



*One Artist At A Time.....*

## **The Robb Company Script Coverage**

Title: Welcome to Hollywood

Author: Robin Gregg

Locale: Los Angeles / Las Vegas

Circa: Near Past, 80s/90s

Format: Screenplay / Adapted Screenplay

Genre: Drama/Thriller

Budget: High

Draft Date: N/A

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Prepared By: Jose Chavez

### **Writer's Logline:**

N/A

### **Reader's Logline:**

A 22-year-old man gets pulled into the underbelly of Hollywood drugs, sex, and crime. This leads to a frenzy of lies and deceit that becomes a hellish welcoming party for this out-of-towner.

### **Brief Synopsis:**

Peter (22) recently started working at the Best Inn motel as their day shift clerk. Jerry (50s), a husky producer-looking type, pulls up and requests that he pay double the day rate, just so Peter keeps quiet on the transaction. Chester (40s), a pimp, arrives and attempts to get a room for one of his sex workers, but it seems that Peter is familiar with

Chester. Peter doesn't appreciate Chester and what he does, so he demands that Chester stay away from the motel.

Jerry suspiciously exits the motel and vanishes after lying to Peter about where he is going. On his way out, Jerry hands Peter a thick envelope and requests that he keep the money to keep his mouth shut. Peter goes to investigate the room that Jerry was given, and there lies the deceased body of Catherine Mack (19).

Detective Bard (37) arrives to interview Peter and anybody else who might've known of the murder. He is suspicious of what Peter has to say and doesn't trust him at all. His boss subsequently fires Peter at the Best Inn. In a flashback, he is shown to be arriving three weeks before Hollywood in a Greyhound bus. He leaves to find his supposed friend's address, but no one answers the door. A well-built man in his 30s, 'T-shirt,' ends up deceiving Peter and robbing him of any money he had on him.

Peter meets Red (25), who takes him to see Eric (aka JERRY) as they go to Eric's agent's house for a party. Peter is introduced to different members of Eric's crew who work for him in his career as a producer. He meets Tommy (50s), the female publicist for Eric, and Dan (50s), Eric's producer on many films. Peter meets Lucy (20s), an aspiring actress, and helps her to her home for the night. Lucy lands a meeting with Devin, an agent who works with Eric. Peter set up this meeting through Dan after he agreed to have Lucy in the movie, even if for almost no time.

Peter is allowed to leave Los Angeles and go work on the film production of a movie produced by Eric and Dan. He takes this opportunity and flies to Las Vegas, but first, he calls Patricia (20s), the sister of the deceased Catherine Mack. Peter tells her that he has information about her dead sister, and he admits that he kept this information secret from Detective Bard. Detective Bard gets told of Peter's plans by Patricia, and he leaves to find Peter in Las Vegas.

Eric is exposed to Lucy as a liar who has been stealing money under Dan's nose for a long time. Peter and Eric try to defraud the Casino on Eric's orders, but the casino doesn't accept any more credit from Eric. This leaves Eric enraged at the staff, and he must be escorted out of the casino gambling area. Peter speaks to Lucy about her meeting with Eric, leaving Peter wary about her safety. He doubts leaving Lucy alone with Eric, as that has had horrible results in the past.

Detective Bard finally finds Peter in Las Vegas, and Peter is convinced that the main suspect, Eric, is currently harming Lucy in his hotel room. Bard is hesitant to believe Peter at this point, but he does, and he finds that Eric is suspicious. This investigation leads to Eric's hotel room, where the supposed 'business meeting' would be held. Lucy was left knocked out and pushed away to be hidden from the police and Peter. Eric felt that his lies finally caught up with him, and after having a quick shoot-off with a guard—he shot his head. This leaves the murder of Catherine Mack to be solved, as Eric is the disgraced Hollywood producer who murdered the sex worker.

Chester, the African-American pimp, has been locked up wrongly in jail. Peter and Detective Bard visit Dan's estate to see if they can tie up any loose ends on the case. Once they arrive, they find a 'T-shirt' about to bury Dan. 'T-shirt,' the man who deceived Peter earlier, is finally caught up by the Police in the middle of one of his attacks. He is finally arrested for what he did to Peter in the Hollywood House and for recently

assaulting Dan in his own home. Lucy and Devin leave together after all this fiasco, and Peter is left happy that his enemies, T-shirt, and Eric, are finally out of his life for good. THE END.

**Characters:**

(elaborate, not meant to be answered yes/no)

List of Characters (name, type, description):

Peter- Leading Man: the 22-year-old motel clerk who gets involved in the murder of a young woman and the crazy side of Hollywood.

Jerry/Eric: Supporting Character: He is aged in his 50s, an overweight man, "producer/director type."

Female/Catherine Mack:Cameo: A 19-year-old girl who was "tall, blonde, possessing little facial makeup."

Chester: Supporting Character: An African-American pimp in his 40s that gets tied up with lies surrounding the murder of Catherine Mack.

Jessica:Cameo: A 30-year-old sex worker who got questioned by the Detective and Police Officers.

Lupe: Cameo: A 45-year-old maid of the Best Inn motel.

Officer Lopez: Cameo: A 29-year-old black police officer who helps Detective Bard

Officer Hernandez: Cameo: A 32-year-old Hispanic police officer who helps Detective Bard

Detective Bard: Supporting Character: A 37-year-old plainclothes officer who is a "short, unimposing figure." He is the lead Detective in the murder of Catherine Mack.

Officer Bailey: Cameo: An Officer at a motel crime scene assisting Detective Bard.

Ky: Cameo: 50s, stocky man

T-Shirt: Cameo: (30s) A "well-built guy with blonde hair, wearing a white t-shirt and faded blue jeans" robbed Peter by lying to him.

Older man: Cameo Lives in the Hollywood House that Peter visits.

Red: Supporting Man: A 25-year-old young, red-haired man.

Mr. Clipboard: Cameo: "officially mannered individual aged in his 30s, checking off names on a guest list"

Richard: Cameo: "tall, distinguished with fully white hair."

Lucy: Supporting Character: An attractive, young, blonde lady in her 20s

David Geldt: Cameo: An elegantly dressed man in his 40s.

Tommy: Supporting Character: (50s) A woman dressed inappropriately for a swank Hollywood party. She is a publicity specialist for Eric.

Valet: Cameo: A valet at Richard's Hollywood party

Guard: Cameo: Guard sleeping at Paramount Studios lot

Technicians: Cameo: A group of technicians setting up a production of an indoor scene on Paramount Studios lot

Receptionist: Cameo: A young receptionist who works for Eric.

Claudia: Supporting Character: A woman in her 40s, she is a “statuesque beauty.” She is the mother of Catherine Mack, the deceased 19-year-old woman.

Patricia: Supporting Character: A woman in her 20s. She is the sister of Catherine Mack, the deceased 19-year-old woman.

Clerk: Cameo: Clerk working at Best Inn to fill the shift that Peter left empty after he was fired.

Cop: Cameo: Police officer working with Detective Bard to capture Chester.

Dominic: Cameo: A man in his 30s with” long, brown hair and a tanned face. Dressed in white shorts and a white, cotton short-sleeved shirt.”

Dan: Supporting Character: In his 50s, “ a heavy set individual wearing a pale blue toweling robe tied to his waist.”

Steve: Cameo: A desk clerk at the guesthouse that Peter was staying at.

Devin Malone: Supporting Man: A 20s mailroom worker at one point during a flashback, then jumps to being an older man in the present.

Boss: Cameo: The Boss at Devin's old job.

Boss's wife: Cameo: A 38-year-old woman married to Devin, old Boss.

Swarthy Man: cameo: A man in his 30s who is having an affair with Devin's Boss's wife.

Julio: Cameo: A slender man in his 40s directing Eric's film.

Sergeant: Cameo: A sergeant at the Police station where Detective Bard works.

Cashier: Cameo: A Cashier at the casino who can't give Jerry any chips.

William Glugt: Cameo: A man in his 60s. An "older man, who is short and wearing a gray suit with a white shirt and a black tie."

Guard 1: Cameo: A security guard of a casino

Guard 2: Cameo: Another security guard of the casino

Houseman: Cameo: A man who tries to hit on Lucy in the Tiki Bar of the casino.

Caesars Palace employee: Cameo: An employee in the Caesar's Palace hotel assisting Detective Bard

Older Man: Cameo: A desk manager at Caesar's Palace Hotel

Murphy: Cameo: Bard's contact on the Vegas Task Force.

Paul: Cameo: In his 60s, Head of corporate affairs at Caesar's.

Kristine:Cameo: A 42-year-old woman, chief accountant at Caesar's palace.

Head of Security:Cameo: Guard that assists Detective Bard in handcuffing Peter.

Ryan: Cameo: Casino Executive at Caesar's Palace.

Cinematographer: Cameo: Director of Photography on Devin's movie.

Actor:Cameo: Actor portraying Detective Bard in Devin's movie.

Does the protagonist manifest both internal and external goals?

- The protagonist does not manifest either internal or external goals. There aren't any apparent goals that Peter, the protagonist, has on the paper that seem to push the story forward. Most of the events continue due to the Supporting characters that propel the story forward.

Does the protagonist face consistent opposition to their goals?

- The protagonist does face consistent opposition in the story, but there aren't any apparent goals that he is aiming for. Therefore, the protagonist has no opportunity to encounter forced growth through opposition.
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Is the protagonist sympathetic and engaging in our emotional investment?

- The protagonist is not truly sympathetic nor engaging our emotional investment. There aren't many opportunities for the protagonist to grow throughout the story. And this is a detriment to engaging the audience in their personal growth.

Does the protagonist change/have an arc?

- The protagonist does not have a clear arc or change in character from beginning to end. There isn't any noticeable change in character that the protagonist exhibits. Peter, the protagonist, starts not showing much desire in life and just letting things happen. By the end of the story, he was still very much the same and didn't start to show any rise in his desire or drive in life.

Are the supporting characters unique? Do they add value to the story?

- The supporting characters are pretty cliché and follow a formula that is quite common in these genres of films. They can have witty quips at moments, but they don't seem to add much value to the overall story.

Are all of the characters authentic to their background? Do they have realistic motivations?

- The characters seem to be very authentic to what their respective backgrounds are, and they have very consistent tones throughout the story. They don't have much motivation in the story besides sticking to their one-note tale that doesn't add much value.

Is there an effective antagonistic force (direct or indirect)?

- There is a direct antagonistic force that affects the protagonist, but there aren't many effects that can add genuine value. The antagonist, Eric(Jerry), is a cloud that hangs over the protagonist and can create a pessimistic aura— but there isn't much significance that he adds.

Does each character have a unique voice/way of speaking apparent in the dialogue?

- The characters all speak in similar ways that don't separate them much, and this takes away any uniqueness among the characters. The dialogue that represents each character

### **Plot:**

(elaborate, not meant to be answered yes/no)

Is the pacing effective?

- The pacing does not feel very effective and seems to hurry up the events in some aspects of the second Act. The first act seems to flow decently, but once act two begins, the story starts to have a bit of misdirection. The misdirection leaves the story feeling somewhat unbelievable, which could lead to pulling an audience out of the film.

Are the obstacles that are introduced easily avoidable? Do they provide compelling conflict for the protagonist?

- There are not many obstacles that the protagonist has to overcome throughout the story. Furthermore, this leads to the protagonist not having enough compelling conflict to pique the audience's interest.

Are the solutions presented passive or active solutions? Is the protagonist taking an active role in reaching their goal?

- Many solutions that are presented to the protagonist are passive. These solutions will come to him seemingly by chance, and this decreases any compassion for the protagonist.



Is there compelling motivation behind the decisions that are made? Do you believe that the characters would make the decisions they make?

- There is not much compelling motivation because the goals are not very persuasive. The characters have motivations that seem very formulaic to the genre that they are stuck in. Therefore, I do believe that the characters would make the decisions they make, but only because there aren't any distinct characteristics that mold them.

### **Structure:**

(elaborate, not meant to be answered yes/no)

Does the script have a strong structure that supports the story well?

- The script doesn't have a solid structure that holds the story together well, leading to the story not being supported. The story has moments that feel like it falters a bit, which goes hand-in-hand with the script's structure.

Do the plots and subplots work together?

- The plots and subplots work very well together in how they complement each other exceptionally well. One example of a subplot is Peter and Lucy falling for each other. This works well with the main plot because it adds value to how the stories of Lucy, Peter, and Eric end.

Is the set-up concise and compelling?

- The setup is relatively concise and practical for a decent payoff at the end. More attention to detail could be needed here to establish a more savvy set-up that feels less tacked on.

Are the transitions between scenes/acts effective and appropriate?

- The transitions between scenes and acts are ineffective in adding value to the story. The transitions can be a bit clunky at moments and might need some more polishing to feel much smoother.

Is there a purpose/relevance to every scene?

- There does not seem to be a purpose to every scene in the story. Some flashbacks are scattered throughout that revolve around different characters, but they all seem to be confusing and convoluted.

Is the dramatic climax effective and satisfying?

- The dramatic climax is not practical nor satisfying in the way that it wraps up the story. The climax ended very suddenly and didn't have as much sting as it should've. The ending of the main antagonist's life felt very anticlimactic and could have been much more effective.

Is the conflict resolved effectively?

- The conflict gets resolved quickly and feels very unsatisfying at the end. The antagonist is killed off very haphazardly, and this leads to the feeling that the protagonist is not having much growth.

Is dramatic tension effectively built through the scenes/script?

- Dramatic tension is not built effectively through the script, making many scenes feel disjointed. The tension that builds between the protagonist and antagonist is seemingly non-existent throughout the whole story.

Can the ending be inextricably tied to the beginning?

- The ending can be tied to the beginning because it has the same thief that robs the protagonist, and it closes the story on the main antagonist that starts in the beginning.

### **Dialogue:**

(elaborate, not meant to be answered yes/no)

Is there an appropriate amount of dialogue for the story's purposes?

- There is too much dialogue at moments in the story where there could be more brevity, which makes much of the dialogue seem unnecessary.

How much of the exposition is in the dialogue?

- Much of the exposition is directly in the dialogue, leading to everything being explained to the audience. Many of the events in the story are expressed directly to the audience. Therefore, the audience has everything that they need to know placed obviously in their face.

Is there a purpose to every line? Does it move the action along?

- There does not seem to be a purpose to every line, and the action does not seem to be moved along very well. The lines don't seem to build on each other or advance the action to another story event.

Is the dialogue realistic between characters depending on their relationship?

- The dialogue is realistic between characters, depending on their respective relationships. The characters speak to each other in ways that make sense, depending on their relationships. Characters speak very casually to one another, and there aren't many formalities.

### **Setting:**

(elaborate, not meant to be answered yes/no)

Is the setting(s) clear and appropriate for the story?

- The settings are apparent and appropriate for the story that is taking place. Hollywood and Las Vegas both have the same sinful residue that makes them compelling settings.

Is the setting(s) effective for the story's purposes?

- The setting is effective for the story's purpose because it adds something the characters are missing. Hollywood is a very grand setting that makes the characters feel more compelling than they are.

Is the story authentic to the setting? (especially for period pieces)

- The story does feel authentic to the setting that it is in. It is set in the near past, most likely in the late 80s or 90s. The Hollywood setting is very much exemplified by the naming of specific streets that are very well-known.

### **Reader Response:**

(elaborate, not meant to be answered yes/no)

Does the opening grab your attention?

- The opening does not necessarily grab my attention because it feels very standard for films based in the old "Hollywood" age. Exciting elements arise in the opening, but the characters and the setting feel spiritual.

Was this story able to hold your attention? (pay special attention to Act 2 when answering this)

- This story could not hold my attention very well, and Act 2 started to feel stale in the middle. The characters didn't add much to pulling the audience's attention, which made the story unable to hold my attention.

Did the story evoke an emotional response?

- The story did not evoke any emotional response from me. The protagonist and supporting characters didn't generate any emotional response because they weren't built as compelling.

Did the story achieve its purpose?

- The story did not achieve its purpose of presenting compelling characters or compelling situations. The characters are unoriginal and feel like carbon copies of people in other stories.

### **Conclusion:**

(elaborate, not meant to be answered yes/no)

Script Readiness:

- Needs major editing/help.
- The structure needs to be re-worked
- Needs help in describing situations that characters are in
- The writer needs to describe characters better visually

What would you recommend to the writer?

- I would recommend that the writer expand their avenues when it comes to visually describing the characters that the audience needs to know. I would also recommend that giving the protagonist many more obstacles and conflicts would create a much more interesting protagonist. The protagonist should feel much more compelling to the audience than Peter.

Do you recommend pursuing this project and why?

- I would not recommend pursuing this project because it has many cliché characters and storylines that don't add much value to the story. The audience doesn't have a compelling protagonist to attach themselves to, and the supporting characters don't add much, either.