

TITLE:	A QUIET PLACE	SUB TO:	-
AUTHOR:	Scott Beck & Bryan Woods	SUB BY:	-
		AT:	-
FORM:	Screenplay	READ BY:	Sam W. Muehlemann
PAGES:	68	SUB TYPE:	-
GENRE:	Drama/Horror	PERIOD:	Present
LOCALE:	Countryside	DATE:	March 29, 2018
ELEMENTS:	-		

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LOG LINE: To not fall prey to an all-hearing bloodthirsty alien, a family has learnt to live in silence, but the earlier than expected birth of a crying daughter throws all their lives in jeopardy.

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#### RECOMMENDATIONS

OVERALL FOR MP/TV: Recommend

WRITER(s): Consider

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BRIEF COMMENTS: Interesting concept of having minimal dialogue, which is necessary for the story, but also leaves a lot of room for creative and artistic choices in the movie production. The storytelling is different from classic screenwriting and stands out. The obstacles and high stakes keep the audience hooked and wondering what will happen next.

	Excellent	Good	Fair	Poor
Concept	X			
Story Line	X			
Dialogue		X		
Characters		X		
Minor Characters	n/a			
Artistically	X			
Marketability	X			
Title	X			

## SYNOPSIS

### A QUIET PLACE

By Scott Beck & Bryan Woods

Screenplay - 68 Pages

Coverage By Sam W. Muehlemann

APRIL (8), WILL (10), the pregnant mother MIA (30s) and the father JOHN (40s) are going about their daily family life on their farm, except that they do everything in silence. They communicate with hand gestures instead of talking. In the evening, John goes to gather the kids for dinner. Each of the children has their own room, but April, writing her diary, is in a third room, which belonged to a third child, but now is empty. The disconnect between April and John is evident when she closes the door in his face instead of coming down for dinner.

Later that evening the whole family is playing Monopoly, but when April lets out a small giggle, a monstrous scream is heard in the distance. The family freezes until the scream moves further away and they return to their game in silence.

The next morning John and Will are traveling to a well on the other side of the lake to quietly stock up on water for the tank in the shed. The boys and April continue to soundproof the shed, which will be the family's living quarters once the baby arrives. Meanwhile Mia unexpectedly goes into labor, she activates the floodlights of the farmhouse but her signal gets unnoticed for the longest time since everyone else is working inside the shed.

When the rest of the family notices the signal, John runs for the farmhouse to help his wife, while April and Will run in different directions to activate sound distractions they had carefully placed a long time ago, prepared for exactly this moment. The cry of the newborn baby attracts the ALIEN to enter the farmhouse and it nearly catches John and Mia, but Will just makes it in time to light some fireworks to lure it away. The family makes it into the shed, only April, who got knocked unconscious while activating the second lure, is missing.

When April wakes up later in the night, she is completely lost in the huge cornfield and starts her long journey to try and find her way back to the farmhouse. Inside the shed, John accidentally attracts the Alien by hitting his head on a tie beam, and it attacks the shed and punctures the water tank. It doesn't enter the shed and gives up, but the family's water supply is reduced to nearly nothing. John uses the Monopoly board to create a map and communicate with Will and Mia what each of them will have to do. Will is supposed to get more water from the well, Mia has to get supplies from the farmhouse, and John will search for April. In the meantime April remembers her sister Iris in a flashback. She then climbs an abandoned grain silo to regain a sense of orientation. Mia realizes that the Alien has found a way inside the shed and miraculously manages to get the baby out and into safety in the basement of the farmhouse. The Alien is about to find Mia and the baby, but then in the distance April falls with a loud scream into the grain silo. April sinks into the grain and is about to suffocate, but ironically is saved by the Alien who ruptures the wall of the silo. April can escape, but is still separated from the rest of the family who by now have successfully reunited in the shed. A flashback explains what happened to the third child, how April lost her hearing and why John is so disconnected from his kids.

John has made a plan to lure the Alien to a huge turbine tower and trap it inside, so he'll have fewer roadblocks to find April. But he forgets parts of the rope – a crucial element of his plan – so Will has to follow his father to the turbine. Although the odds are against him, he manages to trap the Alien inside the turbine and has now the opportunity to shout April's name. They finally find each other, plus Will on the way, but the Alien has escaped the turbine by now and is on their tails. Through a flashback April figures out that with the signal generator – a tool to scare away crows by emitting a high frequency pitch, but it hurts her hearing aid – they will be able to defeat the Alien. John sacrifices himself so his children can make it back to the shed and activate the signal generator that ultimately kills the Alien before it can kill anyone else from the family.

## COMMENTS

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With its minimal use of dialogue this screenplay has a very interesting and original concept that has a lot of potential to become a very successful horror movie.

Although the story and world is completely different, reading it the script feels a bit like *Alien*, and if executed and marketed correctly could become equally big.

This film can be interesting for a wide range of audiences, from teenagers to adults of all genders.

The authors don't follow proper screenwriting format, but the way they used different font size, spacing, alignments and graphics throughout the script works for this particular piece and sets the tone and pace of the film. The writing is rather unconventional but it keeps you on edge and conveys the angst feeling in the reader and audience that the authors are going for.

Further the screenplay is effective and has the characters, world and problem introduced within the first 5 to 10 minutes, but still stays mysterious and suspenseful enough to keep the viewer wondering and longing for more.

The characters are a bit flat and they don't have clear emotional goals, but their physical goal – survival – is very evident in every scene. The stakes are always extremely high and thus the audience won't be too upset that there isn't a huge character development, because the viewer will be too busy asking themselves "What will happen next?"

The flashbacks work well where they are positioned in the story and help to give the characters a bit more depth, as well as tying up loose ends, so the audience isn't left with unanswered questions.

There are a few things that are questionable and scenes or beats that aren't necessary for the story and which could be cut. With what the children are going through and what their actions and reactions are, their age doesn't feel too believable and should maybe be increased to 10 and 12 year olds. For example, April making a sundial compass to find her way back seems too far fetched. Never is it mentioned or hinted in the script that this is something that she would know how to do, e.g. learnt from her father or girl scouts or something like that. It also seems unnecessary since it doesn't help her or drives the plot any further.

Especially the third act has a bit too many obstacles for John to be believable. Plus the whole set up with the timers reads a bit confusing and needs some clean up.

If there is already not enough time to climb the turbine with two healthy arms, how is it possible that John makes it with one arm broken? There is a fine line between adrenaline induced characters and senseless superhuman strength, and in this sequence the authors cross this line a bit too much. In addition, the stakes are already high enough without the broken arm, it is not necessary for the plot going further or for John's character development. We get all these things also if he has two good arms.

The authors have taken a risk by writing this screenplay in an unconventional way, but they have the potential to be excellent screenwriters. Either they don't know how to proper format a screenplay, or they know exactly how to proper write a screenplay and used that knowledge to make these creative choices in their format.