

NARRATORA

SAMPLE OUTPUT



PROFESSIONAL SCRIPT COVERAGE

Sinners

Feature screenplay coverage — period Southern gothic horror in which the supernatural arrives second.

MATERIAL

Feature screenplay

GENRE

**Horror / Period
Drama / Southern**

VERDICT

RECOMMEND

COVERAGE DATE

Sample output

Coverage Verdict

VERDICT	RECOMMEND
WRITER'S VERDICT	RECOMMEND — singular voice; genre used as historical argument rather than as decoration
MATERIAL	Original feature screenplay, 128 pages
GENRE	Horror / Period Drama / Southern Gothic
FORM	Feature screenplay
BUDGET TIER	Mid-to-upper budget — period build, practical creature work
COMPARABLE TITLES	From Dusk Till Dawn, Get Out, Devil's Rejects, The Witch

An ambitious, distinctive and largely successful hybrid: a 1930s Mississippi Delta drama about two brothers opening a juke joint in one night, which becomes a siege horror at the midpoint without abandoning anything it established first. The script's central insight is that the supernatural threat is not the film's subject — it is the second predator to arrive, and the audience has already watched the first one operate for sixty pages in the form of sharecropping debt, Klan proximity and the casual theft of Black music. That ordering is the whole argument, and it is what raises the material above a genre exercise. The music sequences are the script's most remarkable passages: the writer stages a performance that collapses time, summoning musicians from the past and future into the same room, and does it as action rather than as magic realism explained. The back half loses some of the front half's precision, and the mythology arrives with more rules than the film needs.

HEADLINE ASSESSMENT

By making the supernatural predator the second threat rather than the first, the script converts a vampire siege into a historical argument: the monsters offer the one thing the American South will not, which is belonging, and that is what makes them dangerous.

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		10/10
Structure		7/10
Characterisation		9/10
Dialogue		9/10
Emotional engagement		9/10
Atmosphere / world		10/10
Commercial potential		8/10

Production feasibility		5/10
Overall readiness		8/10

Structure scores lowest and is the material's real development priority: the tonal handover at the midpoint is thrilling but the third act carries too much new mythology. Production feasibility is low by nature — period build, large ensemble, night exteriors, practical creature work and live music recording.

Logline

In 1932 Mississippi, twin brothers return from Chicago with stolen money to open a juke joint for their sharecropping community — and on opening night the music draws something older and hungrier than the men who own their land.

Synopsis

SMOKE and STACK, identical twins, arrive back in the Delta in a stolen Model T with a truck of liquor and a plan: buy a derelict mill from a white landowner, open it as a juke joint tonight, and be nobody's tenant. The opening twenty pages are almost pure social engineering — recruiting a cook, a doorman, a bluesman, and reckoning with everyone they left behind. It is warm, funny and specific, and it is doing quiet structural work: establishing precisely who is in the building before the building is besieged.

SAMMIE, their young cousin, is a preacher's son with a guitar and a gift that frightens the older characters. The script plants a proposition early through a church elder — that some music opens doors that should stay closed — and then declines to explain it for sixty pages.

The first half's antagonists are entirely human and entirely ordinary: a landowner who has already decided the brothers will fail, a white 'talent scout' collecting Delta music for northern labels, a sheriff's deputy who does not need a reason. The script's patience here is its best decision.

The midpoint is the performance. Sammie plays, and the writer stages a sequence in which the juke joint fills with musicians across a century — field hollers, electric guitars, turntables — until the roof catches. It is written as action, without a word of explanation, and it is the best set piece in the sample library. It also summons REMMICK, an Irish vampire, and his converts to the door.

The back half is a siege. Remmick's proposition is the script's most disturbing idea: he offers what no one else in Mississippi will, which is equality and permanence, on the single condition of surrendering the self. Characters are lost, converted and killed across forty-five pages, and the script pays off nearly every relationship it built in the first act. It also stops, three times, to explain rules. Smoke's final stand against the Klan at dawn — the human threat returning to collect after the supernatural one is spent — is the correct ending and the script's thesis delivered as action.

Structure and Narrative Logic

Act architecture

Movement	Pages	Function
Return	1-24	The brothers, the mill, the plan; the community assembled by recruitment.
The house filled	25-52	Cook, doorman, bluesman, old loves; Sammie's gift planted; human predators circling.
Opening night	53-68	The juke joint alive; the performance; the collapse of time; Remmick arrives.
Siege — first wave	69-92	Rules discovered; the first conversions; the group fractures.
Siege — second wave	93-114	Remmick's proposition; the heaviest losses; mythology over-explained here.
Dawn	115-128	The Klan arrives to collect; Smoke's stand; Sammie walks out with the guitar.

Assessment

The first half is superbly built — a recruitment structure that assembles a cast the reader grows to care about, inside a location the reader learns completely, immediately before that location becomes a battlefield. The problem is the third act. Between pages 93 and 114 the script pauses three times to establish new supernatural rules, and each pause bleeds pressure from a siege that should be accelerating. The mythology is interesting; it is also the one thing the film does not need more of.

- The recruitment structure is the script's smartest architecture: every character introduced in the first act has a specific fate in the third, and none of them is a stranger.
- The midpoint performance is written as action with no explanation. Protect this absolutely — any added clarity would destroy it.
- Returning the human threat at dawn, after the supernatural threat is resolved, is the correct structural decision and the thesis of the film.
- Third-act rule delivery (pp. 96, 104, 111) should be reduced to one instance at most, and ideally dramatised rather than spoken.

Characters

SMOKE — protagonist

The colder twin, and the script's centre of gravity. His want is ownership, which in 1932 Mississippi is the most dangerous ambition available, and his grief for a dead child gives the ambition a floor. His final stand reads as inevitable rather than heroic, which is the right register. One reservation: his interiority is withheld slightly too long — the child is revealed at page 71 and would do more work at

page 40.

STACK — protagonist

The warmer, more reckless twin, and the script's tonal engine — he provides most of the first half's charm and most of its trouble. Writing twins with genuinely distinct psychologies is hard and the script manages it: Smoke calculates, Stack spends. His fate is the material's most effective gut-punch, and it works because the audience has spent sixty pages enjoying him.

SAMMIE — thematic protagonist

The film's soul and, in the end, its survivor. His gift is never explained, which is right, and his father's warning is never validated or refuted, which is better. His closing walk out of the building with the guitar is the script's last and best image. The note is that he disappears for a long stretch in the middle of the siege — the character carrying the theme should not be off-page for fourteen pages.

REMMICK — antagonist

A genuinely fresh antagonist. He is not a predator who hates his prey; he is a recruiter who admires them, and the offer he makes — permanence, kinship, an end to being outnumbered — is the most frightening thing in the script because it is attractive. His Irish famine backstory gives him a real claim to grievance that the script is careful not to let him earn. He is over-explained in the final act; the mystery was more powerful than the history.

ANNIE and PEARLINE — the women

Annie, a hoodoo practitioner and Smoke's estranged wife, carries the script's spiritual authority and its most moving scene. Pearline is thinner, closer to function, and would benefit from any want unconnected to Stack. Both are better written than the genre typically manages.

THE LANDOWNER and THE SCOUT

The first-half antagonists, and the reason the film means something. Neither is a caricature: the landowner is polite, the scout is admiring. The script's argument depends on their ordinariness and it does not overlay them.

Dialogue

Rich, regionally specific and musically cadenced without ever tipping into dialect performance. The script's dialogue does an unusual amount of world-building — debt, credit, church, kinship and the price of records are all established conversationally — and the comic register in the first half is genuinely funny, which is what makes the second half hurt.

- Remmick's recruitment speech is the most dangerous passage in the script because his offer is reasonable. Do not weaken it.
- The brothers' overlapping speech patterns are differentiated by rhythm rather than by vocabulary — a sophisticated choice that survives casting.
- Annie's blessing over the threshold is the script's finest piece of spoken writing.

- Third-act rule dialogue ('it can't cross unless invited', 'the garlic won't hold past dawn') is the only flat writing in the screenplay. Dramatise it or cut it.

Screenplay Craft

Confident and highly sensory. Period detail is delivered through commerce and labour rather than through costume description, the music is written as physical event, and the juke joint geography is established thoroughly enough that the siege is always spatially legible. The script is long at 128 pages but very little of the first eighty is spare.

- Music is the best-written element: heat, sweat, volume, the floor moving. No musical terminology required.
- Period is conveyed economically — the cost of a sack of flour, the terms of a lease, who is allowed to stand where.
- The one-location siege is blocked with real rigour; entrances and sightlines are consistent.
- Length: 8-10 pages are recoverable from third-act rule delivery and two redundant conversion sequences.

Theme and Meaning

The script argues that the supernatural predator is the lesser and later of two, and that what makes it seductive is precisely what the human world withholds: permanence, kinship, and freedom from being outnumbered. Sammie's gift — music that opens doors — is both the community's glory and its exposure, which is the most sophisticated idea in the material: the culture that gets stolen from is the culture powerful enough to be worth stealing from. The dawn sequence closes the argument by returning the Klan, on schedule, indifferent to the night's massacre. The monsters leave. The neighbours stay.

Market Position and Comparables

A strong commercial proposition with a real awards angle: an original horror property with a prestige subject, a genre hook that cuts a trailer instantly, and a soundtrack asset that extends the release. The budget is the risk — period build, large ensemble, night exteriors and practical creature work — and the material will need a filmmaker whose name carries the tonal shift. Very strong international horror and domestic crossover potential.

Comparable	Relation	What it indicates
From Dusk Till Dawn	Structural comp	Mid-film genre handover from crime to vampire siege; proves audiences accept the pivot.
Get Out	Thematic comp	Horror as historical argument, with crossover prestige performance.
The Witch	Tonal comp	Period-authentic dread and folkloric threat played straight.

Devil's Rejects

Register comp

Southern gothic violence with charismatic antagonists.

Casting Recommendations

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

Role	Casting note
Smoke / Stack	A single star in a dual role, or two actors with genuine physical kinship; the twins must be distinguishable by stillness, not by costume.
Sammie	A young actor who can genuinely play and sing; the midpoint sequence cannot be doubled.
Remmick	Irish actor with warmth first and menace second — the offer has to be tempting.
Annie	A dramatic actress with spiritual authority; the role anchors the film's interior life.

Strengths

- Genre used as historical argument: the supernatural predator arrives second, after the human one.
- The midpoint performance sequence — time collapsing inside a juke joint, written as action with no explanation.
- Recruitment-structured first act: every character besieged in the third act was welcomed in the first.
- Remmick, an antagonist whose offer is genuinely attractive rather than merely threatening.
- Twins written with distinct psychologies and differentiated speech rhythms.
- A dawn ending that closes the thematic argument as action rather than as speech.

Development Opportunities

- Third act pauses three times to deliver new supernatural rules (pp. 96, 104, 111), bleeding siege pressure.
- Sammie is off-page for fourteen pages in the middle of the siege while carrying the theme.
- Remmick's history is over-explained late; the mystery was stronger than the backstory.
- Smoke's dead child is revealed at p. 71 and would do more work at p. 40.
- Pearline needs one want unconnected to Stack.
- Length: 8-10 recoverable pages between rule delivery and two near-identical conversion sequences.

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	Third-act rules	Reduce three rule-delivery passages to one, and dramatise it rather than speaking it.
1	Sammie presence	Break the 14-page absence; give him two active beats inside the siege.
2	Smoke reveal	Move the dead child from p. 71 to approximately p. 40.
2	Remmick	Cut the late backstory to two lines; restore the mystery.
2	Compression	Merge the two near-identical conversion sequences; reclaim 6 pages.
3	Pearline	One scene with a want of her own.

Reader's Closing Note

A bold, original and frequently thrilling screenplay whose ambition is its strongest asset. The first eighty pages are outstanding. The development work is entirely in the third act, and it is subtractive rather than additive: less mythology, more siege. The midpoint performance sequence should not be touched by anyone, ever.

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