

Story Coverage

Logistics

Company: *Sample*
Representative: *Sample*
Writer: *Sample*
Working Title: *"Son of P"*
Engagement Date: *Assessment Completion*
Turn Around Date: *Coverage Due By*
Commencement Date: *Official Service Booking*
Return Date: *Coverage Submission*
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Opening Remarks

A general overview of thoughts concerning the subject matter and specific themes, ideas or historical references that I recognized. The comments in *italics* are an example of the feedback you would receive in each section.

Example:

This is a model adaptation of the biblical story "The Prodigal's Son". I find the theme of intergenerational conflict especially salient in our social media run world. I have divided the coverage into categories devised from my narrative design process. My feedback is based on the clarity of what is on the page. I will do my best to reference as much of the story as possible.

Clarity of Guiding Principles

Themes	<i>Intergenerational Conflict, Sibling Rivalry, IP Ownership</i>
Message	<i>This is a critique of the axiom, "Train up a child in the way he should go and when he is old he will not depart from it."</i>
Purpose	<i>Seems aimed getting the older generation to accept their role in the disillusionment of the current generation.</i>
Expectation	<i>The story inspires me to think remember what it was like to be a young man fresh into adulthood.</i>
Logline	<i>A young man returns home after losing his inheritance.</i>
Audience Demographics	<i>General audiences 18-35 male</i>
Genre	<i>Drama, possible "faith-based" niche</i>
Remarks	<i>There are a number of themes that will resonate with the audience. I</i>

	<i>do think one of them must be central to the story. The story holds all three in equal balance, which muddles the character, character actions and scene choices. By selecting one theme and one purpose or message to convey to the audience, you create an opportunity to smooth out any bumps in the story.</i>
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Clarity of Character Relationships

Protagonist

Description	<i>I believe the intended protagonist is Michael Branson. Early 30s, youngest child, white male, Millennial, second-generation "bootstrapper". He is his father's son. There is another character that shares the audience's attention: David Branson Sr., his father. David is early 60's, White man, Baby Boomer with Gen X tendencies, "bootstrapper" in the information age. College business degree but self-taught type.</i>
Goal	<i>Michael – To cement his own legacy. David – To pass his legacy down.</i>
Success Rate	<i>Michael – 0%, He is swindled out of his investment and must return home. David – His son returns to save the company. 100%.</i>
Stumbling Block	<i>Michael is extremely prideful about his programming talent.</i>
Emotionally Arc	<i>Michael - I don't get a clear understand of where he is emotional at the beginning of the story. I get a sense that his life is coming together from the montage but I don't know how he feels about it. When we get to see him interact with others in a scene, he is always anger and confused. At the end of the story, he has accepted the consequence of his actions but story is unclear about the chain of emotional changes that lead up to his acceptance. David - His journey is a bit clearer but incomplete. He is emotionally commanding and self-assured. During the course of his story, he progressively fails to protect his company from a hostile takeover. His failures cause him to make more desperate decisions. Then he is rescued by Michael's return and all is well but none of the other relationships seem to matter.</i>

Foils and Communities

Describe each Foil and Community that is represented.

Foil	Community	Responsibility
<i>David Branson Sr.</i>	<i>Business</i>	<i>Michael is the Chief Tech Officer of the family</i>

		<i>business.</i>
<i>"Cutty" Wilson</i>	<i>Fraternity</i>	<i>Michael is responsible for the fraternity's mentorship program.</i>
<i>David Branson Jr.</i>	<i>Family</i>	<i>Michael is responsible to prepare the Sunday dinner.</i>

Antagonist

Description:	<i>There is one clear antagonist – Clifford Haynes. There is no age or race listed but I will go with white male, age 35 – 40, athletic, Corporate Raider Hitman type.</i>
Goal:	<i>To earn money by acquiring the Branson family business.</i>
Success Rate	<i>0%</i>
Stumbling Block	<i>He seems to have an "oily" disposition.</i>
Emotionally Arc	<i>None</i>

Foils and Communities

Describe each Foil and Community that is represented.

Foil	Community	Responsibility
<i>Marion Jones</i>	<i>Hedfund</i>	<i>Clifford closes acquisitions</i>
<i>Luther States</i>	<i>???</i>	<i>Clifford slips side business</i>

Consequences

What is at stake in the world of the story if the protagonist loses? <i>His family's company</i>
What is at stake in the world of the story if the antagonist loses? <i>Money?</i>
<p>Remarks</p> <ul style="list-style-type: none"> <i>You must choose one protagonist. Even in ensemble stories, there is one character that is responsible for the inciting action and motivates the interaction with the other characters throughout the story.</i> <i>Michael is not a strong protagonist. He doesn't have or can't learn the skill set to action the recovery of his family's company. In the final confrontation with Clifford, it is the lawyer that discovers the loophole that allows him to recover the controlling shares of the company.</i> <i>There are too many foils:</i> <i>Three Foils should be selected for each Agonist. Focus each Foil on an aspect of the Agonist's personality. Use them to reveal details about the Agonist to the audience in an organic manner. This will help cut down on the flashbacks and dialogue.</i> <i>The Foils selected should have relative impact on the action of the story.</i>

- *The Antagonist seems non-descript. He needs to have a reason to do the job other than money. Antagonist should be the flip side of the Protagonist in philosophy. Ideally, if the Protagonist is the example of why the message of the film should be put into practice by the audience, the Antagonist should be a valid example of why the message is not practical.*

There are a number of characters and scenes that are fun but do nothing to advance the story. They should be cut. The script should not be more than 85 or 90 pages, at the most

Story Blue Print

Act I – Capacity – This is where the message of the story is established in the clear execution of Character, Setting, and Tone.

- A. Dawning Tableau – The first scene shows the state of the world of the Protagonist. *I like the lab scene with Michael racing lab rats in a maze. I infer that it is symbolism for the fact that he is on the running an obstacle course for a majority of the story.*
- B. The Illustrated Purpose – This scene were the audience is told the message of the story. It generally occurs about 5 minutes in. *I didn't see this scene. All the action with his friend trying to pick up girls at the bar is funny but adds nothing to the story. You want to establish Michael's position in the family business and then the money problems.*
- C. Communities, Responsibilities and the Stumbling Block – This is where the audience gets to see who Michael is and what he is good and bad at.
 - a. First Community – *His father and his brother. His relationship has different issues but feels the same thematically. Both his father and brother want him to take his role in the community more seriously. His parents want to protect him and he wants to protect his fiancé and unborn child. I would suggest one or the other.*
 - b. Second Community – *Cutty Wilson This relationship still feels like a family bond. It is not significantly different in scope from Michael's father or his brother. Another issue is that there is nothing Michael can learn from Cutty that helps him along his journey. It is easy for the audience to relate but should be cut. There should be a different aspect of Michael's life explored. Maybe his work life?*
 - i. The Stumbling Block – *During one of these scenes, Michael's stumbling block should be revealed during the interaction. It is something that he needs to overcome in order to apply the message.*
- D. The Shift – Here is the scene where he encounters a problem that he doesn't have the resources or practical experience to overcome. *In this case, he is*

- passed over for the promotion to COO. This scene happens but not until page 19. This is too late. It needs to happen closer page 12.*
- E. **Adaptation** – This is a selection of scenes that showcase Michael’s ability to adjust to his new circumstances. *His foray into the world of entrepreneurship serves as a great opportunity to showcase more of Michael’s skillset.*
 - F. **New Opportunity** – Here is the point of no return for Michael. He must make the decision to leave the world he knew behind for whatever reason. *In this case to figure out if the algorithm will work. This should occur a fourth of the way into the script. (If the script is ninety pages long, then this event should happen on page 22.)*

Act II – Opportunity – This is where the Protagonist gets to show the full range of his abilities in a new environment.

- A. **New Communities and Responsibilities** – There are different ways of executing this part of the story. The Protagonist can find new people in a different location that reflect the people and communities in Act One; or the Protagonist can learn that the people in his current communities have skills sets that he was previously unaware of. In this act, the Foils must be able to teach the Protagonist new skills and give him access to resources he didn’t have before.
 - a. **First Community** – This Foil should reflect the relationship with his family. *This could be his frat brother or college classmate.*
 - i. **Enter the Cardinal Foil** – This Foil will be pivotal to the Protagonist embracing the message of the film.
 - ii. **The Stumbling Block** – The audience should be reminded of his **Stumbling Block**
 - b. **Second Community** – This should be a reflection of the second community in Act 1. *I would suggest that Michael run into a Venture Capitalist.*
 - i. **Antagonist Revealed** – This is where Michael will get more information on who is after him and why.
 - c. **Third Community** – Again another Foil and community that is a reflection of the third community in Act 1.
- B. **The Conjunction** – This is the scene where the Protagonist and Antagonist meet directly. This should occur midway through the script
 - a. **Community Support** – There should be evidence that the communities are supporting the Protagonist and that the Antagonist didn’t account for this.
 - b. **Protagonist Victory** – Generally, the Protagonist wins the first encounter but does not eliminate the Antagonist.
 - c. **Unexpected Discovery** – When the Antagonist retreats, the Protagonist discovers that there is more that needs to be done.

Act III – Downfall – This is where the Protagonist is laid bare, revealing that he has not actually internalized the message of the story

- C. Striped – This is where the Protagonist begins to, for whatever reason, get separated from the foils and communities. It could be a difference of philosophy or the weariness of finding out that the situation is not actually solved. Whatever the case, the Protagonist is systematically stripped of the advantages he had with the Communities.
 - a. Hubris and the Communities – This is the moment where the cracks begin to show.
 - b. Miscalculation and The Stumbling Block - It is revealed that the Protagonist just doesn't get the message in the film.
 - c. Routed by the Antagonist – The Protagonist is estranged from the Foils and Communities. When the Antagonist returns, it is he that must retreat.
- D. Rock Bottom
 - a. Face in the Dirt – This is the scene where the Protagonist wallows in self-pity.
 - b. Eyes to Heaven – Here, the Protagonist reaches out to the Universe for an answer.
- E. Peer Into the Reflection – This should occur three-fourths into the script (Page 67 in a 90 page script)
 - a. The Looking Glass – This is the moment of honest reflection that leads him to understanding the message of the story.
 - b. Bootstraps Moment – The Protagonist makes the decision to change the circumstances and comes up with a plan.

Act IV – Evolution – This is where the Protagonist makes the final push for control of his circumstances and prove that his or she has finally internalized the message.

- A. A Second Opportunity
 - a. The Hustle – The Protagonist does what he can to repair the relationships with the Foils/Communities. He or she rallies them with the plan.
 - b. The Obstacle Course – The Protagonist runs the plan. It is successful until...
 - c. The Rabid Defense – The Antagonist employs a countermeasure that the Protagonist didn't consider. The Protagonist is in danger again.
 - d. The Final Evaluation – The Protagonist gets a moment to think, generally do to the over confidence of the Antagonist. He considers the message and develops...
 - e. The Final Gambit – The Protagonist makes a final, bold but reasonable attempt at victory and is successful.
- B. The Index – This is the final moments of the film when the audience sees the effects of employing the message.

- a. New Reputation – The Protagonist generally gets an elevation in status in one or more of the Communities. Relationships with Foils are also deepened.
 - b. Final Assessments – Foils also get an elevation in status from their associated Communities. Each should get a scene.
 - i. Cardinal Foil
 - ii. Tertiary Foils
 - c. Antagonist’s Fate – If there is some question about what happened to the Antagonist that teases a sequel, it will happen here.
- C. Setting Tableau – This final scene should mirror the first scene in its communication of the “balance” in the new world of the Protagonist.
- a.

Closing Remarks

The concept is good. You have the basis for a modern morality tale with just enough tech jargon to keep people connected to what is happening to the Protagonist. You should decide three things first:

- 1. What is the message?*
- 2. Who is the target audience?*
- 3. Who is the Protagonist?*

Once you have determined those three, then you can craft a Protagonist that is capable of learning the message and acting in his own defense. Then you can craft an Antagonist that can challenge him. Let the character behavior speak more than the actual words they say. Every scene should have the tension of conflict from differing points of view. Emotional wins and losses should move the action forward, creating increasing desperation for everyone involved. Every decision has to matter. This is a good first draft. I can see where the story can go and how it will engage with the target audience.