

# Coverage, Ink.

PROFESSIONAL SCREENPLAY ANALYSIS, DEVELOPMENT AND EDITING

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## COVERAGE, INK. ANALYSIS

**TITLE:** [title]  
**LOCALE:** England/Hollywood, FL/Denmark  
**AUTHOR:**  
**PERIOD:** Present Day/841 A.D.  
**FORM:** Screenplay  
**GENRE:** Comedy/Broad comedy/Teen comedy  
**BUDGET:** High  
**DRAFT DATE:** n/a  
**COVERAGE DATE:**  
**PREPARED BY:**

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### **LOGLINE :**

A meek eleven-year-old boy has a Viking (from the 9<sup>th</sup> century) show up in his life. While the boy hides the Viking and helps him adjust to 21<sup>st</sup> century life, the Viking helps the boy become strong - like a Viking.

### **SYNOPSIS :**

841 A.D. Devonport, England. All hell breaks loose as Vikings sack and pillage with abandon. Their leader, NJORL IRONSIDE, attacks an abbey, even though a MONK warns Njorl that "we are the keepers o' the Sacred Towel." Back on the high seas, the Monk is tied to a mast. Njorl crams the Scared Towel in the Monk's mouth. The sea becomes extremely rough. The ship breaks apart. The mast falls on Njorl's skull, knocking him unconscious, as the ship disintegrates.

PRESENT DAY. Hollywood, Florida. CLARK KIMBALL (11) and his African-American friend, BENNY (11) watch a cute girl PAIGE SWANSON (11) walk by on the schoolyard. Benny encourages Clark to make "a move" on Paige, but her tough "boyfriend" ALVAREZ, shows up. After school, Clark goes to the beach, Clark plays with action figures - one is Thor. Meanwhile, on the sea, Njorl (bloodied) hangs on to his shield for life. Njorl, with his sheathed ax, washes ashore. Clark discovers him and gives Njorl mouth-to-mouth. Njorl wakes up. Njorl sees Clark's Thor doll and bows to Clark. Clark puts Njorl in a shopping cart and takes Njorl and puts him in a storage room in his family's garage.

Later, WALTER (40), (Roberta's second husband) tries to bond with Clark (his stepson), but Clark is not receptive. Walter thinks Clark hates him.

Clark shows Benny Njorl. Njorl is grateful to Clark for saving his life. Later, Benny tells Clark (on a walkie-talkie) about how famous they will be when everyone finds out about Njorl. But, Clark wants to keep Njorl a secret. Meanwhile, a reporter for the National Inquisition, BROCK RODNEY (20s) overhears the walkie-talkie conversation. Before going to bed, Clark watches a videotape of his real father - a bass player in a rock band. The next day, Clark vows to help Njorl survive in the 21<sup>st</sup> century and wants Njorl to help him "kick ass like a Viking."

Rodney tells his boss, LULUBELLE, that he has a great Viking story. Lulubelle tells him to get photos. Meanwhile, Walter takes Clark and Roberta to Wacky Mountains. Walter, who works for WackyCorp, has VIP passes. Meanwhile, Njorl causes havoc in town. A woman who thinks Njorl is a costumed character from Wacky Mountains, points Njorl in the right direction. Clark takes nervous Walter on a mega-roller coaster, but Clark hops off before it starts because Benny calls Walter on the walkie-talkie and tells him Njorl is loose. Njorl destroys the "It's a Tiny Planet" ride. Benny and Clark take Njorl back to the garage. Roberta is mad at Clark for treating Walter poorly. Roberta takes away Clark's TV and puts it in storage (but doesn't see Njorl). Njorl destroys the TV. In a voiceover, Njorl says that he believes he landed in "Iceland" and wants to escape and return to his home and see his son, Bjorn. Meanwhile, Rodney continues searching for Njorl.

At school Clark passes a note to Paige. Alvarez sees the note and later clobbers Clark in the lip. Meanwhile, Njorl sneaks out of the garage, goes to an inlet and begins building a ship. Later that night, Njorl sees Clark's fat lip and threatens to kill the person who did it. Clark calms him down. Njorl shows Clark how to fight with a sword. They make a wreck out of Clark's house. Clark is sent to his room when Roberta sees what he did. He calls his father, TOMMY - who is on the road with his band. Clark wants Tommy to visit, but Tommy says he is too busy. Roberta comes into the room and hugs Clark. Meanwhile, Njorl keeps working on his ship - and scoring a few babes. Rodney finds Njorl and takes pictures. Njorl sees Rodney and ties him to a tree. The next day, in the local paper there are pictures of Njorl causing damage in downtown Hollywood. At school, Paige asks Clark about his swollen lip. Clark asks if he can kiss Paige. She laughs. Njorl shows up on the school grounds and Benny and Clark whisk him away.

Rodney escapes from the tree. Meanwhile, Njorl tells Clark that you "never ask a girl for a kiss, you just do it." Clark acts a bit too much like a Viking at home and is grounded. Later, Walter "ungrounds" him. Walter asks Clark about Tommy. Clark shows Walter a videotape. Walter feels he doesn't match up to Tommy. Njorl finishes his ship.

Rodney leads reporters to Clark's house. Walter and Roberta chase the reporters away, but later Clark shows them Njorl. Clark asks them if he can keep Njorl, but they say no. The police show up to arrest Njorl. Walter helps Clark by stalling the cops. Njorl takes Clark to the inlet to see his ship. Clark then takes Njorl to Wacky Mountains to talk to an employee, STEPHANIE (who speaks Danish). Clark has Stephanie tell Njorl that that he has traveled through time. The police appear again. Clark gets into a jeep and drives Njorl to the ship - chased by the cops. They say goodbye. Njorl sails off.

Njorl sails to his home, but doesn't recognize it anymore. He goes to a hill and digs in the ground. Back at school, Clark fights Alvarez and using his Viking skills defeats him. Then, he kisses Paige. Two months later at the beach, Benny and Clark see Njorl's ship again. It is decked out in jewels and gold. Stephanie is on the ship with Njorl. Stephanie says she's going to get Njorl a job at Wacky Mountains. Days later, Njorl and Clark race through the streets - two Vikings.

## COMMENTS

### OVERALL

**An engaging, well-structured, well-written story with a good deal of solid humor.** The story is light-hearted and fun. It was a quick read. The author knows his stuff and has done solid work. The premise is not super unique -- we've seen this type of movie before -- but it offers a lot of possibility for comedic scenes, and it seems to be an evergreen. In other words, like body-swap and vampire movies, there will always be a market for fish-out-of-water stories with a kid and an oddball (ET, Encino Man, etc.)

The story has a solid structure. The tension is good for most of it - though parts of the second act feels episodic and the subplots at times slow things down. The second act tension could be beefed up a bit. The protagonist is an engaging character and has a solid arc (as does the Viking) -- but both characters could be developed a further. The secondary characters are colorful, but a bit stereotypical, particularly for a "teen comedy" (the audience for the story).

Though it is a broad comedy and the audience will be suspending belief, there are some believability issues. The story is a bit predictable in regards to the school subplot, although the ending is fresh and interesting, the tale overall heart-warming and fun. The author needs to streamline the story, develop the supporting characters a bit more, address some believability issues and use his great imagination to come up with some fresh scenes that will surprise the audience. The script has great potential. So let's look under the hood and give this baby a tune-up...

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### CHARACTERS

CLARK - A solid protagonist. He has a good arc - he goes from being a meek kid trying to adjust to life without his father to being a confident kid who accepts his new stepfather. And the Viking helps him get there.

The author should look at the relationship between Clark and his real father. First of all, it doesn't seem that Roberta and Tommy could have ever been a couple. Roberta seems strait-laced and Tommy is just too wild. Why does Clark miss his father so

much, when Tommy was probably never really around, never really a father to him at all? Is he just acting out against his mom? Or is it something in dad's rock star persona that's appealing, despite him not actually being in the picture?

Perhaps it would be better if Tommy were NOT a rock star, but just a man who was unhappy in his marriage and left. The rock star stuff is a bit over the top and undercuts the touching scenes between Roberta/Clark and Walter/Clark anyway. Make him a normal guy and more folks will be able to relate. After all, how many of us have dads who are rock stars?

Also why does Clark like Paige so much? And why does Paige like him in the end? Is he just because he stands up to Alvarez? That's predictable and a bit shallow. It feels like this beat needs to be thought through a bit more, because now it just feels motivated by other movies. Perhaps when Clark finally stands up to Alvarez, he chooses another girl instead of Paige - after all, she laughed at him.

WHY is Clark such a meek kid at the beginning? He seems fairly confident and a bit cocky. Is he meek just because he is in a new school and because he is without his father? The contradictions in the way he's depicted call for a bit of explanation, or some smoothing out to make him more consistent. At the same time, let's work on making Clark seem more like the new kid. He already has friends (and enemies). When did they move to this new town and why? How long has Roberta been divorced from Tommy, and how long has she been with Walter? Does the Viking simply teach Clark how to fight (and kiss) or does he teach him something deeper - like *how to be strong in the face of difficulties in life*? This might sound like a bit much for a broad comedy, but if there is a deeper layer here, then the comedy will be even better.

In short, he's an interesting young character with good potential for character arc. But let's be consistent in his depiction as well as what his exact issue is. It appears that he learns self-confidence from the Viking, which is terrific. So let's make sure we have a few scenes up front that specifically demonstrate (show, don't tell) that he is lacking in that area.

NJORL - Great character! Unique, fresh. He is a man who gets thrown through time and wants to get back home. His personality, however, seems a little bit different when he arrives in the 21<sup>st</sup> century. In 841 A.D. he is brazen, bold, confident, cocky and calls all the shots. Even though he has

washed ashore in a strange land and is saved by Clark, it still is a little odd that he would take direction from Clark (an 11-year-old). Yes, he can be beholden to Clark for saving his life and want to help Clark, but why does he allow himself to stay in the storage room? Why doesn't he just sleep by the inlet and build his ship? Why does he come back to Clark's house? Also, is his goal to try to adjust to the "new world" or is it simply to get back to his home. Perhaps he starts out wanting to "fit in" in the new world (Iceland), but then he misses his home and kid and wants to go back.

It would be nice if we saw Njorl interact with Bjorn in the 841 A.D. scenes, so we can see his attachment to his son. Clark seems to make an arrangement at the end of act one - Njorl helps him learn how to defend himself and Clark will help Njorl adapt to the new world. But is this what Njorl really wants? Make this clearer. If Njorl wants to adapt to his new world, he should make more of an effort to try to adjust. This would provide more opportunity for comedy - a Viking trying to restrain himself. As it is now, Njorl just runs around town acting like... well, a Viking. It might be funny, at times, to see Njorl TRYING to act like a 21<sup>st</sup> century man. As Clark becomes more and more of a Viking, Njorl becomes more and more of a normal man. This is what happens at the end, but we should see more of a progression of his arc throughout the story.

WALTER - A bit too stereotypical. He is a nerdy stepfather who doesn't hold a candle to the real rock star father. He seems to be as wimpy as Clark. Perhaps he is just a normal guy trying to bond with a kid who doesn't want anything to do with him. Does he have to be a wimp?

Let's maybe think about this another way and try to make him as fresh as we can. Perhaps HE is an expert on history and is gives Clark the information about Vikings (rather than from a book). There can still be awkwardness between the two of them because Clark hasn't accepted him yet.

Walter changes at the end when he helps stall the police - but it is a bit abrupt. Let's see Walter slowly change throughout the story as well. Like with Clark, make clear what his arc is. If his payoff moment is coming around to help the Viking escape, then logically he should be a guy who follows the rules at all costs -- a bit of a stick up his butt. So he learns to loosen up because that's the only way he can win Clark's love.

And the contrast between Walter and Tommy is too great. Make it a more subtle, more believable. Njorl is the over-the-top character here in an otherwise normal world. Keep it that way. Make EVERYONE else more believable and it the comedy will be stronger - a classic fish-out-of-water comedy. There has to be a reason Roberta chose both these men, and if they are wildly different it seems a bit off -- unless that's a story issue we can make hay out of, such as, she dumps carousing bad-boy Tommy and picks a guy who is super solid but boring.

Let's see Njorl interact more with townspeople and school kids. If is a "weird uncle," let's see him try to act normal at a kids party or something. Njorl is often alone building his ship. That takes away the opportunity for comedy and conflict. Put him with people (without terrorizing them). That's where the comedy gold is.

ALVAREZ - Alas, also a bit stereotypical. Same with Paige. This whole schoolyard subplot is predictable and a bit boring in an otherwise fresh script. Find a way to make him unusual. We've all seen the football-playing jackass bully too many times. Suppose he's the head of the chess club and gay? Or he is a young millionaire from some invention? Come up with some stuff here that's out of the box and breathe some real life into this character.

As for Paige -- she can't just be "the pretty girl." Let's see some interaction with substance between her and Clark. What is it about her that makes him like her? Do they both play Halo 3 or Plants Vs. Zombies? Maybe she interviewed him for the school paper. Dig in here and come up with some interesting interaction. Maybe they can be assigned to work together on a school project.

ROBERTA - Make her a stronger character. She seems a bit one-note as well. She's off to a good start but ultimately we need to have an idea of why she got out of the previous marriage and chose to go to Florida with Walter. What does she want out of life? Does she like being a mom? What is she good at? What are her quirks, tics, hobbies, foibles, eccentricities? Where did she grow up? Spend a bit more time developing the female characters. Male writers often write thin female characters - take your time, make them fresh, interesting, three-dimensional.

STORY

Generally effective, but Act 2 is a bit soft in the area of a throughline for Clark. Njorl has a more or less clear one -- assemble the parts to build his ship, then escape. But Clark's plan seems to be to keep Njorl in captivity, period. Granted he's 11 so he probably wouldn't have the most sophisticated plan, but let's think this through a bit more. How can Clark use Njorl better? As a protector/bodyguard? Personal trainer? Hit man? Relationship counselor? All of the above? Come up with a plan here and let's see if it can at least superficially hold water. It should also be mentioned here that the young protagonist faced many of the same issues in ET and didn't really have a real plan either, at first. That movie got away with it because of the heart and humor and characters. And soon enough, Elliott did indeed have a plan. So let's have Benny and Clark strategize and come up with a way to maximize their new "pet."

On a minor note, Njorl's time travel needs to be clarified a bit. It seems like the Golden Towel had something to do with Njorl's getting thrown into the 21<sup>st</sup> century, but why? And how come we never hear anything again about the golden towel? How come Njorl never questions how or why he got thrown out of the ship? What EXACTLY happened? Why is this towel so magical? Where did it come from? Where did it go? Where did Njorl get the jewels? Should we see Njorl hiding the jewels at the very beginning of the story? In the end, shouldn't Njorl give some of his jewels/gold away? This way a bad Viking becomes a good man. We need to understand (even if it's just a one-line explanation) as to HOW Njorl got transported into the future and how come he can't go back in time. If he found the golden towel, could he go back?

The story has a has great sense of humor. However, the use of scatological humor (farts, vomit etc.) is unnecessary. The author has created a great comic character (the Viking), a great comic situation (the Viking in the modern world) and a great tension - he doesn't need to rely on these cheap jokes. The author should eliminate all these types of joke and put in jokes that come out of the characters and the situations. Yeah, kids like this kind of stuff, but we've seen it SO many times. The author can do much better.

## STRUCTURE

ACT ONE - Nice opening! Don't think you need the "One minute to hell" caption. Let's see Bjorn somewhere in here. Maybe shorten the opening a bit and get to Clark sooner (perhaps by page 3).



Also what is this magic towel? Where did it come from? And WHY is it magic? Phone call between Roberta and Clark about going to the beach seems unnecessary. Try to avoid phone calls in the script. Phone calls are inherently NON-dramatic. The "Thor action figure" is a bit too coincidental.

Why does Clark decide NOT to have the people at the hospital examine Njorl? Yes, he tells us later that he's afraid they will dissect him, but in the moment we need to see WHY he leaves the hospital (perhaps there is a crowd gathering around Njorl and Clark gets nervous.) Keep the Viking dialogue short and sweet - at times it's a bit long (we don't understand any of it anyway.)

Brock Rodney overhearing Clark and Benny on the walkie-talkie is too convenient and too much of a coincidence. Come up with a more believable and more real way that Brock learns about Njorl (perhaps Brock was at the hospital when Clark came rolling in with the cart.) Njorl's voiceover, the Captain's Log, doesn't work very well. It is too expositional and it is odd to hear him speaking in English all of a sudden. Perhaps he speaks this and Benny translates. Again, make it short and sweet.

At the end of the first act, Clark and Njorl should make a pact - I help you, you help me. BUT, it should be clear EXACTLY what Njorl wants (to assimilate or to go home). Right now, Clark makes the pact with himself. Overall, a very good end to the act.

ACT TWO - Good tension in the act and some real fun moments, but there are a few scenes that have little forward momentum, such as: Walter and Roberta at the mall, Benny at the radio station, and Brock being humiliated at the tabloid. Funny bits, but since they don't advance the story, that means we have to jettison them. "Episodic" writing means scenes assembled together that are not related to a central throughline -- if you remove one, you'll never know it was missing. If removing a scene does not create a plot hole in the script, that means by definition it needs to get cut or rethought. Think of your structure in terms of a row of dominoes -- each scene triggers the next.

Again, what is Clark's specific goal for this act? To get Paige? Or is it to help Njorl assimilate into modern society? Again, make it clear and make it clear what his obstacles are. That goal provides the mission template, and he needs to be following it like a laser (despite Njorl pulling him off the

rails constantly.) Without this, the act feels a bit adrift. Come up with that goal to give the act a much-needed throughline and help the pacing in the process. For example, if Clark's goal is to help Njorl get home, then all the scenes need to be about making the plan and then enacting the plan (and the various setbacks along the way.)

The Wacky Mountains scenes go on a bit too long. Also it is MUCH TOO coincidental that Njorl escapes and winds up at the park at the EXACT time that Clark is there with Walter and Roberta. Find a reason for Njorl to go there because he knows Clark is there. You already have him misunderstanding how cars work, so it's not a stretch to extend that misunderstanding -- perhaps Njorl thinks Benny's been kidnapped, and as his sworn protector, he follows him.

Also, how could Njorl destroy the ride and then get whisked away by Benny and Clark? Where are the cops? Where are park security guards? Does he have to completely trash the ride? It doesn't have to be SO over-the-top to be funny (also it will be cheaper to shoot if there is not so much destruction.) Also, let's SEE how Benny and Clark get him out of there. Right now you just cut away with a rather implausible line to explain it all (although admittedly it is pretty funny.)

Mrs. Flatus doesn't add much to the script. She can be cut. Why does Njorl save the Old Man working under the hood of his car? Njorl is not a man who "saves" people. He pillages, he ransacks - why does he now want to go around saving people? If the idea is to show that he's not just a maniac, then let's thread this in a bit earlier as his "Save the Cat!" moment in Act 1.

Clark is weak at school but has no problem talking back to Roberta and Walter. This is one of those character inconsistencies mentioned earlier. He should be meek all around and then at the end learn to stand up for himself in all aspects of his life.

Why does Njorl all of a sudden want to escape? If so, why does he keep going back to the storage room? Wouldn't a Viking be more comfortable sleeping outside? Again, we could use a bit more clarity here as to why he sticks around. Something explaining that he feels he owes Clark his life for saving him, until Clark grants him his freedom. This could create some very funny moments of Njorl following Clark everywhere to "protect" him -- with disastrous results.

Why does Paige laugh at Clark, when he tries to kiss her. She seems to be sympathetic to him - why does she act cruel in this instance? Let's SEE how Njorl captures the Cops and how he captures Rodney. Walter grounded Clark, then he decides NOT to ground him, just because he wants to find out about Tommy? This seems odd. Perhaps Roberta wants to ground him and Walter steps in to defend Clark. The Tommy/Walter contrast is too big. The end of the act seems to come when Njorl finishes the ship.

ACT THREE - The new goal for Njorl in this act is to return home. That works great, but what is Clark's new goal? To help him? Again, this is an area that could use a little clarification. Screenplay structure is like a Christmas tree. You can't hang the ornaments until it is standing straight and tall. So let's make sure the plan (the throughline) is clear, and then lay out the scenes in A leads to B leads to C fashion. For example, the car chase is well-done, but we only see the police chopper after Clark steals the car. If cops witness the theft, then the next scene it makes sense for the chopper to be there, because we've SEEN the motivation and thus it follows in logical order.

That said, the act has some great action and hugely funny set-pieces. It slows down, however, when they get to the ship and then Clark takes Njorl to see Stephanie. This is odd. Perhaps Clark can grab Stephanie and they can go to the ship only once. Twice to the ship seems like a round trip for nothing - and it slows down the momentum that you had going. Ending is solid.

#### DIALOGUE

There are some laugh-out-loud lines in here, and the writer clearly shows influences ranging from Python to Ren & Stimpy to Bugs Bunny to Farrelly Bros. There is a real cleverness to much of the dialogue. Benny's snarky lines in particular are often show-stoppers. There are a few groaners here and there as well ("I know jiu jitsu...")

The only real weakness with the dialogue is that in a few places the writer attempts to write dialogue with heart, with only modest success. This is partly because he can't resist poking fun even in those scenes. The problem is that in doing so, it undermines any actual emotional involvement.

For example, in the heart-to-heart between Walter and Clark, this would be a great time for some honest, real dialogue. Let's

see Walter's words actually sting. This will make us feel for them both -- the hurt step-dad and the kid who's trapped between his feelings of abandonment and resentment. Doing so would also add real resonance to the scene later when Walter finally does come around and even stalls the cops. Right now that transition feels more like writerly convenience than a motivated character arc, because the scenes preceding it were just a bit too tongue-in-cheek to really propel Walter.

Subtext is another area that could be worked on, particularly in the Walter/Roberta scenes. There's a lot that could be conveyed through body language to define the tension in their relationship, which has nothing to do with the words being spoken. Work on adding a layer of subtext into these scenes and wow, watch those scenes 'pop'! People love subtext, because we feel like we're being let in on a secret -- and also it engages our brain a bit more as we have to figure things out rather than the information being handed to us.

#### MARKETABILITY

As mentioned, the concept is not the most original, but it's easy to see someone being interested. There are big, funny set pieces throughout, and the key dynamic -- Njorl and the boy -- is gold. The big problem is it feels derivative of ET -- but working in its favor is its broad comedic tone and spoofy nature. There are even moments in the script spoofing other movies and product placement -- brilliant!

This may not be a studio film, but there are plenty of places that could be interested in this as an affordable family movie in the under \$20 million zone. Let's just make sure we iron out those throughline and character issues first as well as keep an eye on the budget.

#### CRAFT

The writing style is very good. Hardly a typo to be found, as well as solid knowledge of script format. It's clear that the writer has some chops, so I'm confident that he has the ability to tackle the issues raised herein.

#### CONCLUSION

I like the script very much. The characters need a bit more development, the structure needs to be tightened up a bit and the story needs to be more believable in the "real world" parts.

The writer has a great style and is a solid talent. The script could be a real winner.

I'm giving it a PASS for now but it's not that far off the mark, and I feel that if the writer can really knuckle down and address these problem areas, this one could well become a great writing sample. Good luck!!



CRITERIA	YOU BET!	YES	KINDA-SORTA	NOT SO MUCH	N/A
Strong PREMISE?			X		
Is the material ORIGINAL?			X		
Is the script COMMERCIAL? (mainstream or indie)		X			
Is the PROTAGONIST dimensional, well-developed?		X			
Does the story have a clear ANTAGONIST or ANTAGONISTIC FORCE?		X			
Are the SECONDARY CHARACTERS well-developed and believable?			X		
Is the STORYLINE believable and effective?			X		
Does the FOCUS remain clearly on the protagonist and not get lost in secondary characters' subplots?		X			
Are the STAKES high? If the protagonist fails in his/her quest, are the consequences of failure dire?		X			
Does the story have a strong STRUCTURE, 3-Act or other?	X				
Do the first ten pages set the TONE for the rest of the story?	X				
Does the script have solid PACING?		X			
Does each scene move the story forward?		X			
Does the CONFLICT rise effectively?		X			
Does character DIALOGUE sound natural?			X		
Does the DIALOGUE contain sufficient subtext?				X	
Does the writer's STYLE reflect professional quality and ability?		X	X		

Is the writing tight and punchy, with a minimum of bloat?			X		
Length appropriate for genre?		X			
Format/Mechanics/Spelling/Grammar?		X			
Is the TITLE a grabber? Does it reflect the material's genre or tone?		X			

**SCRIPT:                   PASS**  
**WRITER:                 CONSIDER WITH RESERVATIONS**

(Ratings scale: Recommend, Strong Consider, Consider, Consider with Reservations, Pass. The vast majority of screenplays submitted are a "pass." It generally takes a lot of drafts and elbow grease to get a "consider.")

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Thanks for submitting your screenplay to Coverage Ink! We hope the analysis gives you the info you need to make the script as good as it can be. Here are some resources you may find helpful:

<http://www.coverageink.blogspot.com>

Our blog! Chock full of news, events, tips, columns and intel.

<http://www.youtube.com/watch?v=CTVSfzynE68>

Our free video "Surviving Coverage." This is how we deal with getting feedback on our own projects.

<http://www.youtube.com/watch?v=DGZSwh242PQ>

Our free video "Writer, Edit Thyself." Invaluable tips on figuring out what to trim and making your script as lean and mean as can be.

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