942-1965

SUBMITTED BY: XXXXXX
GENRE: Action, Drama, History
PAGES: 124
ANALYST: XXXXXX
DATE COVERED: 11/14/17

PROJECT RECOMMENDATION: PASS
WRITER RECOMMENDATION: PASS

	Excellent	Good	Fair	Poor
Premise	X			
Storyline		X		
Structure			X	
Characterization			X	
Dialogue			X	

LOGLINE:

Removed for writer confidentiality.

CHARACTERS:

PETER MALKIN: a determined and passionate Mossad agent

ADOLF EICHMANN: a ruthless German Nazi SS-Obersturmbannfuher with a compassionate side for his beloved wife and family

KLAUS: the son of Adolf Eichmann, the villainous, devious, anti-Semitic leader of a motorcycle street gang

RODO ALMIRON: a tactical, corrupt, and ambitious Police District Chief

ISSER HAREL: 48, the principled spymaster and leader of the Mossad agents

LOTHAR HERMANN: the blind father of Sylvia, a courageous man with high morals and a strong will

SYLVIA HERMANN: a well-intentioned and innocent young woman, the girlfriend of Klaus

AHARONI: a stubborn and strong willed CIA-trained Mossad agent

SUMMARY:

Removed for writer confidentiality.

COMMENTS:

The script has a very promising premise that is original and has the potential to be chalked full of suspense and tension. However, the execution of the premise does not live up to its full potential. The script lacks needed suspense beginning in the second half of the second act through the end of that act, and never fully recovers. The characters of the script are also somewhat flat and fail to express to both the audience and the other characters their emotional stress and instability that is undoubtedly filling their minds in the high stakes moments of the script.

The characters fail to “milk” the drama because they don’t express their inner thoughts and feelings. Page five is the first instance where Eichmann’s voice over narration is heard, as we hear his heartfelt letter he has written to his wife and family. Eichmann is a despicable Nazi and the antagonist of the script. I question why the writer wants the reader to sympathize with the evil enemy of the script. By hearing his touching and compassionate thoughts, we come to connect with Eichmann more than many of the other “good” characters in the script.

Structurally, the script also jumps from one country and time period to another too often. In the first couple pages of the script, the story cuts from Buenos Aires in 1960 to Villa Minoux in 1942, and so on. By too frequently jumping around in the narrative, the reader fails to connect with the protagonist and central characters in the first act of the story, which is crucial for the audience in being emotionally invested in what happens in the rest of the script. We don’t learn much about the personal lives of Malkin or the other central characters beside Eichmann, and by having so many quick cutting scenes, the scenes are not fully developed for all the emotional impact they potentially could have.

Moreover, the writer has a plethora of grammar mistakes throughout the script. For example, on page 8 the writer states, “Stood at his window staring out.” This is one of many instances of using “stood” instead of the present tense “stands.” The writer also mistakenly uses “V.O.” instead of “O.S.” in many scenes in the script. For example, on page 18, there is an entire conversation between Malkin and Rafi in which both characters speak to one another only through voice over narration.

The characters of the script do not have distinct voices from one another, and the amount of similar characters in the script makes it at times confusing to remember who is who. The dialogue of the script can at times be “on the nose” and too straightforward. An example of an expositional line that is too “on the nose” is on page 65 when Harel states, “I want Attila’s identity confirmed. Eliminate all doubts. Aharoni, you, and you alone, are permitted to talk to him. Get a confession. This is

not a success until you do". Additionally, the script fails to hold its tension throughout. Around page 55, the Mossad agents know where Eichmann is hiding, as they watch him through his home windows. However, the agents do not have the green light to approach Eichmann and as a result, the pages are stagnant.

There is also a lack of tension in the pages in the middle of the second act. Eichmann is captured and held up in a room, only willing to give the agents his fake name-- Ricardo. When Malkin interrogates Eichmann, they are both rather courteous to one another and there isn't much conflict beside Eichmann being unwilling to reveal his true identity. Eichmann is also very set against signing the document for his trial to take place in Israel, yet immediately puts his signature on the dotted line after Malkin opens up a little bit about his personal life. I do not buy this and think that a Nazi war criminal would not change his mind after such a small act of humanness.

The stakes do rise and the tension does dramatically pick up in the third act as the Mossad agents try to evade Almiron and his men. However, as a result of the stagnant sequences in the script and underdeveloped lead characters, the script never fully recovers.

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

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We look forward to working with you!

The Script Reader Pro team