

NARRATORA

SAMPLE OUTPUT



PROFESSIONAL SCRIPT COVERAGE

A Quiet Place

Feature screenplay coverage — high-concept survival horror built on a single, ruthlessly enforced rule.

MATERIAL

Feature screenplay

GENRE

**Horror / Survival
Thriller / Family**

VERDICT

RECOMMEND

COVERAGE DATE

Sample output

Coverage Verdict

VERDICT	RECOMMEND
WRITER'S VERDICT	RECOMMEND — exceptional discipline; a concept executed without a single cheat
MATERIAL	Original feature screenplay, 96 pages
GENRE	Horror / Survival Thriller / Family Drama
FORM	Feature screenplay
BUDGET TIER	Contained mid-budget — creature effects led
COMPARABLE TITLES	Signs, Don't Breathe, The Road, Alien

One of the most disciplined high-concept screenplays a reader is likely to encounter. The premise — blind creatures that hunt by sound have collapsed civilisation, and a family survives by living in silence — is enforced with absolute consistency, and the script's remarkable decision is to treat that constraint as a dramatic opportunity rather than a handicap. With almost no dialogue available, every relationship must be built through action, object and gesture, and the writer does it: a father teaching a son to fish under the cover of a waterfall, a mother painting footprint markers on a staircase, a deaf daughter's failing cochlear implant that will become the film's weapon. The emotional architecture is as tight as the rule set. Most impressively, the script never once cheats the silence for convenience.

HEADLINE ASSESSMENT

The daughter's hearing aid is introduced on page 9 as a source of frustration, becomes a symbol of her father's love on page 62, and is revealed as the creatures' vulnerability on page 84. One object carries the concept, the family wound and the climax.

Industry Scorecard

Weighted against produced material in the same genre and budget tier. Scores below 6 indicate a development priority; scores of 9 or 10 indicate a commercial asset that should be protected through every revision.

Premise / originality		9/10
Structure		9/10
Characterisation		8/10
Dialogue		8/10
Emotional engagement		9/10
Tension / craft		10/10
Commercial potential		9/10
Production feasibility		8/10

Overall readiness

9/10

Dialogue is scored on quality rather than quantity — there are fewer than 25 spoken lines in the script, and nearly every one is load-bearing. Production feasibility is strong: a contained rural location set, a small cast, and one creature that benefits from being withheld.

Logline

A year into an invasion by blind creatures that kill anything they hear, a family surviving in enforced silence must deliver a baby and protect a deaf daughter who blames herself for her brother's death — and whose broken hearing aid holds the only weakness the creatures have.

Synopsis

Day 89. The Abbott family moves barefoot through an abandoned pharmacy in total silence, communicating in sign. The youngest son, BEAU, takes a battery-powered toy rocket; his sister REGAN, who is deaf, hands it back to him without the batteries. On the walk home he switches it on. The creature takes him in front of his family. The opening eleven pages establish the rule, the stakes and the family's central wound in one uninterrupted sequence with four spoken words.

Day 472. EVELYN is heavily pregnant — a decision the script correctly refuses to explain away, and which functions as the loudest possible ticking clock. LEE has soundproofed a basement, engineered a sand path, rigged the farm with lights, and spends his nights at a radio trying to reach survivors. He is also repeatedly repairing Regan's cochlear implant, which never works. Regan reads this as her father's inability to forgive her.

The middle movement is a sequence of near-misses assembled with mechanical precision: a nail protruding from a basement step, a corn silo, a flooding cellar, a bath of water and a newborn who cannot be told to be quiet. The script's method is to plant a hazard, let the reader forget it for twenty pages, then return to it at the worst possible moment.

Evelyn's labour, alone, in silence, with a creature in the house and a nail in her foot, is the best-constructed sequence in the screenplay. It is nine pages long, contains no dialogue, and the reader's understanding of the rule does all the work.

Lee dies deliberately, signing 'I love you, I have always loved you' to Regan before screaming to draw the creature away from his children. Regan and her brother MARCUS reach the basement, where Regan's implant near a microphone produces a feedback frequency that cripples the creature's armour. Evelyn shoots it. The final image is mother and daughter arming themselves as more creatures come — a triumph that is also a beginning.

Structure and Narrative Logic

Act architecture

Movement	Pages	Function
Day 89 — the pharmacy	1-11	Rule, family, and the loss of Beau, in one near-silent sequence.
Day 472 — the system	12-31	The survival architecture; Evelyn's pregnancy; Regan's guilt; the implant.
Divergence	32-54	Lee takes Marcus; Regan goes to Beau's grave. The family splits — deliberately.
Convergence	55-76	Nail, silo, labour. Every planted hazard collects its debt.
Climax	77-90	Lee's sacrifice; the implant frequency; the kill.
Coda	91-96	Mother and daughter reload. Survival reframed as capability.

Assessment

The structure is a model of setup and payoff. Every object that matters in the final act is introduced casually in the first thirty pages — the nail, the implant, the silo, the waterfall, the sand path — and none of them is flagged. The script also solves its hardest problem, sustaining tension for 96 pages without dialogue to vary the rhythm, by alternating scene lengths aggressively: two-page micro-sequences against nine-page sustained ordeals.

- The Day 89 prologue is the most efficient eleven pages in the sample library: concept, cast, rules and inciting wound with four spoken words.
- The pregnancy is never justified in dialogue. Correct — the script trusts that the audience understands people choose hope stupidly.
- The waterfall scene exists solely to let two characters speak aloud. It is the only 'relief' in the script and it is placed exactly at the midpoint.
- The nail is planted on p. 22 and collected on p. 68. Forty-six pages of patience.

Characters

LEE ABBOTT — father

Built almost entirely from labour: what he builds, repairs, rigs and tests. His love is expressed as engineering, which is precisely why Regan misreads it as reproach. His sacrifice works because the script has spent ninety pages establishing that he cannot say what he feels — so saying it in sign, immediately before dying, is the only possible release. One reservation: his radio-room scenes repeat their information twice.

REGAN ABBOTT — emotional protagonist

The script's finest character and its structural spine. Deaf, guilt-ridden, and the only member of the family who cannot monitor her own noise — which means she is simultaneously the most endangered person in the house and the one the audience most fears for. Making her the eventual weapon is not irony, it is argument: the trait treated as a liability is the family's salvation. The one note is that her grief and her anger sometimes read as the same beat; two moments of her enjoying something would

sharpen both.

EVELYN ABBOTT — mother

The most physically demanding role in the script. Her nine-page silent labour sequence is the material's centrepiece, and the writing is careful to keep her active and tactical rather than merely suffering. Her turn in the final act — from protected to protector — is properly earned by her decision to arm herself rather than hide.

MARCUS ABBOTT — son

The fear proxy. Where Regan is defiant, Marcus is honest about terror, which keeps the audience's own fear legitimate. Slightly underserved in the middle third: he is frightened in four consecutive scenes without variation. One scene of competence would round him.

THE CREATURE — antagonist

Well handled through withholding: glimpsed, heard, inferred for sixty pages. The script resists explaining its origin, which is correct — no explanation would improve it. The armour-plating and hypersensitivity are established through observed behaviour rather than exposition, so the final vulnerability reads as discovery rather than as a rule invented to end the film.

Dialogue

There are fewer than twenty-five spoken lines in the screenplay, and the scarcity turns each one into an event. The script's real dialogue is signed, written and gestural, and the writer renders it on the page with enough precision that the reader always knows the emotional register without stage-managing the actors.

- The waterfall conversation is the only sustained spoken scene, and it is placed so that the reader feels relief physically.
- 'I love you. I have always loved you.' — signed, not spoken, and the single most effective line in the script precisely because it costs him his life to deliver it.
- Signed dialogue is written as dialogue rather than described as action, which keeps the scenes readable at pace.
- Two whispered exchanges in the basement (pp. 74, 79) could be cut entirely; the blocking already carries them.

Screenplay Craft

Exceptional. The script does something very difficult on the page: it makes silence legible. Sound is written as an active element — what can be heard, what is masked, what distance carries — so that the reader is constantly performing the same threat assessment the characters are. Scene description is short-lined and rhythmically controlled, and the white space itself does tension work.

- 96 pages, essentially no fat. This is the tightest script in the sample set.

- Sound is treated as geography: masked by water, carried by wind, amplified by hard surfaces. Consistent for 96 pages.
- The script uses on-screen text (day counters, written notes, whiteboard lists) to deliver information the silence forbids — economical and diegetic.
- Minor craft flag: three sequences rely on the reader tracking off-screen family positions. A single clarifying line each would help.

Theme and Meaning

Beneath the creature feature is an argument about parenthood as impossible arithmetic: every protective act is also an act of harm, and the guilt is not resolvable, only survivable. Regan's deafness is the thematic core — treated as a vulnerability to be managed, revealed as the family's only advantage — and the script's final position is that the child the parents were most afraid for was the one they should have listened to. The last image, a mother and daughter loading a weapon together, argues that the family's survival begins the moment the protection stops being one-directional.

Market Position and Comparables

Commercially the strongest proposition in the sample set. The concept is expressible in one sentence and one image, the constraint is a marketing asset rather than an obstacle (silent trailers, silent screenings), the budget is contained, and the horror is tension-led rather than gore-led, which widens the audience considerably. Strong opening weekend profile with sequel architecture already implicit in the final page.

Comparable	Relation	What it indicates
Signs	Structural comp	Family-unit invasion horror with restrained creature reveal.
Don't Breathe	Mechanical comp	Sensory-constraint thriller with a compact budget and strong returns.
The Road	Tonal comp	Parent-child survival in a collapsed world, austere register.
Alien	Creature comp	Withheld antagonist, environment as adversary, discovered vulnerability.

Casting Recommendations

Offered as tonal calibration for packaging conversations, not as availability guidance.

Role	Casting note
Lee	A grounded, physically credible lead who can play love as labour and says almost nothing.
Evelyn	A dramatic actress capable of carrying a nine-page silent ordeal without dialogue.

Regan	Must be cast with a deaf actress — the role's authenticity and the film's argument both depend on it.
Marcus	A young actor who can play sustained fear without becoming tiresome.

Strengths

- A concept enforced for 96 pages with no cheats, which is rarer than the concept itself.
- An 11-page prologue that delivers rules, family and inciting wound with four spoken words.
- The nine-page silent labour sequence — the best-built set piece in the sample set.
- Regan: the trait framed as a liability becomes the film's weapon, which is argument rather than irony.
- Setup-and-payoff discipline: the nail, the silo, the implant, the waterfall, all planted invisibly.
- A contained production footprint with an outsized commercial hook.

Development Opportunities

- Lee's radio-room scenes deliver the same information twice; one can go.
- Marcus is frightened in four consecutive scenes without variation — one beat of competence would round him.
- Regan's grief and anger occasionally read as the same note; two moments of her enjoying something would separate them.
- Three sequences depend on the reader tracking off-screen family positions; one clarifying line each.
- Two whispered basement exchanges (pp. 74, 79) are redundant against the blocking.
- The final creature reveal arrives slightly rushed; two additional beats of discovery would strengthen it.

Prioritized Revision Roadmap

Ordered by impact on the material's readiness. Pass one addresses anything that affects the reader's comprehension; pass three is polish.

Pass	Priority	Action
1	Reveal pacing	Expand the implant-frequency discovery by two beats so it reads as earned, not convenient.
1	Radio scenes	Cut the duplicated radio-room information; reclaim two pages.
2	Regan	Add two beats of Regan wanting something for herself, separating grief from anger.
2	Marcus	Give him one sequence of competence before the final act.
3	Clarity	Add one position-clarifying line to each of the three off-screen family sequences.

Reader's Closing Note

This is a script that would be taught. The concept is strong, but what makes the material a recommend is the refusal to break its own rule even once for convenience. The highest-value revision is also the smallest: give the discovery of the creatures' weakness two more beats, so the ending feels found rather than granted.

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