

- ████████████████████
1. INT. TAVERN – DAY
 - “a BURLY BARTENDER” – forgot to capitalize the “a”
 - missing comma “█████ stands behind them shaking her head” should be “█████ stands behind them, shaking her head”
 - should be a period instead of a comma “Go ahead, ain’t nobody here” should be “Go ahead. Ain’t nobody here”
 - Good opening scene, really sets the atmosphere
 2. EXT. █████ – MAIN STREET – DUSK
 - “Cold breath escapes everyone’s mouths” – it doesn’t read well, either omit or change it to something like “Small clouds escape their mouths as they breathe, talk and laugh.”
 - “...they watch as the two...” should be “they watch as two...” – no “the” because this is the first time the horses are introduced to us
 3. EXT. DOCTOR’S BUILDING – NIGHT
 4. EXT. FARM – NIGHT
 - “a FARMER” – you forgot to capitalize the “a” again
 - “She Startles” – accidentally capitalized the “S” in “startles”
 - missing comma “...the Farmer causing” should be “...the Farmer, causing”
 5. INT. █████’S HOUSE – NIGHT
 - “Henry” needs to be all capitalized
 - “he’s annoyed” – show, don’t tell
 - missing comma “Oh I already ate” should be “Oh, I already ate”
 - you should specify Henry’s age when you first introduce him (I imagined him much older until John said he was ten)
 - missing comma “Oh baby” should be “Oh, baby”
 - “Oh my god, darling are you okay?” sounds a little wooden and makes █████ sound naïve, maybe omit the “are you okay?” because he’s obviously not okay if she’s coughing up blood
 6. INT. █████’S HOUSE – LIVING ROOM – NIGHT
 - I’m not sure about John joining █████ to scrub the blood, I mean, how much blood did he cough up? Maybe just have him come in, say his line, and then watch her
 7. INT. █████’S HOUSE – KITCHEN – MOMENTS LATER
 - I think the script would flow much better if you combined this scene with the previous scene OR you could just omit the previous scene altogether
 - “...a WANTED poster outside the Doctor’s building” – this line is a little confusing. You need clarify the image you want conjured in the reader’s mind. You could change it to something like “Out the window, she can see the Doctor’s building. A WANTED poster plastered on the wall stands out.”
 8. INT. BEDROOM – █████’S HOUSE – CONTINUOUS
 - “wind now SHAKING” should be “wind, now SHAKING”
 - “the sky grows blacker” & “light CRACKS across the sky” – how can we see the sky if we’re in the house? Do you mean through the window? Or do you mean a quick shot of the sky?

- “looks and feels helpless” should be “looks helpless” – “looks” is fine because that’s visual, but “feels” is harder to portray on screen if it’s not partnered up with an action
9. EXT. MAIN STREET – TOWN CENTER – MORNING
--“Close to a million dollars now” – I don’t understand this line. Do you mean that its value is worth a million dollars now?
--“a beat of...” – capitalize the “a”
10. EXT. █████’S HOUSE – PORCH – LATER
--“John ENTERS from the house” – you can’t really “enter” a porch because it’s an exterior location. “The front door opens. John steps onto the porch” would be better
--“further” should be “farther”
--“Deep breaths, they calm down” would be better as “After a couple of deep breaths, they calm down”
--“...that hurt to say” & “John knows it’s no use” – show, don’t tell
11. INT. BEDROOM – █████’S HOUSE – MOMENTS LATER
12. EXT. MAIN STREET – TOWN CENTER – DUSK
--Good scene, shows █████’s determination despite everyone’s (including the Sheriff’s) lack of faith in her
13. EXT. SWAMP – DAY
--missing comma “...paces she hears” should be “...paces, she hears”
--“Totally exposed...the noise” – this sentence is unnecessarily long. It could be cut down to “She aims the rifle toward the noise” and it’ll still have the effect
14. EXT. SWAMP – DAY
--Combine with previous scene.
15. EXT. SWAMP – DAY
--use “LATER” in the scene heading to indicate a time passing
--“drinking water” should be “drinks water”
--“our 20 year old from the tavern” – no need for this line, I remember Richard, and unless his birthday just passed, I remember he was 19.
--“she looks into middle ground” – this line confused me for a second. Middle ground as in ground?
--“she knows he’s right” – show, don’t tell
16. EXT. SWAMP – DAY
--Combine this scene with the previous one. Have him drink his water and then walk off. █████ takes a moment and then goes after him...and then they’re trekking through the mud.
--“She doesn’t know what’s happening, nor do we” – omit as “█████ watches confused” is enough to tell she doesn’t know
--“█████ tries to mask his concern” – omit
--“They start walking toward it” should be “They start walking toward the shack” – issue of clarity
17. INT. SHACK – DUSK
--“She picks up the observers her rifle” – I assume there’s a typo somewhere there
--“Pushing her ego aside” – show, don’t tell
18. EXT. SHACK – NIGHT
--“He finishes his snack...cheese” – this line is too wordy, change it to something like “He eats something that looks like cheese”

19. INT. SHACK – CONTINUOUS

20. EXT. SHACK – NIGHT

--where'd the ladder come from? Was it always by the shack? If so, you should specify when they first arrive at the shack

21. SWAMP

--the scene headings are really confusing. I understand that you want to avoid too many EXT. SWAMP's but the subheading of SWAMP and TALL GRASS doesn't paint a clear picture

22. TALL GRASS

--"not convincing us, but herself that she's ready" – show, don't tell

--"FOOTSTEPS in the water, DANGER CLOSE" – doesn't read well, omit "DANGER CLOSE"

--"█████ looks determined, seasoned, tested." – Now, this line is nicely written. Clear, concise and conveys █████'s emotions in just a few words. Keep writing like this.

--"but the breath slowly escapes his body" – omit, too wordy, "His body falls limp" would suffice

--"in over her head" "The tension begins to defuse" "Richard didn't like that" – show, don't tell

--"You want to be tough? Do it" – █████ says this twice, once is enough

--"white knuckles" isn't a verb

--"her knife" should be "his knife"

--"he can't do it. His badass façade ends" – I don't think I have to tell you what I'm going to write here

23. EXT. SWAMP – NIGHT

--you don't have to put every action like on a single line. It takes too much space.

--"beat" is used 63 times in your script, that is way too many times for any one word to be used in a script, try to cut it down by half

--"off █████'s look" – is used 7 times in the script, now it's starting to feel like all █████ does is "react"

24. EXT. SWAMP – NIGHT

--again, use "LATER" in the scene heading

--there are vultures in the sky and yet it's night. Vultures are diurnal, meaning that they come out in the day, not at night

25. EXT. SWAMP – NIGHT

--Combine with previous scene.

--We finally see the winged humanoid creature at page 29. In your rewrite, try to make this happen a little earlier at about 25 pages. Honestly, the previous trekking scenes have been tedious to read

--"█████ isn't phased" should be "█████ isn't fazed"

26. EXT. SWAMP – NIGHT

--extra space between Richard's "...we should have killed him" and █████'s "Then turn back..."

--Okay, I'm a little confused with the setting and placement of the building that █████ sees through the spyglass. Maybe you should write something like "█████'s POV – The faint outline of a building can be seen in the fog"

27. EXT. LUMBAR YARD – MOMENTS LATER

--“SMACK, the door flaps” change to either “SMACK – the door flaps” OR “SMACK. The door flaps”

--it’s getting interesting

28. INT. LUMBAR YARD BUILDING – CONTINUOUS

--“...they are met with a FOWL STENCH” – omit as it’s not visual, just combine the first two sentences so it becomes “Immediately upon entry [REDACTED] and [REDACTED] cover their noses and mouths”

--I really like the macabre imagery here with the dead body

--So [REDACTED] vomits, but then in her next action (picking up the note), it feels as though the vomiting never happened. Maybe she wipes her mouth as she picks up the note.

29. EXT. SWAMP – NIGHT

30. SWAMP

--the scene headings are confusing me again

31. FOREST

--scene heading can just be “INT. FOREST – NIGHT”

32. EXT. SWAMP – NIGHT

--missing comma “...was here he” should be “...was here, he”

33. EXT. SWAMP – DAY

--[REDACTED] is sleeping (I’m assuming horizontally), so [REDACTED] can’t eye him “up and down,” change it to “head to toe”

34. EXT. SWAMP – DUSK

--same criticism as before, no need for “off [character]’s look,” it’s distracting

35. EXT. SWAMP – NIGHT

--what’s a “painful mother’s look”? I know what a “painful look” is, just omit the “mother” bit

--“[REDACTED] knows.” Am I missing something? What does he know that hasn’t already been established? He knows that [REDACTED] has a sick son and that she wants the bounty --the whole dialogue about the bounty sounds cheesy and dragged out, maybe after “I might not have another day,” you can have her say “My son is dying and I need that bounty. I can’t afford to share it with anyone else,” and then raise the rifle.

--“You can’t make the shot from this distance” – it doesn’t sound like he’s discouraging her from shooting, it just sounds like he’s worried she won’t be able to make the shot, maybe just have a simple “You don’t wanna do this,” and then she responds “Don’t tell me what I don’t wanna do”

--“You’re becoming exactly what you claim to hate” – I’m not feeling this line, I’d rather him say something like “Your choice,” and then she lowers her rifle and says “It’s not much of a choice, is it?”

36. EXT. SWAMP – NIGHT

--I think it would flow much better if you’d just get into them walking, and then hearing the banshee screech. Cut the dialogue that comes before it. Maybe leave the “Christ” in as she shakes off the mud from her boot.

37. EXT. SWAMP – NIGHT

--“The body of extends left” – typo somewhere here

--“feint” should be “faint”

38. BOARDWALK

--"She pulls her leg back up immediately lays down" – missing "and," also "lays" should be "lies"

--"██████ tries to control his rapid breathing" – should be "her"

39. CHURCH

--change scene heading to "INT. CHURCH – NIGHT"

--"It's, cathartic, having not been able to relax since they've left ██████████" – show, don't tell

--"I'll be day..." – should be "It'll be day..."

--missing comma "We can't stop here we have..." should be "We can't stop here, we have..."

40. INT. BELL-TOWER – DAY

--"██████s lays prone with his spyglass to his eye" – the imagery here is a little confusing. Maybe "██████ lies on his stomach. He has his spyglass to his eye" works better

41. INT. CHURCH – MOMENTS LATER

--very cliché scene, maybe it'll be better if she starts to go up the bell tower and turns to see him rolling up his sleeve to do it himself, but sees that he's doing it incorrectly and helps him instead

--"How do you know how to do this?" "I have a son" "Look at me" should be cut, maybe just go straight into "Whatever happens to your boy, it's not your fault."

--missing comma "With no alcohol we can't..." should be "With no alcohol, we can't..."

--"treat Lawrence right" – omit, go straight into him talking about Lawrence and his headstone, and then end with "If I don't make it, take my share and make it right."

--"And for the first time we see ███████ smile" – should just be "██████ smiles," I already know it's the first time, because I've been reading it

--"He used to make fun of this ugly had..." – I'm assuming you mean "hat"

--"...used to dawn" – "dawn" is the wrong word here

--"We notice it but ███████ and ███████ don't" should just be "██████ and ███████ don't notice it

--"Understand of each other" – show, don't tell

--"She makes crawls toward it" is more efficient as "She crawls toward it"

--"My hat!" – I understand that his hat has sentimental value because Lawrence gave it to him, but this part just comes off as comical, if it was his revolver, it would be better

--"They're west! Go east! Put the church between them and us!" – omit

--"...down on it's neck" should be "...down on its neck"

--"it's dagger like fingers" should be "its dagger-like fingers"

--"An internal thank you" – omit

--██████'s finger got blown off, she should be bleeding to death, maybe you could add that she quickly wraps it up with a handkerchief or something

42. BELOW THE CHURCH

43. SHORE

--"...lay on the shore" should be "lie on the shore"

44. TALL GRASS

--"VOICE" should have "(O.S.)" with it

45. EXT. FOREST – DAY

- "ice-cold wind" should just be wind, how do we know it's ice-cold?
46. EXT. ALCOVE – DAY
--Okay, so now she finally wraps her finger up in a handkerchief? I'd expect she'd be dead now with all the blood coming out of her finger.
--"*Disgusting*" – all these little internal thoughts don't really add anything to the story
--"You're okay" & "I'm okay" – I know you're trying to avoid a massive chunk of action by breaking it up with dialogue, but the whispering doesn't work
--"She doesn't know what she's doing" – omit
--I understand her throwing the sticks out of frustration, but pulling her hair?
47. EXT. ALCOVE – DAY
--add "LATER" to the scene heading
--"walks into fame" should be "walks into frame," although I'd rather you have "...appears"
--"She'd be letting them march toward their death" – omit
--missing comma "If she moves you shoot" should be "If she moves, you shoot"
--"Some, not all" – sounds a little weird, maybe replace it with "One mouthful, and that's it" and then have "That's enough"
48. EXT. ALCOVE – DUSK
49. EXT. FOREST – NIGHT
50. EXT. FOREST – MOMENTS LATER
--"█████ reactionary FIRES" would be better as "█████ instinctively FIRES"
--"Mentally trying to snap herself out of it" – omit
--"You're okay. You're okay" – omit
--Honestly, instead of having such a strong reaction to the possibility of the creature being a hallucination, I would just have █████ think it was strange and get on with it
51. EXT. FOREST – NIGHT
52. EXT. FOREST – MOMENTS LATER
53. EXT. BAYOU – DAY (FLASHBACK)
--missing period "I can't I'm too tired" should be "I can't. I'm too tired"
--"how could she say no to them?" – omit
--"█████ lays back down" should be "█████ lies back down"
54. EXT. SWAMP – NIGHT (PRESENT DAY)
--She was in the forest before the flashback. How is she in the swamp now? Or are you using "forest" and "swamp" interchangeably?
55. EXT. RANCH – NIGHT
--"Cold wind" – okay, this is the sixth time you've used this description, there are eight throughout the script in total, it's getting repetitive
56. INT. RANCH – CONTINUOUS
--"...but not an immediate threat" – omit
57. SECOND FLOOR
--"she's safe. For now" – omit, could change to "it looks safe"
58. INT. RANCH – SECOND FLOOR – LATER
--you really need to fix the problem with the scene headings, they're very inconsistent and distracting
--"colder than it's ever been" – show, don't tell, maybe add that █████ is shivering more

59. INT. RANCH – SECOND FLOOR – LATER
--“ [REDACTED] lays down” should be “ [REDACTED] lies down”
--“its burst open” should be “it’s burst open”
--“ [REDACTED] lays back down” should be “ [REDACTED] lies back down”
--“The peers through” should be “She peers through”
--“now on a SECOND FLOOR” should be “now on the SECOND FLOOR”
60. INT. RANCH – NIGHT
--With the return of [REDACTED], the pacing’s taken another turn, the tone is lighter even though the situation is getting worse ([REDACTED] is losing time and they’re laughing about the snow)
--missing comma “If I go to sleep I don’t know...” should be “If I go to sleep, I don’t know...”
--“share a look” is used nine times with five other variations. To avoid it getting repetitive, try alternating it with “they look at each other” or “their eyes meet”
61. INT. RANCH – NIGHT
62. EXT. SWAMP – NIGHT
--how does the [REDACTED] know the footprints belong to a male and a female? Is the female wearing heels or something?
63. EXT. SWAMP – NIGHT
--“...just like [REDACTED] taught her” – omit this part of the sentence, we already know that [REDACTED] taught her because it was in an earlier scene
--what’s the point of [REDACTED] teaching [REDACTED] how to fire if she’s going to miss twice before getting it? [REDACTED]’s tip doesn’t make her a better shooter at all
--“Her first kill on another person” – omit
--extra space “a DOUBLE BARRELED...” should be “a DOUBLE BARRELED...”
64. EXT. SWAMP – MOMENTS LATER
65. THICKET OF TREES
--I really like the imagery here with all the heads impaled on spikes.
66. EXT. BRICKWATER – NIGHT
67. UNDER HOUSES
68. EXT. SWAMP - NIGHT
69. EXT. BRICKWATER – UNDER HOUSES - NIGHT
70. EXT. SWAMP – NIGHT
-- [REDACTED]’s already said “Sorry, Lawrence” earlier, so I don’t think he needs to say it again
--“ [REDACTED]’s not phased” should be “ [REDACTED]’s not fazed”
--“It hurts” – omit, obviously it hurts
--I’m still not feeling [REDACTED]’s love for his hat
71. EXT. BRICKWATER – UNDER HOUSES – NIGHT
--“Now learning its source” – omit
--“This is it. All or nothing” – omit
72. INT. RED BARN – MOMENTS LATER
--“Perhaps giving the barn its name” – omit, we can figure it out for ourselves
73. BACK ROOM
--“Only to be met with a FOWL STENCH” – show, don’t tell
74. EXT. BRICKWATER – BOARDWALK – NIGHT

--"Whoever took Wallace's head must have jumped beneath the boardwalk" – omit, trust the reader enough to conclude this things on their own

75. HOUSE

--"She, not we can see anything" – omit

76. EXT. BRICKWATER – BOARDWALK – CONTINUOUS

77. SHED

78. BOARDWALK

--"she peaks to her left" – should be "she peeks to her left"

--"a beat" should be "A beat," although I'd rather you just omit it altogether

--"█████ peaks again" should be "█████ peeks again"

--"She quickly peaks" should be "She quickly peeks"

--"We stick with █████ through this" – omit

--"█████ grist her teeth" – should be "█████ grits her teeth"

--"(accusatory)" – omit

--"He wants a bigger headstone for his partner" – sound weird

--"An unfortunate but necessary outcome" – omit

79. EXT. WOODS – NIGHT

80. EXT. █████ – MAIN STREET – DAY

81. INT. █████'S HOUSE – MOMENTS LATER

82. EXT. CEMETERY – DAY

--Like his memory from the world" – omit

One of my biggest criticism with this script is that the constant use of "EXT. SWAMP" messes up the imagery in my mind. It's hard to imagine exactly how large it is if every scene is SWAMP. Maybe you could use compass directions like "SWAMP – WEST – DAY" and "SWAMP – NORTH – NIGHT."

The bittersweet ending felt shoehorned in. █████ dies and she tells a random couple that she needs medicine for her son in █████ and a headstone for a guy named Lawrence, and judging by the ending, they fulfilled her wishes even though they stated they needed the money for a better life? Even if they did go into █████ and give the bounty to John to get medicine for Henry, how would they know where to find him? Is there only one Henry in the whole town? Also, regarding the headstone for Lawrence, how did they know his surname to put on the headstone? Or was he already buried but had no headstone? If so, how do they know which Lawrence it is? Sorry for the many questions, but that's what crossed my mind when I got to the end.

Your script takes place in the swamp area for majority of the story, and I think with any few-location script, what you want is to avoid boring the reader. I feel that this can be fixed by splitting the swamp sequences with scenes with John and Henry. Maybe John has his own little story while █████ is in the swamp. Maybe John goes to a bar and overhears someone say █████ is dead and he gets riled up and tries to start a fight, only to be kicked out. Maybe Henry becomes delirious-a great plot point for more macabre imagery.

I feel like you should have another character in the group. Richard dies on page 33, so it's just █████ and █████ for an hour, and it gets a little boring. Maybe a character who's just in it

for the money with no other motives, and this character can die during the church/hatch scene.

Overall, I enjoyed reading this script. There were no major structural problems, the characters were developed enough. Just think about adding a couple of scenes from the town, cutting █████'s journey with John and whatever's happening back home and maybe fixing the ending a little.