

GENERAL COVERAGE EXAMPLES

Synopsis should run approximately 1 page

Comments should run approximately 3/4 of a page

ICM STORY DEPARTMENT COVERAGE

TITLE: GEORGIA RULE
AUTHOR: Mark Andrus
WRITER A CLIENT? No
STUDIO: Fox 2000
PRODUCER: n/a
SUBMITTED BY: n/a
PURPOSE: Open Directing
ELEMENTS ATTACHED: n/a
AGENT REQUESTING: Pfeffer

LOCALE: Idaho
SETTING: Small Town
PERIOD: Present
FORM: SP/122 pgs.
BUDGET: Low
DRAFT DATE: 4/2/99
COVERAGE DATE: 4/21/99
PREPARED BY: Joshua Kravitz

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.

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 out 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 to 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 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 haste 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

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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 went 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, an 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 a plot that screams "chick flick," but with some name stars and the 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 sure 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
WRITER: RECOMMEND

CONSIDER (X) PASS
CONSIDER (X) PASS

ICM STORY DEPARTMENT COVERAGE

TITLE: ONCE AGAIN
AUTHOR(s): Mike Petzalts
WRITER A CLIENT?: No
STUDIO: Paramount
PRODUCER: n/a
SUBMITTED BY: n/a
PURPOSE: ODA
ELEMENTS ATTACHED: n/a
AGENT REQUESTING: Smith

LOCALE: Seattle
SETTING: Urban
PERIOD: Present
FORM: Screenplay; 112 pp.
BUDGET: Medium
DRAFT DATE: 3-5-99
COVERAGE DATE: 6-7-99
PREPARED BY: Jack d'Annibale

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)

ESTER (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 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 of 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

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SYNOPSIS: NEW YEARS EVE – computer company exec on the rise MARK DRAPER attends his company's bash to ring in the new with pals GILBERT and BOB. While Bob frets over a bock in his quest to write a new computer language and Gilbert stresses over making the right moves 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 start up 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 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 new 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 Mark 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 than 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

	EXCELLENT	VERY GOOD	GOOD	SO-SO	NOT GOOD
Artistically			XX		
Commercial			XX		
Premise			XX		
Story			XX		
Main Characters		XX			
Minor Characters		XX			
Dialogue		XX			
Visual Elements				XX	
Title			XX		

(SCRIPT) RECOMMEND:
(WRITER) RECOMMEND:

CONSIDER: (XX)
CONSIDER: (XX)

PASS:
PASS:

ICM STORY DEPARTMENT COVERAGE

TITLE: HARVEST OF CHAMPIONS	LOCALE: Nevada
AUTHOR: Art Nadler	SETTING: Rural
WRITER A CLIENT? No	PERIOD: Present
STUDIO: n/a	FORM: SP; 100 pgs.
PRODUCER: n/a	BUDGET: Low
SUBMITTED BY: n/a	DRAFT DATE: 1989/3rd Draft
PURPOSE: Representation	COVERAGE DATE: 12/7/98
ELEMENTS ATTACHED: n/a	PREPARED BY: Joshua Kravitz
AGENT REQUESTING: Gilardi	

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 (M/40s) Vincent's father, a simple, hard-working farmer who blew a promising boxing career. (CO)

ANGELO DEMOTTE (M/60s) Former bike racing coach, a grandfatherly man who wiles 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.

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 detailing 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 comes in a 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.

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 cliches. The author should not be considered for representation by ICM.

TITLE: HARVEST OF CHAMPIONS
AUTHOR: Art Nadler

DRAFT DATE: 1989/3rd Draft
COVERAGE DATE: 12/7/98

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

SCRIPT: RECOMMEND
WRITER: RECOMMEND

CONSIDER
CONSIDER

PASS (X)
PASS (X)

ICM STORY DEPARTMENT COVERAGE

**TITLE: UNTITLED ABEL FERRARA
PROJECT**

LOCALE: nyc

AUTHOR(s): Abel Ferrara & Kevin Bernhardt

SETTING: urban

WRITER A CLIENT?: No

PERIOD: future

STUDIO: Franchise - Independent

FORM: Screenplay; 116 pp.

PRODUCER: Franchise Films

BUDGET: Medium

SUBMITTED BY: n/a

DRAFT DATE: 7.29.99

PURPOSE: Open Casting

COVERAGE DATE: 8.17.99

ELEMENTS ATTACHED:

PREPARED BY: Jack d'Annibale

AGENT REQUESTING: Gramm

GENRE **PRIMARY:** Action Thriller
 SECONDARY: Futuristic

CHARACTER BREAKDOWNS:

JULIET (F/30's)

Buxom and bodacious - in an age defined by the magnitude of its movie stars, they don't come any bigger or bolder than Juliet. (LD)

SAMSON (M/40's)

Bear-sized former rebellion warrior turned mega-huge actor starring in the biggest blockbusters of the day. (CO)

HARM (M/30's)

Former freedom fighter, now a quasi-bottom feeder addicted to Heroin. Harm uncovers some explosive information that if proven true could change the way the entire world around him sees itself. Proving this info to be true, leads Harm into both the world of filmmaking and the arms of former paramour Juliet. (CO)

MAX (M/40's)

Uber-producer extraordinaire - the mastermind behind the ultra violent and sexual films that serve as the only form of recreation for the masses. (CO)

VINCENT VICKERS (M/40's)

Independent, 'underground' filmmaker and still crazy rebel who may or may not have information that could cast very serious doubt on the current state of the world. (FE)

LOGLINE: In a futuristic age where ultra violent movies are the basis for society, one wanna-be film star uncovers the brutal and disturbing truth about the world he lives in.

TITLE:
AUTHOR:

DRAFT DATE: n/a
COVERAGE DATE: 08/18/99

2

SYNOPSIS: After a bloody revolution has overthrown the ruling totalitarian regime, the new world order is squarely in the hands of an astronomically wealthy few ACTORS and PRODUCERS who keep the masses too enthralled with ultra violent and sexual films to care that the new world order just isn't that great. JULIET and boy-pal SAMSON are two of such thespians along with pal SILVER GEMS (M/30's) that traded in their status as rebel heroes for fame, fortune and big-screen stardom. They appear in films made by the uber-producer of the day - MAX. Max and Juliet's partnership goes south however when Max refuses to let the two-time 'award' winner direct her next picture. Underground filmmaker VINCENT VICKERS contacts Juliet about appearing in one of his cinema-verite efforts. While discussing the project with Vincent, Juliet bumps into old flame HARM and his pals DONNY Z and TOMMY LARGE (both M/30's). Juliet refuses to do Vincent's film. The next day however, the indie lenser ends up dead. Harm searches Vincent's place for clues, comes up with a videotape that shows a former rebel leader ostensibly revealing that the victory in the revolution was essentially a fix. Harm sets out to prove the tape true or false. Meanwhile, Juliet kills Max and takes over production of her next movie - which she will of course direct. Harm, Donny Z and Tommy Large convince Juliet to let them be in her new movie. Harm gets Juliet to find GATLYN GOODRICH (M/40's), the 'actor' that appears on the tape confessing the bitter truth about the revolution. However, Goodrich turns out to be a fake - he's just a look alike - he's not the man on the tape.

Harm wont give up however. He secures a copy of Vincent's outline for the movie that Juliet refused to do - *it* contains the truth that the REBEL LEADERS sold the people out and are virtually enslaving their minds with the movies of the day. Harm confronts Juliet with the news. Harm, Juliet, Donny Z, Tommy Large, Silver Gems and Samson team up and try to make an illegal broadcast revealing the truth to the world. They are attacked by the COPS - Samson is killed. Juliet manages to hold off the COPS. She's eventually killed, but her sacrifice enables Harm to get on T.V. and get the message out to the people that they've been duped. The streets ERUPT in riot after riot, the first battles of the new revolution.

TITLE:
AUTHOR:

DRAFT DATE: n/a
COVERAGE DATE: 08/18/99

COMMENTS: Wholly akin to Schwarzenegger's THE RUNNING MAN in both form and function, this piece brims with interesting moments but eventually falls flat due to a rambling storyline that forsakes cohesion and true engagement for five scripts' worth of rough sex and gory violence. This script isn't really offensive, but all the gun play and heavy petting (and much, much more) gets tired rather quickly and eventually makes this effort rather silly. This piece isn't meant to be Hamlet, but it doesn't even match the aforementioned Arnold pic's engagement and excitement level.

The first glaring problem here is one of backstory. The 'revolution' is explained in the most haphazard way, so that we never really feel like we've been given the whole picture. Upon finishing this piece, we wondered why the authors just didn't include a voice over (ala TERMINATOR 2) or a crawl (ala BLADE RUNNER) to immediately set the stage for all the explosions and wham-bam, thank you sir and madam that's going on here. The main point of the text here is that the 'revolution' wasn't a victory for the masses at all, but a rather underhanded defeat. However, this story never takes on that epic-save-the-world feel because we can't truly invest ourselves in the 'give us freedom' scenario here because the past is just never fully explained.

Secondly, the authors wait so long to reveal that the revolution was a hoax (which really comes as no surprise anyway, we had that figured out pretty early on) that the story drags considerably as a result. The midpoint of this effort should have been the reveal, then the rest of this effort could have dealt with the efforts of Harm and company to bring the truth to the people (which is after all the most riveting aspect of the effort). Juliet's filmmaking? Who cares. This script needed to show us the beginnings of this new revolution in much more detail - then, this piece could have found the energy and engagement it was so vigorously looking for.

An 'A' for effort here - considerable grit and go-go energy make this script an interesting read and a potentially arresting motion picture. However, in the end, this piece possesses a little too much sound and fury and not enough basic narrative. As a result, THE ABEL FERRARA UNTITLED PROJECT is not recommended for further consideration.

TITLE:
AUTHOR:

DRAFT DATE: n/a
COVERAGE DATE: 08/18/99

	EXCELLENT	VERY GOOD	GOOD	SO-SO	NOT GOOD
Artistically			XX		
Commercial				XX	
Premise				XX	
Story					XX
Main Characters				XX	
Minor Characters				XX	
Dialogue				XX	
Visual Elements				XX	
Title				XX	

(SCRIPT) RECOMMEND:
(WRITER) RECOMMEND:

CONSIDER:
CONSIDER:

PASS: (XX)
PASS: (XX)