

SHORE SCRIPTS

SHORE SCRIPTS COVERAGE REPORT

Title: [REDACTED] **Circa:** Present
Writers: [REDACTED] **Budget:** High
Genre: Fantasy/Adventure **Location:** Venice, Italy

Format: First 10 pages of a Feature

Coverage Date: [REDACTED]

Logline: *A pickpocket who comes into possession of a box of mysterious rocks finds herself on the run, with complications arising when one of the rocks begins to hatch.*

Premise/Theme

The fast pace of the first ten pages makes the premise apparent quickly. Aside from tone and stakes, we are immersed in the genre. When a rock hatches on page 6, the script comes into its own as a fantasy adventure story that takes on classic tropes, such as the unwitting protagonist who is suddenly confronted with magical things they did not know existed. The hatching of the rocks (or eggs) also teases answers to the burning questions the audience will have at this stage – what creature will hatch? What is their purpose? Why are Nescio and his men so desperate to get them? The first ten pages set up enough to pique our interest without resorting to explaining everything.

Hook/Stakes/Plot

The setting chosen for the opening scene communicates tension, a sense of chaos, and time; at Santa Lucia Station in Venice, crowds of people are waiting for trains that have been delayed or canceled altogether. A lively setting for a lively story and narrative: On page 2, Hanna is confronted with a man bleeding out in an alley, on the next page she is given the mysterious box, and then meets the antagonists. The first three pages masterfully establish the protagonist, tone, and stakes as Hannah becomes involved in a matter of life and death. The opening scenes also introduce an attention-grabbing question: What’s in the box, and is it worth dying for?

Characters

There is a clear protagonist, Hanna, thrust into a story she does not yet understand. There are also initial antagonists; Nescio and his fedora henchmen. Within these pages, we learn that

they will stop at nothing to get the box which puts Hanna in immediate danger. One note would be that Hanna's motivation for keeping the box, even if she is risking her own life, could be more developed. This may be explored later in the script, but in the first ten pages, her motivations are not yet clear. If it is pure greed that drives her to flee the country with this box, it may be more understandable if she believed it was worth millions, rather than a few hundred bucks. Through simple but effective character choices, we learn about Hanna's personality and her priorities, and we start to form an image of what her life may have been like up until this point. We get to know some of her weaknesses, such as her selfishness, but also some of her strengths, such as her survival instincts and ability to improvise to get out of sticky situations. Already, the beginnings of a character arc are starting to form as she is confronted with things beyond her imagination.

Dialogue/Sound

The use of multiple languages in the dialogue provides texture and gives the impression that this is a story with global implications, a story about humanity rather than something told from the perspective of one nation/culture. This is further supported by the fact that Venice is only the starting point – Hanna will have to go on a journey that is both physical and psychological. The dialogue is generally simple but effective, telling a story without relying on exposition. If the ultimate goal is to present the script for sale in an English-speaking sector, then it may be a consideration to think about using English translations and indicating where dialogue is spoken in another language, but this is ultimately a stylistic choice and the current choice does not impact our understanding of the story.

Production/Representation/Presentation

This script promises to be whimsical and exciting. The distinct elements of the story support the theme, tone, and genre in a way that feels well-balanced and considered. For example, Nescio and his fedora men fit seamlessly into this magical premise. One thing to consider is what age group(s) this is intended for and make potential changes accordingly. If Hanna was a teenager, it could be more readily marketable as a young adult fantasy film. Looking at the budget, the major set pieces must be well-motivated by the story to avoid being considered needless costs, but so far any setting and action in the first ten pages seem necessary and justified.

Conclusion

The first ten pages of this script beautifully establish a delightful premise and protagonist. Straight away, there is a concrete goal, the stakes are clear, and Hanna becomes a fugitive. Perhaps Hanna's motivation for holding on to the mysterious box could be stronger to justify her actions. Furthermore, while this promises to be a wonderful story, it may be worth considering the target audience, for example when deciding on Hanna's age.

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