

# SHORE SCRIPTS

## SHORE SCRIPTS COVERAGE REPORT

**Title:** [REDACTED]

**Location:** Urban

**Writers:** [REDACTED]

**Circa:** Near Future

**Length:** 87 Pages

**Budget:** Medium

**Genre:** Thriller

**Coverage Date:** [REDACTED]

**Format:** Feature

### Logline:

While investigating an underground cyber-terrorist group, a computer hacker kills her sister's mysterious new boyfriend, only to realize she may have been targeting the wrong person.

### Industry Scorecard:

	EXCELLENT	GOOD	PROFICIENT	NEEDS ATTENTION
PREMISE/THEME		X		
HOOK/STAKES/PLOT			X	
CHARACTERS			X	
DIALOGUE/SOUND			X	
STRUCTURE/PACE			X	
PRODUCTION/REPRESENTATION/ PRESENTATION		X		

### SYNOPSIS:

Speaking to camera, ethical computer hacker, NAN, states that she has breached a mysterious group and that she is leaving a record for the next person who may attempt to do the same. We then go to an unseen person cutting the brakes of a parked car. Influencer MICK, films herself exiting her home, saying that she is picking someone up from the Portuguese Consulate and will be off the grid. She gets into the -driverless- car while a Chevy Volt passes by. The driverless car

runs through a stop sign and crashes. Nan appears from behind the Chevy Volt and we realize she is the one who cut the brakes. She approaches Mick, who is uninjured. It is apparent that they know each other, and that Mick has been avoiding Nan. Mick admits she met a man in the Seychelles, GUY, and they are running away to Santiago. Mick calls a rideshare, and Nan tags along, expressing disapproval of her decision to run away with a man she barely knows. When they pick him up at the Consulate, Nan interrogates him. We learn that Nan and Mick are sisters and that Nan works in cybersecurity.

Outside a warehouse, Mick records a video, saying this may be her final post. Guy is shoved out of the warehouse and tells them there was a misunderstanding. Nan tries to look him up online, to no avail. Guy explains that he has no online footprint. She runs facial recognition on him and discovers that he was recently in Myanmar where several cyber-crimes have occurred. She admits she is suspicious of Guy and wants to learn more about him. Mick asks Guy if he is a cyber-terrorist and he says "Not at the moment." We learn that Nan is trying to fight an underground cyberterrorist group that is attempting to steer the world toward a "reckoning." Guy admits that he knows the group and their secret password.

Back in the ride share, Nan remotely operates the driverless Chevy Volt to collide with them. At the hospital, Nan tells Mick that Guy is dead. Mick wants to see his body, but his name is not listed - she has to put in a request with the city's vital records to find the corpse. That night, she tells Nan how when she met Guy, he wanted to know everything about her. She records another video saying that the love of her life died. Nan drugs Mick's coffee so at the vital records station, Mick struggles to stay awake while filling out the request. Nan offers to help, deletes it, lies to Mick that the results will take 72 hours, and takes her home. Later, Mick receives a phone call and learns that Guy's body is at a potter's field. Nan explains that Guy's name was probably an alias and that he may have been involved in a massive cyber-attack in Myanmar as well as the disappearance of a plane over the Seychelles. She believes these attacks were organized by the group and that Guy is a member. Mick refuses to believe this.

Mick goes to the potter's field but her ID is invalid and she cannot enter. Nan arrives to help. Mick posts a video saying that Guy's body has disappeared, there is no record of his death, and she believes he may be in a mass grave. A DRIVER helps them look for the body. Mick tells him that Guy had a tattoo of the Seychelles on the back of his hand and the Driver remembers seeing it; the body is already buried and they have to request an exhumation, which can take eight months. Upset, Mick blames Nan for the situation and they fight.

That night, Nan returns to the mass grave to find Mick digging. They find Guy's body and set it on a pyre. Watching it burn, Nan tells Mick that stories of the group trace back to the founding of Jerusalem and have operated under many names. She believed Guy was a member but admits she was wrong because he would have had an elaborate online presence and an occupation away from politics. She apologizes for wrongfully accusing him. But when she stops speaking, Mick has disappeared and she is surrounded by police.

We return to the opening scene and realize that Nan is being questioned by a police officer. She recants the story of the past few days, but the officer tells her there is no record of Mick existing or of Nan having a sister. The officer further explains that it was a young woman, not a man, who was killed in the car crash, and the body was cremated by Nan in the pyre. Flashing back to moments from previous scenes, Nan suddenly realizes that her sister, Mick, is a member of the group.

## FEEDBACK:

### **Premise/Theme**

██████████ focuses on a computer hacker who suspects that her sister's mysterious new boyfriend is a member of an underground cyber-terrorist group. She kills him, only to realize that not only she may have been targeting the wrong person, but her own concept of reality has been severely compromised.

As such the story features a unique take on the 'Tragedy' premise in which the protagonist makes a major mistake as a result of her ego, which is ultimately her undoing. The protagonist, Nan, embarks on a journey of self-discovery as she realizes that she doesn't know as much as she thinks she does, but not until after it's too late.

The near-future setting is intriguing and makes effective use of elements such as self-driving cars and computer-operated government administration. Most compelling is the concept connecting the mysterious, underground cyber-terrorist group with religious references. The idea that this group is attempting to use the internet to instigate a "second coming," is a great twist on the premise.

However, overall, the story is quite difficult to follow in places and includes many believability issues that are never quite answered. This causes several major elements in the plot to not make sense, which in turn makes it difficult for an audience to remain invested in the story.

The most notable example is the plot twist beginning on page 81 when Nan realizes that Mick is a member of the group. However, this cyberterrorism group is not included in the overall storyline enough, so it is difficult for an audience to make the connection that Mick's disappearance and Guy's records being altered have anything to do with the group in question. Ultimately, an audience would not make this realization along with Nan if it weren't for Nan explicitly telling us on page 87 with the line, "I just never thought my sister was one of them."

Although it is intriguing to keep some plot points vague and some questions unanswered to allow readers to come up with their theories and maintain the mystery, in the case of this script this practice takes away from the impact of the story and makes the read quite challenging. Some work is needed here to clarify the plot so that the events throughout the script follow a story logic and make sense within the context of the narrative. This will facilitate the audience's understanding.

Another logical problem with the twist ending occurs on page 82, where the police officer states, "We can't even confirm that you had a sister." But then on page 85, he states, "City Vital Records, Forsythe Garden and Crematory registry, are telling me your sister died two nights ago and was buried in the plot you dug up tonight." This is an example of a moment in which the story contradicts itself, and which leads to confusion. If this is merely an oversight, a simple adjustment could be made by cutting one of these two lines. Otherwise, if there is an intentional purpose for the police officer to contradict him or herself, some clarification is necessary for us to comprehend the story correctly.

One of the biggest questions that prohibit the premise and story from completely developing is: What is the ultimate goal of the group? Although the concept of intertwining the group with Biblical and religious references is compelling, it remains vague throughout the story. For example, on page 30, Nan explains that “History itself is being destabilized” and that “something coordinated is underway.” But we never find out *what* exactly is being coordinated, and that prevents the cyberterrorism group from ever feeling like a genuine threat.

Lastly, the tone of the script feels extremely surreal, reminiscent of a David Lynch film such as “Mulholland Drive” or “Blue Velvet.” However, there is also a layer of dark absurdist comedy, particularly in the dialogue. Some scenes even seem to evolve into slapstick comedy. This often pulls the reader out of the story, making it difficult to maintain emotional investment. It may be worth re-examining which of these tones the writer is most interested in, in pursuing this particular story and cutting or adapting any scenes that do not align with that overall vision.

Because of the surreal and occasional absurdist comedy tones of the script, there is also a general lack of realism in the story that seems intentional but also requires some getting used to. As mentioned above, choosing a dominant tone would help focus the story and make it easier for us to follow it and invest in it.

### **Hook/Stakes/Plot**

There are some scenes throughout the story that don’t clearly serve the plot and, therefore, currently feel quite unnecessary. For example, on pages 2-3, a Male Voice calls out to Mick and asks about the apartment for rent, but neither he nor the apartment comes into play in the story again.

On pages 17-18, the ride share is at a warehouse and we see Guy being pushed out of the door, and then he explains that there was a “misunderstanding.” But we never find out what this misunderstanding was, and it does not seem to affect the story.

On page 27, Mick orders the rideshare to stop at the nearest gas station, but nothing happens at the gas station and the car quickly gets back on the road again as if it never stopped at all.

It doesn’t feel as if these scenes serve the plot in any significant way; if they are necessary, their purpose needs to be clarified within the script. Otherwise, if these scenes do not serve the plot, it may be worth considering cutting them out entirely.

A specific hole in the plot that could use some re-examining occurs between pages 71-72, in which Nan and Mick get into a fight, Nan leaves but then returns to help Mick almost immediately. This feels odd because nothing occurs between the two scenes to change Nan’s mind and convince her to return to the potter’s field to help Mick.

Additionally, when Nan does return, neither she nor Mick acknowledges the fight that just happened. Therefore, it seems unnecessary for Nan to have left the scene at all. What would help here, would be for something to happen between these two scenes to justify Nan’s choice to return. Perhaps there is an emotional climax that could occur here in which Nan is finally

truly convinced that Mick is in love with Guy and that Guy is innocent, and because she does not want to see her sister in so much pain and behaving so erratically, she decides to stay and genuinely help.

Another major plot turn that is worth re-examining is Guy's death, which we currently learn about on page 37.

On page 31, just after the car crash, we could see Guy clearly dead in the rubble of the car. Seeing his body at this moment would also help us realize how odd it is that the women cannot find any record of Guy's death.

However, it is currently not entirely clear whether or not we are supposed to think that Guy is actually still alive during this part of the story. Or if the writer intentionally does not want to reveal Guy's body before the moment it is exhumed on page 75.

Incorporating some visuals into the car crash scene on page 32, such as Mick's point-of-view after she wakes from being unconscious, in which she looks around in search of Nan and Guy but doesn't see them, would help clarify the storyline and make this moment more emotionally impactful.

There are also a couple of specific moments that are difficult to believe, particularly because it is assumed that the story takes place in the modern world, albeit in the near future when driverless cars are the norm.

For example, on page 14, it is extremely odd that Nan is tagging along in the ride share with Mick and Guy, uninvited, and that nobody acknowledges that this behavior is inappropriate. Nan has her reasons for doing this, as she suspects Guy, and the audience may understand this. But within the story world and the moment itself, there needs to be a credible reason for Guy's and Mick's characters to accept this behavior.

Guy doesn't even indicate that he finds it odd and carries on a conversation with Nan as if he is accustomed to it. Similarly, Nan continues tagging along with them on page 18 and Guy says, "So it's the three of us then?" It is difficult to believe that any person who is about to run away with their lover would not find it bizarre that their lover's sister not only suddenly appears, she also tags along for no valid reason.

Is there any sort of interaction between the three characters that could be incorporated into these scenes to justify Nan's behavior? For example, perhaps initially on page 14, Guy could protest and argue about it with Mick, and Mick could assure him that they are just going to drop Nan off at home on their way to the airport. But then on page 18, Nan could become aggressive or obstinate and force her company upon them, essentially hijacking the rideshare and keeping them captive. Mick may find this normal because she is used to Nan's inappropriate behavior, but perhaps Guy could find it unsettling.

Incorporating a wider range of emotions for these primary characters, particularly concerning what would be considered "social norms," would help to make their actions (or lack of reactions) more believable.

That said, overall, the concept of ██████████ is very believable and compelling. It feels realistic that a secret cyber-terrorist organization that is trying to create the second coming and attempt to alter history would exist in the world today. It is also believable that a cyber-terrorist group would have the power to bring down governments, economies, churches, and more. This concept is reminiscent of stories of the Illuminati, which combines real secret organizations with conspiracy theories very effectively.

And because the concept of the story is so believable, it is important to ensure that the story itself, the characters within it, and their actions are just as well fleshed out. This would help improve the overall credibility of the script's narrative.

## **Characters**

One of the primary factors that cause the story to feel incomplete and contradictory is that the relationships, goals, and stakes of the characters are unclear. Nan is presented as a "moral" computer hacker and the twist is that her sister, Mick, is a cyber-terrorist. Despite this, both characters feel quite underdeveloped and one-dimensional. Giving them clearer and stronger backstories, goals, and stakes would naturally flesh them out and allow their conflicting personalities to raise the stakes for the story.

Clarifying Nan's goal will drive the story and help prevent her actions from feeling quite so random. Similarly, if a clearer and more immediate goal is established for the group, this would help increase the stakes for Nan. In other words, if the group is about to start WWII and Nan is the only person who can stop them, then millions or billions of human lives are at stake. Also, what is at stake for Nan personally? Does she love her supposed sister? Is she afraid that if she fails to expose the group Mick will disappear from her life forever?

Although Mick is a distinct character, particularly in her role as a social media influencer, she also feels somewhat one-dimensional. However, her development may be a bit more challenging because the plot twist reveals that she is, in fact, much smarter than she pretends to be. Is there a way to incorporate additional layers into Mick's personality throughout the story, so that in the end, it is more believable that she is capable of being a member of the group?

For example, perhaps after the plot twist beginning on page 81, we could see through flashbacks that Mick knew that Nan drugged her coffee on page 43 and, therefore, only pretended to drink it. In other words, once it is revealed that Mick purposely manipulated and outsmarted Nan in the end, then we should be able to go back through the rest of the story and realize that she was, in fact, always one step ahead of Nan.

Establishing the relationship between Nan and Mick for the audience, even if not for the characters, would allow their big confrontation on page 70 to be more emotionally impactful. When Mick tells Nan, "We're not sisters. We're not friends. We're not anything to each other. There is no connection between us;" this moment has a different impact if they are, in fact, sisters, versus if they are not.

Additionally, clarifying their relationship would also contextualize the awkward bathtub scene that begins on page 50. Because Nan's behavior is so strange in this scene, it leads us to believe that Nan is sexually attracted to Mick, which stands out as unusual for sisters. But the scene becomes more believable if Nan is mentally ill and Mick is just a hallucination. But because we don't know which, if either of these scenarios is true, the scene remains confusing and is ultimately never explained.

### **Dialogue/Sound**

The dialogue is the primary element that contributes to the surrealist tone, reminiscent of David Lynch and the absurdist comedy of "Waiting for Godot." The disadvantage of this style is that it feels quite unrealistic, which is sometimes difficult to adapt to.

However, there are also some beautifully written and poignant moments in the dialogue that resonate with emotional impact. Some favorite examples include on page 45 when Nan says, "It's dramatic to romanticize someone because he's gone and there's no way for it to go bad," and on page 70 when Mick says, "If you didn't insert yourself into my life, you would just be a vague memory to me." These lines read as poetic, and also believable, and efficiently express deep emotions within the main characters.

The entire confrontation between Nan and Mick on page 70 is a highlight of the script, particularly regarding the dialogue. Additionally, there are a handful of comedic moments in dialogue that stand out such as on page 12 when Nan says, "You think you're going to Santiago or you think Santiago's in Chile?" and Mick replies with, "Both." This snappy little exchange is also a great example of the two women interacting like sisters and helps establish Mick's personality as well as Nan's judgment of her.

On the other hand, there are moments when the dialogue feels quite unrealistic and so vague that it becomes difficult to follow. On page 5, the dialogue feels too casual when Nan first approaches Mick after the blue driverless car crashes.

Rather than the frequent flat exchanges, it might help to incorporate a heightened style of dialogue at these moments, including panic, fear, anger, and the inability to speak in complete sentences. For example, in the scene on pages 32-34, because Mick is trapped in the car and injured, perhaps she is unable to carry on a conversation with Nan and, instead, Nan is the only person talking in an attempt to comfort Mick and keep her conscious until the ambulance arrives.

Alternatively, the writer might choose to lean into all the surrealist aspects of the script, rather than just the dialogue, and this would allow the dialogue to work tonally for the story. However, this style of writing generally lends itself better to the dark comedy genre, so it may be necessary to lean more into the comedic aspects of the story as well.

There is one major plot point that is revealed only through dialogue and feels overly expositional. It occurs on pages 78-79 when Nan explains the history of the group to Mick and then admits that she was wrong about suspecting Guy of being a member. It would help to find

a way to show this major turning point visually and/or through action rather than only through dialogue.

Another specific example of an opportunity in which more visual storytelling could be incorporated occurs on page 68 when Mick explains to the Driver at the potter's field that Guy has a tattoo on the back of his hand in the shape of Seychelles. Because Guy's tattoo plays such an important role in helping the women locate his corpse, it could be more impactful to find a way to introduce his tattoo into the story much sooner.

For example, it could happen at some point when Nan first meets Guy in the ride share; perhaps she could notice the tattoo and even incorporate it into her online search for him. This would foreshadow the reference to the tattoo on page 68 and help prevent it from feeling like it comes out of nowhere.

There are some fantastic comedic moments throughout the script such as on page 67 when Mick says, "Young male. Coconut skin. Bleached blonde hair. Deceased forty-eight hours. This is not that;" in response to opening a coffin and, presumably, seeing a very decomposed corpse.

Another example is on pages 67-69 when the Driver repeatedly says, "Not the first time the info's been off for unclaimed bodies." In these examples, the dialogue leans into the darkly humorous tone while the characters are thrown into the very traumatic experience of literally digging up corpses.

If the writer intends to lean into this style of absurdist comedy, it may be worth introducing this tone from the top of the script and focusing on it rather than on the more common thriller genre.

### **Structure/Pace**

Overall, the script reads much more like a stage play than a screenplay. Although this can sometimes work, it may be worth finding ways to incorporate more visual elements into the story. And because the story is primarily told through dialogue, there are very few moments that incorporate visual storytelling.

A great example of visual storytelling within the script occurs on pages 30-31 when we see, on Nan's phone, the car crash between the U-Ride and the Chevy Volt about to happen, just before it does. Witnessing the two little car icons inch closer and closer together on the phone app definitely creates suspense effectively and uniquely.

Stronger visuals like these would be particularly important throughout pages 12-31 in which this section of the plot occurs entirely during a single car ride. This static location and literal lack of space for the characters to move around causes these scenes to feel quite slow. Although the slow-burn tone is established, there is too little plot development during these pages.

Additionally, the fact that the major plot points are discussed through dialogue in retrospect, rather than occurring during the course of the story also slows the pace. Would it make sense



to break up the car ride with other scenes, perhaps even incorporating flashbacks? For example, on page 57, Nan refers to a plane that disappeared in the South China Sea and indicates that it was a coordinated attack by the group. Is there a way to visually show this event before this moment?

The beginning feels a bit slow because it takes a while before the protagonist begins pursuing what she wants. On page 23, Nan explains, “My sister shows up for the first time in three months with a guy I’ve never met and says they’re going to disappear, I want to know a little bit about him;” then on page 27 she finally adds, “Okay I’m just going to come out and say it – Mick, what’s the hurry?” In these moments, Nan explains why she has been following Mick and why she is interrogating Guy, which is essentially where the story actually starts.

Before these moments, the main characters generally conduct small talk, catching up, and getting to know one another. Would it be possible to get to the story faster? This could allow for quite a bit of the long car ride scene to be cut, getting to the conflict between the characters faster, and improving the pacing.

For example, perhaps Nan could begin running the facial recognition app on her phone and searching for Guy’s online presence the moment he enters the car on page 14. She could also get to the point in the conversation beginning on page 21 when she asks where Mick and Guy met much quicker.

Alternatively, perhaps we could see all of this backstory about how Mick and Guy met. For example, similar to the brief flashback on page 42, we would see the scene of Mick on the airplane, Guy trading seats and sitting next to her, and the two of them meeting each other for the first time. In this case, the long car ride from pages 12-31 could be interspersed with various flashbacks to provide visual storytelling elements.

### **Production/Representation/Presentation**

The concept of a secret cyber-terrorist organization that has the power to bring down modern society feels very relevant today. This relevancy, as well as hints of social, political, and religious themes throughout the story, would likely appeal to studios, producers, and directors.

It is also appealing that the budget could be kept in the medium range because the majority of the story occurs in a singular car ride. This could be filmed in a single studio against a green screen, which would eliminate the high costs of vehicles, road closures, security, insurance, and other such logistics. The most expensive aspect of the story would be the big car crash, but the script already indicates that the crash itself is not shown and it could even be further adapted in which we may not need to see the aftermath of the crash either. This would significantly cut down on the aforementioned costs, including the need for stunt drivers and special effects.

However, the producibility of this current draft is hindered by the need for some rework, which will strengthen the story and the character development. Without clarity in the story, and characters that are believable and relatable, there can be some challenges in pitching the script to studios, production companies, and agents or managers.

Current Predicted Industry Outcome:

RECOMMEND	CONSIDER	PASS
		X

## Conclusion

Overall, ██████████ presents an extremely original screenplay with a compelling core concept based around the idea of an underground cyber-terrorist group with religious roots. This setting feels believable and possible in today's world – or the near future – and can resonate strongly with audiences.

However, the script would benefit from a re-examining of the story logic and re-working the narrative development that results in the twist ending. This is necessary to avoid confusion and allow the viewer to be fully invested in the story.

Additionally, some work is needed to balance the tone of the script. Choosing a specific tone, whether it is a surreal and absurd comedy or a suspenseful thriller, would also help determine whether or not the dialogue needs to be adjusted to feel more realistic.

Because the draft is currently very dialogue-heavy, finding more opportunities to tell the story visually would benefit the screenplay and make it more suited to screen production. Things like showing us the plot rather than having the characters explicitly tell us what is happening or what they are thinking, would liven the action and bring a better dynamic to the narrative.

The structure would also improve by identifying and removing or cutting down any scenes that are not absolutely necessary to the plot. This will assist in tightening the pace and improving the flow of the read.

Lastly, establishing strong, clear goals and stakes for both Nan and Mick would help make their characters more multi-dimensional and give the overall story a clearer direction and purpose. The same applies to the perceived antagonist – the cyberterrorist group – who currently is only a vague threat, whose actual purpose in the story world is not yet clear.

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