

Coverage, Ink.

PROFESSIONAL SCREENPLAY ANALYSIS, DEVELOPMENT AND EDITING

WWW.COVERAGEINK.COM

COVERAGE, INK. PRO ANALYSIS

TITLE: (title)
LOCALE: Australian Outback
WRITER(S):
PERIOD: Present
FORM: Screenplay
GENRE: Paranormal Thriller
BUDGET: Moderate
PAGES: 101
DRAFT DATE: Unknown
COVERAGE DATE:
PREPARED BY: JT

LOGLINE:

An emotionally scarred former police detective, now a cattle drover crewman, becomes an agent for good in a battle between supernatural forces and reincarnated evil in a remote Australian outback town.

SYNOPSIS

An Aussie morning news show's FEMALE PRESENTER interviews TWO less-than-credible EYEWITNESSES about the Chaurus Lights, a supposedly supernatural phenomenon in the outback. In the outback, a cattle drover crews camp for the night with their herd. Drover ANDREW MCKINNLEY (25), a former police detective, wakes from a nightmare about his dread after hearing a RADIO call about an attack on a woman. The drovers hit the trail in the morning. Lead drover PETER (60, old world cowboy type) tells Andrew about a small settlement of odd people up ahead. Good food and drink, though. Younger drovers BILL (19, chubby) and MARTIN (21, designer clothes, constantly on his cell phone) bring up the rear. Martin ribs Bill for mistaking a man's good-looking ass for a woman's. DAVID (32, modern cowboy type) tells them to stop fucking around and mind the strays. The drovers reach the rundown town of Chaurus at dusk. Four wooden boundary posts mark the town's limits. Martin's cell connection cuts out as they pass the posts to pen the cattle. Peter tells Martin and Bill to be on their best behavior as they enter the town pub/hotel. Bartender ANITA (30s, fairly attractive) serves food and drink. Martin leads a reluctant Bill away hoping to sneak a peek into the ladies' showers via the roof. A tour bus arrives with TOUR OPERATOR and 20 TOURISTS. They invade the pub and settle in. Local JEFF LARSON and the OPERATOR discuss the high volume tour business because of the Chaurus Lights' legend. Martin and Bill ogle at showering LADY TOURISTS. Bill tells Martin not to tap him because he might fall. Martin didn't touch him. The ladies see them. In the pub, Peter, David and Andrew eat while Jeff tells rapt tourists about the Chaurus Lights that stalk and haunt outback travelers. The Operator warns the tourists of cannibal Aboriginals whom he and Jeff claim created the Lights to attract fresh meat. Outside, Martin and Bill visit "Gwinlan Jones'" lone grave and decrepit headstone under a leafless tree in the center of town. Martin considers breaking the headstone with a rock, but a LOCAL scares them off. The Local cleans up the grave. At the pub, the Operator tells the tourists about the whining the Lights emit before they attack. Local TALVERT COOMBS interrupts, spinning the story of Gwinlan Jones, who died 100 years ago tomorrow and whose ghost roams the pub halls every night at 11:52pm, tapping people on the shoulder or blowing on their necks. Martin and Bill return in time for the drovers to leave for their camp. Talvert's tale continues — Chaurus used to be prison Work Camp 39, where Gwinlan served for rape and murder, and tomorrow's the 100-year anniversary of his escape and rampage that killed everyone in the camp, after which he performed a ritual to bring him back to life in 100 years. Anita and Jeff shoo Talvert away, but not before Talvert and Andrew make eye contact. Jeff gets in Andrew's face a bit before Andrew leaves. The drovers camp inside the town boundary. Peter presses Andrew about his

being distracted. Peter's still curious why Andrew still hasn't told him why he left the city to work the range two years ago. Andrew reveals he was a detective whose wife had been raped and murdered, and that he left the force knowing he'd have killed the culprit if found. He rode west and took a job at a cattle station. He doubts he'll ever go back because he's not that same man. Morning brings good weather. Anita tells them they're no longer welcome in town because somebody saw Martin and Bill damaging Gwinlan's headstone. Peter's pissed, and Anita won't take an apology — leave! Andrew has an uneasy feeling about the mountains to the east. The drovers hit the plains. In Chaurus, the Operator gives Jeff an envelope of cash. The loaded tour bus leaves town in the drovers' direction. The drovers encounter the Chaurus Lights (six-inch hovering orbs of opaque white light), which scope them out. Andrew falls into a trance as the Lights pass. He FLASHES BACK to the moment he proposed to his wife, APRIL, under a starry night sky. In the present, Andrew's overcome with emotion. The Lights emit a high-pitched hum and speed away. WTF! The drovers move on. In Chaurus, the pub clock chimes 11:52pm. Anita's happy yet concerned. At Gwinlan's grave, Jeff watches that rock Martin considered using shake, spin and fly away. On the plains, Peter tells Martin and Bill to act more responsible while visiting small towns. Martin *whatevers*, talking on his phone. Then that flying rock embeds into his skull, killing him. Andrew surmises neither a local, nor a human for that matter, could've done it because of the impact. David thinks it's the Chaurus Lights. Peter concurs. Andrew doesn't buy it, but they need to contact the police. Too bad Martin's phone is broken. They must return to Chaurus. They wrap up Martin's body. Only Andrew notices a Chaurus Light moving away in the distance. Meanwhile, the Lights buzz the tour bus; the Operator panic turns into a pothole and pops a tire. The drovers encounter the crippled bus. They compare notes on their Lights encounters, including Martin's death. The drovers offer to help fix the tire. Andrew notices a FEMALE TOURIST smiling at him. The Operator lets the drovers put Martin's body with the luggage. Andrew tells the Operator it's irresponsible to only have an emergency tire as a spare. The Operator rips Andrew for telling him how to run his business. Andrew stops short of pushing back; Operator rips him for being a "piss weak whiner." The Operator puts on a congenial face for Peter, who also comments on the tire. Andrew bristles. Tire replaced, drovers and bus head for Chaurus, where Jeff approaches Talvert at his general store to remind him that the community suffers when his Gwinlan story scares off tourists and that community secrets need to be kept because something wonderful starts tomorrow. Talvert cowers and apologizes — it won't happen again. Talvert's concerned about dark clouds approaching in the distance, and Gwinlan's grave. The drovers and bus plod along. Peter prods Andrew about his distraction. It's about Andrew lacking self-confidence and running away after April's death. He doesn't think he's a man anymore. Peter likens it to the response he received after returning from an unpopular war. He thinks men never lose their self-confidence; they just misplace their balls. Andrew will find his soon. They reach Chaurus, where Anita and Jeff welcome the tourists back with open arms. The drovers, not so much. Jeff could care less that Martin's dead or that they need to call the police — Martin fucked with Gwinlan's grave. Andrew pays Jeff \$1000AU for phone access. Peter sweet talks Anita into letting the drovers stay at the pub until the storm blows over... but only after they relinquish their guns. Anita allows Andrew to stow Martin's body in the pub's meat locker, where Jeff peeks at the rock damage. The tourists opt to get drunk while waiting out the storm. Andrew calls the police from the pub phone, but the connection is distorted and suspect. It's the only phone in town. Bill notices that his iPod's internal clock keeps resetting to November 12, 1913. David just wants to drink. The storm hits Chaurus with torrential rain. While the tourists party, the drovers lament Martin's death. Andrew overhears a drunk LOCAL oblige a curious TOURIST with the Gwinlan Jones story again. Andrew watches Anita interrupt and tell the Local to cut wood for the kitchen ovens. The local braves rain and mud to the town workshop, where he cuts lumber. Strange footprints appear at Gwinlan's grave and make a trail to the workshop, where the Local notices a pair of Chaurus Lights hovering outside. The footprints appear in the sawdust, and an unseen force pushes the Local into the saw, severing his arm. Everyone follows the screams to the workshop. The Local blames the lights, which still hover. Andrew notices the footprints leading back to Gwinlan's grave — and the prints aren't from human feet or boots. Anita and Jeff rail against the tourists snapping photos. Talvert watches from afar. Andrew and Jeff argue about who or what left the prints, to the point where Jeff threatens Andrew... and Peter for butting in. Andrew keeps pressing, and Jeff lays hands on him. Anita breaks it up. The group brings the Local to the pub. Andrew's embarrassed about being manhandled. Talvert watches him from afar. Meanwhile, the DISPATCHER at the county police station plays SHERIFF JOHN BOWMAN Andrew's garbled message. They can only hear "Chaurus" and "murder." Another OFFICER dismisses it as a prank, but Bowman decides to check it out, since he lives nearby. At the pub, Jeff cauterizes the Local's stump. The drovers play poker. The rain pours beyond the town's boundaries. In town, there's no rain, and a black void's opened up in the clouds above Gwinlan's grave. Andrew's unsettled by Jeff and drunk TOURIST #4 mocking him. He and the drovers discuss Martin more, until Tourist #4 interrupts to mock Andrew's cop past and efforts to solve Martin's death. Andrew swallows his anger. Bill pipes up, which makes Jeff laugh. Peter tells them to ignore Jeff. Outside, a bolt of lightning strikes Gwinlan's grave. Talvert sees it, having heard a noise in his store that woke him up. He sleeps in a back room, where he keeps *Polaroids* of young kids. He's spooked, seeing that it's "9:35" on a clock. Bowman drives toward Chaurus, hoping it's not a prank and seeing the massive storm cloud system over the area. JEANETTE, the tourist who smiled at Andrew from the bus, asks him to dance. He reluctantly agrees. Way drunk Bill and David dance together. Jeanette and Andrew chat, discussing his widower status until drunken Tourist #4 tries cutting in, insulting Jeanette and ripping Andrew for being more pussy than tough outback cowboy. Andrew gets pissed, but Bill surprises Tourist #4 with a kiss, which freaks him out. Bill and David resume dancing. Andrew and Jeanette too. Talvert approaches Andrew because he needs to talk. Andrew obliges, thanking Jeanette for the dance. Outside, Talvert tells Andrew that the Lights didn't kill Martin — it was something else. Talvert thinks Andrew an honorable man who believes in justice, which is why he claims the Lights have chosen Andrew to destroy Gwinlan Jones, who is real. Uh, right. Talvert mentions how the Lights have shown Andrew memories to evaluate him for bonding with one of them to defeat Gwinlan. He fills in details about Gwinlan's story: that he can't leave the Chaurus boundaries until he's reincarnated into physical form. The only way to stop him is to undergo an ancient Aboriginal ritual and bond with one of the Lights. Talvert was tasked to thwart Gwinlan's reincarnation attempt 50 years ago; he went through the bonding ritual, but only managed to delay Gwinlan's efforts after the lights bailed on him after learning something about him they didn't like (*Polaroids*, anyone?). Talvert barely survived, but at least Gwinlan remained in Chaurus, though his spirit's tainted the locals and made them unknowing servants. Talvert moves away after the ritual. He moved back a few months ago in anticipation of the 100-year event — tonight. He's sure the Lights have chosen Andrew. It's Andrew's choice: he could just make it through the night and leave the next morning. Talvert lays out the Gwinlan power build timeline, which started when Martin was killed. Gwinlan will attempt to take human form at 11:52pm. Talvert tells Andrew he must visit the Aboriginal in the mountains to undergo the ritual. Gwinlan's evil can't be

allowed to leave. Then Jeff interrupts, scaring Talvert back to his store. Jeff manhandles Andrew again, who opts to return to the pub instead of fight back. At his store, Gwinlan surprises Talvert in spirit form and rips him for telling “outsiders” about him. He rips out Talvert’s tongue and kills him. Andrew returns to the pub and mentions the Gwinlan story and impending event. He thinks Talvert is right. Peter tells him to stop fucking around with the locals. Andrew withdraws. Gwinlan appears to Anita in the pub kitchen, partially reconstituted. He cops a feel, which she seems to like. Gwinlan’s pissed about her letting Talvert tell Andrew about him. He tells her that he’s killed Talvert and that he needs four sacrifices in total to fully manifest in physical form. He tells her to take care of the drovers; he thinks one of them’s a troublemaker. At 10:05pm, Andrew announces the Gwinlan event to the entire pub, blaming Gwinlan for Martin’s death and the saw injury. No one cares. Jeff glares, though. The Operator suggests Peter ditch troublemaker Andrew at the next town. Drunk, Peter rips Andrew for piping up. Anita interjects and tells Andrew that Talvert’s known for his “stories,” which he’s used to distract from his alleged child molester past. A visiting reporter overheard one of Talvert’s stories of Aboriginal cannibalism, which brought the town bad racial publicity. Andrew’s crushed that his hunch is wrong. Bowman gets closer to Chaurus. An hour out, a Light buzzes his SUV. More follow. At the pub, a depressed Andrew DREAMS/FLASHES BACK to happier times with April. In the present, the other drunken drovers make fun of Andrew “kissing” his beer mug while he sleeps. Then the pub power goes out. Anita doesn’t know how to start the generator. Peter visits the genie on his own, heading out back and sparking it up. Jeff’s out back, closing up the meat locker. He accuses Peter of trying to sabotage the generator. He cold cocks Peter with his rifle butt. Andrew notices Peter’s extended absence. David thinks Peter’s hooking up with Anita. Andrew sees a MIND FLASH of Anita, Jeff and the locals chanting around Peter at a tree. He notices that Anita et al are gone. He goes outside, noticing the rain is horizontal beyond the town boundaries. He follows murmuring to that workshop, where he sees Anita, Jeff and the locals about to lynch Peter from a tree out back. Jeff tells the group about Peter’s “sabotage.” He shoots Peter’s arm and leg for talking back. Anita considers Peter the troublemaker Gwinlan mentioned. Jeff thought it was Andrew, who’s petrified watching the proceedings. He tries interceding, telling the mob that he and the drovers will leave town if it’ll stop the torture. Jeff makes Andrew beg on his knees, allowing him to leave... but they still have to kill Peter. Andrew attacks Jeff, who pummels him before stringing up Peter, who tells Andrew he’ll find his balls before the night is over. Andrew apologizes to Peter and watches him die. Andrew passes out hearing Jeff mention something about not needing to buy legs of ham for a while. Andrew FLASHES BACK to the day he submitted his police force resignation. The POLICE CHIEF claims Andrew will never forgive himself and that he’ll lose his self-respect. He’s always known Andrew as tough. He hopes he’ll reconsider, but Andrew walks out. In the present, Andrew wakes up at the tree. No Peter. He staggers back to pub, bloody. Anita acts as if nothing’s happened. Andrew tells drunken David about Peter’s lynching. Wha...? He tells him that Talvert told him Gwinlan needs a head for each of the four boundary posts, which will allow him to leave Chaurus. He claims Gwinlan’s chosen the drovers as his sacrifice. Andrew takes charge of the group, determined to get them out of town even in the storm. They’ll have to leave the bodies behind. Andrew tasks David with prepping the horses to leave while he scoops up Bill. But LOCAL #5 stops David, claiming it wouldn’t be right for them to let the drovers leave in the bad weather. Andrew notices a time rift to Chaurus’s Work Camp 39 past open up outside near Gwinlan’s grave. He sees a small office with a SECRETARY. In the pub, the clock says 11:01pm. Andrew agrees with Local #5 — they’ll stick around. Andrew considers running away, but he sees a dozen Lights hovering outside the boundary communicating with each other through their humming. Andrew confronts Anita about their complicity with Gwinlan. She claims Gwinlan had harassed the town for years, but then promised to not kill them if they helped him manifest. He also promised to protect them from the Lights. Anita is obvious under Gwinlan’s spell, convinced he won’t kill them, but thinking it’d be a glorious way to die if he did. David suggests enlisting the tourists to help overrun the locals. Andrew thinks they’re too drunk, which makes them dangerous. Gwinlan approaches Anita and tells her to kill Bill next to complete the sacrifice. Anita brazenly approaches Bill and says she wants to fuck him right now. Bill’s game. An unseen force keeps Andrew from interceding. David sees pressure marks on Andrew. WTF! Anita leads Bill to a back room, where they’re quickly naked and in bed. Andrew regrets not being able to help Bill. He’s determined to stop cowering and do something about it. Anita and Bill go at it... until she butchers him with a knife. Gwinlan’s there, manifesting and absorbing Bill’s life force. Gwinlan tosses Anita aside after she claims she did it all for him. Andrew tells David to create a diversion so he can check on Bill. David pisses out the window. Pisses on Local #3 who tries to make him stop. Nobody sees that the time rift is bigger outside, and it includes an office building and PRISON GUARDS milling about the street. Andrew makes his way to the back room, where he finds Bill’s headless body. Andrew freaks and wails at the failure he’s become. He takes Bill’s lighter as a memento for his parents. Gwinlan hasn’t manifested enough to pass through the boundaries. The Lights keep a watchful eye on him. At first frustrated, Gwinlan thinks the cattle holding pen’s overlap beyond the boundary may be of use to him. Andrew is a wreck about Bill. Anita helps him clean up and tells him the sacrifice was necessary for Gwinlan’s return. Andrew and David will be able to leave in the morning if they don’t cause any more trouble. Anita would like Andrew and David to witness Gwinlan’s return. In the pen, Gwinlan continues to manifest, thus losing his powers. The Lights sense his weakness and attack, but Gwinlan reverts to ghostly form and psychically destroys all but two of the Lights, which flee. Jeff helps Anita tend to a shell-shocked Andrew. Gwinlan approaches the holding pen and the cattle. Anita makes Andrew coffee. They hear the cattle crying out and acting up in the pen. It turns out Andrew was playing shell-shocked — he scalds Anita with coffee and knocks Jeff out with a chair, taking Jeff’s rifle and reclaiming Peter’s pistol, and telling a confused David they need to rescue the cattle before they stampede off the plateau. Outside, they mount their horses and notice that the time rift is expanded, revealing Work Camp 39 and the old prison. Andrew and David shoot their way out of town, braving the boundary rain, which rips at their flesh as they make it through. Gwinlan returns to the pub for Plan B. Andrew and David pursue the cattle. David reaches the ridge, shooting the lead cattle in hopes of stopping the rest. No luck — the cattle jump over the dead and carry David and his horse over the edge. The Lights zip over the edge and try to catch David. No luck — they lose hold, and David falls to his death. Andrew freaks. The Lights return to him and show him an IMAGE FLASH of ABORIGINALS and a beautiful cave. Then Lights disappear. Andrew looks toward the mountains with determination. Almost reincarnated Gwinlan rapes Tourist #5 in her pub room. Andrew rides his horse to the mountains. Anita and Jeff blame one another for Andrew’s escape. Tourist #5 emerges from her room holding her stomach; she exits the pub. Her beau, Tourist #4, follows her outside and watches her pass through a special opening in the boundary, leaving town. Tourist #4 sees that Work Camp 39 is completely visible through the time rift. He freaks, as do Anita and the rest of the locals and tourists who now see it. Gwinlan basks in his glory, ripping apart a tourist and ordering the rest back inside the pub. Andrew reaches the mountain, where ABORIGINALS attack, drug and bring him to their camp. Andrew explains he wants to bond with a Light, which the ABORIGINAL ELDER explains is not for

the corrupt white man; it didn't work the last time they tried. Andrew professes his belief in honor and justice and how he wants to destroy Gwinlan. The Elder thinks the white man unfit for bonding. He tells Andrew to leave and be grateful they didn't eat him. Andrew snatches a spear and threatens the Elder — he's not leaving. The Elder relents, giving Andrew a purple and green substance to drink, which paralyzes him. Tribesman drag Andrew into Apalie Alkira, a granite cavern, and toss him into a shallow pool of water. Andrew watches Lights emerge from fires surrounding the pool. Another Light approaches and speaks to Andrew telepathically. Its name is STEPHEN, and he was killed thousands of years earlier. He's searched the earth for someone like Andrew who shares his belief in honor and justice. Stephen will bond with Andrew, and their destinies will forever be entwined. Andrew agrees to it, and Stephen enters his chest. Andrew is privy to Stephen's history through an intense vision. He emerges with the Light glow inside his heart and visible through his chest. Bonding complete, the Elder sends Andrew off to find the justice he seeks. Andrew is more determined than ever. In Chaurus, Gwinlan vows to kill everyone. The panicked tourists in the pub want to bolt, but the Operator suggests they wait until the event is over. Then their tour bus crashes through the roof and crushes Jeff under a beam. The bolt for outside, despite Anita's attempt to make them stay so Gwinlan can take their life force. Jeanette maces Anita. The tourists find Gwinlan waiting for them. Lights hover around Gwinlan. Sheriff Bowman reaches the town boundary in his SUV. He sees the freaky rain wall. The tourists are relieved to see Bowman, who tries driving through the rain, which shreds his vehicle with him inside. The tourists freak. Gwinlan chuckles. The Lights encircle the tourists, hoping to protect them from Gwinlan who struggles to revert to his spectral state but still manages to destroy the Lights. The tourists are doomed. Then Andrew returns on horseback, dismounting and running through the rain boundary. The rain rips him up, but the Light bonding power heals him. He attacks Gwinlan as he goes after Jeanette. Andrew's not letting Gwinlan leave Chaurus. Gwinlan's content to torture Andrew with a flood of nightmarish memories of his Work Camp 39 rampage in 1913. But Andrew summons his Light power and fights back by subjecting Gwinlan to a flood of uplifting and positive memories. Gwinlan freaks. How? Andrew shows him the Light in his chest. Gwinlan lashes out and pummels Andrew, who heals quickly. They battle. Andrew can see Gwinlan's moves beforehand, so he gets the upper hand. A fuel tank spills in the mayhem. Andrew has incredible strength and power. Gwinlan hurtles them both through the time rift and into Work Camp 39, where they battle amid that fateful day when Gwinlan ran wild amid the prison chaos. Gwinlan drags Andrew into his old cell and beats the shit out of him. Then PRISONER #1, the man who killed Gwinlan in 1913, attacks him with a shiv. Andrew escapes the cell, his Light losing power. Gwinlan kills Prisoner #1 as GUARDS arrive and Andrew jumps back across the rift into Chaurus. He sees the spilling fuel and tries lighting it with Bill's lighter as Gwinlan crosses over, determined to kill him. He doesn't understand why Andrew has such rage toward him. Andrew ignites the fuel, which detonates and takes some of Talvert's General Store with it. Gwinlan's right pissed, and he's determined to peek into Andrew's mind and discover where the rage comes from. Gwinlan sees Andrew's memories of April. Andrew's too weak to fight him off. Gwinlan shows Andrew April's last moments alive, including the RAGGEDY MAN killer's robbery, rape and murder. Gwinlan laughs at Andrew's pain. Andrew loses it, summoning all his rage and Light power, and goes apeshit on Gwinlan while 1000s Lights descend on the town. Andrew beats Gwinlan into submission. Gwinlan commends Andrew for his balls. Andrew lays off, exhausted. Gwinlan sees his chance to escape Chaurus fade away as the rain stops and the Lights swarm over the two men and the tourists. One light buzzes the tourists and knocks them all unconscious. The lights all flare and flash at once, and then the Lights, Andrew, Gwinlan, the Locals and the Operator vanish. The clouds blow away. At dawn, the tourists wake up, most still drunk and not remembering anything. Chaurus is fully restored. No sign of damage or mayhem. Jeanette thinks she's forgetting something or someone. She sees a glint of sun near the town center, where that once dead tree is alive and well, and there's no Gwinlan grave. Jeanette finds Andrew's wallet on the ground. She stuffs it into a pocket. Later, Andrew returns to his former police station, where the Chief welcomes him back with open arms. Andrew is a different man, brimming with confidence and inner strength. He muses over April's photo in his locker as he dresses for his shift and overhears a radio dispatch announce a hit and run suspect pursuit nearby. The Light glow brightens in his chest. Outside, he overhears A POLICE OFFICER mention the suspect's latest location, but then an IMAGE FLASHE shows Andrew the suspect on a different street. Andrew follows his *hunch*. Later, that breakfast news show is back on the air, and the MALE PRESENTER follows up on their Chaurus Lights story from six months earlier, now claiming their reporter, FALON JANSON, has found a woman who knows the Lights are real. Falon interviews her WITNESS on the street — it's Tourist #5, and she's pregnant, and she's right pissed the Lights killed her unborn child's father, who will live on through the baby, which she plans to name Gwinlan.

COMMENTS

OVERALL – An ambitious, energetic and ethereally vibrant supernatural offering with a palpably spooky vibe, vivid horror and paranormal imagery, a so-so but fixable structure and engaging if sketched-in genre characters, led by a potentially intriguing protagonist that needs to stop crying and find the “balls” he’s looking for sooner than later. Writer brings a good multi-genre knack (horror, western, supernatural, action) and an evocative visual sense. Premise has chance to book passage beyond setting’s native land, with producer and talent interest potentially increasing once uneven structure is shored up and characters (even those doomed to die) get some layering, dimension and dynamism. Protagonist’s emotional scarring can play a role here, but the hero spirit needs to manifest from the get-go for maximum audience appeal.

Let’s get right to the details...

+++++

CHARACTERS

ANDREW – Yeah, in the end he comes through as the hero and thwarts **GWINLAN**, but what we have to sit through character-wise until we get to that moment is sometimes unbearable and squirm worthy. Frankly, Andrew’s too much of a pussy to be protagonist material. Yeah, okay, he’s “haunted” by **APRIL’s** death, but his cowering and crying and wailing about failing is so unappealing. His weakness is unsettling. He’s too passive and too much the punching bag (physically and emotionally). It’s a sizable bump that needs to be dealt with right out of the gate. Andrew needs to drive the story more and “take charge,” even with the weight of the past on him, and especially after **MARTIN’s** death. Instead, he shrinks at confrontation and conflict. Maybe he’s redrawn more like *SHANE* or an Eastwood spaghetti western hero — smoldering, intense, and ready to explode. There’s a bit of that in here, but pussy ultimately prevails. On p. 31, for example, when “Andrew hurriedly counts the money in his wallet,” he comes across as too much like a skittish, naïve dope, especially after having been a street-smart police detective. Who knows, maybe he only offers **JEFF** some off his money, which Jeff snatches out of his hands. Enhance Andrew’s more heroic and proactive traits that simmer beneath his wounded exterior. SHOW him as being ultimately smarter than Jeff and the other Locals. No, he doesn’t have to stand with his hands on his hips and make a *Superman* pose, but he does need to be strong enough for the audience to hang their hats on him as the hero for the story’s duration. Lastly, on p. 50, when “Andrew, though shocked, seems to accept Talvert’s words as truth,” we have to ask why he’s so quick to believe and accept without pushback. Consider some knee-jerk scoffing and “this guy’s off his nut” reaction. Would Andrew believe Talvert without proof? He’s a former detective whose job is evidence-based, no?

THE DROVERS (PETER / DAVID / BILL / MARTIN) – PETER Has the most layered characterization. His engagement with Andrew on an emotional level is a nice choice (See **DIALOGUE Section** for a suggestion about how tweaking backstory exposition might enhance their dynamic). Next, it's a bit of a bump that Peter would try and start the generator on his own, ignoring his own advice about not mixing it up with the locals. He's drunk, so maybe we play up the flirting established between him and **ANITA**. Maybe Peter makes the chivalrous gesture, which she eats up and gives him the go-ahead. Then, after **JEFF** confronts Peter and accuses him of sabotage, maybe Anita denies she knew anything about the go-ahead. Bitch. **DAVID** doesn't have much impact for a majority of the story (and even less when he's drunk off his ass), but his effort to stop the cattle stampede is a solid choice in that it at least lets the audience *feel* something when he eventually goes splat. It'd be nice, though, to maybe add a sprinkling of backstory to dimensionalize him. Overall, since the drovers are essentially grist for the Gwinlan mill, consider amping up and adding some dynamism to the rather superficial "type" characterizations. That said, **BILL's** doughy loser thing has potential, so play up his lack of luck with the ladies even more. This might help layer his response to Anita when she makes her fuck proposition, where Bill's apprehensive at first, expecting the punch line (like he's been slapped with many times before). Maybe Anita goes out of her way to convince him that her wanting to fuck him is not a joke, which breaks down his defenses and pumps up his ego. In the end, though, the cruel joke is really on Bill, which he may comment about with a punch line of his own as he's hacked apart. Like Bill, **MARTIN's** a one-note character for what we SEE of him onscreen. Consider not making him too much of a dick that the audience doesn't *feel* something when he dies. His parents in the Caribbean thing is bit blah, so maybe there's a way to put a twist on his perceived sexting and sex line activities. Yes, he puts up a horndog and "player" face (peeking in showers, etc.), but maybe it's a front. Maybe we're able to HEAR snippets of his conversations while he "*rides along on his horse, talking on his phone.*" Whoever's on the other end of the call might reveal something about Martin's character. Maybe the sad twist is that all his calls have been to a WOMAN he's in a serious relationship with, perhaps checking to see how she's doing with a pregnancy or their sick child (which Andrew and the rest might hear in a garbled voicemail or a surprising call that makes it through on Martin's "*broken*" phone), which upends audience expectations and unexpectedly yanks the sympathy out of them.

CHAURUS RESIDENTS (ANITA / JEFF / TALVERT) – A decent assortment of foes (and one sort-of ally) for Andrew. **JEFF** and **ANITA** work as an antagonist two-fer for most of the story (proxies for **GWINLAN**). Jeff's bullying gets old after while, so consider mixing up his approach. It's too bad a tour bus takes him out — consider letting our hero dispatch the henchmen on his way to vanquishing the antagonist. The implied sexual thing between Anita and Gwinlan is icky (yet cool!). Consider ramping that up. If she's hot for the ghost, SHOW us more of her reaction after Gwinlan's sexy time grope and titty squeeze. Also, maybe she climaxes while she fucks and hacks away at poor Bill. With **TALVERT**, his pedophile thing is a bit on the nose. One would expect he wouldn't keep his "*piles of Polaroids of children*"

lying about his store back room. Next, it's not clear how he would know the Lights have considered Andrew for bonding. Is it just from "watching" him? Maybe ever since Talvert went through the ritual, some residual juju still exists, so his radar goes off when he's close to Andrew. Maybe whenever the Lights send Andrew a signal, Talvert has a *Danny-from-THE SHINING* fit and gets an image fragment pointing to Andrew. Maybe Talvert mentions something he's seen in one of the flashes, which Andrew saw too. Talvert needs to convince Andrew (and the audience) that he's not loony and full of shit. This may help justify Andrew's accepting what he says as truth (which is a bump with his character).

TOURISTS – As long as the speaking TOURISTS (and **LOCALS**, too) aren't just set dressing, consider giving them names instead of numbers. That name can be what visually identifies him or her (GAP-TOOTHED TOURIST, STOCKY LOCAL, etc.); at least it injects a bit of humanity into them. That said, apart from **JEANETTE**, the tourists seem like drunken sheep. Maybe there's at least one among them who calls "Bullshit" on the **OPERATOR's** Chaurus shtick. Hell, maybe it's Jeanette, who gives Andrew some support on top of some potential tension in his pants.

GWINLAN – A decent baddy and antagonist once-removed for Andrew (via Jeff, Anita and the other Locals). Not sure how or why he gets his psychic powers or super strength or capabilities to "destroy the world." He is just a bad ghost from 1913, right? He was just a murderer and rapist while alive. It's not like he's SATAN in human form, or some eons-old evil inhabiting Gwinlan's body. If he is, we might need to establish that detail up front. Maybe there's more to his initial reincarnation ritual. Speaking of his powers... It's unclear how Gwinlan is a) able to even keep up with Andrew and his Chaurus powers, or b) able to SHOW him April's last moments as "he becomes completely physical." His powers should be kaput, no? Writer might consider establishing and baking in Gwinlan's power parameters so it doesn't feel like he adjusts them if the story needs him to.

STRUCTURE / STORY

Script follows a compressed yet uneven 3-act structure, with equally compressed and fluid plot points and beats in need of firmer placement.

ACT ONE – Breakfast news show not particularly compelling as an opening or Opening Image. Writer might consider a PROLOGUE with the Lights in action while not revealing them to the audience. This may help bolster the supernatural tone and overall story mood from the get-go. Maybe it's an "attack" captured on one of the INTERVIEWEES' smartphone, which the show *treats* like the famous *Bigfoot* footage, but maybe with a heavy dose of skepticism ("It's Photoshopped, isn't it?") while establishing the "legend" so we can fuck with the audience when they do show up later for real. Maybe one of the DROVERS could reference the bad video he saw on the breakfast show. Another opening might be to dump us right into the outback with the Drovers, establishing ANDREW as our protagonist doing what he does best and experiencing his emotional backstory (BTW, his FLASHBACKS

should adopt a darker tone; maybe we SEE Andrew at the actual crime scene, rather than at the uninteresting police station, SHOW our hero what he did best — being a detective). Overall, the known world set up is okay, and the character intros tell us who's who and what's what. Not sure what serves as our Inciting Incident (knocking down that world we've set up and presenting our hero with a choice to act). Is it getting kicked out of town? That's a tension boost, for sure. The Lights encounter is too. Martin's death seems to fit the bill best, though, but it's late in the act (the Inciting Incident lives around p. 12 — at least per Snyder's Save The Cat structural paradigm, a CI favorite), which compresses any hero debate into a few lines and gets them headed back to Chaurus lickety-split to call the police, which works as an act break and story turn of sorts based on Andrew's decision. And we have some real "Storm Clouds on the Horizon," too.

ACT TWO – So the journey back to the Chaurus world is on. Does our hero have a clear and compelling goal? Is it just to call the police? Is it about finding balls? Actually, it's more about our hero and the drovers finding themselves at the mercy of the Locals, their Gwinlan allegiance and Gwinlan's powers. While tensions do rise between the drovers and the Locals, and the momentum builds with the storm's arrival and SHERIFF BOWMAN heading to Chaurus, and stakes raise with Gwinlan's arrival and the LOCAL #4's saw incident, Andrew doesn't elevate above passenger in the proceedings. He's marginalized and minimized when he should be protagonized. BILL bails him out of taking charge of the JEANETTE/TOURIST #4 situation. Jeff literally steps all over him (again) after the TALVERT Chaurus/Gwinlan lore backstory dump. Even PETER at first quashes and then pisses on Andrew's attempt to warn everyone about Gwinlan's arrival. He's not very audience appealing. And in all this "excitement," we seem to have blown by a story turning Mid-Point. Maybe it's Gwinlan's arrival. Maybe it's Andrew's public humiliation about his Gwinlan arrival announcement. The biggest turn feels like Peter's lynching (a False Collapse, where things from now on can only get better), but that beat doesn't arrive until the mid-60s (way beyond Snyder's p. 55, or even further beyond where it might fall in this script's compressed page count). Some realignment is in order if that beat is the Mid-Point. At least the momentum and stakes pick up once we (and Andrew) get a glimpse of the opening time rift and Andrew "*takes charge*," as it were, though Gwinlan (with ANITA's help) moves another step closer to completing his sacrifice by taking Bill's head. Andrew's subsequent emotional crash and burn is an okay Low-Point, though it's unclear why he doesn't snap out of it sooner and get in Anita's grill while she's "*freshening him up*." Does the crying cattle trigger his re-emergence and table turning? Anyway, Andrew leading the escape is a solid heroic choice, even though it's not clear why Gwinlan doesn't simply wield his remaining powers and thwart it, thus preventing Andrew from making his ABORIGINAL mountain meet-up and bonding with the Chaurus. Alas, he gets to bond, which is a solid, compelling, story-turning break at the Snyder-appropriate page marker despite the fact that it leaves...

ACT THREE – ... only 10 pages to wrap everything up. Definitely underweighted. But our hero does forge onward with the tools (re: STEPHEN CHAURUS and his

powers), lessons learned and knowledge needed to confront his dilemma head-on, prevail and achieve his goal. Solid, energetic climax. Good battle. Ultimately not quite sure what the time rift has to do with anything between Andrew and Gwinlan, though, or why it was even opened in the first place. Is it just so Gwinlan can “*show him where he comes from?*” A bit of a bummer that Andrew doesn’t get to fully vanquish and dispatch Gwinlan (the Chauruss clean up the mess and everything else). Anyway, Andrew prevails, gets his balls back (there’s no more crying — yay!) and retains the Chaurus power to do good. But did Andrew succeed? Tourist #5 has the unborn “*Gwinlan.*” Maybe we drop some sequel bait on the ending and suggest Andrew and Tourist #5 are “destined” to meet in the big city, where the battle between good and evil will continue. Just a thought.

SCENEWORK / PLOT LOGIC

Pretty good scenework, overall, with decent connective tissue and linkage, though the logic can be sketchy and convenient at times (several examples indicated below). There are opportunities for bloat trimming to tighten scenes up. Some good conflict throughout, even if the dust-ups with the Locals can get repetitive (How many times does Jeff have to beat up on Andrew and make him cry?). Just remember that the trick to solid scenework is to get in (preferably late, but just in time for the important bits), expand what we know about the characters and their objectives, make the scene/story point, and then get out when the getting’s good, on strong action or DIALOGUE beats, sending the audience headlong into the next scene (letting the previous scene continue on without us) with maximum propulsion. Be lean and mean when doing so, too — every scene, and every word within that scene, must serve the story. That said, here are some scene-specific comments and suggestions (with more marked-up throughout the script)...

p. 6 - When did Martin and Bill leave the pub table? Given Peter’s “*no bullshit*” edict, one would think he’d go out of his way to keep an eye on them and not let them leave. Their suddenly appearing outside feels jump cutty anyway.

p. 17 - “*The Chaurus Light slowly moves through the cattle...*” Consider more WTF! from these guys, rather than just stunned silence and “*terror.*” “*It’s one of them damn lights.*” “*Don’t be daft.*” “*What the hell is it then?*” That said, consider peppering in more skepticism, where they try and rationalize and explain away what they saw. This might stoke some conflict flames in the group. Maybe MARTIN’s the most vocal about it being nonsense... and he winds up with a rock in his skull, which the others mistakenly blame on the Lights *knowing* to eliminate a potential problem.

p. 23 - Between the TOUR OPERATOR and the drovers, the overall response to Martin’s death is mighty blasé and matter of fact. There’s a dead guy here, folks! BTW, How might the scene’s dynamic change if the TOURISTS hear about Martin’s death? One might overhear and relay it to the rest, where panic spreads and the Operator has to deal with it in his own inimitable way.

p. 47 - *“Upon seeing Andrew, he cautiously walks up to him and taps him on the shoulder, trying to avoid being seen.”* It would be difficult not be seen approaching Andrew and Jeanette on the dance floor, especially right after everyone’s just seen the Bill/TOURIST #4 “kiss.” Logic potholes can tweak the story axle.

- Andrew’s April DREAMS/FLASHBACKS are kind of blah. Fuck ‘em up. Reinforce the supernatural tone. Maybe take advantage of the Chaurus involvement and manipulation, where each dream degenerates into a nightmare that includes Gwinlan. Treat them as the Chauruss planting Andrew’s call to action in his mind — SHOWING him that evil will destroy everything if he doesn’t do something.

- If the Locals just need four heads to sacrifice for Gwinlan, why wouldn’t they kill Andrew after he intrudes on their Peter lynching? Two drovers with one rope, no?

p. 69 - *ANDREW: I’m taking charge of the group...* Rather than use DIALOGUE, let Andrew’s action speak for him. As the athletic shoe conglomerate says, *“Just do it!”*

p. 82 - *“He sees a large mass of cattle falling down a very high drop.”* Nice image!

p. 87 - *“The Elder hands Andrew a small clay cup. Inside, a horrid looking purple and green glop, which he considers for a moment before downing it in one gulp.”* Impulsive, isn’t he? How does Andrew know it isn’t poison? Maybe he insists the Elder drink first to test it out. *“You first...”*

p. 91 - *“... as the Sheriff’s vehicle is pulled upward and around the wall of rain, being ripped apart...”* Cool visual, if awkwardly worded. BTW, How do Andrew and David (and their horses) make it through the razor rain with just the clothes and skin on their backs when Bowman’s *steel* SUV is ripped to shreds? Andrew doesn’t have his Chaurus Light powers yet. Another logic pothole.

- How fucked up would it be if the Work Camp 39 PRISONERS escaped from their cells into Chaurus, perhaps going after the Tourists. Hell, maybe a few try running out of town, where they’re summarily shredded. Speaking of the time rift... What happens to it after Andrew and Gwinlan pop back into Chaurus? Is it still there while they fight? Is it still there after the Lights wash everything away? Feels like a loose end. Also, if Andrew disappears along with every other hint of trouble at Chaurus, wouldn’t his wallet disappear too? Feels like some convolution. Perhaps there’s a subtler and emotionally resonant remainder/reminder JEANETTE can see.

p. 99 – It’s unclear how Andrew returned to the city and his old police station. What happened after the Chaurus energy wipe? Did the Lights drop Andrew off? Again, the convolution level is higher than it should be here.

CRAFT:

Writer brings a straightforward if sometimes uneven style, which can make for a bumpy read. Writer does show a knack for supernatural/paranormal imagery, as well as for action. That said, Writer might consider breaking up the bigger blocks of SCENE DESCRIPTION into smaller, more easily digestible (re: readable) chunks to pick up the energy, the read flow and help open up the whitespace on the more than a few ink-heavy pages. Thinning out the CHARACTER blocking and gesture minutiae (standing, turning, looking up, chuckling, smiling, etc.) will help too. Page-count is in the industry wheelhouse, though might fall into the mid-90s with editorial/revision suggestions made here, giving Writer room to expand character and story. Lastly, Writer has an okay grasp of formatting nuts and bolts, yet there are areas in need of attention and improvement, such as:

- Avoid **repeating LOCATION info from SCENE HEADINGS in SCENE DESCRIPTION**. We know where we are, thank you, so move on. No sense cluttering up the page with more black anyway (p. 2, for example):

INT. POLICE STATION - DAY

*Andrew **is sitting** at his desk in a bustling **police station**...*

The above example also highlights the noticeable difference between **Active Voice** and **Passive Voice**. Screenwriting is all about action and doing. Characters do things. Characters scream. Characters bleed. Characters whatever. Passive Voice, while it does have its place in certain situations, can suck away the writing's energy, sometimes leading to awkward sentence structure and a clumsy read. Use Active Voice and action verbs instead, which save you words and, eventually and over the course of the script, page count. So, applying both tips might get us something like:

INT. POLICE STATION - NIGHT

*Andrew **sits** at his desk amid the COP and PERP bustle...*

- Consider using SLUGS (SUBHEADERS) in lieu of SCENE HEADINGS when the action continues/moves through rooms and areas within an already established LOCATION (like inside the Pub — examples marked up in script). This helps with read flow and opens up whitespace. We can also use SLUGS to establish scene geography and *move* the “camera” without acknowledging a camera or suggesting camera moves (“*The camera pans to the first man...*” “*We see...*”), which is the Director's job. The Writer's job is to tell the story (p. 17, for example):

20 METRES AHEAD

A SIX-INCH WIDE ORB of non-transparent white light hovers silently above the ground.

Also notice how we can apply ALL CAPS and underlining to important beats and cool imagery to help them stand out.

- Be vigilant about typos; be they misspellings (on p. 4, maybe the BOUNDARY POSTS are made from “*very old wooden poles,*” instead of “*polls.*”), punctuation (commas, commas, everywhere...), awkward grammar or formatting missteps. There are a lot here (marked up throughout the script). Even if you think you’ve proofread the hell out of the script, do it again. Then let someone else proofread it. It’s amazing what fresh eyes can find. Bottom line — put your best page forward. Let agents and studio readers SEE you’re serious about your craft.

- Turn off “Automatic Character Continueds,” which can clutter up a script with unnecessary ink, especially a spec, which is all about showcasing the storytelling and characters. Most screenwriting software packages allow you to deactivate this setting. The thinking behind this is even if SCENE DESCRIPTION breaks up a character’s DIALOGUE, we know who’s in the scene and who’s speaking.

- Try to avoid ORPHANS. If a paragraph or sentence has one too many words (the one **hanging off alone on a new line**), it’s a good bet we can pull it up by expressing the thought or conveying the image with *fewer* words. It’s good creative practice. Yeah, it’s cosmetic too. And the bonuses are less ink on the page and perhaps even fewer pages in the long run (p. 1, for example, is one of many marked throughout the script):

*The FEMALE PRESENTER rolls her eyes and looks at the other
guy.*

- Announce DREAMS and FLASHBACKS via SCENE HEADINGS (as opposed to SCENE DESCRIPTION). There are several formatting approaches to choose from that we can apply to both. Just remember to pick one approach and be consistent throughout the script (p. 67, for example):

Andrew looses consciousness...

FLASHBACK [or DREAM] - INT. POLICE STATION - CHIEF’S OFFICE - DAY

And always remember to bring us out of said FLASHBACKS with a:

BACK TO PRESENT

Usually, we get out of DREAMS when a CHARACTER wakes up in a subsequent scene. If it’s unclear, though, we can always SLUG it out with an: *END DREAM*

PACING

Breakfast news show opening aside (it's blah, energy-wise), the drover and Chaurus set up comes at a nice, even keel. The tension picks up a bit once we add the Chaurus Lights and Gwinlan histories to the mix, even if they're *harmless* tales. The drover eviction starts us on the momentum rise, and the Chaurus encounter and Martin rock death sets us off and running. The tension builds from there, bringing the drovers back to Chaurus and into the Gwinlan shit, though the sense of urgency feels hampered by Andrew's overall reluctance to engage once that shit hits. It's as if his lack of fortitude applies the brakes. The FLASHBACKS can hinder, too. Unless FLASHBACKS add to the storytelling and keep it moving forward, they're in the way. Eventually, Andrew snaps out of it and goes balls out (which helps the momentum), but getting there is a bit of a drag. Lots of full-steam-ahead once he and David break out, and the careening toward the final Gwinlan battle is solid.

DIALOGUE

Some pretty good exchanges throughout. Not as natural sounding and conversational as it could be, and it often comes across as stiff and on the nose. Next, be careful with exposition overload. Yes, the Operator's Chaurus Lights *storytelling* serves a purpose, but Peter and Andrew diving into Andrew's past, or Talvert's Gwinlan history, can overwhelm — there's nothing less interesting for an audience than watching CHARACTERS talk backstory. With Peter and Andrew, for example, it kind of feels story-convenient that Peter just now — with the audience here — asks about Andrew's past, and he just now offers it up. Maybe we establish that Peter knows the rough April outline, but Andrew finally feels comfortable filling in the missing bits. This approach can help establish their relationship and dynamic too. Next, consider condensing and consolidating lines to tighten up the scenes (Jeff's p. 26-27 "*community*" and "*keeping secrets*" lines into one potentially creepier speech), eliminate repetition and redundancy, and trim out the small talk to make scene and story points quicker (examples are marked up accordingly). Next, be consistent with Direct Address, which should be set off with **commas** on both sides of the address, or at least after (p. 5, for example):

ANITA

Evening, gentlemen. Name's Kathy-Lee. Just passing through?

Lastly, avoid PARENTHETICAL overload. And avoid overloading them with expanded character action better suited to SCENE DESCRIPTION (as opposed to smaller gestures, or if the action it describes counters what the DIALOGUE indicates — subtext). PARENTHETICALS are a polarizing screenwriting element, regardless. While there's no hard or fast rule, we at CI suggest taking a more cautious and sparing approach.

MARKETABILITY

Story's supernatural bent and cool visuals may not be studio tentpole material, but relatively contained story presents opportunity for producers (mini-major and indie) looking for genre material to feed various pipelines (domestic and international theatrical, genre cabled like SyFy and Chiller in the U.S., Direct-to-Video and Netflix). Australia-centric story poses little if any obstacles to reaching beyond continent's "*boundary poles*," as presentation isn't too steeped in "Aussie" idiosyncrasies. Characters bring potential opportunities for established and up in coming genre talent, though not-as-strong-and-compelling-as-he-could-be protagonist needs a boost and revamp to attract genre A-lister (or even mainstream B-Lister) and thus draw audience demo in.

TITLE

Pretty good, though it might be a bit stiff and journalistic (like we'd find in a Discovery Channel program or even a magazine article). Definitely brings a paranormal or supernatural flavor (a la Loch Ness or Bigfoot or any UFO-based conceit), which helps suggest genre, but maybe the poster pop isn't quite there yet. While we do get a solid handling of the Lights as a story element, how might we also address the Gwinlan thread (which is mighty substantial, story-wise) and Andrew's personal journey and bonding with the lights too? As it stands, the title can work, but Writer might consider brainstorming for more of a grabber.

CONCLUSION:

A solid genre piece start here, with engaging chills, thrills and vivid supernatural/paranormal imagery. Writer shows a knack, for sure. Structurally, script is a work in progress. Totally fixable, though, especially after locking in beats and plot points. Protagonist needs those hero's "balls" sooner than later, as audience may tire of the anguish and stray. Nothing earth shattering with respect to the genre, but spooky premise and relatively contained setting with an outbackdrop may bring interest from smaller budget producers and genre talent. Keep up the good work, keep on writing, and thanks for submitting to Coverage Ink.



CRITERIA	YOU BET!	YES	KINDA-SORTA	NOT SO MUCH	N/A
Strong PREMISE?			X		
Is the material ORIGINAL?		X	X		
Is the script COMMERCIAL? (mainstream or indie)			X		
Is the PROTAGONIST dimensional, well-developed?			X		
Does the story have a clear ANTAGONIST or ANTAGONISTIC FORCE?		X	X		
Are the SECONDARY CHARACTERS well-developed and believable?			X		
Is the STORYLINE believable and effective?			X		
Does the FOCUS remain clearly on the protagonist and not get lost in secondary characters' subplots?		X	X		
Are the STAKES high? If the protagonist fails in his/her quest, are the consequences of failure dire?			X		
Does the story have a strong STRUCTURE, 3-Act or other?			X	X	
Do the first ten pages set the tone for the rest of the story?			X		
Does the script have solid PACING?			X		
Does each scene move the story forward?		X	X		
Does the CONFLICT rise effectively?		X	X		
Does character DIALOGUE sound natural?			X		
Does the DIALOGUE contain sufficient subtext?			X	X	
Does the writer's STYLE reflect professional quality and ability?			X		

Is the writing tight and punchy, with a minimum of bloat?			X		
Length appropriate for genre?		X			
Format/Mechanics/Spelling/Grammar?			X	X	
Is the TITLE a grabber? Does it reflect the material's genre or tone?		X	X		

SCRIPT: PASS
WRITER: CONSIDER WITH RESERVATIONS

(Ratings scale: Recommend, Strong Consider, Consider, Consider with Reservations, Pass. The vast majority of screenplays submitted are a "pass." It generally takes a lot of drafts and elbow grease to get a "consider.")

+++++

Thanks for submitting your screenplay to Coverage Ink! We hope the analysis gives you the info you need to make the script as good as it can be. Here are some resources you may find helpful:

<http://www.coverageink.blogspot.com>

Our blog! Chock full of news, events, tips, columns and intel.

<http://www.youtube.com/watch?v=CTVSfzynE68>

Our free video "Surviving Coverage." This is how we deal with getting feedback on our own projects.

<http://www.youtube.com/watch?v=DGZSwh242PQ>

Our free video "Writer, Edit Thyself." Invaluable tips on figuring out what to trim and making your script as lean and mean as can be.

<http://www.coverageink.com/services/specguide.html>

Our Format Guide – 80 fun and easy-to-read pages that will help you elevate your craft instantly. Used by university screenwriting classes! Only \$3.95.

<http://www.facebook.com/#!/groups/coverageink/>

CI on Facebook. Join us!

Remember, if you need help, want to bounce ideas off of us, or set up a call to discuss your story with the analyst, we're happy to help. Just email us at info@coverageink.com.