

FEATURE FILM · SOUTHERN GOTHIC HORROR

Sinners

The music opened the door. Something older walked through it.

The Pitch

1932. Mississippi Delta. One night, one building, two predators.

- Twin brothers return from Chicago with stolen money to open a juke joint for their sharecropping community — to be nobody's tenant, for one night.
- Their young cousin plays a guitar with a gift the old people warn about.
- The music draws something older and hungrier than the men who own their land. And at dawn, the men who own the land arrive anyway.

THE HOOK

The Monster Arrives Second

FIRST SIXTY PAGES

- Sharecropping debt that cannot be repaid by design
- A white talent scout collecting Delta music for northern labels
- A deputy who does not need a reason

THEN

- A vampire who offers permanence, kinship, and an end to being outnumbered
- The most frightening thing in the film is that his offer is attractive
- At dawn the human predators return, indifferent to the massacre

THE CENTREPIECE

The Night the Room Filled With a Century

The Performance

The film's midpoint, and its reason for existing.

- Sammie plays. The juke joint fills with musicians from across a hundred years — field hollers, electric guitars, turntables — in the same room, at the same time.
- It is staged as action, not as magic. Nothing is explained, before or after.
- The roof catches fire. The music does not stop.
- This is the sequence that sells the film, the soundtrack, and the trailer.

CHARACTERS

Who Is In The Building

THE FAMILY

- SMOKE — the cold twin. Wants ownership, the most dangerous ambition available to him.
- STACK — the warm twin. Provides the charm, and the trouble.
- SAMMIE — a preacher's son with a gift. The film's soul and its survivor.
- ANNIE — hoodoo practitioner, Smoke's estranged wife, the spiritual authority.

THE PREDATORS

- REMMICK — not a monster who hates his prey. A recruiter who admires them.
- THE LANDOWNER — polite, patient, certain they will fail.
- THE SCOUT — admiring, and stealing.

THEME

The culture worth stealing from is the culture powerful enough to be worth stealing from. That is the glory, and that is the exposure.

THE FILM'S ARGUMENT

One Night, Six Movements

Movement	What happens	Register
Return	The brothers buy the mill	Warm, funny, specific
The house filled	The community is recruited	Communal, tightening
Opening night	The performance; Remmick arrives	Transcendent, then wrong
Siege	Conversions, losses, the offer	Horror
Dawn	The Klan arrives on schedule	The argument closes

SCALE

Production Profile

1

principal location, fully besieged

128

pages, 80 of them outstanding

2

predators, arriving in the correct order

Period build, large ensemble, night exteriors and practical creature work. The soundtrack is a release asset, not a line item.

Comparable Titles

Title	Relation	What it proves
From Dusk Till Dawn	Structural	Audiences accept a mid-film genre handover when the first half earns it.
Get Out	Thematic	Horror as historical argument, with prestige crossover performance.
The Witch	Tonal	Period-authentic dread and folkloric threat played straight.
Devil's Rejects	Register	Southern gothic violence with charismatic antagonists.

The Opportunity

- An original horror property with a prestige subject and a real awards angle.
- A genre hook that cuts a trailer instantly, and a midpoint sequence that markets itself.
- A soundtrack that extends the release window and the revenue beyond theatrical.
- A dual lead role that attracts first-rank casting on the page.

CONTACT

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