



The Robb Company Script Coverage

Title: Klefti Means Thief

Author: Miranda Filippides

Locale: Greece

Circa: 1943

Format: Master Script

Genre: Historical Drama

Budget: Mid ranged likely

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Prepared By: Austin Cappetta

Writer's Logline:

Not indicated

Reader's Logline:

Klefti fights with the Andartes for freedom in Greece against the Nazi occupation. He fights to protect his wife, his lover, his son, and his country while Major Weinhart hunts him down.

Brief Synopsis:

Weinhart and the Nazis are looking for a man named Klefti, a big figure in the Andartes movement of the Greek resistance. Klefti's wife Petra manages to steal a mysterious map from Major Weinhart, she is however captured. Klefti has a second lover named Anna who is the one who ratted out Petra. Petra dies and Klefti's men take Anna and her son to the mountains to hide from the Nazis. Klefti buries Petra and tumbles down a cliff

where he meets an American, Jake. The gang travel and hide in caves while the Nazis look for Klefti and the map he carries. The map is a positioning of all the German bases in the area. Dmitri, one of Klefti's men is revealed to be a traitor and his brother Andros kills him. Maria is a traitor too and tells Weinhart where Klefti and the others are. Weinhart attacks their outpost and Anna is shot, but survives. Maria sneaks back in and tries to kill her but Klefti ties her up before she can. Klefti and Weinhart face each other and Klefti kills him. Yiorgo is revealed to be Klefti's son. Five years later Anna and Klefti marry one another and Jake returns for the wedding, a successful author.

Characters:

MAJOR WEINHART: Speaks German, Nazi, 40s

VILLAGERS

TRANSLATOR: Translates for Weinhart

LIEUTENANT: 24, serves Weinhart

KLEFTI: 50, protagonist, graying hair, sheepskin vest, dislikes Nazis

PETRA: Klefti's wife, 45

TEENAGE BOY: We can assume Klefti's dead son

ANDROS: 30s, Works with Klefti in the resistance (Andartes)

DMITRI: 23, Andros' brother

PARTISAN

DARK FIGURE

AUNT

JAKE, 40s, Spectacled

CHRISTA: Nazi typewriter, at Encampment

MARIA: Works with Christa

ANNA, 35, tender, beautiful

YIORGO, 11, Anna's son

MISTOS: Traveler, 40s

KATIA: 35, Mistos' wife

TODDLER, TEENAGE BOYS

KAPETANIOS

Klefti: Klefti is pretty interesting right off the bat. He's not a typical protagonist, he's older, more experienced and more hardened to what's going on around him. He manifests internal (saving wife/lover) and external goals (fighting to free Greece) very well. He certainly faces constant opposition because of Weinhart, the Nazis, and traitors in his midst. Klefti has a few issues that if resolved could make him the protagonist of the century. First off, he's not sympathetic enough. He needs to be shown and given more moments describing what he cares about and why and also more emphasis needs to be put on Klefti's son's death. It didn't add much to his character because it was touched on once and never brought up again. We need to see how that experience affects him and makes him grow as a person. (For instance; he could spare a Nazi boy who reminds him of his son that died), anything really that impacts his decisions and makes him grow, because now it does nothing for the story. Klefti doesn't have a tangible arc that can be pinned down. He doesn't learn any lessons. He needs to learn some lessons in order to be a really great protagonist.

Jake: Jake's a pretty interesting character to start. The dialogue between him and Klefti is some of the best in the script. They have a great comradery. Jake is also a cool foil for Klefti. The main issue I have with Jake comes with the dialogue him and Klefti share in the second half of the script. They go from being good friends to enemies because of their difference in viewpoints. While having them be foils for each other is a good idea it doesn't work because they become hostile and also because neither one of them learns anything. I like a lot of the dialogue it just needs to be done with different intent and framing.

Anna: For the most part I have nothing bad to say about Anna, she is kind caring, but also not afraid to do what needs to be done. I do wish Anna had some more moments that showed what kind of person she was because she doesn't get enough and she's a really great character.

Petra: Petra clearly has goals and desires that come out and are well-expressed. She takes action and clearly has wants that she needs. She just needs some more exposition and a few tweaks in dialogue and she'll be golden.

Weinhart: Weinhart is interesting. I love the prologue scene with him in the beginning looking for Klefti. Weinhart needs some more development too though. He shouldn't just be a Nazi searching for Klefti he deserves some character moments too to make him feel like a more human villain. That almost happens when he's talking to the General. Instead of acting because he wants to he should be acting out of desperation and fear of his life. Weinhart should also have more moments that define his moral compass instead of just slaughtering everyone he sees. Does he spare a young girl because she's not old enough to die? Is he a pragmatist or emotional? These are questions I need the answers to to understand what I should be afraid of him doing. Not only does developing these things make him more fleshed out it also makes him scarier because you'll never know what he'll do next. Tension is what equates to fear, not evil.

Plot:

Overall, the plot has the semblance to be something great. I love a lot of the elements that are put in there. The obstacles are entirely authentic and not easily avoidable and they compelling decent conflict throughout most of the script. Klefti manages to make some active decisions, but in some cases, he is reactive and that devalues his character. Making him more active and giving him more choices and obstacles to overcome will make him much better. There is compelling motivation for all of the characters. Jake's should be elaborated on though, its difficult to discern what he really wants and how he impacts the plot.

The pacing needs some work. The script does a lot of jumping around and flashing from one POV to the other. That's fine, it just needs to be done with more tact and with better transitions. Each scene needs a better hook at the beginning or end, or needs to deliver necessary exposition about the characters, world, situation they are in, etc. Not all of the scenes were able to convey that effectively. Better transitions need to be used as well and at more precise times that really aid the narrative instead of just getting everything to fit in the script.

In regards to exposition, most people will tell you less is more. In this case, there's not enough. The script was difficult to follow because it was unclear what was going on and why certain actions were being taken. More emphasis needs to be put on the situation,

what is happening, why the characters care, why the audience should care, how it impacts the world, how it impacts the characters, etc.

The exposition issue is also because the directions and descriptors in the script are not clear and there are not enough of them. Production needs to understand clearly what is happening. This needs to be increased by nearly double for the script to make good sense.

Also, there are two main mysteries in this script. One is the map and the other is Yigoro. Both should have been used as devices for plot-twists. The map is exactly what you'd expect it to be and it's clear that Yigoro is Klefti's son from his first page. The script would be so much more interesting if these were not what you would assume they were. Perhaps Yigoro could be Weinhart's son and they've raised him in an attempt to blackmail him later. Maybe the map is to a secret horde of Nazi treasure that could help the Andartes buy weapons, medicine, and what not to help their people and fight back. I think the main issue arises because the map is not given meaning until page 60-ish. If it's not going to be a mystery what it is, it should be described right at the beginning. Overall, the point is, the story could do with a few more twists and turns. Dmitri and Maria's treachery are interesting for sure. More stuff like that would do the story a lot of good.

Stakes. The stakes in the story need to be heightened more. Objectively in their situation, the stakes are very high. What I mean is that it needs to be conveyed better to the audience and it needs to be more personal. Weinhart needs to be given more screen time to develop him as a villain who is actively trying to undermine Klefti. Klefti needs to encounter more moments that personally affect him and makes the Nazis more believable villains in the context of the screenplay. The script needs more tension and that would raise the stakes too. It lacks a lot of that when the elements to make it more tenuous are all there.

Lastly, Jake arguing for Maria's life is a bit off. When that happens typically it's because the character did something morally grey. Maria was a traitor, and I wanted her to die. She sold out her people to the Nazis. I don't care if she's young, she's old enough to know that that's not a good thing. If she was twelve, maybe. But she's too old for that to work. Jake has a lot of dialogue that is confusing because the audience doesn't know how to feel about it. It's interesting, I see what it's trying to be, but it's not quite there yet.

There were several line edits/questions I wrote as I read as well:

It should be explained why they know English kind of like they do in *Inglorious Basterds*. That movie is historically accurate enough (in the beginning at least) that they take time to explain why a character knows English. If you don't, it breaks immersion.

- Is Greek taking the place of English to be the thing that we hear but understand that they are 'speaking' Greek to one another in world?
- And do the Germans all have accents when speaking English? It would make sense for them to. The General did, but no one else is written that way. Weinhart has moments like that later on, but it's inconsistent.

It needs to be better explained in dialogue form that Petra made a copy of the map and where she places them in Klefti's pockets. It should also be elaborated upon why she

makes a copy and gives both that and the original to Klefti and doesn't give one to someone else or keep one herself or try to put it back before the Major finds out.

Why does Weinhart drive away (page 25)? If his life is on the line because of what the General said, it would make more sense for him to want to stay and make sure that Klefti is captured properly under his supervision.

On page 31 its unclear what they're running from. In general, make sure that when something happens there is a descriptor or direction to indicate so. Otherwise, its impossible to follow what is happening.

- Ex. It needs a line before 'Is that you?' (They hear branches being broken behind them) for instance. Something to elaborate and make it clearer is what's needed.

Another scene needs to be added where Maria loses Anna and the boy, a short one where Dmitri is walking too fast, and they can't keep up. Exposition like that is crucial for the flow of the script.

Why does Jake love Anna? They've had no interaction whatsoever. Major rewrites are needed if you want Jake to love Anna. There's been no indication that he's looked at her or even desired her. How does he know her? She was from a different village at the start of the story and he talked to Petra, not her.

More emphasis needs to be put on the character descriptions stating what side they're on, what ethnicity they are, and a few more adjectives about them. That is conveyed easily to the audience by actors and production, but they can't do that if they don't understand that in the script.

Structure:

The structure is good. The subplots feed in pretty well to the narrative. As stated above, better transitions and more exposition will do the story an immense amount of good. The plots and subplots work together well though, and the set up is really well done. I believe every scene has a purpose in there, but its not always clear what that is, even after finishing reading. The climax is okay. It was not clear to me why their outpost was significant enough to be the site of the final battle so describing why Klefti has an emotional attachment to the place or showing that it has good fortified land that makes it hard to attack would be great additions.

In addition, sentence structure and grammar are a bit off in places. Double check punctuation, question marks, commas, complete phrases and what not.

Dialogue:

There could be more dialogue to describe what is going on and what people are thinking. The dialogue that's shared between characters is good for the most part. A lot of it is interesting. In some cases its not clear what it adds to the story, but it sounds really good all of the time.

Line Edit Comments:

- A lot of people pay no mind to the descriptions. Yours are chillingly good in the beginning. I wish that carried on throughout the rest of the script. They loose their punch at around page 6.

- Pg 5, why does Klefti say 'gods' instead of God? This is well researched so, if there's a reason I don't know it. More than likely though he would be Greek Orthodox meaning Christian, so 1 God.
 - o At the end, I'm still not sure. Religion was clearly a theme but I'm not sure what it added to the story. What difference does it make that Klefti says gods or God? That needs to be touched on for it to make sense.
- Petra gets into some heavy lines the second Klefti walks in the door. I'd ease it into that to make it seem more natural. Or it needs to be triggered by something like Klefti telling her that the Nazis invaded the village at the base of the mountain.
 - o It's also never explained how she got the map. Why was she at his desk? More clarification is needed there.
 - o Petra and Klefti's dialogue is unnatural in some ways. It jumps to very important bits but leaves out the fact that a conversation wouldn't flow like this. Revise it and make the flow a bit better.
- Having the General say, 'I will have you shot' does not make him seem like a villain or make him threatening. It just sounds a bit corny. Has Weinhart failed before? He seems pretty competent. If not, tell the audience that with lines like 'You have failed me before, and if you do again... xyz...' That makes it more believable and more threatening.
- Pg. 12, Lieutenant's line should be Weinhart's.
- Dialogue with Jake and Klefti in their first conversation is really amazing. Good work!
- Nice touch calling WWI the Great War, historically accurate.

Setting:

I am a history buff, but I'm not an expert on modern Greek history. So, my opinion is not as good as a historian's in this case. From what I can tell though, everything about it seemed very historically accurate and well-researched. I know a bit about the Andartes and the Nazis being in Greece, and it seems to hit the major things I've heard about, so well done!

Reader Response:

The opening was really spectacular. But the story as a whole is encumbered by a lack of exposition, powerful character moments, tension and stakes. The transitions need work and so does the element of twists and mysteries. It too needs to evoke more emotion by showing me the emotions of the characters better and how their emotions impact the plot. On the whole, it kept my attention well enough. The story delivered has the semblance to be something really amazing. The reason I went so in-depth about this one is because I can clearly see what it has the potential to be and if it delivers better on the things I've described above it will be a masterpiece even worthy of several Oscars.

Conclusion:

Script Readiness: Could be ready with some editing.

I would recommend pursuing this project when it is edited. I'd also really like to read this one again when it is edited.

Line Edits Draft II

Klefti Means Thief Additional Comments

Overall, this was an amazing next draft. I loved what you did with this script and I think it's truly a spectacular story with some really well-developed characters. There are a few spots that need a bit of work and polishing and I really did a deep dive with this script and did a meticulous line edit because it truly deserved it. You've done an outstanding job with this and it's pretty much ready to be represented. I'm going to recommend to Sherry that it be represented, but these line edits need to be taken care of as well.

- Just a reminder, if someone is there at the beginning of a scene be sure to say who is in the room in the script. Try not to introduce them when their dialogue comes up.
- In terms of your dialogue, you should probably have some kind of a formatting system to indicate when a line is spoken in a different language. I've seen people put a note in that says 'From hence forth all lines in italics will be German, or all lines in dark blue will be German.' Up to you, I think it makes it easier to interpret that way though.
- Amazing characterization of Klefti on page 4. Truly amazing!
- Indicate where Andros and the truck came from on page 5. Klefti was alone on his horse. There needs to be a direction in there that says 'A truck appears down the dirt path below Klefti aims but sees his companion Andros driving', or something along those lines.
- Nice, I like the part where Klefti and Andros help give out the food and supplies. Nice touch!
- Some kind of a transition on Page 5 into the scene with the gorge would be helpful after they hand out the supplies. Perhaps a line or two in there that also begins to build Andros as a character earlier would be a nice touch. Something short that leads into the gorge instead of a cut away to it.
- Pg. 6 Remember to indicate who the Partisan is/are or his affiliation, so those reading have the context they need. (I know, because I'm a fan of history, but others may not)
 - o Also mention just how far away he is, that'll help paint the picture better.
 - o And also, who he's shouting at.
- Pg. 7 The gorge scene needs more elaboration and exposition.
 - o What did the traitor do? What is the traitor planning to do?
 - o Some indication as to what the traitor means in the grand scope of things is going to be super vital here.
- Pg. 8 Love the discussion about Klefti and his age. Great moment for him.
- Pg. 9, I'd choose a different word to for Klefti when he says 'Revenge', because it's a fairly common motivation. Even vengeance would be better, just so it doesn't feel rehashed. If not, don't worry about it, this is a super minor thing.
- Pg. 9 Find some way to weave in why exactly Petra was at the Major's desk.
 - o Klefti could say something like: "I can't believe you've decided to become that man's assistant" and Petra could reply, "I'm doing it for you, for your cause, so I can leave this place".

- And also some knowledge about why the Nazis are even allowing the local Greeks into their camps to help and assist. Is it forced labor, did they take volunteers?
- I like the addition of the Aunt character, it adds another neat dimension. I think you should use it to expand a bit more on the current state of the relationship between Petra and Klefti and have the Aunt comment something like “I am the matriarch of this family. I disowned your husband after he xyz...”. Just a for instance, fill in whatever fits.
 - What happened to her after the intro? What does her role mean for the script? I’m curious, she didn’t really seem to drive Petra or Klefti character-wise. Maybe she should even if its something small.
- Pg. 14, Weinhart is a lot scarier in this draft and a much more effective antagonist. I love how you’re with holding a lot of information about him so far, nice work!
- Pg. 15, have Weinhart address the caller, “Gutentag Herr General” (whatever the German word for General is)
- Pg. 15, I love what you’re doing with the young boy here. I’m saying this comment at Page 15 but my mind might change later. It may be worth it to say that the boy is important but not necessarily say why. It makes for a fun mystery.
 - Saying perhaps, “Get that boy back to Berlin now, Herr Major.”
 - Also why is the General saying he’s important to the General? To him or to a different General?
- Pg. 15, in order to raise the stakes a bit for Weinhart you could have the General’s last line say “Do not fail me again, Weinhart, (insert past failure the General still resents him for), and then say a thinly veiled threat that implies that the General is maybe looking for him to fail so he can get rid of him.
- **Important Comment:** Pg. 16, I think the Germans would be speaking German to one another. It’s important to explain why they’re speaking English here somewhere. Perhaps Klefti and the others learned it because the Germans sent here were trained to understand Greek and it makes them able to commune with less fear of being overheard.
 - Maybe Weinhart is starting to catch on and that’s why he’s training everyone in his camp to understand English and is trying to speak to Petra in that tongue.
 - I’m making a big deal about this because language in this context really matters because its so inextricably linked to people’s identities in this script. It’s a historically based play and the lingua franca of the time should reflect that.
- Pg. 17, small thing; I don’t know why but I felt like Weinhart should spit on the ground after he says this country was once civilized.
- Pg. 18, I love the part with the Priest, great tension!
- Pg. 19, Make Petra’s ‘talk’ with Weinhart at night so she’s been in there for a while. That way asking for water will make more sense.
- Pg. 20. Who is Brute? Describe him at the top of the scene.
- Pg. 21 clarify Anna’s line “We’ll give it to the mother (in xyz town.).

- Pg. 22, did they get all of the fuel? If not, the cars would probably still go at normal pace unless it's a treacherous road. I like the sentiment of the scene, but I'm not sure if it makes sense. Clarify why they're going so slowly.
- Pg. 25, find some way to clue in the audience if Christa and Maria are Greek like Petra. It's important because it'll help the audience parse out where they may stand on certain things. They could even say a line to one another in Greek or call each other a silly word in Greek after telling a story. I assume in the movie, they'll have accents either way and it'll be easier to tell, but find some way to indicate that in the script too. Something as simple as 'they spoke in their accents' would probably do the trick.
- Pg. 27, change Klefti's we'll fatten him up to be 'we'll put some muscle on him'. Klefti is a distant father more concerned about war and fighting, so having his line be a subtly about fighting would be a nice touch, I think.
- Pg. 35, I love the part with the wolf. I'm saying this comment now before reading the rest; it would be really neat if Klefti tossed the wolf a nut or two any way and it came back to help them fight later on. It'd be a cool Chekov's gun. If not, it's a minor suggestion.
- Pg. 36 Andros would ask why she's not coming, they all would. That needs to be in there. If Maria doesn't know, so be it, but they at least need to ask.
- Pg. 37 Which widow is Dimitri referring to?
- Pg. 39, I like the fact that Jake is now kind of OCD, it's a really neat dimension to add to his character, great idea!
- Pg. 39, "the news of your marriage HAS shattered"
- Pg. 42, dialogue is so good here!
- Pg. 45, I'd clarify Jake's line here to be something more like "how do you know there's traitor?"
- Pg. 50 Andros seems to really blame Maria for something that may have been an honest mistake. Even adding something like "she's always been a shit navigator" at the end of his line will help clear up the intention of it.
 - o If that line implies that she's the traitor it needs to be alluded to that Andros is suspicious of something she did or said earlier on. Even something as simple as a stare or a glance after she says something slightly out of line.
- Pg. 59, Jake's line seems too poignant and angry for their conversation. These are people who have saved his life he's not going to try and desecrate their way of life, but he would talk about his beliefs respectfully.
 - o She prays to one God, you play your cards with all the gods. The truth is there is no god.
 - o "all the gods. But I can't say I really believe in any." Would be better in my opinion.
- Pg. 59, Jake's next line talks about how he believes life has no meaning but then he says that what you do with it gives you meaning. The idea of it makes sense, but its worded in a way that doesn't, that needs some clarifying.
- Pg. 61 Weinhart's first line: Missing the n in forsakeN
- Pg. 69, need a ? in Weinhart's first line

- Pg. 69, Another thought I had, Weinhart will definitely need to speak German to the boy. There's no way he would understand English at his age unless the Nazis had some kind of amazing language training program I don't know about.
- Pg. 75 So, Jake's first line here is in Greek. This is the kind of thing you should clarify. When something is said in a different language it needs to be indicated for each line unless you devise a key (which I highly recommend) to indicate that (for instance) italics are German and underline is Greek, that way everyone is on the same page. If it weren't for Makarios' line afterwards, I would have always assumed it was English. For people making the movie, that's not okay, never make them assume, they need to know.
 - o I'm realizing on Page 99, that Weinhart may have always been speaking German, either way, just make sure that you indicate very specifically.
- **Important:** Pg. 81, Anna's situation with her brother needs to be clarified earlier on. When she mentions it the first time, its given one line of importance and no explanation of who he is, their relationship, or what he is doing now. That needs to be woven in somehow if her motivation for not revealing the traitor is tied to her brother.
- Pg. 81 Klefti should prepare to search more but then realize he still has the copy of the map and he should pat his pocket so the audience remembers too and he knows that waiting for the traitor to come back will allow him to trap them. That decision of his to not go after them is something that needs expanding and justification not through speech but by action.
- Pg. 81 Klefti's line "He's the traitor." Feels like it should be a question.
- Pg. 86, it feels forced to have Jake say he loves Anna. I would take out that line, it just doesn't need to be in there, it makes the script stronger to have him just like her and want to save her rather than confess his undying love to her like a Disney movie.
- Pg. 87, if you take my suggestion earlier on about Jake's line on 59 reexamine the meaning behind Anna's line about God on 87 as well.
- Pg. 87, I'm glad the wolf reappeared! But I'm sad he died.
- Pg. 89 I'm realizing that Yiorgo should also probably not know English at all so Anna and everyone else should probably always speak to him in Greek.
- Pg. 97, I think Maria deserves a better motivation for her actions or at least a more elaborate explanation of them. If she wants money, why does she want it? Money and a better way of life are generally weak motivations, but the reasons she wants to have a better life are. Tell me, I want to know!
- Pg. 97, I would put in a few more directions or dialogue to give this moment to Anna and make her a stronger female lead in this moment. It should be implied that she doesn't need Klefti to save her in this fight, but due to her wounded state she did. Either in their fight or in dialogue or both.
- **Important:** Pg. 101, so like I said in the comments of your earlier draft, its incredibly obvious that Yiorgo is Klefti's son. So, if you're going that route that's fine. Where this moment on 101 falls flat though is in the fact that there's no character reason why Klefti doesn't tell him or Anna. The way to make this moment work is make this moment big for Klefti's character.
 - o I think the best way is to make Klefti not want to acknowledge Yiorgo as his son because he doesn't want to feel the pain of losing another again.

- Insert whatever reason works, but that moment needs emotional significance for Klefti in order to work and it's not there right now.
- Pg. 102, love the touch with the knife through above Yiorgo's head.
- Pg. 103, who did they get, who was like a brother to Anna? No idea who they're talking about here.
 - Was it Anna's brother? That part needs to be cleaned up a bit then.
- Pg. 108, this conversation was much better. I actually wasn't sure if I wanted Maria dead. She was a much more fully formed character in this draft.
 - Jake's motivation for wanting her alive needs to be expanded on though. Is it tied to his belief that she's just a girl, or is it because her crimes don't warrant it in his mind, or any other reason in between?
 - I want to understand why this is a big moment for our characters as well. Anna's character is all set, she's losing someone who could have been a sister to her.
 - Klefti's motivation here should be more fleshed out.
 - And any of the other Andartes too.
- Pg. 110, Jake's relationship with Elizabeth needs to be expanded on much earlier on in the script just so the audience knows who she is to him. I'm still a bit unclear, I think she's his sister, right?
- Pg. 111 What are the partisans doing with the blonde boy? Are they taking him home? If so, just throw in a line with Andros to explain that and why they're doing it now that the war is over.
- Pg. 112 I love how both of those things came full circle, that's amazing storytelling right there!
- I like the fact that the treasures remained where they belonged in the Church, but I would definitely be sure to indicate that the Andartes have a motivation to not let those treasures fall into German hands because they're important to their own heritage and the fact that the Germans destroy everything they touch.
 - The way it's set up now is as if they mean to do something with the treasure. So, indicating that early on will better frame the purpose of the treasure.
 - Having a line at the end where Klefti comments about how everything is back in its rightful place indicating to the treasures and him and Anna would be great as well to bring it full circle.
- I like the addition of the German boy in the script, I love what he means to Klefti's character and the scope of the world. I really love what he does for Weinhart's character.
 - I do think that more explanation is needed about 2 things though: why is the General's son here and why does Weinhart not just send a battalion of men to ship the boy back Berlin?
 - I think the answer could be that the General (boy's father) was leading the troops and a few days before the script began the General was shot down. His other General friend (the one who calls Weinhart) is relieved that they can return the boy to his mother in Berlin. They can't do it now though because the Andartes have all of the roads blocked off or something.

- This could also be interesting for Weinhart's character because he is now probably the highest-ranking officer in the area and it would be neat to see how that realization impacts his character.