

## COVERAGE INFORMATION

Title:	Stage 32 Sample Coverage	Reader:	Jane Doe
Writer:	John Doe	Company:	Films, Inc
		Date:	5/4/17

**Logline:**

When a socially awkward Arthur pulls the sword from the stone, he's destined to overcome his childish, goofball nature and lead a nation from the throne.

**Nutshell:**

Shrek meets King Arthur

**Comment Summary:**

I conceptually understand what you are going for, but the execution is not there. Remember, the script acts as a blue print into your vision. The blue print is allowed to have sidebars and additional context. You just have to work it into the script as a means to support and not to stand out; almost as if, you and I were just have a conversation. Before moving onto the next story beat, you may pause and add in a bit of color on the last scene or beat, right?

This script could really benefit from this because right now I'm dropped into a story that requires a lot of context to make this fantasy come to life in enough of a digestible reality for the audience. Sure, we meet all of these characters that we have cultural reference and context to, but we are missing the bond or universal circumstance that has brought them all together. Is this a fairy-tale world?(If so, how is this different from SHREK?)

Once you can clarify why all of these characters are here, you need to seek out a tone and feel to this world and story. Disruptive comedy in a fairytale world has already been done. So think about what not only makes these character's circumstances original, but what is the general through-line that speaks for this story.

## COMMENTS

**Formatting:**

The formatting as a general script is fine. Think on my note about adding more side-bars and anecdotal context to round-out your idea.

### Concept & Originality:

As I mentioned above, the intention is well-conceived. The execution is lacking originality and universally relatable bonds and circumstances. Answer these two questions:

1. Why are all of these characters here from the very get-go?
2. What does this story, this world have that we haven't seen yet in film?

### Characterization & Dialogue:

The context note about circumstances and world will allow the characters to feel a little more grounded in this world. Right now, it is hard to understand why all of these notable characters are here. Are we living in a fantasy? Or is this a real world? You want us to believe it is real and it's not coming through that way. This has less to do with the dialogue and more to do with the macro notes given above.

### Plot & Structure:

Pacing is on point at 95 pages. I would almost lead with all of the supporting characters first to get a sense of the world. Then shift to our main characters. This might help with the world building and tone notes I gave above. At the moment, it is hard to identify the main character. It feels like we jump around a little bit in the first 10-20pages. Try to make this a little more linear.

### Budget & Commercial Prospects:

I hate giving this response, but it depends on what arena of film you're going for on this project: live-action or animation. It could go either way. Animations could be anywhere from 30-120 Million depending on your quality. Live-action is likely in the 100+Million range. You also have to figure out the loop-holes in working with the character rights to all of the ones you've incorporated. That could also inflate the budget regardless of the format.

## DEVELOPMENT

<b>Project:</b>	Pass
<b>Writer:</b>	Consider

### Next-Steps:

1. Address Entry point notes: circumstances and world building.
  - a. Why are all of these characters here from the very get-go?
  - b. What does this story, this world have that we haven't seen yet in film?
2. Lean into format: animation or live-action.