

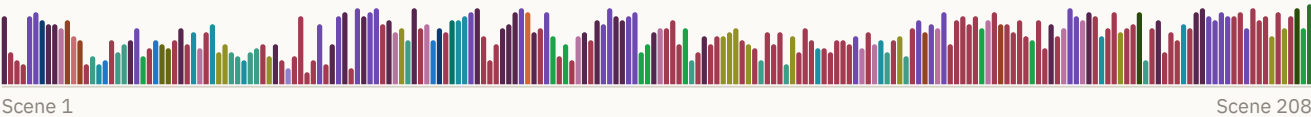
Screenplay diagnostic report

Nope (2022)

Detected genre: Sci-fi horror. Genre drift at scenes 38, 48 and 129.

Dread builds from a traumatic flashback through a slow-burn mystery on a horse ranch, then breaks into sci-fi horror when a predator in the sky swallows a theme-park crowd. OJ and Em's plan to film it leads to a showdown in which they reclaim the family legacy. It ends in exhausted triumph and wonder: OJ alive on Lucky, the photo of Jean Jacket developing.

At a glance: audience emotion, scene by scene



Tier	Instruments	Generated
Feature	9	21 July 2026

Instruments in this report

- 01  Emotional Rhythm Strip What the audience feels, scene by scene.
- 02  Structure of Sympathy Who the audience recognises, follows and roots for.
- 03  Character Topology Who actually holds your cast together.
- 04  Narrative Transportation Where the reader is pulled in, and where attention drifts.
- 05  Dialogue Autopsy On-the-nose lines, and where the subtext went.
- 06  Narrative Architecture Who the story follows, and when it lets go of them.
- 07  Character Depth MRI Whether your leads change, and how much of it reaches the page.
- 08  Audience Fit Analysis The shape of your story, and which audiences reward it.
- 09  Representation & Power Agency, interiority and stereotype across the cast.

Example analysis of Nope (2022), screenplay by Jordan Peele. Shown for demonstration and commentary. It reads a finished film to show the format, so anything it flags may well be deliberate; on your own draft, treat each flag as a question.

Produced by The Narrative Laboratory, by Many Monkeys: manymonkeys.ai. The measures are the model's estimates, so they are given as bands (strong, moderate or weak; a fit reads strong, partial or weak fit) rather than scores. Scene numbers and counts are exact. An ochre rule in the margin marks what is worth a second look, an ochre underline a line the analysis flags; the notes for the next draft sit behind the same rule.

01 | Plutchik | Interpretive

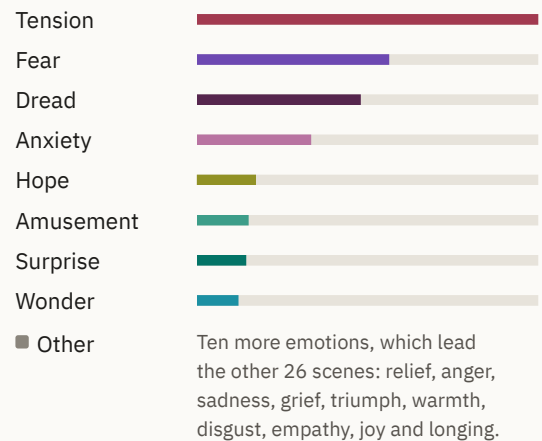
Emotional Rhythm Strip

Is my script dragging? If so, where does the emotional energy flatten out?

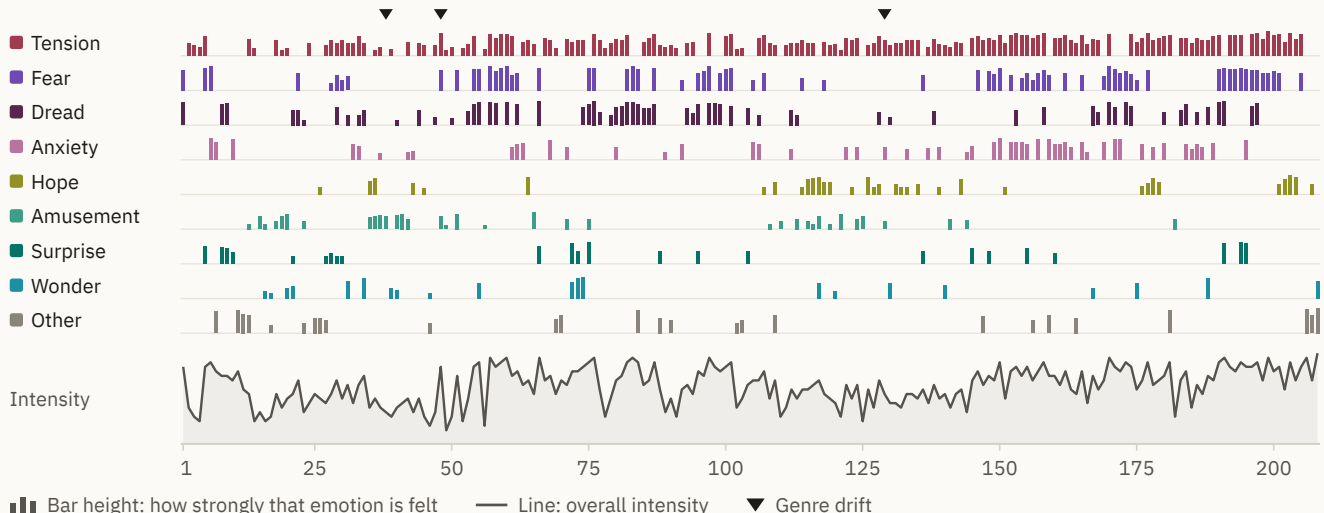
Tension leads 79 of 208 scenes

The arc: rise, fall, rise, fall, rise. The film opens on shock and dread: the Gordy attack, seen from under a table. It then settles into slow-burn tension as strange things happen on the ranch. The Star Lasso Experience (scene 80) and the night siege at the house turn that tension into horror, with pockets of dark comedy in between. In Act Three OJ and Em outwit the creature, and the film ends on hard-won hope and relief.

Across the whole script



Audience emotion, scene by scene



Sc. 54, 83

Slow-burn dread gives way, without warning, to horror: the decoy horse spun into the air in scene 54, the crowd swallowed in scene 83.

Sc. 38, 48 +1

Humour works as a release valve. Three times (scenes 38, 48 and 129) it arrives mid build-up and lets the tension out early.

Sc. 68

The emotional core is OJ and Em. Their standoff over staying on the ranch (scene 68) keeps the cosmic horror human.

Sc. 22, 75 +1

The Gordy flashbacks (scenes 22, 75 and 76) run a second trauma beside the main story: two animals nobody can predict.

Act Three turns survival horror into a Western showdown: Em alone at Jupiter's Claim, with a balloon for bait.

Plays as horror, sci-fi and thriller, and partly as drama and comedy

Sci-fi horror with thriller and dark comedy elements.

Horror

■■■ Strong fit

What fits horror

- + Graphic chimp attack and its aftermath
- + Body horror during the Star Lasso abduction
- + Sustained dread and jump scares (e.g., alien face in camera)
- + Monstrous entity stalking and consuming victims

What pulls against it

- Occasional comedic banter between Em and OJ
- Satirical jabs at Hollywood and spectacle culture

Sci-fi

■■■ Strong fit

What fits sci-fi

- + UFO/UAP as central antagonist
- + Speculative biology of the creature
- + Technological surveillance and countermeasures
- + Themes of observation and non-human intelligence

What pulls against it

- Slow-burn Act One with family drama
- Lack of traditional alien invasion tropes

Thriller

■■■ Strong fit

What fits thriller

- + High-stakes cat-and-mouse sequences
- + Ticking-clock tension during the final plan
- + Protagonists using wits to survive
- + Suspenseful set pieces (e.g., OJ in the shed, Em on the motorcycle)

What pulls against it

- Deliberate pacing in early ranch scenes
- Extended character moments that pause action

Drama

■■■ Partial fit

What fits drama

- + Grief over Otis Sr.'s death
- + Sibling relationship and legacy of Haywood Ranch
- + Jupe's trauma and exploitation of the Gordy incident
- + Family legacy and its erasure

What pulls against it

- Graphic violence and horror elements
- Sci-fi premise overshadows dramatic realism

Comedy

■■■ Partial fit

What fits comedy

- + Wry humour in dialogue (e.g., 'nope', 'Oprah shot')
- + Satirical portrayal of TMZ and spectacle culture
- + Absurdist elements like the sky dancers and decoy horse

What pulls against it

- Overall dark and horrific tone
- Comedy is sporadic and often ironic

Three scenes bring amusement where the genre expects tension or dread

Sc. 38	Brings amusement where the genre expects tension. Angel's rant about UFOs and his ex-girlfriend is played for laughs and lets out some of the dread the ranch has built.
Sc. 48	Brings amusement where the genre expects tension. The Park kids' alien prank ends with OJ nearly throwing a punch. It plays as mischief, and the eerie mood drains away for a moment.
Sc. 129	Brings amusement where the genre expects dread. Holst sings 'Purple People Eater' at the tense dinner. The absurdity sits right up against the life-or-death stakes of the next morning.

For the next draft

Scene 48's aliens turn out to be the Park kids in costume, six scenes before the decoy horse is spun into the air in scene 54. The prank teaches the audience that a scare on this ranch can be fake. How much of that doubt do you want them carrying into scene 54?

Holst sings 'Purple People Eater' at the dinner in scene 129, the last quiet scene before the plan starts at dawn. Is the laugh there to reset the tension so the climax can build it again?

Moments after refusing to be moved until he gets his photo, the TMZ reporter dies in scene 172, and the timing lands as a punchline. Do you want a laugh there, in the middle of the final plan?

Every scene, in order

Sc.	Scene	Emotions in the scene
1	INT. GORDY'S HOME! SET. DAY Dread leads, at strong intensity and a slow pace. Aftermath of a violent chimp attack on a sitcom set, viewed from the victim's perspective under a table. blood-splattered cream colored couch / one drop of blood on the shoe almost makes it seem as if it's winking / Gordy stops and looks under the table at us. He sees us.	- Dread, strong - Fear, strong - Disgust, moderate
2	EXT. HAYWOOD RANCH. PRE-DAWN Tension leads, at moderate intensity and a slow pace. Establishing shot of the Haywood Ranch under ominous, windy pre-dawn skies. WIND. Thick clouds roll by.	Tension, moderate
3	EXT. HAYWOOD RANCH. HAY BARN. PRE-DAWN Tension leads, at weak intensity and a slow pace. OJ opens the hay barn; a weather report warns of high winds. We have a high wind warning for the L.A. County coast and valleys	Tension, moderate
4	INT. HAYWOOD RANCH. INDOOR ARENA. STABLES. PRE-DAWN Tension leads, at weak intensity and a slow pace. OJ feeds the horses in the stables as the radio mentions a search for missing hikers. The search for a group of missing hikers is set to resume this morning / The name plates, in sequence read: 'Ghost, Firefly, Beethoven, Commodore, Virgil, Clover...'	- Tension, weak - Longing, weak
5	EXT. HAYWOOD RANCH. OUTDOOR ARENA. DAY Fear leads, at strong intensity and a medium pace. Otis Sr. trains Ghost for a movie gig as a strange storm suddenly begins and he is struck by a falling object. A FAINT SCREAM. / hundreds of silver and copper particles flutter down from the sky / Otis Sr. who sits still, mounted on Ghost, facing the valley, but slumped a little.	- Fear, strong - Tension, strong - Surprise, moderate
6	INT. OJ'S HORSE TRAILER. DAY Fear leads, at strong intensity and a fast pace. OJ frantically drives his bleeding father to the hospital and tries to keep him conscious. Otis Sr. is in the passenger seat slumped against the window with blood streaming down it. / You good. You good. You good... -- Pops? Pops? POPS!!	- Fear, strong - Anxiety, strong - Empathy, moderate

Sc.	Scene	Emotions in the scene
7	INT. HOSPITAL. ICU. DAY Grief leads, at strong intensity and a slow pace. In the ICU, OJ sits covered in blood next to his motionless father with a traumatised eye. OJ sits sweaty and sprinkled red. / His face is peaceful except for his right eye which has suffered a violent trauma.	- Grief, strong - Anxiety, moderate - Empathy, moderate
8	INT. HOSPITAL. EMERGENCY ROOM. DAY Dread leads, at strong intensity and a slow pace. An x-ray reveals a perfect circular object lodged in the centre of Otis Sr.'s brain. The x-ray of Otis Sr.'s skull reveals a perfect white circle almost exactly in the center of his brain.	- Dread, strong - Surprise, moderate
9	I/E. OJ'S HORSE TRAILER. SANTA CLARITA ROAD. AFTERNOON. Dread leads, at strong intensity and a slow pace. OJ returns home to find Ghost bleeding with a house key embedded in its flank; the film's title card appears. A thin line of blood glistens up the beast's white haunch. / a copper house key complete with a little hoop from a keychain lodged in the side of the horse's rear end / TITLE CARD: NOPE	- Dread, strong - Surprise, moderate - Grief, moderate
10	INT. STUDIO STAGE. COMMERCIAL SET. DAY Anxiety leads, at moderate intensity and a medium pace. OJ struggles on a commercial set as the crew disrespects him. It ends with Lucky kicking a makeup bag. Your team's not here. Okay hold... / Good if we're selling a horse's ass. / BAM!!!! LUCKY KICKS THE MAKEUP BAG which explodes with powder!	- Anxiety, strong - Anger, moderate - Surprise, moderate
11	INT. CREW PORT-A-POTTY. DAY Anger leads, at strong intensity and a slow pace. After the set incident OJ shuts himself in a port-a-potty and holds his rage in. He's calm for a second but then almost punches the wall.	- Anger, strong - Grief, moderate
12	INT/EXT. STUDIO STAGE. COMMERCIAL SET. DAY Empathy leads, at moderate intensity and a medium pace. The line producer gently fires OJ from the gig, with a word about his father's recent death. It's... maybe it's too soon, huh? / Your father left a big hole.	- Empathy, strong - Sadness, moderate - Anger, moderate
13	INT. OJ'S HORSE TRAILER. STUDIO. DAY Anger leads, at moderate intensity and a slow pace. OJ drives home steaming with anger while Em vapes, and she announces she'll be crashing at the ranch. OJ drives quietly steaming. / So I gotta drive you back tomorrow? / can I get 'fun OJ' out this bitch? Or am I gonna get stuck with fuckin' 'wack OJ?'	- Anger, moderate - Tension, moderate - Amusement, weak
14	EXT. SANTA CLARITA. ROAD. DAY Tension leads, at weak intensity and a slow pace. Transitional shot of the siblings driving through the dry, empty SoCal countryside. dry empty expansive SoCal countryside	- Tension, weak - Sadness, weak
15	INT. OJ'S HORSE TRAILER. SANTA CLARITA. ROAD. DAY Amusement leads, at weak intensity and a slow pace. Em watches with nostalgic amusement as they pass a row of flailing sky dancers at a lonely auto-dealership. Em watches nostalgically amused / a row of sky dancers -- those wild FLAILING primary colored fan-powered tube people	- Amusement, moderate - Warmth, weak - Longing, weak
16	EXT. SANTA CLARITA ROAD. JUPITER'S CLAIM TURNOFF. DAY Wonder leads, at weak intensity and a slow pace. They approach the Jupiter's Claim turnoff with its whimsical stagecoach sign. promotional stagecoach sign connected to a few aluminum horses by long, multicolored flagged streamers.	- Wonder, weak - Amusement, weak
17	EXT. JUPITER'S CLAIM. PARKING AREA. DAY Sadness leads, at weak intensity and a medium pace. Em discovers the former Gold Rush theme park is now Jupiter's Claim, a glossy frontier-town. "What happened to 'Gold Rush'?" / "'Gold Rush' went bankrupt. It's been this for three years."	- Sadness, weak - Wonder, weak
18	EXT. JUPITER'S CLAIM. MAIN STREET. DAY Tension leads, at moderate intensity and a fast pace. OJ and Em enter the park, OJ leaves Lucky with an employee, and they argue about Em's side hustles and liability. "Don't promote your fuckin' side shit on a job--" / "Fuck you!" "Nah fuck you; Fuck that!"	- Tension, moderate - Amusement, weak - Empathy, weak

Sc.	Scene	Emotions in the scene
19	INT. JUPE'S OFFICE. HALLWAY. DAY Amusement leads, at moderate intensity and a medium pace. OJ and Em pass Jupe's manager Amber, who is aggressively pitching free press passes. "I'm calling back with good news actually... squeeze out a couple extra press passes... going like hotcakes."	● Amusement, moderate ● Tension, weak
20	INT. JUPE'S OFFICE. "KID SHERIFF ROOM". DAY Amusement leads, at moderate intensity and a medium pace. Em geeks out over Jupe's Kid Sheriff fame and gets in the way of OJ's attempt to buy back horses. Jupe eagerly shows off his Gordy's Home memorabilia. "You're literally the Asian kid from 'Kid Sheriff'?" / "Yeah, I was 'Lil' Jupe." Jupe tosses the wink plus finger gun. / "You mind if we talk...?"	● Amusement, moderate ● Wonder, moderate ● Tension, weak
21	INT. THE GORDY ROOM. DAY. Dread leads, at moderate intensity and a medium pace. Jupe shows off his collection of Gordy's Home memorabilia and recounts the infamous chimp attack. "blood-speckled wardrobe from a 12-year-old Jupe" / "one of the chimps that played Gordy just hit his limit. It was 6 minutes & 13 seconds of havoc."	● Dread, moderate ● Wonder, moderate ● Surprise, weak
22	INT. GORDY'S HOME! SET. DAY Fear leads, at moderate intensity and a fast pace. A brief flashback shows young Jupe hiding under a table, bloodied and terrified during the chimp attack. "Lil Jupe is under the 'dining room table.' Blood on his face. He's terrified."	● Fear, moderate ● Dread, moderate ● Empathy, moderate
23	INT. THE GORDY ROOM. DAY. Relief leads, at weak intensity and a medium pace. Jupe wraps up the Gordy story, and Em plans to watch the SNL sketch. "Yeah, legendary, and I'll tell you what-- That was... ahhh!" / "I'm gonna have to go ahead and look that up on YouTube."	● Relief, moderate ● Amusement, weak ● Dread, weak
24	EXT. HAYWOOD RANCH. DUSK Tension leads, at moderate intensity and a medium pace. Em learns Jupe offered to buy the ranch and questions OJ's refusal, but they bond over weed and liquor. "He offered to buy the ranch." / "I'm trying to figure out how much of a dumbass you are."	● Tension, moderate ● Empathy, moderate ● Sadness, weak
25	INT. HAYWOOD RANCH. HOUSE. OTIS SR.'S OFFICE. NIGHT Sadness leads, at moderate intensity and a slow pace. Em and OJ drink and remember their father, with Em recounting how she felt overlooked when Jean Jacket was taken from her. "To the man..." / "I remember standing in this window right here watching you all train my horse... Pops never looked up at me."	● Sadness, moderate ● Longing, moderate ● Empathy, moderate
26	EXT. HAYWOOD RANCH. DAY Warmth leads, at moderate intensity and a slow pace. In a flashback, young OJ silently acknowledges Em's pain. "Close on 12 year old OJ. With two fingers pointing at his eyes then to hers."	● Warmth, moderate ● Empathy, moderate ● Hope, weak
27	INT. HAYWOOD RANCH. HOUSE. OTIS SR'S OFFICE. NIGHT Warmth leads, at moderate intensity and a medium pace. Em and OJ bond over their father's legacy, then Em spots Ghost standing in the arena. "But you did, nigga! Remember?" / "The man was hard headed as fuck.... So are you." / "Why is Ghost in the arena?"	● Warmth, moderate ● Tension, moderate ● Surprise, weak
28	EXT. HAYWOOD RANCH. OUTDOOR ARENA. NIGHT Tension leads, at moderate intensity and a fast pace. OJ checks on Ghost, who suddenly bolts away into the night while Em blasts music. "OJ walks an unnerving walk towards Ghost who remains perfectly still." /- "Ghost leaps over the fence and gallops into the darkness."	● Tension, moderate ● Surprise, moderate ● Fear, weak
29	EXT. HAYWOOD RANCH. FOOT OF THE SOUTHERN HILLS. NIGHT Dread leads, at moderate intensity and a slow pace. OJ searches for Ghost, witnesses eerie lights going out, hears Ghost's panicked cry, and feels an unnatural breeze. "The farthest tower turns off... the next turns off, then the closest." / "A LONG PANICKED DISTANT BELLOW from Ghost." / "A BREEZE RIPPLES THROUGH THE GRASS... SHHHHHHHHHHHHHHHHH....."	● Dread, moderate ● Fear, moderate ● Tension, moderate ● Surprise, weak
30	INT. HAYWOOD RANCH. HOUSE. OTIS SR.'S OFFICE. NIGHT Tension leads, at moderate intensity and a fast pace. The power cuts out at the house, and Em is left in sudden darkness and silence. "Em stops drunk dancing, perplexed as the lights and music slow down to silence and pitch black." / "The back up generator tries to come on."	● Tension, moderate ● Fear, moderate ● Surprise, weak

Sc.	Scene	Emotions in the scene
31	EXT. HAYWOOD RANCH. FOOT OF THE SOUTHERN HILLS. NIGHT Wonder leads, at moderate intensity and a slow pace. OJ sees a massive, silent object in the sky and hears a horse scream. He is stunned. accompanied by a distant horse's scream / large, blimp-sized circular object quickly and silently hurdling a gap in the clouds / OJ is shook to his core	- Wonder, moderate - Fear, moderate - Tension, moderate - Dread, moderate
32	EXT. HAYWOOD RANCH. HOUSE. FRONT PORCH. NIGHT Anxiety leads, at moderate intensity and a slow pace. Em questions OJ about Ghost's whereabouts as he returns shaken. Where's Ghost....? Where's Ghost? / OJ ...I don't know.	- Anxiety, moderate - Tension, moderate
33	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. NIGHT. Tension leads, at moderate intensity and a medium pace. Watching the security footage, Em pushes OJ to reveal what he saw out there. Bro, what'd you see? WHAT?! / OJ shifts uneasy	- Tension, strong - Anxiety, moderate - Dread, moderate
34	EXT. HAYWOOD RANCH. HOUSE. FRONT PORCH. NIGHT Wonder leads, at strong intensity and a slow pace. OJ admits he believes they witnessed something otherworldly, a 'bad miracle.' What's a bad miracle? They got a word for that? / He nods / OJ, are you sayin' what I think you're sayin'?	- Wonder, strong - Dread, moderate - Tension, moderate
35	INT. OJ'S HORSE TRAILER. OUTSIDE FRY'S ELECTRONICS. DAY Hope leads, at moderate intensity and a medium pace. Em reveals a plan to cash in on proof of UFOs, and the mood turns to hope mixed with amusement. a website like 'Cyber Dominion' will pay 5-100k for photographic evidence of UFOs and shit. / You know I'm broke right? / Fine, we'll use my money. (He genuinely laughs)	- Hope, moderate - Amusement, moderate
36	INT. FRY'S ELECTRONICS. AISLE. DAY Hope leads, at moderate intensity and a medium pace. Em pitches the goal: one undeniable shot that would make them rich and famous. I'm talkin' rich and famous for life. / The 'Oprah Shot.' / Sure, like Oprah, for example.	- Hope, moderate - Amusement, moderate - Tension, weak
37	INT. FRY'S ELECTRONICS. DESK. DAY Amusement leads, at moderate intensity and a medium pace. Em and OJ awkwardly navigate a sales pitch while concealing their true purpose. Or maybe you're in a UFO hot spot.... / No one believes in that. / Would you like one--? / --No, thank you.	- Amusement, moderate - Tension, weak - Anxiety, weak
38	EXT. HAYWOOD RANCH. HOUSE. DAY Amusement leads, at weak intensity and a slow pace. Angel's personal drama and odd enthusiasm provide comic relief as he begins the installation. This scene brings amusement where the genre expects tension. Angel's rant about UFOs and his ex-girlfriend is played for laughs and lets out some of the dread the ranch has built. WHOOOOOOO!!!! / Don't do that. Don't yell like that. / I just got out of a four year relationship.	- Amusement, moderate - Empathy, weak
39	EXT. HAYWOOD RANCH. INDOOR ARENA. CAMERA STATION A. DAY Wonder leads, at weak intensity and a slow pace. OJ takes his time positioning the camera on the sky, a first hint of his plan. Can you swivel up? / Little more...? / monitor is 70% sky.	- Wonder, moderate - Tension, weak
40	EXT. HAYWOOD RANCH. CAMERA STATION B. DAY Amusement leads, at moderate intensity and a medium pace. Angel excitedly shares alien conspiracy theories while setting up a second skyward camera. It's shitty footage of exact proof that there's an alien civilization out there in the universe. / world killers. Planetary destroyers. / Ancient Aliens, History Channel. Check it out.	- Amusement, moderate - Wonder, weak - Dread, weak
41	EXT. HAYWOOD RANCH. FIELD. DAY Amusement leads, at moderate intensity and a medium pace. Em proudly presents a ridiculous decoy horse. OJ judges it in silence. A life-sized fake aluminum horse sits in the trailer. / What? This? It's just the additional training horse we ordered... / OJ contemplates the dumbness of the plan.	Amusement, moderate

Sc.	Scene	Emotions in the scene
42	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Tension leads, at moderate intensity and a medium pace. An awkward encounter with Jupe reveals the stolen decoy, but he extends an invitation instead. Jupe knows it's his fake horse. They all do. / Jupe lacking closure turns for a little wave then gets back in his truck. / Shhh. Shhh. You don't live here.	● Tension, moderate ● Amusement, moderate ● Anxiety, weak
43	EXT. HAYWOOD RANCH. DRIVEWAY. DAY. Hope leads, at weak intensity and a slow pace. With the new setup ready, Em and OJ prepare to wait for the next sighting, a sense of anticipation settling in. You'll know soon enough... / Okay, so what now? / if the power goes out on Camera A, Camera B is pointed at the sky...	● Hope, moderate ● Anxiety, weak
44	EXT. HAYWOOD RANCH. VALLEY BASIN. NIGHT Dread leads, at moderate intensity and a slow pace. The eerie decoy stands in the moonlight. An encounter is coming. The pale decoy horse gleams in the moonlight.	● Dread, moderate ● Tension, moderate
45	INT. HAYWOOD RANCH. HOUSE. KITCHEN. NIGHT. Tension leads, at weak intensity and a slow pace. OJ readies supplies for the night and steels himself for what's to come. OJ lays supplies on his kitchen table.	● Tension, moderate ● Hope, weak
46	INT. HAYWOOD RANCH. EMERALD'S TRAILER. NIGHT Longing leads, at weak intensity and a slow pace. Em falls asleep watching an old Oprah clip about alien abductions. falls asleep while watching an old Oprah Winfrey clip about alien abductions	● Longing, moderate ● Wonder, weak
47	INT. HAYWOOD RANCH. HOUSE. KITCHEN. NIGHT Tension leads, at weak intensity and a slow pace. OJ notices a light has gone on in the indoor arena while examining his homemade VFX reference ball. OJ sees something. A light has gone on in the indoor arena. Hmm.	● Tension, moderate ● Dread, weak
48	INT. HAYWOOD RANCH. INDOOR ARENA. NIGHT Tension leads, at strong intensity and a fast pace. OJ is terrorised by what appear to be aliens but are revealed as Jupe's kids in costume pulling a prank. This scene brings amusement where the genre expects tension. The Park kids' alien prank ends with OJ nearly throwing a punch. It plays as mischief, and the eerie mood drains away for a moment. A round white face with two dark circular eyes... emerges from the deep darkness. It walks wrong. / a third alien bursts out of a dark stable... The little creature SCREAMS at OJ who instinctively punches it hard in the face / The alien is actually Colton Park, Jupe's kid in a costume.	● Tension, strong ● Fear, strong ● Relief, moderate ● Amusement, moderate
49	INT. FRY'S ELECTRONICS. NIGHT Tension leads, at weak intensity and a slow pace. Angel watches the security feed at work when his coworker Nessie startles him. Angel watches the security feed on his laptop. / Angel gets startled.	● Tension, weak ● Amusement, weak
50	EXT. HAYWOOD RANCH. VALLEY BASIN. NIGHT Tension leads, at weak intensity and a slow pace. OJ walks into the dark valley to retrieve Clover. OJ walks out into the valley. Clover stands out there a ways.	● Tension, weak ● Dread, weak
51	INT. HAYWOOD RANCH. INDOOR ARENA. NIGHT Fear leads, at strong intensity and a fast pace. Em is terrified by an alien face on the monitor, then laughs when she realises it's just a praying mantis on the camera. an ALIEN FACE STARES DEAD INTO CAMERA! / EMERALD: Ohhh shit!!! / A praying mantis clutches to the camera presenting an extreme close up.	● Fear, strong ● Relief, moderate ● Amusement, moderate
52	INT. FRY'S ELECTRONICS. NIGHT Tension leads, at weak intensity and a medium pace. Angel calls Em to tell her there's a bug on Camera A. ANGEL: Hey, I'm just callin' to tell you: There's a bug on Camera A.	● Tension, weak
53	INT. HAYWOOD RANCH. INDOOR ARENA. NIGHT Dread leads, at moderate intensity and a medium pace. Angel informs Em that Camera B just went down, and the implications sink in. ANGEL (O.S.): Camera B just went down. / His words sink in. Em looks at the monitor.	● Dread, moderate ● Tension, moderate

Sc.	Scene	Emotions in the scene
54	EXT. HAYWOOD RANCH. VALLEY BASIN. NIGHT Fear leads, at strong intensity and a fast pace. An eerie silence falls, Clover bolts, and the decoy horse is violently spun into the air as OJ watches helplessly. IT GETS EERILY SILENT. THEN A SLOW HOWL OF WIND. / Clover takes off into the night. OJ's sent to the ground; rope burning his hand. / The decoy horse... spins into the air in a quick but violent dust devil.	- Fear, strong - Dread, strong - Tension, strong
55	EXT. HAYWOOD RANCH. NIGHT Dread leads, at strong intensity and a slow pace. Em emerges to see a massive, dark hole in a stationary cloud hanging above the valley. a dense low cloud hangs above the valley... a large round hole two bus lengths in diameter gaping with darkness / EMERALD: HEYYYYYYY!!!!!!	- Dread, strong - Fear, strong - Wonder, moderate
56	INT. FRY'S ELECTRONICS. NIGHT Tension leads, at weak intensity and a medium pace. Angel, unaware of the danger, tries to remotely get the praying mantis off the camera. Angel, through clenched teeth, fiddles with the remote pivot feature on Camera A. / ANGEL: Get. The. Fuck. Off. The. Thing.	- Tension, weak - Amusement, weak
57	EXT. HAYWOOD RANCH. NIGHT Fear leads, at strong intensity and a fast pace. Em realises the entity is in the cloud and screams for OJ to know. Her knees almost buckle. She steels herself. / EMERALD: It's in the cloud. It's in the cloud. / EMERALD: OJ!!!! IT'S IN THE CLOUD!!!!	- Fear, strong - Dread, strong - Tension, strong
58	EXT. HAYWOOD RANCH. VALLEY BASIN. NIGHT Dread leads, at strong intensity and a slow pace. OJ watches the stationary cloud and realises it's not moving with the wind like the others. The other clouds move west but the one just west of him is still. / OJ: Mmm mmm.	- Dread, strong - Fear, strong - Tension, moderate
59	EXT. HAYWOOD RANCH. NIGHT Fear leads, at strong intensity and a fast pace. Em yells for OJ to run. EMERALD: Yeah, nah nah nah. / EMERALD: Run OJ, run!	- Fear, strong - Tension, strong
60	EXT. HAYWOOD RANCH. VALLEY BASIN. NIGHT Fear leads, at strong intensity and a fast pace. The cloud drifts against the wind toward OJ as he runs for the shed. The cloud begins drifting towards him. Against the direction of the wind. / OJ runs for the shed. The cloud gains on him.	- Fear, strong - Dread, strong - Tension, strong
61	EXT. HAYWOOD RANCH. VALLEY BASIN. SHED. NIGHT Tension leads, at strong intensity and a fast pace. OJ hides in the shed as the cloud passes and Clover runs in panic. OJ bursts into the shed just as the cloud passes overhead. / Clover whizzes by. / OJ watches through the gaps between the slats.	- Tension, strong - Fear, moderate - Anxiety, moderate
62	EXT. HAYWOOD RANCH. NIGHT Dread leads, at strong intensity and a medium pace. Em collapses in fear as her phone and the house lights die, and she is left in darkness. Em's knees buckle again at the sight. / Her phone winds down dead. / The house lights do as well.	- Dread, strong - Fear, moderate - Anxiety, moderate
63	INT. FRY'S ELECTRONICS. NIGHT Anxiety leads, at moderate intensity and a medium pace. Angel reassures Nessie that OJ is fine, but tension lingers. Angel yells in the phone. / NESSIE: What happened to OJ? / ANGEL: It's fine.	- Anxiety, moderate - Tension, moderate
64	EXT. HAYWOOD RANCH. NIGHT Hope leads, at moderate intensity and a fast pace. Em realises the roof camera is still recording and rushes to retrieve it. The little red light. / EMERALD: It's still on. / She makes up her mind, and starts running towards the indoor arena.	- Hope, moderate - Tension, moderate - Relief, moderate
65	EXT. HAYWOOD RANCH. INDOOR ARENA. NIGHT Amusement leads, at moderate intensity and a medium pace. Em tries to shoo away the mantis blocking the camera with candy. Em, on the roof of the indoor arena, is now throwing Sour Patch Kids at the mantis as the camera keeps swiveling. / Alright you fuckin' praying mantis. You like Sour Patch Kids?	- Amusement, moderate - Tension, moderate

Sc.	Scene	Emotions in the scene
66	INT. HAYWOOD RANCH. VALLEY BASIN. SHED. NIGHT Dread leads, at strong intensity and a fast pace. The saucer is revealed and Clover is violently abducted. OJ is horrified. There it is; backlit by the moon, a curved and imperfect saucer. / The Object begins to fall. / Clover is sucked spiraling upwards into the night with a PIERCING WHINNY THAT ECHOES IN THE VALLEY.	- Dread, strong - Fear, strong - Grief, strong - Surprise, moderate
67	EXT. HAYWOOD RANCH. INDOOR ARENA. CAMERA STATION A. NIGHT Tension leads, at moderate intensity and a medium pace. Em watches the object fly away as the mantis finally leaves the camera. Em turns to the valley where The Object flies low through the shadows. / the praying mantis hops off the camera voluntarily.	- Tension, moderate - Relief, weak
68	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. NIGHT Anxiety leads, at strong intensity and a medium pace. Em wants to give up and leave, but OJ insists on staying. The siblings reach a tense standoff. EMERALD: I ain't never seen no shit like this. It ain't worth it. / OJ: Well, you should go then. I gotta get up early anyway. I got mouths to feed. / EMERALD (under her breath): Shit. Shit shit shit.	- Anxiety, strong - Tension, moderate - Sadness, moderate
69	INT. HAYWOOD RANCH. INDOOR ARENA. DAY Sadness leads, at moderate intensity and a slow pace. A memory of Otis Sr. hinting at the territorial UFO as an untamable animal. OTIS SR.: You hear that? Ghost out there, acting all territorial. / OTIS SR.: I guess some animals ain't fit to be trained.	- Sadness, moderate - Longing, moderate - Tension, weak
70	INT. HAYWOOD RANCH. HOUSE. BEDROOM. NIGHT Grief leads, at moderate intensity and a slow pace. OJ wakes and contemplates the nickel, a memento of his father's death. OJ's eyes open. He stares at the nickel that killed his father. / It hangs in a plastic bag on the wall.	- Grief, moderate - Sadness, moderate
71	INT. HOLST'S HOUSE. STUDY. DAY Tension leads, at moderate intensity and a medium pace. The siblings' call to a legendary cinematographer ends in rejection and ominous warning. EMERALD: About the stuff that dreams are made of, baby. / HOLST: That's impossible. Horse girl, this dream you're chasing... The one where you end up at the top of the mountain... That's the one you don't wake up from. / The line goes dead. Em felt that.	- Tension, moderate - Anxiety, moderate - Amusement, moderate
72	EXT. HAYWOOD RANCH. DRIVEWAY. DAY Surprise leads, at strong intensity and a fast pace. Angel arrives with a revelation about the cloud that takes the siblings by surprise. ANGEL: Holy shit. It's real. / EMERALD: I don't know why you're here, but that was illegal spying on us like that. / ANGEL: Wait... You don't know?	- Surprise, strong - Wonder, moderate - Tension, moderate
73	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. DAY Wonder leads, at strong intensity and a medium pace. Angel reveals that a stationary cloud has been hiding the UFO. It is real. On the screen, is basically just the western view with fast motion; the wind on the grass dances, the clouds race across the sky at a heightened pace in reverse... / OJ: There... It doesn't move.	- Wonder, strong - Tension, moderate - Surprise, moderate
74	EXT. HAYWOOD RANCH. INDOOR ARENA. DAY Wonder leads, at strong intensity and a slow pace. They realise the cloud is the creature itself, not a ship, and the scene cuts to a Gordy flashback. OJ: It doesn't move like a ship. EMERALD: What do you mean? OJ: What if it's not a ship? / BLACK. BLACK CARD: GORDY. FLASHBACK...	- Wonder, strong - Dread, moderate - Tension, moderate
75	INT. GORDY'S HOME! SET. DAY Fear leads, at strong intensity and a fast pace. A happy birthday party for Gordy the chimp descends into chaos when a balloon pops and Gordy turns violent. The box opens and 10 balloons float to the ceiling. / And.... POP!!! OVER BLACK. A CRASH. / The crowd GASPS as the unthinkable ensues. A panic begins.	- Fear, strong - Surprise, strong - Dread, strong - Amusement, moderate
76	INT. GORDY'S HOME! SET. DAY Dread leads, at strong intensity and a fast pace. Young Jupe hides under a table as the chimpanzee Gordy completes his violent rampage, then approaches Jupe for a fist bump before being shot. Gordy SCREAMS and skitters off in a MANIC SPRINT. / Jupe sits in abject fear. Gordy prompts for a fist bump. / GORDY'S HEAD EXPLODES and he drops...	- Dread, strong - Fear, strong - Tension, strong

Sc.	Scene	Emotions in the scene
77	INT. JUPE'S OFFICE. AFTERNOON Tension leads, at moderate intensity and a slow pace. Jupe sits smiling and content and rehearses his show line as Amber checks on him. Straight after the Gordy flashback, his calm is ominous. Jupe sits in his office smiling; deep in thought. / Jupe nods. He's clear. Happy. / BLACK. BLACK CARD: LUCKY	● Tension, moderate ● Dread, moderate
78	EXT. HAYWOOD RANCH. PORCH. AFTERNOON Tension leads, at weak intensity and a slow pace. Em vapes alone on the porch in a brief, quiet moment of stillness. Em vapes.	● Tension, weak
79	EXT. HAYWOOD RANCH. INDOOR ARENA ROOF. AFTERNOON Tension leads, at moderate intensity and a medium pace. OJ notices Jupe's flier in horse manure and, transfixed by the clip art horse, decides to retrieve Lucky. The green Jupiter's Claim flier that Jupe brought before sits pleasingly in a pile of horse shit. / The clip art of the horse has OJ transfixed. / OJ: I'mma go get Lucky.	● Tension, moderate ● Dread, moderate
80	EXT. JUPITER'S CLAIM. STADIUM. AFTERNOON Dread leads, at moderate intensity and a medium pace. Jupe performs his Star Lasso Experience show. He introduces Lucky in a glass box and reveals his belief that aliens called 'Viewers' are surveilling them. We are being surveilled by an alien species I call the 'Viewers.' / Lucky, OJ's horse, inside a glass chamber. Facing the gulch. / NERVOUS LAUGHTER as folks continue to lean in.	● Dread, moderate ● Tension, moderate ● Anxiety, moderate
81	EXT. SKY. AFTERNOON Dread leads, at strong intensity and a slow pace. The Object hovers above Jupiter's Claim and waits, the grand opening streamer tangled in its workings. The 'grand opening' streamer bellows from The Object as it looks down at Jupiter's Claim. / It's waiting.	● Dread, strong ● Tension, moderate
82	EXT. JUPITER'S CLAIM. STADIUM. AFTERNOON Dread leads, at strong intensity and a fast pace. The crowd spots The Object early; Jupe loses control as the alien craft descends, and he realises his catastrophic mistake. The crowd, all looking in the right place at the same time, react with sheer collective chilling awe. / As the wind kicks up and the shadow descends overhead, he realizes what he's done. He almost has to laugh. / BLACK.	● Dread, strong ● Fear, strong ● Tension, strong
83	INT. THE OBJECT. DAY Fear leads, at strong intensity and a fast pace. Forty screaming people are whipped up by a wind vortex inside the alien craft and funneled into an orifice as a dark square observes. Forty people scream in utter panic as they're helplessly whipped up by a wind vortex. / The attendees... are funneled into an orifice in the inner top. / A dark banded iridescent square observes.	● Fear, strong ● Dread, strong ● Disgust, moderate
84	INT. THE ESOPHOGUS. DAY Disgust leads, at strong intensity and a fast pace. The victims are pushed upward through a narrow digestive tract, mangled and piled in a vertical chain, squeezed by the creature's musculature. Each of the spectacle viewers MANGLED in their own way, piled in a single file line. / Lodged in the tract is non-other than the decoy horse Emerald stole. / The force squeezes and the People SCREAM!	● Disgust, strong ● Fear, strong ● Dread, strong
85	EXT. JUPITER'S CLAIM. MAIN STREET. DAY Dread leads, at moderate intensity and a slow pace. OJ enters the eerily calm, devastated Jupiter's Claim. He passes a scar in the earth and a pig on a church roof. OJ enters the turnstiles to an eerie calm. / A scar in the earth through mid-Main Street ends at the freshly 'exploded' petting zoo. / A pig is on the roof of the church.	● Dread, moderate ● Tension, moderate
86	EXT. JUPITER'S CLAIM. STADIUM. DAY Tension leads, at moderate intensity and a medium pace. OJ finds Lucky still in the glass case and eyes the 'home cloud' as the storm encroaches. Lucky is still in the glass case. / OJ eyes the 'home cloud' backed up by the encroaching storm.	● Tension, moderate ● Dread, moderate
87	EXT. JUPITER'S CLAIM. STADIUM. ANIMAL ENTRANCE. DAY Fear leads, at strong intensity and a fast pace. OJ tries to coax Lucky out as The Object stalks closer. It descends like a predatory bird, abducts the horse and slams OJ against the ceiling. A Predatory CLICKING from The Object as it approaches. / The Object flattens out hole side down, pointing it at Lucky. / OJ tries to run too late. He's caught in a dusty updraft; grabs the wall but is slammed against the ceiling.	● Fear, strong ● Tension, strong ● Dread, strong

Sc.	Scene	Emotions in the scene
88	EXT. JUPITER'S CLAIM. STADIUM. ANIMAL ENTRANCE. NIGHT Relief leads, at moderate intensity and a slow pace. Rain wakes a bloodied OJ, and Lucky miraculously reappears in the rain. It starts to rain on OJ's head waking him up. / Bloody head. / Lucky, in the rain, comes into view.	● Relief, moderate ● Surprise, moderate ● Tension, moderate
89	INT. HAYWOOD RANCH. HOUSE. LIVING ROOM. NIGHT Tension leads, at weak intensity and a slow pace. Em sorts through old cassettes as a trembling Angel reports the job is done and leaves. Angel arrives from outside. He's trembling. / Angel: It's done.	● Tension, weak ● Anxiety, weak
90	EXT. JUPITER'S CLAIM. PARKING AREA. NIGHT Relief leads, at moderate intensity and a medium pace. In the rain, OJ shuts the horse trailer, takes out his phone, and drives away. OJ shuts the horse trailer's door. / He takes out his phone as he enters the cab and drives away.	● Relief, moderate ● Tension, moderate
91	INT. ANGEL'S VAN. ENTRANCE. NIGHT Tension leads, at weak intensity and a slow pace. Angel gets in his van and starts it, with 'Sunglasses at Night' playing on the tape deck. Angel gets inside and turns the van on. / "Sunglasses at Night" by Cory Hart plays on his tape deck.	● Tension, weak
92	INT. OJ'S HORSE TRAILER. NIGHT Anxiety leads, at moderate intensity and a fast pace. OJ drives through rain, desperately trying to call and warn Emerald. It's raining. OJ drives. / Pick up. C'mon, c'mon.	● Anxiety, moderate ● Fear, moderate
93	INT. HAYWOOD RANCH. HOUSE. LIVING ROOM. NIGHT Dread leads, at moderate intensity and a medium pace. Em watches an old promo video, then answers OJ's call as he reveals the truth about the entity. FULL RAINSTORM OUTSIDE. / I was right. It's not a ship. / What happened...?	● Dread, moderate ● Tension, moderate
94	INT. ANGEL'S VAN. ENTRANCE. NIGHT Tension leads, at moderate intensity and a slow pace. Angel's van mysteriously loses power and drifts to a stop near the house. The radio winds down. He looks up at the light in his car, it dims. / Then his van WINDS DOWN. It drifts to a stop.	● Tension, moderate ● Dread, moderate
95	INT. HAYWOOD RANCH. HOUSE. LIVING ROOM. NIGHT Dread leads, at strong intensity and a medium pace. OJ reveals that the entity is an animal that ate everyone. His voice cuts out and the house loses power. the house lights flicker a bit, then the power begins to 'drain.' / It ate them, Em. It ate all of them. / It's alive, it's an animal and it thinks that this is its home...	● Dread, strong ● Fear, moderate ● Surprise, moderate
96	INT. OJ'S HORSE TRAILER. NIGHT Fear leads, at strong intensity and a fast pace. OJ loses contact, punches the wheel in desperation and screams for Emerald. OJ starts punching the wheel. / EM!!	● Fear, strong ● Anger, moderate
97	INT. HAYWOOD RANCH. HOUSE. LIVING ROOM. NIGHT Fear leads, at strong intensity and a fast pace. Angel and Em hide in terror as the entity hovers above. It retches, and metal debris and blood rain onto the house. A HARMONIC HOWL BELLOWS OVERHEAD AS THE MONSTER ABOVE 'RETCHES' / WINDOWS SHATTER as a massive smattering of mostly small hard metal objects pelt the house / RED RAIN runs down the window.	● Fear, strong ● Tension, strong ● Dread, strong
98	EXT. HAYWOOD RANCH. NIGHT Dread leads, at strong intensity and a slow pace. Blood rains from the object hovering over the house. BLOOD RAINS from The Object onto the house.	● Dread, strong ● Disgust, moderate
99	INT. OJ'S HORSE TRAILER. NIGHT Dread leads, at strong intensity and a medium pace. OJ's vehicle fails at the driveway entrance; lightning reveals the massive silhouette of the entity over the house. OJ's vehicle fails as it turns into the entrance driveway. / LIGHTNING creates a silhouette hanging over the house. About five times its width.	● Dread, strong ● Fear, moderate
100	INT. HAYWOOD RANCH. HOUSE. LIVING ROOM. NIGHT Fear leads, at strong intensity and a slow pace. Em sits frozen in terror as the rain turns to silence above the house. Em sits in terror as the rain turns into silence over the house.	● Fear, strong ● Tension, strong

Sc.	Scene	Emotions in the scene
101	INT. OJ'S HORSE TRAILER. NIGHT Fear leads, at strong intensity and a fast pace. OJ faces the entity directly overhead, then endures a terrifying metal assault through his windshield before locking himself in. LIGHTNING reveals the saucer. Huge. Just overhead. / A HECTIC SMASH OF METAL THROUGH THE WINDSHIELD. / OJ is still. He locks the car door.	- Fear, strong - Tension, strong - Dread, strong
102	EXT. HAYWOOD RANCH. DAWN Relief leads, at moderate intensity and a slow pace. A foggy morning arrives and the house lights come back on. The ordeal is over. Foggy morning. The house lights come back on.	- Relief, moderate - Tension, weak
103	INT. OJ'S HORSE TRAILER. DAWN Relief leads, at moderate intensity and a slow pace. OJ, exhausted, watches his truck and Angel's van hum back to life as power returns. OJ is tired. His truck HUMS to life again. / Angel's van, 30 feet ahead, winds up as well.	- Relief, moderate - Tension, weak
104	EXT. HAYWOOD RANCH. DAWN Dread leads, at moderate intensity and a slow pace. The aftermath reveals debris, blood, and the decoy horse as three strange clouds drift away from the valley. Keys, cell phones, Jupe Jangle, glitter the ground in a circle around the house. / Mary Jo's wheelchair is up there. / Three large clouds hang over the valley. They all slowly drift away.	- Dread, moderate - Surprise, moderate - Disgust, moderate
105	INT. HAYWOOD RANCH. HOUSE. LIVING ROOM. DAY. Anxiety leads, at moderate intensity and a medium pace. Em and Angel, exhausted but alive, see OJ approaching as Em insists they must leave the house immediately. Em and Angel are also awake but tired. / I gotta get out of this house. / We're alive because we stayed here!	- Anxiety, moderate - Relief, moderate - Fear, moderate
106	INT. OJ'S HORSE TRAILER. DAY Tension leads, at moderate intensity and a medium pace. OJ's truck dies again as the Object's presence causes power failures, and he sees his friends about to flee. The music emanating from the Fry's van slows but doesn't die. THE HOUSE POWER GOES OUT TOO. / OJ sees Em and Angel watching through the window. They're getting ready to run. / OJ Wait. wait.	- Tension, moderate - Anxiety, moderate - Dread, moderate
107	EXT. HAYWOOD RANCH. ENTRANCE. DAY Tension leads, at strong intensity and a fast pace. As the Object descends, OJ realises they can't outrun it and has a sudden calm insight. The shadow in the clouds behind them begins to emerge and descend towards them. / They won't make it. No way. Near panic, then a calm comes over him. A realization.	- Tension, strong - Fear, moderate - Hope, weak
108	INT. STUDIO STAGE. COMMERCIAL SET. DAY Tension leads, at moderate intensity and a medium pace. In a flashback to the set, a reflection spooks Lucky: eye contact is the danger. Don't look him in the eyes, please. / the mirror side swivels towards Lucky, the reflection of his eye causing him to rear up KICK the makeup bag.	- Tension, moderate - Amusement, weak
109	EXT. HAYWOOD RANCH. ENTRANCE. DAY Relief leads, at moderate intensity and a fast pace. OJ's tactic of not looking works; the Object passes over and they escape safely. A moment of silent faith.... / The VAN'S MUSIC SLOWS as the shadow passes overhead. / OJ looks up as he gets in the driver's seat. Nothing. The Object is gone.	- Relief, moderate - Hope, moderate - Tension, moderate
110	INT. ANGEL'S APARTMENT. DAY Amusement leads, at weak intensity and a slow pace. The group takes refuge in Angel's cluttered apartment. Angel opens up his place: a tiny one bedroom in disarray. Movie posters, video games, Mountain Dew. Scented candles and other remnants of Rebecca Diaz.	- Amusement, weak - Warmth, weak
111	INT. ANGEL'S APARTMENT. DAY Tension leads, at moderate intensity and a slow pace. While Em and Angel distract themselves with VR, OJ keeps vigilant watch on the sky. Em and Angel wear VR glasses. / OJ is focused on the sky outside.	- Tension, moderate - Relief, weak

Sc.	Scene	Emotions in the scene
112	INT. HOLST'S HOUSE. NIGHT Dread leads, at moderate intensity and a medium pace. Holst watches news reports about the missing people, and the dread deepens. the whereabouts of those 40 guests and employees of a local western theme park are still unknown. / There is something strange happening out here in Agua Dulce. / Security cameras were off at the time, other than that we have no reason to suspect foul play.	- Dread, moderate - Tension, moderate - Anxiety, moderate
113	INT. COPPERPOT'S COVE. FAST FOOD. NIGHT Tension leads, at moderate intensity and a medium pace. Lighthearted fast-food banter turns tense when OJ shares his theory about the creature. You can never go wrong with a fried fish sandwich. Tartar got tang. / I don't think it eats you if you don't look it in the eye.... / Em puts her fish sandwich down. Meal and fun ruined.	- Tension, moderate - Amusement, moderate - Dread, moderate
114	EXT. COPPERPOT'S COVE. PARKING LOT. NIGHT Tension leads, at moderate intensity and a medium pace. OJ tries to rally the group with his understanding of the creature, but tensions flare and Angel refuses to return. Every animal got rules.... We know what it wants.... We know how it comes... / I'm not going back to the fuckin' monster umbrella. / Em's phone rings. As she walks away she pulls her phone out. She looks at it; she slows down; 50 feet away she turns back.	- Tension, moderate - Fear, moderate - Hope, weak
115	EXT. HAYWOOD RANCH. DRIVEWAY. DAY Hope leads, at moderate intensity and a medium pace. Holst arrives, convinced by the stationary cloud, and OJ proposes luring the creature with food. There's a wheelchair on your roof. / That cloud hasn't moved an inch. So I guess you're not completely full of shit. / It's gonna be hungry again. So you know... just ring the dinner bell.	- Hope, moderate - Tension, moderate - Amusement, weak
116	INT. HAYWOOD RANCH. HOUSE. OTIS SR.'S OFFICE. DAY Hope leads, at moderate intensity and a medium pace. The group plans to lure Jean Jacket using OJ as bait while Holst films from a ridge. You gotta enter an agreement with one. / Jean Jacket... Call him Jean Jacket. / Me. I'll get him out.	- Hope, moderate - Tension, moderate - Amusement, weak
117	EXT. HAYWOOD RANCH. PORCH. DAY Hope leads, at moderate intensity and a medium pace. Holst unveils his hand-cranked film camera, and the team starts to hope they can capture the creature. Dorothy, a beautiful custom 35mm camera that's made from parts of an ARRI 2C with a customized hand crank. / I made her myself. No electricity. / Didn't I tell you this motherfucker was gonna come up here with a non-electrical camera?!	- Hope, moderate - Wonder, moderate - Amusement, moderate
118	INT. HAYWOOD RANCH. HOUSE. OTIS SR.'S OFFICE. DAY Tension leads, at moderate intensity and a medium pace. As they finalise the plan, OJ explains the creature's rules and likens it to other dangerous animals. I've been up under it a couple of times now. I get him. / You don't look at it unless you want its attention.	- Tension, moderate - Hope, moderate - Fear, moderate
119	EXT. HAYWOOD RANCH. OUTDOOR ARENA. DAY Hope leads, at moderate intensity and a medium pace. OJ trains Lucky to stay calm around strange objects, ready for the lure. OJ shakes a broomstick with plastic milk jugs taped to it near Lucky.... Lucky stays still.	- Hope, moderate - Tension, moderate - Amusement, weak
120	EXT. USED CAR DEALERSHIP. DUSK Tension leads, at moderate intensity and a slow pace. Em waits in the modified truck as night falls and watches the dealership's inflatable tube men deflate. Em waits across the street from the used car dealership in OJ's truck with the windshield removed. / the multicolored glowing wavy tube people which wilt to the ground. / Goodnight Mr. Storeman.	- Tension, moderate - Wonder, weak - Longing, weak
121	INT. HAYWOOD RANCH. HOUSE. OTIS SR.'S OFFICE. DAY Amusement leads, at weak intensity and a slow pace. Angel claims the top hat Monopoly piece for the plan. I call top hat.	- Amusement, moderate - Tension, weak
122	EXT. FRY'S ELECTRONICS. NIGHT Tension leads, at moderate intensity and a medium pace. Angel gathers supplies while OJ's voiceover presses the urgency. And we ain't got a lot of time. One day, two days tops. / people are gonna come and do what they always do. Try to take it all for themselves.	- Tension, moderate - Anxiety, moderate

Sc.	Scene	Emotions in the scene
123	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Tension leads, at moderate intensity and a medium pace. Angel and Holst set up a hidden camera station in the hills. carry a large camera up into a camouflaged tented camera station	● Tension, moderate ● Hope, weak
124	EXT. JUPITER'S CLAIM. PARKING AREA. NIGHT Tension leads, at moderate intensity and a medium pace. OJ and Angel scavenge car batteries from Jupiter's Claim attendees under the cover of night. news vans parked outside / Thank you, dead people. / puts another car battery in the van	● Tension, moderate ● Anxiety, moderate ● Amusement, moderate
125	INT. HAYWOOD RANCH. HOUSE. OTIS SR.'S OFFICE. DAY Amusement leads, at weak intensity and a slow pace. Emerald reluctantly takes the thimble piece. Fine. Thimble. That's the one I wanted anyway.	● Amusement, moderate
126	INT. HAYWOOD RANCH. EMERALD'S TRAILER. DAY Hope leads, at moderate intensity and a medium pace. Emerald crafts a parachute while OJ's voiceover expresses their resolve. sews a parachute out of sky dancer material / Well let 'em come. Ain't gonna matter. It's what we about to do. They can't erase that.	● Hope, moderate ● Tension, moderate
127	INT. HAYWOOD RANCH. INDOOR ARENA. DAY Tension leads, at moderate intensity and a medium pace. OJ and Em test the sky dancer near Lucky. activate a sky dancer near Lucky.	● Tension, moderate ● Hope, weak
128	INT. HAYWOOD RANCH. HOUSE. OTIS SR.'S OFFICE. DAY Tension leads, at moderate intensity and a slow pace. OJ and Holst finalise the dangerous plan to break the creature's spirit for the shot. anything with spirit can get broke. / So you break it. I'll get the shot.	● Tension, strong ● Dread, moderate ● Hope, moderate
129	INT. HAYWOOD RANCH. HOUSE. DINING ROOM. NIGHT Tension leads, at moderate intensity and a slow pace. The team shares a quiet, anxious dinner and looks for reassurance. Holst breaks the tension with a song. This scene brings amusement where the genre expects dread. Holst sings 'Purple People Eater' at the tense dinner. The absurdity sits right up against the life-or-death stakes of the next morning. tired from set up, eat in silence. Lost in thought. Scared. / What we're doing is important, right? / Holst sings 'Purple People Eater'.	● Tension, moderate ● Anxiety, moderate ● Warmth, moderate ● Amusement, weak
130	EXT. HAYWOOD RANCH. DAWN Wonder leads, at moderate intensity and a slow pace. The alien cloud looms on the horizon at dawn. The cloud stretches in the distance.	● Wonder, moderate ● Tension, moderate ● Dread, weak
131	INT. HAYWOOD RANCH. HOUSE. OTIS SR.'S OFFICE. DAWN Tension leads, at moderate intensity and a slow pace. The plan is laid out on the map with game pieces. The map is now with 'The Plan' as denoted by Monopoly pieces, a 45mm record, and straight pins.	● Tension, moderate ● Hope, moderate
132	INT. HAYWOOD RANCH. HOUSE. KITCHEN. DAWN Tension leads, at moderate intensity and a slow pace. The team's walkie talkies, labeled with their Monopoly pieces, are charging. Walkie talkies labeled 'Statue,' 'Top Hat,' 'Race Car,' and 'Thimble' charge at their station.	● Tension, moderate ● Hope, weak
133	INT. HAYWOOD RANCH. HOUSE. BEDROOM. DAWN Tension leads, at moderate intensity and a slow pace. OJ puts on protective gear for the confrontation. puts on stunt armor under his 'Scorpion King' crew hoodie.	● Tension, moderate ● Anxiety, moderate ● Hope, weak
134	INT. HAYWOOD RANCH. INDOOR ARENA. DAWN Tension leads, at moderate intensity and a slow pace. OJ reassures Lucky while blindfolding him for the plan. puts a 'fly hood' on Lucky covering his eyes. / He ain't gonna fuck with you.	● Tension, moderate ● Empathy, moderate ● Warmth, weak
135	EXT. HAYWOOD RANCH. PORCH. MORNING Tension leads, at moderate intensity and a slow pace. Holst loads the camera as Angel signals the start. Holst sits on the porch threading film into a camera. / Angel rings the bell.	● Tension, moderate ● Hope, moderate
136	INT. HAYWOOD RANCH. HOUSE. OTIS SR'S BEDROOM. MORNING Fear leads, at moderate intensity and a slow pace. Em wakes in Otis Sr's bed, then a black card reveals the name 'Jean Jacket', a hint at the monster. Fully clothed, Em wakes on top of Otis Sr's bed. / BLACK CARD: JEAN JACKET	● Fear, moderate ● Surprise, moderate

Sc.	Scene	Emotions in the scene
137	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. MORNING Anxiety leads, at moderate intensity and a medium pace. Angel films the cloud and is worried to see Holst take a pill. Angel records the 'home cloud' with a digital camera. / He notices Holst ingest a pill from a container.	● Anxiety, moderate ● Tension, weak
138	INT. HAYWOOD RANCH. HOUSE. OTIS SR.'S OFFICE. DAY Tension leads, at moderate intensity and a medium pace. Em plays eerie music through loudspeakers and surveys the valley. EASES UP EXUMA, 'THE OBEAH MAN' on the record player. / It's rigged to a system of speakers that blasts to the heavens. / Em looks out on the sky dancers in the valley.	● Tension, moderate ● Dread, moderate
139	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Anxiety leads, at moderate intensity and a medium pace. Angel activates the sky dancers and nervously calls for the monster to appear. Here we go. Come out, come out wherever you are.	● Anxiety, moderate ● Tension, moderate ● Hope, weak
140	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Wonder leads, at moderate intensity and a slow pace. Colourful sky dancers light up the dark valley, strangely beautiful and tense at once. 40 primary-colored sky dancers... ERUPT TO LIFE WITH A GENTLE HUM. / The slender glowing forms rise and HUM throughout the terrain.	● Wonder, moderate ● Tension, moderate
141	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Amusement leads, at moderate intensity and a medium pace. Holst finds the plan absurdly stupid, a flash of dark humour in the mounting tension. Holst chuckles while he starts cranking his camera. / Now how exquisitely stupid is that?	● Amusement, moderate ● Tension, weak
142	EXT. HAYWOOD RANCH. HOUSE. FRONT PORCH. DAY Tension leads, at moderate intensity and a medium pace. Em watches the dancers and cloud, then OJ rides off as the team readies for action. She and OJ share a look. OJ takes off on Lucky. / She observes Camera Station C where Holst and Angel are.	● Tension, moderate
143	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. DAY Hope leads, at moderate intensity and a slow pace. Em monitors the security setup with fierce determination and vows to capture the monster. Lookin' like a full special ops security station. / Okay... We're gonna get you today, Mutherfucker...	● Hope, moderate ● Tension, moderate
144	EXT. HAYWOOD RANCH. DAY Amusement leads, at weak intensity and a slow pace. Boredom sets in. Angel admits technical struggles and his fear, half joking, half anxious. They are all a little bored now. / I had my hands full rigging fifty fucking sky dancers to dead people's car batteries... / Sorry... I'm scared.	● Amusement, weak ● Anxiety, weak ● Empathy, weak
145	EXT. HAYWOOD RANCH. VALLEY BASIN. GULCH. DAY Tension leads, at moderate intensity and a fast pace. The final sky dancer collapses, and OJ's alert shatters the calm. Danger is close. The last sky dancer in a line leading south along the service road drops. / Man down.	● Tension, moderate ● Surprise, moderate ● Anxiety, moderate
146	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Fear leads, at strong intensity and a fast pace. The team reacts with alarm. Holst aims his camera at the clouds; he thinks the monster is near. Everyone snaps to attention. / Holst... points his camera at the clouds above the gulch.	● Fear, strong ● Tension, strong
147	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. DAY Anger leads, at moderate intensity and a fast pace. Em curses and focuses on the fallen dancer, her anger and tension spiking. Em trains her camera on the downed sky dancer. / Motherfucker.	● Anger, moderate ● Tension, moderate
148	EXT. HAYWOOD RANCH. VALLEY BASIN. GULCH. DAY Fear leads, at strong intensity and a fast pace. The sky dancer rises and falls erratically before it dies. The monster is toying with them. raises again. Then drops and raises. It loses power and falls.	● Fear, strong ● Tension, moderate ● Surprise, moderate

Sc.	Scene	Emotions in the scene
149	EXT. HAYWOOD RANCH. WHISTLING FENCE. DAY Anxiety leads, at moderate intensity and a fast pace. OJ realises the monster is playing with the dancer as a mysterious motorcyclist intrudes. Nah he's pokin'. / NEW WHIR belonging to an encroaching electric motorcycle. / Man in black on motorcycle. Over.	- Anxiety, moderate - Fear, moderate - Tension, moderate
150	EXT. HAYWOOD RANCH. DRIVEWAY. DAY Fear leads, at strong intensity and a fast pace. A TMZ reporter confronts Em as the team warns that Jean Jacket is descending fast. It's THE RYDER... photographing the sky without removing his helmet. / It's TMZ. / Jean Jacket is definitely in those clouds, and he's definitely coming this way.	- Fear, strong - Anxiety, strong - Tension, strong
151	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Tension leads, at moderate intensity and a fast pace. Holst confirms their readiness to proceed with the plan. Goddamn right we are.	- Tension, moderate - Hope, weak
152	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. DAY Tension leads, at strong intensity and a medium pace. Em warns the team that the Ryder is speeding toward the unseen anti-electrical field. Ryder unknowingly races directly towards danger / Fellas, here it comes. Over. / The anti-electrical field hasn't reached the 100-yard mark from the fence yet.	- Tension, strong - Anxiety, moderate - Fear, moderate
153	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Tension leads, at strong intensity and a fast pace. As the Ryder speeds past OJ, the sky dancers start to drop: the danger is getting closer. sky dancers begin falling in quick succession / zooms West, past OJ	- Tension, strong - Anxiety, moderate - Dread, moderate
154	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. DAY Tension leads, at strong intensity and a fast pace. Em watches a camera feed cut out. Disaster is close. Camera B monitor go down.	- Tension, strong - Anxiety, moderate - Fear, moderate
155	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Tension leads, at strong intensity and a fast pace. The Ryder hits the anti-electrical field and crashes violently, while the team reacts with shock and dread. motorcycle meets the invisible boundary / wipes out, flying 10 yards / We're all going to jail...	- Tension, strong - Fear, moderate - Surprise, moderate - Anxiety, moderate
156	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Relief leads, at moderate intensity and a fast pace. The team watches in horror as the Ryder screams in pain. He is alive, and still in peril. The body lays there / AAAAHHHHHHHHH!!!!!!!!!!!! / I told his ass not to go...	- Tension, moderate - Relief, moderate - Fear, moderate
157	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. DAY Anxiety leads, at strong intensity and a medium pace. OJ rushes toward the injured Ryder, to the alarm of his sister and the team. OJ rides over to where the Ryder lays / Ahh OJ, where the fuck are you going? / What the fuck is he doing?	- Anxiety, strong - Tension, strong - Fear, moderate
158	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Tension leads, at strong intensity and a medium pace. OJ enters the anti-electrical field, which cuts off communication, and heads into the unknown. crosses the boundary / I'm going dark. Over. / walkie fades out	- Tension, strong - Fear, strong - Dread, moderate
159	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. DAY Anger leads, at strong intensity and a fast pace. Em is furious and worried about OJ's reckless decision. Em's pissed.	- Anxiety, strong - Anger, moderate - Fear, moderate
160	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Tension leads, at strong intensity and a medium pace. OJ finds the injured Ryder, who is more concerned about his camera than his own safety, while Lucky spooks at the mirror. The guy is mangled / Did you get that on camera? / Lucky stops short. He doesn't like the mirror.	- Tension, moderate - Disgust, moderate - Anxiety, moderate - Surprise, moderate
161	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Tension leads, at moderate intensity and a fast pace. Holst and Angel scramble to reload the camera before the creature appears. camera rolls out of film / Angel races the clock / Shit.	- Tension, moderate - Anxiety, moderate

Sc.	Scene	Emotions in the scene
162	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Tension leads, at strong intensity and a fast pace. The anti-electrical field retreats and the sky dancers and motorcycle come back to life. The Ryder still demands to be filmed. downed sky dancers all raise again / motorcycle motor starts BUZZING / Why aren't you filming this?	● Tension, strong ● Fear, moderate ● Anxiety, moderate
163	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Tension leads, at moderate intensity and a fast pace. Angel rushes to reload the camera while Holst asks for an update. tosses the canister / puts his hands in the hand holes / Angel, what's happenin'.	● Tension, moderate ● Anxiety, moderate
164	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. DAY Relief leads, at moderate intensity and a medium pace. Em feels a moment of relief and delivers a darkly humorous threat to OJ over the non-functional walkie. Em is relieved. / Okay. OJ, if you die trying to save that guy I'll kill you.	● Relief, moderate ● Tension, moderate ● Warmth, weak
165	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Tension leads, at strong intensity and a fast pace. OJ tries to lift the injured Ryder, who screams in protest and demands a photo first. No no no please, please don't / Shut your eye. Shut your eye! / Not before you take a picture. Take a picture first!	● Tension, strong ● Anxiety, moderate ● Fear, moderate ● Disgust, moderate
166	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Tension leads, at moderate intensity and a medium pace. Angel reloads the camera, a brief moment of preparation amid the escalating crisis. Angel finishes loading... he pulls the loaded mag box out / Camera reloads.	● Tension, moderate ● Anxiety, weak
167	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Dread leads, at strong intensity and a fast pace. OJ tries to rescue Ryder but Ryder is frozen in awe at something massive above. There's not enough time! / the Ryder is now looking straight up in awe.	● Dread, strong ● Tension, moderate ● Wonder, moderate
168	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Tension leads, at moderate intensity and a medium pace. Holst threads film as Angel announces Jean Jacket's arrival with eerie calm. Holst threads the film... / It's here.	● Tension, moderate ● Dread, moderate
169	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. DAY Anxiety leads, at moderate intensity and a fast pace. Every monitor goes down, and Em rushes outside. The whole system has failed. All the monitors go down. / Em runs outside.	● Anxiety, moderate ● Fear, moderate
170	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Fear leads, at strong intensity and a fast pace. Jean Jacket descends violently, sky dancers fall, and Ryder is whipped screaming into the air as OJ barely escapes. The sky dancers start to fall. / A dirt devil whips The Ryder directly upwards kicking and screaming. / OJ leaps on Lucky in the nick of time and gallops away.	● Fear, strong ● Dread, strong ● Tension, strong
171	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Fear leads, at strong intensity and a fast pace. Holst desperately cranks the camera. Angel, who has just seen the horror for the first time, panics over the walkie. Gimme the lid... gimme the lid! / Oh fuck. Shit. Fuck. Hey hey... is everybody okay? / Angel and Holst, who hadn't seen it before, are particularly stunned.	● Fear, strong ● Anxiety, strong ● Dread, moderate
172	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. DAY Anxiety leads, at strong intensity and a fast pace. Em frantically tries to reach OJ on the walkie as monitors flicker back on. OJ! OJ! Stupid ass you better answer me. / Are you okay? Are you good? Over.	● Anxiety, strong ● Fear, moderate
173	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Dread leads, at strong intensity and a slow pace. Jean Jacket passes over OJ and Ryder's screams end with a sickening crunch. OJ keeps looking down as Jean Jacket travels over him. / The Ryder screams until... CRUNCH.	● Dread, strong ● Fear, strong ● Disgust, moderate

Sc.	Scene	Emotions in the scene
174	EXT. HAYWOOD RANCH. SERVICE ROAD. DAY Tension leads, at strong intensity and a medium pace. OJ keeps his head down as sky dancers are violently sucked upward and debris crashes around him. OJ has his head down. The cloud drifts over him. / The sky dancer flails into the air and flies out of the twister's orbit. / The battery and fan base... CRASHING INTO A HILL.	- Tension, strong - Dread, strong - Fear, moderate
175	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Wonder leads, at moderate intensity and a fast pace. Holst films as Angel marvels at Jean Jacket consuming the sky dancers. Holy shit I think it's taking the dancers... / are you getting this?	- Wonder, moderate - Tension, moderate - Fear, moderate
176	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Tension leads, at moderate intensity and a medium pace. OJ puts on his reflector hood and rides back for a dangerous gambit. OJ puts his reflector hood on and starts riding back.	- Tension, moderate - Anxiety, moderate - Hope, weak
177	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Tension leads, at strong intensity and a fast pace. Em announces OJ's run as Jean Jacket cloud-hops toward him in a deadly chase. OJ's hooded up. He's doing a run! / Jean Jacket hops from the 'home cloud.' / Jean Jacket cloud-hops twice towards OJ.	- Tension, strong - Fear, strong - Hope, moderate
178	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. DAY Hope leads, at moderate intensity and a fast pace. Em watches OJ turn toward Camera A and cheers him on with fierce encouragement. Em watches as OJ turns Lucky towards Camera A. / Yeah! Get it. Get it!	- Hope, moderate - Tension, moderate - Anxiety, moderate
179	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Tension leads, at moderate intensity and a medium pace. OJ glances toward Camera Station C, a brief look of connection and strategy. OJ glances at Camera Station C.	- Tension, moderate - Hope, moderate
180	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Tension leads, at strong intensity and a fast pace. Holst and Angel film OJ's run but Angel's camera begins losing power at a critical moment. Holst and Angel film OJ. / Angel's camera losing power.	- Tension, strong - Anxiety, moderate - Dread, moderate
181	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Triumph leads, at strong intensity and a fast pace. OJ's plan with the sky dancer parachute scares Jean Jacket away, and the team has a moment of triumph. Jean Jacket BELLOWS... shoots upwards in fear / The sky dancers raise. / Whoo Hoooo!! Holy shit. Yeahh!!!!	- Triumph, strong - Tension, strong - Relief, moderate
182	INT. HAYWOOD RANCH. VALLEY BASIN. SHED. DAY Amusement leads, at weak intensity and a slow pace. OJ quips about Jean Jacket's reaction, and for a moment the mood lifts. Yeah, he didn't like that did he.	- Amusement, moderate - Relief, weak
183	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. DAY Tension leads, at moderate intensity and a medium pace. Relief turns to unease as Holst's cryptic words hint at a dangerous plan. We got it... It's over, we got it y'all. / The light... the light... It's gonna be magic soon. / Emerald is stunned silent.	- Tension, moderate - Dread, moderate - Relief, moderate
184	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Dread leads, at strong intensity and a medium pace. Holst ominously declares they don't deserve the impossible and heads toward danger. We don't deserve the impossible. / Holst just said some creepy cryptic shit, took his camera and is headed up the mountain.	- Dread, strong - Tension, moderate - Anxiety, moderate
185	EXT. HAYWOOD RANCH. VALLEY BASIN. DAY Tension leads, at moderate intensity and a slow pace. OJ senses something is wrong and calls out to Holst. Hey Holst.	- Tension, moderate - Anxiety, moderate
186	EXT. HAYWOOD RANCH. HILLY RIDGE. DAY Tension leads, at moderate intensity and a medium pace. Em frantically questions Holst as he positions himself for a final shot. Holst, wait hang on man, talk to me. Did you get the shot or didn't you? / Holst is on a higher ridge... cranking Dorothy, pointed towards the 'home cloud.'	- Tension, moderate - Anxiety, moderate - Dread, moderate

Sc.	Scene	Emotions in the scene
187	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Tension leads, at moderate intensity and a medium pace. Angel nervously acknowledges the insanity of the situation. Fuck it, this is crazy right.	● Tension, moderate ● Anxiety, moderate
188	EXT. HAYWOOD RANCH. HILLY RIDGE. DAY Wonder leads, at strong intensity and a slow pace. Jean Jacket makes a majestic and terrifying entrance from its cloud. Jean Jacket emerges slow and steady from the 'home cloud.' A perfect entrance.	● Wonder, strong ● Dread, moderate ● Tension, moderate
189	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. DAY Tension leads, at moderate intensity and a fast pace. The digital feed cuts out, and Em rushes outside. Angel's digital camera loses power. The monitor goes out. Em runs outside.	● Tension, strong ● Anxiety, moderate
190	EXT. HAYWOOD RANCH. HILLY RIDGE. DAY Dread leads, at strong intensity and a fast pace. Jean Jacket targets Holst, its gaping maw closing in. Jean Jacket doesn't assess very long... glides towards Holst. The massive hole is angling towards him.	● Dread, strong ● Fear, strong ● Tension, strong
191	EXT. HAYWOOD RANCH. VALLEY BASIN. SHED. DAY Dread leads, at strong intensity and a fast pace. Jean Jacket consumes Holst while he is still filming. OJ and Em watch in horror. the whirlwind takes Holst up who cranks all the way up. / OJ (to himself) Nah man. Fuck. / Em... watches in horror.	● Dread, strong ● Fear, strong ● Surprise, strong ● Sadness, moderate
192	EXT. HAYWOOD RANCH. NORTHERN HILLS. CAMERA STATION C. DAY Fear leads, at strong intensity and a fast pace. Angel barely survives as Jean Jacket sucks up the camera station and scatters precious footage. Angel gets knocked over by the blue tarp as Jean Jacket pulls all the contents... up into its hole. / Film canisters unspool as they roll.	● Fear, strong ● Tension, strong ● Sadness, moderate
193	EXT. HAYWOOD RANCH. INDOOR ARENA. DAY Fear leads, at strong intensity and a fast pace. Jean Jacket turns its attention to Em, who flees indoors. Jean Jacket starts towards her. Em runs inside.	● Fear, strong ● Tension, strong
194	INT. HAYWOOD RANCH. INDOOR ARENA. SECURITY ROOM. DAY Fear leads, at strong intensity and a fast pace. The security room is torn apart by Jean Jacket's vortex moments after Em enters. the room explodes in a vortex of wind.	● Fear, strong ● Surprise, strong ● Tension, strong
195	EXT. HAYWOOD RANCH. DAY Fear leads, at strong intensity and a fast pace. Em is violently thrown across the ranch as the porch is destroyed. She's sent flying towards the southern foothills. / Part of the porch is destroyed.	● Fear, strong ● Surprise, strong ● Anxiety, strong
196	EXT. HAYWOOD RANCH. BELOW CAMERA STATION C. DAY Tension leads, at strong intensity and a fast pace. Angel realises Jean Jacket is directly overhead and desperately tries to anchor himself before being sucked up. Angel peeks out from under the tarp, sees her land across the valley. / Angel realizes he's looking at it. / He and the sky dancer go up.	● Tension, strong ● Fear, strong ● Dread, strong
197	EXT. HAYWOOD RANCH. DAY Tension leads, at strong intensity and a fast pace. Em watches in horror as the tarp disrupts Jean Jacket's flight, but her glance locks the creature onto her. Em looks at Jean Jacket and watches in horror as it has a hard time taking off. / Jean Jacket begins to 'notice her.' / One more glance back only causes Jean Jacket to lock onto her more.	● Tension, strong ● Dread, strong ● Fear, strong
198	INT. HAYWOOD RANCH. VALLEY BASIN. SHED. DAY Fear leads, at moderate intensity and a fast pace. OJ, injured, desperately yells for Em to escape on the motorcycle. OJ stands, hurt by his earlier fall, sees Em in the distance outside the shed. / Get the bike! Get out of here!	● Fear, moderate ● Tension, moderate
199	EXT. HAYWOOD RANCH. DAY Tension leads, at strong intensity and a fast pace. OJ sacrifices himself: he draws Jean Jacket's gaze so Em can escape on the motorcycle. He point to his eyes and then to hers. 'I see you' / OJ and Lucky walk backwards just out of the danger area, OJ stays locked with eye contact. / Em looks away pointedly and takes off on the Ryder's motorcycle.	● Tension, strong ● Grief, strong ● Empathy, strong ● Fear, moderate

Sc.	Scene	Emotions in the scene
200	EXT. SERVICE ROAD. DAY. Tension leads, at strong intensity and a fast pace. Em races off-road towards Jupiter's Claim with Jean Jacket in pursuit. Em drives off-road down the service road towards Jupiter's Claim. / Jean Jacket pursues.	● Tension, strong ● Fear, strong
201	EXT. JUPITER'S CLAIM. DUSK. Tension leads, at strong intensity and a medium pace. Em arrives at the deserted theme park and hears Jean Jacket approaching. The Lil' Jupe balloon gives her an idea. She doesn't see Jean Jacket, but hears it, that horrible wind howl. / The large 25-foot balloon cartoon-rendering of Lil' Jupe in his sheriff's costume peers over the 'sheriff's station' at her. / She has an idea.	● Tension, strong ● Fear, moderate ● Hope, moderate
202	EXT. JUPITER'S CLAIM. BEHIND THE SHERIFF'S STATION. DUSK Hope leads, at moderate intensity and a fast pace. Em frantically unhooks the cables tethering the giant balloon. Em unhooks metal cables tethering the balloon.	● Hope, moderate ● Tension, moderate
203	EXT. JUPITER'S CLAIM. MAIN STREET. DUSK Tension leads, at strong intensity and a medium pace. Exhausted and weeping, Em repeatedly cranks the wishing well to lure Jean Jacket with the rising balloon. Em is exhausted and weeps. / This gon' fuck you up. This gon' fuck you up. / Again and again she repeats the action. Coin, Crank, Pop, Coin, crank, Pop.	● Tension, strong ● Hope, strong ● Grief, moderate
204	EXT. HAYWOOD RANCH. NORTHERN HILLS. DUSK Hope leads, at moderate intensity and a medium pace. Angel watches as Jean Jacket follows the decoy balloon into the clouds. Angel watches Jean Jacket follow the Lil' Jupe balloon up into the clouds.	● Hope, moderate ● Tension, moderate
205	EXT. SKY. DUSK Tension leads, at strong intensity and a fast pace. The balloon breaks through the cloud cover and Jean Jacket attacks it in a showdown. It's a showdown. / Then Jean Jacket, poised for an Alpha mating dance, attacks.	● Tension, strong ● Fear, moderate
206	EXT. JUPITER'S CLAIM. MAIN STREET. DUSK Triumph leads, at strong intensity and a fast pace. Em watches the distant battle. After a large pop the creature's cloud drifts away, and she lets out an explosive victory cry. Then... a large but distant POP. / The 'home cloud' goes grey like a lightbulb gone off. / Yes!!! Yes!!!!!! Nobody fucks with Haywood, bitch!!!! Nobody! Ya hear me?!	● Triumph, strong ● Relief, strong ● Joy, strong
207	EXT. HAYWOOD RANCH. NORTHERN HILLS. DUSK Relief leads, at moderate intensity and a slow pace. Angel sees the remains of Jean Jacket and the balloon drift away. Angel sees the remains of Jean Jacket and the balloon float away in the distance.	● Relief, moderate ● Hope, moderate
208	EXT. JUPITER'S CLAIM. MAIN STREET. DUSK Joy leads, at strong intensity and a slow pace. Em collapses in exhaustion, then sees OJ alive on Lucky, and the perfect photo of Jean Jacket develops. Emerald swells with joy, but quickly doubts her own eyes. / There, at the end of the main strip is OJ mounted atop Lucky. Just standing there. Waiting there for her. Legend. / The image, the full expanded Jean Jacket glowing with the sunset and it's perfect.	● Joy, strong ● Relief, strong ● Triumph, strong ● Wonder, moderate

Theory and terms

Audience emotion: What the reader or viewer feels during a scene, as distinct from what the characters feel. A calm scene can make the audience feel dread.

Emotion mixture: A scene rarely carries one emotion. The report reads each scene as a blend and names the emotions that lead it.

Genre fingerprint: The genre implied by the script's emotional palette, which may differ from the genre on the title page.

Genre drift: A scene whose dominant emotion contradicts the established genre contract, such as a comedy beat inside a slow-burn horror.

Further reading

[Plutchik, R. \(1980\) Emotion: A Psychoevolutionary Synthesis](#)

[Hasson et al. \(2008\) Neurocinematics: The Neuroscience of Film](#)

02 | Murray Smith | Interpretive

Structure of Sympathy

Is my protagonist compelling? Is the audience rooting for the people I want them to root for?

The audience roots most for OJ Haywood, Emerald Haywood and Angel Torres, least for Ricky 'Jupe' Park

Murray Smith's three levels of engagement. Recognition: the audience can pick the character out and remember them. Alignment: we follow the story at their side and get into their head. Allegiance: we are on their side. Each level is the model's estimate, given as a band.

Character	Recognition	Alignment	Allegiance	Knowledge
OJ Haywood Main point of view	■■■ Strong	■■■ Strong	■■■ Strong	Knows what we know
Emerald Haywood	■■■ Strong	■■■ Strong	■■■ Strong	Knows what we know
Ricky 'Jupe' Park	■■■ Strong	■■ Moderate	■ Weak	Knows less than us
Angel Torres	■■■ Moderate	■■■ Moderate	■■■ Strong	Knows what we know
Antlers Holst	■■■ Strong	■ Weak	■■ Moderate	Knows more than us

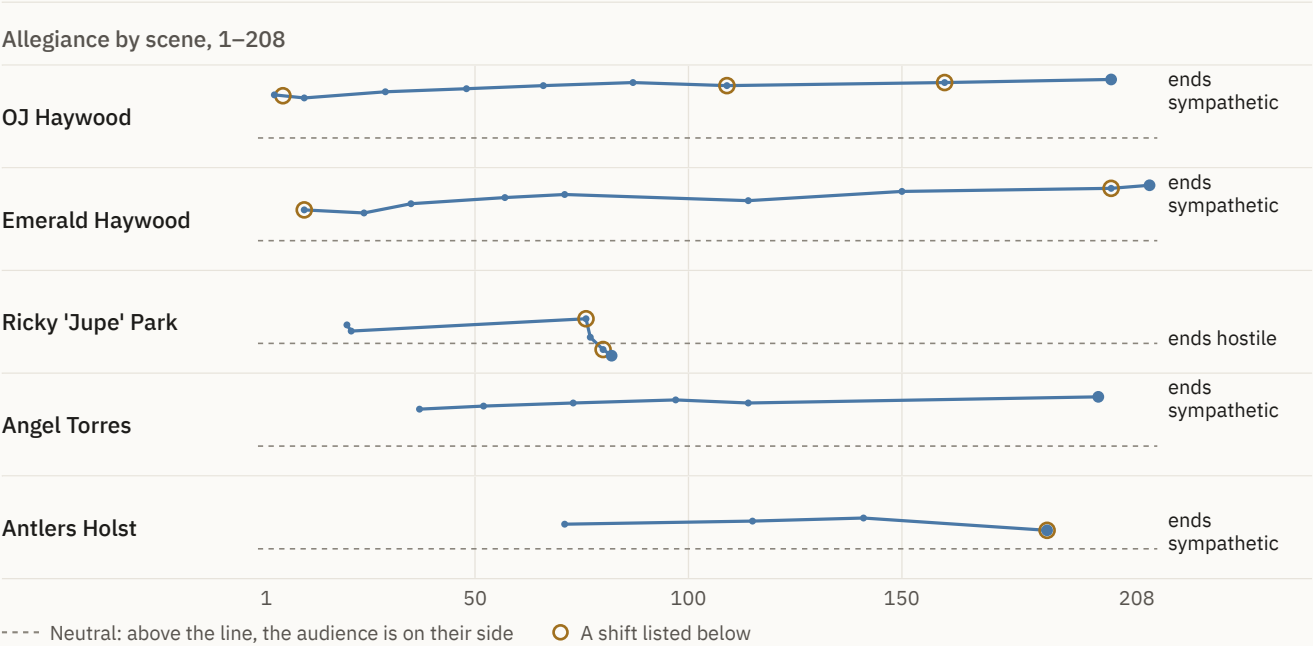
OJ is in more than two scenes in five and stays emotionally opaque throughout. The audience has to lean in to read him.

Sc. 76 Sympathy for Jupe is never higher than in his flashback in scene 76, which is why his hubris four scenes later lands as tragedy.

Sc. 10 Allegiance moves from Emerald (scene 10) to OJ (109, 160) and back to her at 199. Their skills and flaws fit together, and the film runs on both.

Holst is the cautionary tale. His death follows directly from the film's central theme: spectacle destroys the people who chase it.

Emerald Haywood gains the most sympathy by the end; the audience turns against Ricky 'Jupe' Park



Sc. 5 OJ Haywood: sympathy rises sharply when a nickel falls from the sky and kills his father.

Sc. 10	Emerald Haywood: sympathy rises with her proud speech about her family's uncredited legacy. There is more to her than the flakiness.
Sc. 76	Sympathy for Jupe is highest in the Gordy flashback, where we see him as a traumatised child survivor.
Sc. 80	Ricky 'Jupe' Park: sympathy drops when the Star Lasso show turns deadly. Horses and people pay for his hubris.
Sc. 109	Sympathy surges when OJ works out the 'don't look' rule and saves Em and Angel.
Sc. 160	Sympathy rises again as OJ risks his life for the despicable TMZ reporter.
Sc. 184	Sympathy for Holst drops when he abandons the team for a suicidal pursuit of the 'impossible shot.'
Sc. 199	Sympathy for Emerald climbs highest when she gets past her fear and beats the creature with her own plan. Her arc from hustler to hero is complete.

Antlers Holst is seen only from the outside

OJ Haywood

OJ Haywood knows what the audience knows. Sympathy rises and ends sympathetic.

Presence **■■■ Strong** Point of view **■■■ Strong** Inner life **■■■ Moderate**

Recognition. Introduced with a quiet, stoic demeanour and one specific skill, horse training, that sets him apart from the start. His catchphrase 'Nope' and his stillness under pressure are what the audience remembers him by. The 'Scorpion King' hoodie, and later the reflective safety gear, give him a silhouette that is easy to pick out.

Alignment. We experience the father's death and the first UFO encounter almost entirely through his perspective. We learn that Jean Jacket is an animal, not a ship, at the moment he works it out, so our knowledge keeps pace with his. We never get inside his grief over Otis Sr. We see only the outward signs: selling the horses, the stoicism.

Allegiance. His father's sudden death, and then his struggle to keep the family ranch, settle the rooting interest early. His protective instincts toward Emerald, despite their friction, and his bravery in saving the Ryder cement his moral standing. At the end he gives up his own escape to draw Jean Jacket away from Em, the most selfless act in the film.

Six moral cues that shape how we judge OJ Haywood

- Tries to save his father after the nickel strike.
- Refuses to sell the ranch to Jupe despite financial ruin.
- Rushes to Jupiter's Claim to save Lucky.
- Risks his life to try and rescue the TMZ reporter (Ryder).
- Uses his knowledge of animal behaviour to outsmart Jean Jacket without violence.
- Sacrifices his own safety to draw the creature away from Emerald.

Emerald Haywood

Emerald Haywood knows what the audience knows. Sympathy rises and ends sympathetic.

Presence **■■■ Strong** Point of view **■■■ Moderate** Inner life **■■■ Moderate**

Recognition. She bursts in with a rapid-fire safety-meeting monologue. By the end of it we know she is a fast-talking hustler. Her eclectic skill set ('act, write, direct, internet, fashion, VFX, motorcycles') and the green sweater set her apart in look and behaviour. Her vape pen and slang sit hard against OJ's old-school stoicism.

Alignment. She tells her backstory with her father and Jean Jacket the horse in her own dialogue. That is how we reach her childhood trauma. We are aligned with her plan to get 'the Oprah shot,' and we understand what she wants from it: fame, and a way out. We share her fear and resolve in the final confrontation. Her move from self-interest to family loyalty, though, is shown in what she does, with no internal monologue.

Allegiance. Allegiance starts mixed because she is self-centred and flaky. Her love for her brother and for her father's legacy is what builds rooting interest. Her resourcefulness (stealing the decoy horse, sewing the parachute) makes

her capable and easy to like. At Jupiter's Claim she uses the well camera to defeat the creature, which completes her arc from talker to doer.

Six moral cues that shape how we judge Emerald Haywood

- Delivers a proud speech about her family's uncredited legacy in cinema.
- Returns to the ranch and stays to help OJ despite her initial desire to leave.
- Tries to save the TMZ reporter's life by warning him not to go into the valley.
- Devises the whole plan to capture proof of the creature. The victims take charge.
- Defeats Jean Jacket with her wits and the park's attractions.
- With the news crews arriving, her last act is to look for her brother.

Ricky 'Jupe' Park

Ricky 'Jupe' Park knows less than the audience. Sympathy falls and ends hostile.

Presence ■■■ Moderate Point of view ■■■ Weak Inner life ■■■ Moderate

Recognition. A former child star, recognisable at once, whose identity rests on one traumatic pop-culture moment ('Gordy's Home!'). His office, the 'Gordy Room,' is a shrine to his own spectacle. That one room makes him both memorable and tragic. His sales-pitch cadence and the 'finger gun' wink recur often enough to become signatures.

Alignment. Flashbacks put us inside his traumatic childhood memory, but the adult Jupe stays opaque and performed. The audience knows far more than he does about what the 'Viewers' really are. That is dramatic irony, and it puts us above him. His belief that he has a special, tameable relationship with the alien is never explained from his point of view. He comes across as deluded rather than sympathetic.

Allegiance. Early sympathy comes from what we know: as a child he survived Gordy's attack. Allegiance erodes as he sells that trauma, then drops further when he starts feeding horses to a creature he doesn't understand. By the Star Lasso Experience he is leading dozens of people to their deaths out of hubris. By the end the audience is against him.

Five moral cues that shape how we judge Ricky 'Jupe' Park

- Survives a horrific animal attack as a child.
- Exploits his own trauma by charging fans to sleep in his 'Gordy Room'.
- Buys OJ's horses under the pretense of a good home, then feeds them to the creature.
- Endangers his wife and children by involving them in the Star Lasso Experience.
- Ignores clear warning signs during the show and puts the spectacle ahead of his audience's safety.

Angel Torres

Angel Torres knows what the audience knows. Sympathy rises and ends sympathetic.

Presence ■■■ Moderate Point of view ■■■ Moderate Inner life ■■■ Moderate

Recognition. A heartbroken, slightly conspiracy-minded Fry's employee. His earnestness and tech skills make him stand out. His unrequited crush on Emerald and his 'Ancient Aliens' rants are specific and endearing. He is the 'civilian' tech support who gets in over his head, a type the audience knows on sight.

Alignment. His recent breakup and his beliefs about UFOs come out in direct dialogue, which is how we get to know him. We go through the blood rain scene inside his terror, and it is a fear anyone would share. Beyond his immediate reactions and dialogue, we see little of what he thinks.

Allegiance. He is likeable from the start: an underdog, helpful and curious, with no malice in him. His decision to spy on the cameras is a minor violation, but his quick commitment to helping the Haywoods solidifies him as a loyal ally. He survives attack after attack, and the audience wants him to make it out alive.

Five moral cues that shape how we judge Angel Torres

- Provides tech support and installation far beyond his job description.
- Warns Em when the camera goes down.
- Stays with Em through the blood rain attack and comforts her, though he is terrified himself.

- Helps execute the dangerous plan to capture Jean Jacket on film.
- Survives being pulled into the creature and lives to witness the finale.

Antlers Holst

Antlers Holst knows more than the audience. Sympathy holds until scene 141, then falls, but still ends sympathetic.

Presence ■■■ Moderate Point of view ■■■ Weak Inner life ■■■ Weak

Recognition. A famous, reclusive cinematographer with a custom hand-cranked film camera named 'Dorothy.' His cynical, poetic dialogue ('This dream you're chasing... that's the one you don't wake up from') sets him apart as a sage-like figure. He cares more about the 'impossible shot' than about staying alive, and that obsession defines him.

Alignment. He is almost entirely opaque; his motivations are only guessed at through his actions and cryptic pronouncements. The audience is aligned with the Haywoods' confusion and frustration at his final, suicidal decision. We have no access to his inner life: why he takes the pills, or what he wants beyond 'the shot'.

Allegiance. His expertise, and his willingness to join a dangerous mission, earn him early respect and some allegiance. Allegiance gets complicated when his suicidal pursuit of the shot puts the team and the mission at risk. His death is awe and frustration more than tragedy. He chooses the spectacle over his comrades.

Four moral cues that shape how we judge Antlers Holst

- Agrees to help the Haywoods with their project despite the danger.
- Brings his non-electrical camera, which the plan depends on.
- Abandons his post and the team's safety to get a closer shot for his own artistic satisfaction.
- His last choice serves his artistic ambition. It saves neither himself nor the team.

For the next draft

From Holst's death in scene 190 the story runs straight into the final action, and OJ and Em never stop long enough for the loss to register. Is that as much weight as you want his death to carry?

Jupe goes from trauma survivor to feeding horses to the creature, and the script never shows how he got there. Would his first encounter with it, on screen, make the turn feel earned?

Theory and terms

Recognition: How distinctly a character registers as an individuated person, with memorable traits and clear wants.

Alignment: How much the narration attaches us to a character: time spent with them and access to what they know and feel.

Allegiance: The audience's moral rooting: sympathy earned (or lost) through what the character does.

Knowledge position: Whether the audience knows the same as the character (aligned), more (superior, which gives suspense), or less (inferior, which gives mystery).

Further reading

[Murray Smith - Engaging Characters: Fiction, Emotion, and the Cinema \(2nd ed.\)](#)

[Cohen \(2001\) Defining Identification: Audiences and Media Characters](#)

03 | Graph theory | Structural

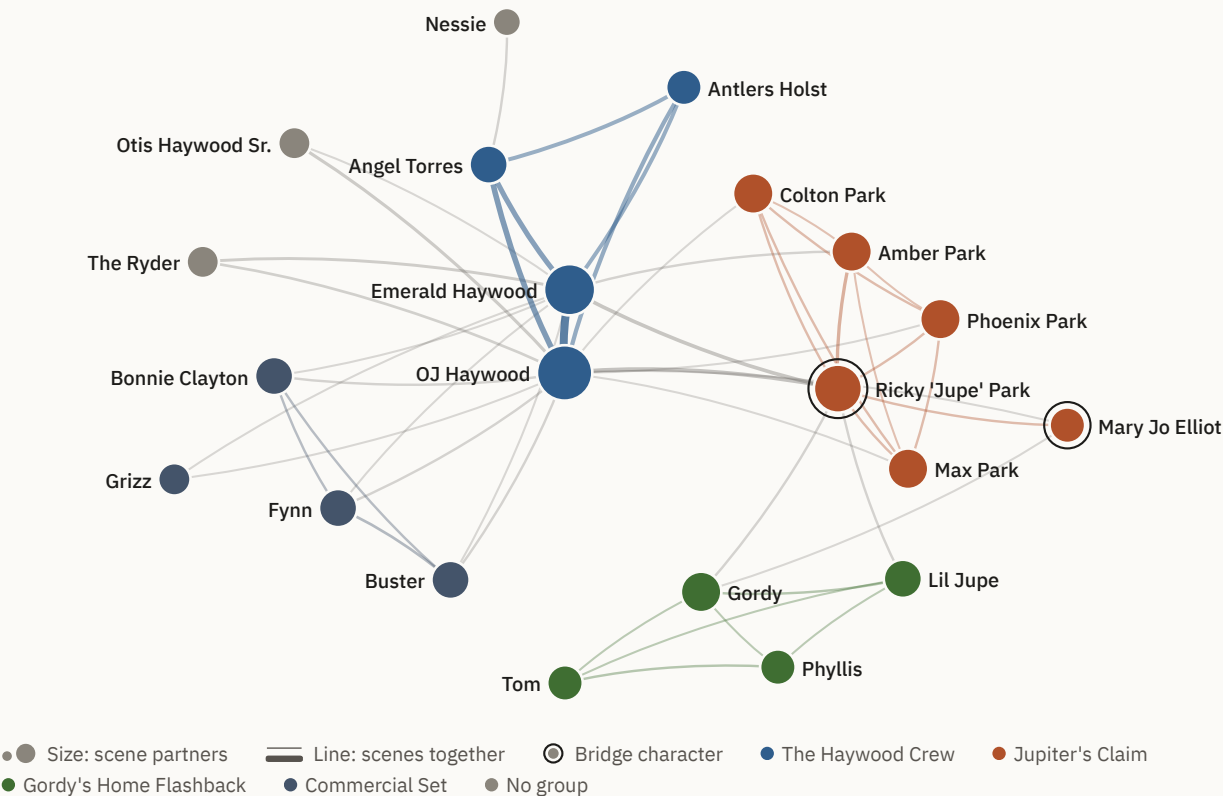
Character Topology

Which characters hold my story together, and who is drifting at the edge of it?

OJ Haywood at the centre of a cast of 21

49 of the 210 possible pairs share at least one scene.

Cast map



OJ and Emerald share 60+ scenes and form a dense two-protagonist core. Every plot thread runs through them.

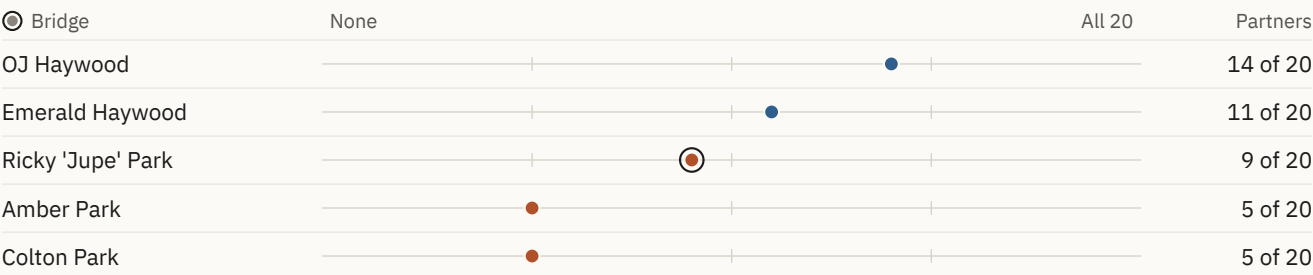
Jupe is the bridge between the Haywood story and the Gordy flashback cluster. His trauma is where the film's ideas about spectacle and predation meet.

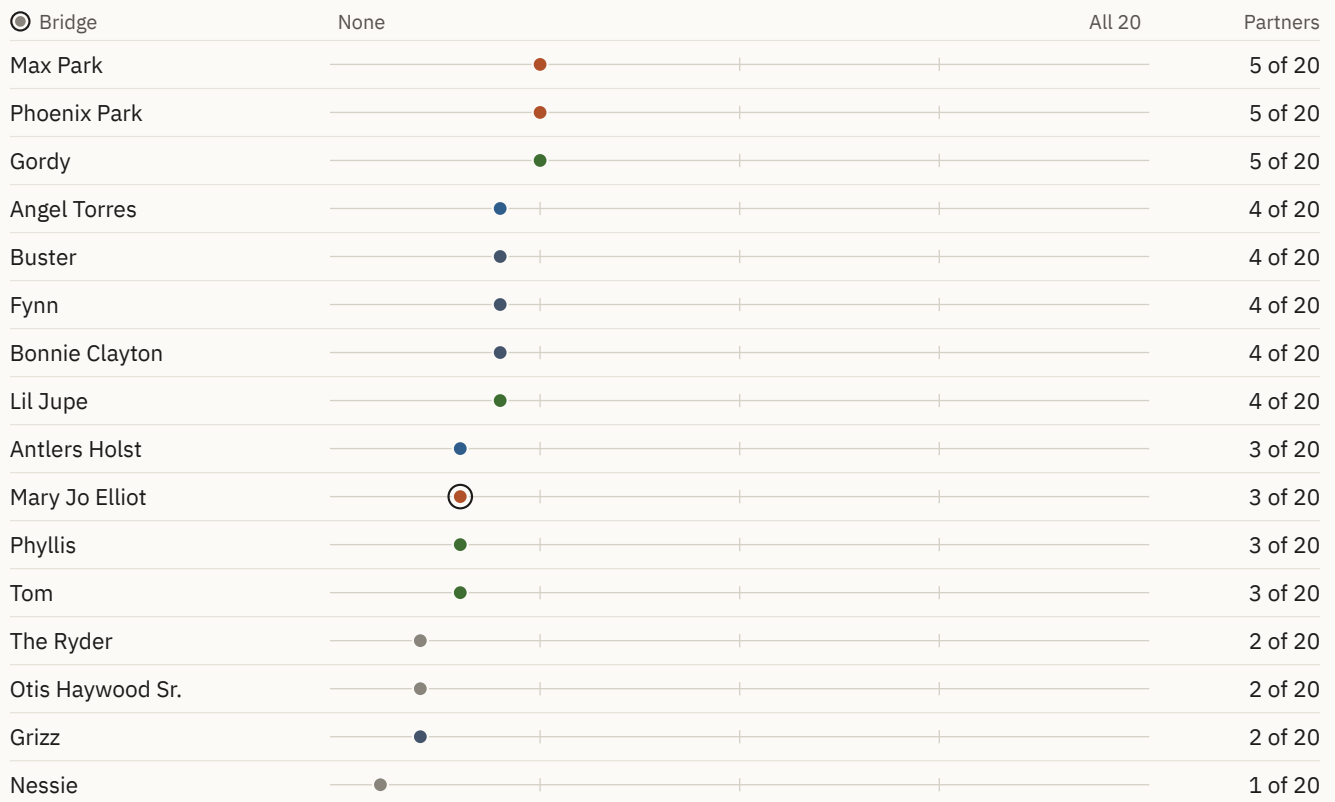
Angel brings the siblings their cameras and their contact with the outside world, but stays at the edge of the family's emotional core.

Holst joins late and connects only to the core trio. When he is gone, the group loses its 'expert' knowledge.

Only OJ Haywood and Emerald Haywood meet more than half the cast

Placed by how many of the other 20 characters each one shares a scene with.





Four groups, joined by two bridge characters

- **The Haywood Crew**
OJ Haywood, Emerald Haywood, Angel Torres, Antlers Holst
- **Jupiter's Claim**
Ricky 'Jupe' Park, Amber Park, Colton Park, Phoenix Park, Max Park, Mary Jo Elliot
- **Gordy's Home Flashback**
Gordy, Lil Jupe, Tom, Phyllis, Mary Jo Elliot
- **Commercial Set**
Bonnie Clayton, Buster, Fynn, Grizz

Bridge character	Also shares scenes with
Ricky 'Jupe' Park	● The Haywood Crew ● Gordy's Home Flashback
Mary Jo Elliot	● The Haywood Crew

Every character, most connected first

Character	Group	Scenes	Lines	Scene partners	Links others
OJ Haywood	● The Haywood Crew	85	120	14 of 20	■■■ Strong
Emerald Haywood	● The Haywood Crew	75	150	11 of 20	■■■ Strong
Ricky 'Jupe' Park Bridge character	● Jupiter's Claim	25	55	9 of 20	■■■ Moderate
Amber Park	● Jupiter's Claim	8	15	5 of 20	Not rated
Colton Park	● Jupiter's Claim	3	4	5 of 20	Not rated
Max Park	● Jupiter's Claim	2	2	5 of 20	Not rated
Phoenix Park	● Jupiter's Claim	2	2	5 of 20	Not rated
Gordy	● Gordy's Home Flashback	4	2	5 of 20	Not rated
Angel Torres	● The Haywood Crew	40	70	4 of 20	■■■ Moderate
Buster	● Commercial Set	4	10	4 of 20	Not rated
Fynn	● Commercial Set	4	8	4 of 20	Not rated
Bonnie Clayton	● Commercial Set	3	5	4 of 20	Not rated
Lil Jupe	● Gordy's Home Flashback	3	5	4 of 20	Not rated

Character	Group	Scenes	Lines	Scene partners	Links others
Antlers Holst	● The Haywood Crew	20	25	3 of 20	■ ■ ■ Weak
Mary Jo Elliot Bridge character	● Jupiter's Claim	3	3	3 of 20	Not rated
Phyllis	● Gordy's Home Flashback	2	3	3 of 20	Not rated
Tom	● Gordy's Home Flashback	2	4	3 of 20	Not rated
The Ryder	No group	6	15	2 of 20	Not rated
Otis Haywood Sr.	No group	6	10	2 of 20	Not rated
Grizz	● Commercial Set	2	5	2 of 20	Not rated
Nessie	No group	2	2	1 of 20	Not rated

Scenes together, every pair, most first

Emerald Haywood and OJ Haywood: 60 Angel Torres and OJ Haywood: 25 Angel Torres and Emerald Haywood: 20
 Antlers Holst and OJ Haywood: 12 Emerald Haywood and Antlers Holst: 10 Ricky 'Jupe' Park and OJ Haywood: 10
 Angel Torres and Antlers Holst: 10 Emerald Haywood and Ricky 'Jupe' Park: 8 Amber Park and Ricky 'Jupe' Park: 6
 OJ Haywood and Otis Haywood Sr.: 5 Emerald Haywood and The Ryder: 4 OJ Haywood and The Ryder: 3 Buster and Fynn: 3
 Ricky 'Jupe' Park and Mary Jo Elliot: 2 Ricky 'Jupe' Park and Lil Jupe: 2 Ricky 'Jupe' Park and Phoenix Park: 2
 Ricky 'Jupe' Park and Max Park: 2 Amber Park and Emerald Haywood: 2 Colton Park and Ricky 'Jupe' Park: 2
 Colton Park and Phoenix Park: 2 Colton Park and Max Park: 2 Max Park and Phoenix Park: 2 Gordy and Ricky 'Jupe' Park: 2
 Gordy and Lil Jupe: 2 Angel Torres and Nessie: 2 Buster and OJ Haywood: 2 Fynn and OJ Haywood: 2
 Bonnie Clayton and OJ Haywood: 2 Bonnie Clayton and Buster: 2 Bonnie Clayton and Fynn: 2 Phyllis and Tom: 2
 OJ Haywood and Phoenix Park: 1 Emerald Haywood and Fynn: 1 Emerald Haywood and Grizz: 1
 Emerald Haywood and Otis Haywood Sr.: 1 Amber Park and Colton Park: 1 Amber Park and Phoenix Park: 1 Amber Park and Max Park: 1
 Colton Park and OJ Haywood: 1 Max Park and OJ Haywood: 1 Gordy and Mary Jo Elliot: 1 Gordy and Tom: 1 Gordy and Phyllis: 1
 Buster and Emerald Haywood: 1 Bonnie Clayton and Emerald Haywood: 1 Lil Jupe and Tom: 1 Lil Jupe and Phyllis: 1
 Mary Jo Elliot and OJ Haywood: 1 Grizz and OJ Haywood: 1

Theory and terms

Partners: The other characters this one shares at least one scene with. Network analysis calls the count degree centrality.

Betweenness: How often a character sits on the shortest path between two others. These are the story's connectors and gatekeepers.

Bridge character: A character whose removal would split the network into groups that no longer meet.

Group: Characters who mostly share scenes with each other, such as a family or a crew.

Further reading

[Wasserman & Faust \(1994\) Social Network Analysis: Methods and Applications](#)

[Labatut & Bost \(2019\) Extraction and Analysis of Fictional Character Networks](#)

04 | Green & Brock | Experimental

Narrative Transportation

Where is a reader likely to surface from the story, and which scenes let their attention wander?

The script steers attention firmly, strong on all four measures

The model expects most readers to track it closely, scene after scene.

The four are transportation (how completely a reader gets lost in the story), causal linearity (how tightly each scene follows from the one before), visual specificity (how concrete the imagery is) and audience synchrony (how alike different viewers would follow it).

Audience synchrony is experimental. It is the model's guess, from the pages alone, at how alike different viewers would follow the story; nobody's responses were measured.

The causal chain is tight. Each supernatural event triggers the next thing a character does, so the audience can always follow the logic.

Visual specificity is high. The action lines deal in concrete detail: a house key embedded in Ghost's flank, a pig on a church roof.

The final plan intercuts several camera perspectives. The audience watches it like a bank of surveillance monitors, all feeds at once.

Shifts into broad comedy, such as the Park kids' prank in scene 48, loosen the grip for a moment. Control of suspense stays high overall. Sc. 48

Six scenes risk breaking immersion, the first at scene 10

Sc. 10	The safety meeting and Em's long run through Haywood history stop the momentum. It plays as exposition, and attention can drift.
Sc. 21	Jupe's long tour of the Gordy room carries a lot of theme but slows the story, and attention may wander.
Sc. 38	Angel's breakup story and UFO theories are funny, but they are a detour from the central mystery.
Sc. 48	The Park kids' prank deflates the eerie atmosphere built up before it, and can break immersion.
Sc. 129	The dinner scene with Holst's song introduces a tonal jolt that may pull the audience out of the life-or-death stakes.
Sc. 150	The TMZ reporter's arrival and death matter to the plot, but they border on satire and could undercut the horror for some viewers.

Theory and terms

Transportation: The state of being “lost in a story”, when attention, imagery and feeling converge inside the narrative world (Green & Brock).

Audience synchrony: The model's estimate of how closely different readers would follow the script moment to moment. The idea comes from inter-subject correlation, which Hasson measured in viewers' brains. The report reads only the text.

Causal linearity: How tightly each scene is caused by the one before it. A chain of “and then” reads as weak; “therefore” and “but” read as strong.

Visual specificity: How concrete the images on the page are. Sensory detail pulls a reader in; abstraction keeps them outside.

Further reading

[Green & Brock \(2000\) The Role of Transportation in the Persuasiveness of Public Narratives](#)

[Hasson et al. \(2008\) Neurocinematics: The Neuroscience of Film](#)

05 | Grice's maxims | Interpretive

Dialogue Autopsy

Is my dialogue too on-the-nose? Which characters all sound like the same person?

Moderate subtext that deepens as the script goes on

Subtext

■ ■ ■ Moderate

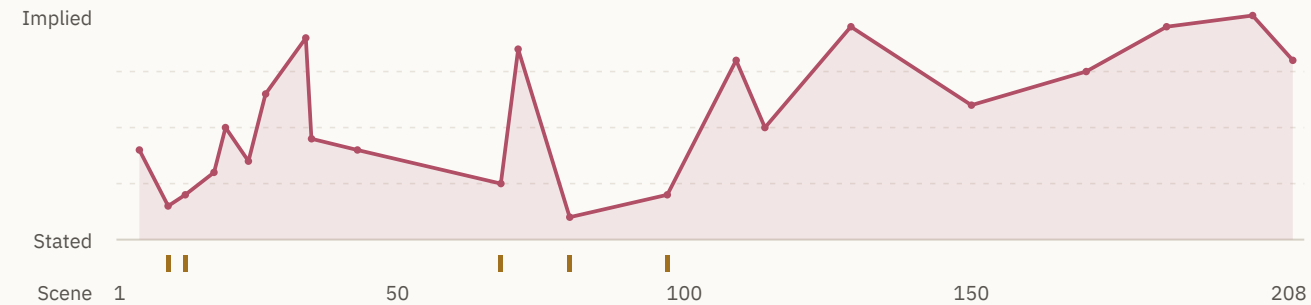
How much of the meaning is left implied.

On the nose

About one line in three

Lines that say exactly what they mean. Fewer is better.

Subtext, scene by scene



■ The scenes of the five flagged lines quoted below: 10, 13, 68, 80 and 97.

Scene	Subtext	On the nose	Scene	Subtext	On the nose
5	Moderate	2 of 5 exchanges	71	Strong	0 of 7 exchanges
10	Weak	4 of 10 exchanges	80	Weak	5 of 8 exchanges
13	Weak	3 of 4 exchanges	97	Weak	3 of 4 exchanges
18	Weak	2 of 6 exchanges	109	Strong	0 of 2 exchanges
20	Moderate	1 of 8 exchanges	114	Moderate	2 of 6 exchanges
24	Weak	2 of 5 exchanges	129	Strong	0 of 3 exchanges
27	Moderate	1 of 6 exchanges	150	Moderate	1 of 7 exchanges
34	Strong	0 of 4 exchanges	170	Strong	1 of 5 exchanges
35	Moderate	2 of 5 exchanges	184	Strong	0 of 2 exchanges
43	Moderate	2 of 6 exchanges	199	Strong	0 of 3 exchanges
68	Weak	3 of 5 exchanges	206	Strong	1 of 2 exchanges

OJ's laconic dialogue runs on subtext. Silence and short phrases like 'Nope' and 'I see you' carry most of the emotional and thematic weight.

Holst's cryptic, poetic voice turns talk about cinematography into a philosophy of the gaze and of death.

The animal-training jargon ('Don't look him in the eyes,' 'Bang') comes back as survival rules, so the film builds one consistent symbolic language.

OJ and Em's relationship is mostly shown through action and shared history. Their last exchange, in scene 199, has no words in it and says more than any line in the script. *Sc. 199*

Five lines say too much, three of them Emerald's

Sc. 10 **Unprompted exposition.** The scene stops dead so the film can hand its thesis straight to the audience.

EMERALD

Now did you know that the very first assembly of
photographs in sequential order to create a motion picture
was a two second clip of a Black man on a horse...?

Sc. 13 **A direct plea that spells out the siblings' subtext.** It plays like a therapy session, when these two usually keep their guard up.

EMERALD

you're really making me feel like I'm not loved. Is that
how you want your little sister to feel?

Sc. 68 **A blunt statement of fear that cuts against her 'get the shot' drive.** The turn in her arc is announced in a line rather than motivated from inside.

EMERALD

It's too much. Bro, I ain't never seen no shit like this.
It ain't worth it.

Sc. 80 **Jupe states his delusion outright and names the creature,** so the audience never gets to work out slowly, and with horror, what he believes.

JUPE

We are being surveilled by an alien species I call the
'Viewers.' Though they've yet to emerge from their ship,
I believe they trust me.

Sc. 97 **A flat emotional declaration.** It says aloud the terror the scene already shows, and the cliché undercuts the visual horror.

ANGEL

We're fucked.

Characters often announce how they feel, most of all in high-tension scenes, and the visual horror deflates.

Theme often arrives in monologue instead of drama: characters state the film's ideas about spectacle and exploitation outright.

Angel keeps acting as the audience surrogate. He asks 'What is that?' or says 'We're fucked,' and puts into words a tension that could stay internal and visual.

Emerald's 'hustler' persona sometimes lapses into on-the-nose pitch language. She ends up selling the plot to the audience instead of to the other characters.

For the next draft

Several scenes let characters name their feelings outright: 'I'm scared,' 'this is crazy.' Most of those scenes already show the emotion in what people do, so the line repeats what the audience has just seen. Which of those lines would you miss if they went?

In scene 10 Em is running a safety meeting, and the Muybridge speech turns it into a lecture. Could she pitch the Haywood legend to the crew as a sales line and leave the thesis underneath for the audience to find?

Silence gives OJ's few lines their weight, but in scenes carried by dialogue alone the audience can lose track of what he wants. Where would one more line from him help?

Five voices, no two alike

With the names covered, a reader could still tell each of these voices apart. OJ and Holst leave the most unsaid; Angel says the most outright.

OJ

Simple vocabulary; clipped, laconic.

Subtext ■■■ Strong

Keeps saying *Mmm / You good? / Nope*

So terse that his inner state sometimes goes opaque. In scenes carried by dialogue alone, the audience can lose him.

OJ
What's a bad miracle? They got a word for that?

Emerald

Moderate vocabulary; rambling, fast-talking, performative, then blunt.

Subtext ■■ Moderate

Keeps saying *Ayo / I'm gonna take you to Oprah / bro*

Her 'hustler' persona can tip into on-the-nose exposition when she's selling a plan. She sounds like a pitch deck instead of a person.

EMERALD
Now did you know that the very first assembly of
photographs in sequential order to create a motion picture
was a two second clip of a Black man on a horse...?

Angel

Moderate vocabulary; nervous, rambling, tech-support patter.

Subtext ■■ Weak

Keeps saying *Bro / I mean... / over*

An audience surrogate to a fault. He often says out loud the exact fear or question the viewer has, and the tension goes flat.

ANGEL
They're either intergalactic travelers looking for peace,
or they're evolved futuristic humans coming back in
time to stop us from destroying the planet, or... world
killers.

Jupe

Moderate vocabulary; polished, practiced, showman's cadence with a manic undercurrent.

Subtext ■■ Moderate

Keeps saying *Yeah, totally / So... / I'll tell you what*

His Star Lasso Experience monologue (scene 80) is necessary exposition, but it over-explains his philosophy and shrinks the mystery.

JUPE
What if I told you that in about an hour you'll leave
here different.

Holst

Sophisticated vocabulary; formal, cryptic, gravelly, poetic.

Subtext **■■■ Strong**

Keeps saying Horse girl / impossible shot / That's impossible

HOLST

We don't deserve the impossible.

The analysis quotes five of OJ's lines, one of them on the nose.

Sc. 18

On the nose: relationship label.

OJ

It's a developing business relationship, and you're a liability right now.

Sc. 34

Deep subtext. Implied: He wants a name for what he just saw. A supernatural event has broken his rational picture of the world, and the question points toward cosmic horror.

OJ

What's a bad miracle? They got a word for that?

Sc. 109

Deep subtext. Implied: An animal-handling instruction that becomes the film's core survival rule. It foreshadows the predator-prey logic, and the danger of drawing attention.

OJ

Don't look him in the eyes, please.

Sc. 114

Light subtext: theme announcement. Implied: He deals with the trauma by thinking it through as a horseman would, which gives him some control over a thing he can't comprehend.

OJ

Every animal got rules.... We know what it wants.... We know how it comes...

Sc. 199

Deep subtext. Implied: A silent gesture loaded with a lifetime of sibling shorthand. It means 'I acknowledge your pain, I'm taking the risk for you, finish the job, I love you, goodbye.' The film's emotional climax.

OJ

I see you.

The analysis quotes seven of Emerald's lines, four of them on the nose.

Sc. 10

On the nose: exposition dump.

EMERALD

Now did you know that the very first assembly of photographs in sequential order to create a motion picture was a two second clip of a Black man on a horse...?

Sc. 13

On the nose: emotional declaration.

EMERALD

you're really making me feel like I'm not loved. Is that how you want your little sister to feel?

Sc. 24

On the nose: emotional declaration.

EMERALD

I'm trying to figure out how much of a dumbass you are.

Sc. 27 **Moderate subtext.** Implied: She's abandoning her rehearsed therapy insight because the raw emotion of feeling unseen by her father is too painful to articulate directly.

EMERALD

The point is... Fuck the point.

Sc. 35 **Light subtext: intention broadcast.** Implied: She's selling the plan, but the subtext is her deep-seated need to prove her worth and create a spectacle that her father would have finally noticed.

EMERALD

I'm telling you we don't need a lot, we just need enough to make our shit look different from everyone else's.

Sc. 68 **On the nose: emotional declaration.**

EMERALD

It's too much. Bro, I ain't never seen no shit like this.
It ain't worth it.

Sc. 206 **Moderate subtext.** Implied: A mantra of triumph. 'Oprah' stands for fame and validation, the Oprah shot they've been chasing. She finally has the proof that will make the world see her.

EMERALD

I'm gonna take you to Oprah. I'm gonna take you to Oprah.
Let's go to Oprah!

The analysis quotes two of Angel's lines, all of them on the nose.

Sc. 43 **On the nose: emotional declaration.**

ANGEL

I mean... Okay. You're really not gonna tell me what the fuck is going on.

Sc. 97 **On the nose: emotional declaration.**

ANGEL

We're fucked.

The analysis quotes one of Jupe's lines, and it is on the nose.

Sc. 80 **On the nose: theme announcement.**

JUPE

We are being surveilled by an alien species I call the 'Viewers.' Though they've yet to emerge from their ship,
I believe they trust me.

The analysis quotes three of Holst's lines, none of them on the nose.

Sc. 71 **Deep subtext.** Implied: He is warning her from experience: chasing the 'impossible shot' eats a person whole. The line also foreshadows his own death.

HOLST

Horse girl, this dream you're chasing... The one where you end up at the top of the mountain...? All eyes on you. That's the one you don't wake up from.

Sc. 129

Deep subtext. Implied: An absurdist way of coping. He shrinks their terror to a children's song and admits how mad the situation is, while he steels himself for the job ahead.

HOLST

He was a one eyed one horned flying purple people eater,
one eyed one horned flying purple people eater... Sure
looks strange to me...

Sc. 184

Deep subtext. Implied: His suicide note. He believes the unmediated image of the creature is something humanity is unworthy of, and he gives himself up to his art.

HOLST

We don't deserve the impossible.

Theory and terms

Maxim: Grice's rules of cooperative conversation: say enough (quantity), be truthful (quality), be relevant (relation), be clear (manner).

Flouting: Deliberately breaking a maxim so the listener looks for the meaning behind the words.

Implicature: The meaning a line carries beyond what it literally says. Dramatic subtext is engineered implicature.

On-the-nose: Dialogue with no implicature: characters state their emotions, motives, backstory, or the theme outright.

Further reading

[Grice \(1975\) Logic and Conversation](#)

[Austin \(1962\) How to Do Things with Words](#)

[Levinson \(1983\) Pragmatics](#)

06 | Altman | Interpretive

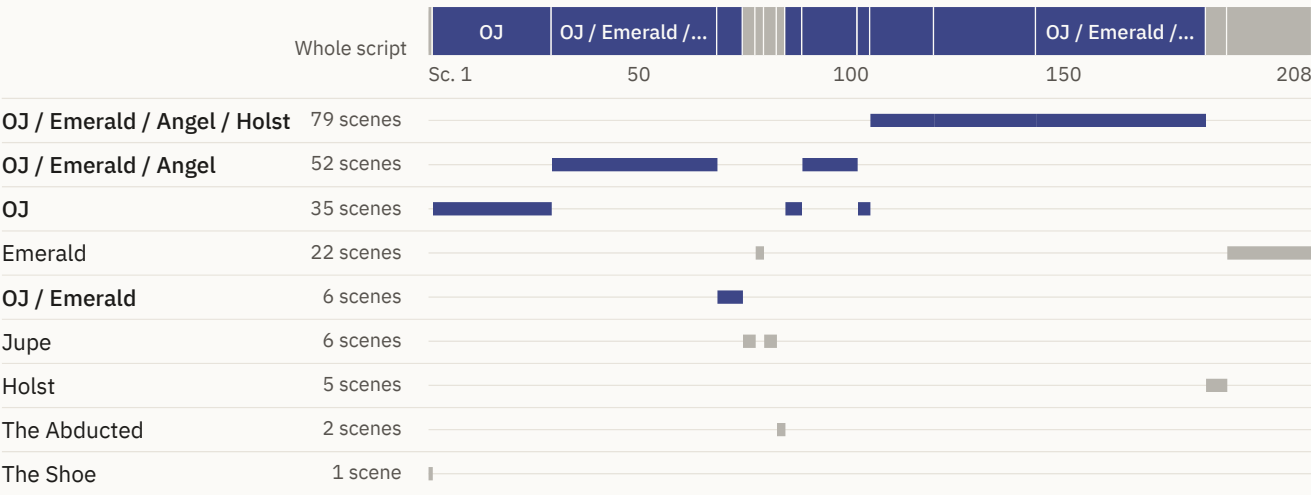
Narrative Architecture

Does my story stay focused, or does the narration wander away from the people the audience is following?

Multiple focus: OJ shares the lead with four others

Several characters share the protagonist’s job, and the analysis is confident of this reading. Their stories meet in one time and place: the Haywood Ranch and Jupiter's Claim during the alien threat. Spatial hand-offs keep the strands closely linked. Sci-fi thriller and creature feature usually run on multiple focus, and so does this script.

Following map, 208 scenes



- Sc. 1

Scene 1 shows the Gordy aftermath with no protagonist present. From the start, the film moves by abrupt hand-offs.
- Sc. 2–29

OJ anchors scenes 2 to 29. After that the camera shares time with Emerald, Angel and Jupe, as the plan becomes a group effort.

The big set pieces (first encounter, Star Lasso, final showdown) cross-cut between several observers, which keeps the tension up.
- Sc. 83

Scene 83, inside the saucer, tells the audience what the heroes don't know. That gap is where the dread comes from.
- Sc. 189–208

Emerald is a secondary focus for most of the film. The final stretch (scenes 189 to 208) follows her alone, so her victory feels earned.

Four notes on the genre fit

- Ensemble focus typical of event thrillers, with multiple viewpoints converging on a central threat.
- The focus on spectacle and observation suits a genre built on the unseen.
- Flashback structure and subplots (Jupe, Holst) add texture without derailing momentum.
- Act Three narrows to Emerald and OJ, so both arcs can close.

9 of 13 changes of focus are spatial hand-offs

The map above shows 13 changes of focus; the analysis describes eight of them.

A change of focus is where the story stops following one character and starts following another. Altman names three kinds. A spatial hand-off (metonymic) passes attention between characters who share a space. A thematic cut (metaphoric) links two stretches by likeness or contrast. An abrupt jump (hyperbolic) has no bridge at all.

Sc. 1	Abrupt jump from prologue image to OJ's ranch. The Shoe to OJ, an abrupt jump
Sc. 30	Cut from OJ outside to Emerald inside the house during the power failure. OJ to Emerald, a spatial hand-off
Sc. 75	Thematic cut to Jupe's memory triggered by Gordy's Home discussion. OJ / Emerald to Jupe, a thematic cut
Sc. 80	Spatial hand-off to Jupe's show at the nearby theme park. Emerald to Jupe, a spatial hand-off
Sc. 85	Unconnected jump from inside the saucer back to OJ arriving at the scene. The Abducted to OJ, an abrupt jump
Sc. 89	Cut from OJ at Jupiter's Claim to Emerald at the ranch during the rain. OJ to Emerald, a spatial hand-off
Sc. 184	Holst leaves the operation to get a better angle, and the focus goes with him. OJ / Emerald / Angel / Holst to Holst, a spatial hand-off
Sc. 189	The focus shifts to Emerald after Holst is taken, as she flees. Holst to Emerald, a spatial hand-off

Five quiet scenes earn their keep

Sc. 13	Tense truck ride reveals sibling dynamics and establishes OJ's burden. Following OJ and Emerald
Sc. 25	Quiet drinking scene deepens their backstory and emotional connection. Following OJ and Emerald
Sc. 70	OJ stares at the nickel that killed his father. It keeps his motive in view. Following OJ
Sc. 113	Fast-food scene allows characters to bond and OJ to articulate his theory. Following OJ, Emerald, Angel
Sc. 129	Holst's eerie song around the dinner table builds atmosphere and ensemble unity. Following the team

Ten scenes away from the characters we follow, five of them described

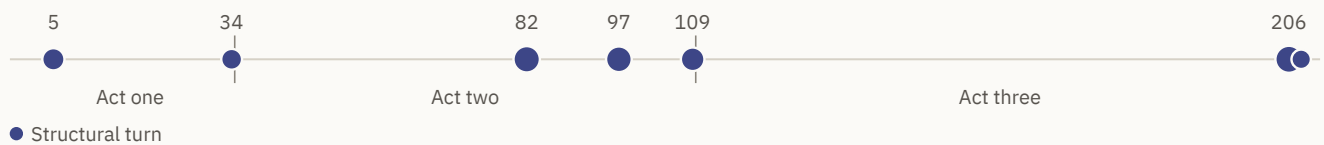
Sc. 1, 22, 44, 83–84, 98, 102, 140, 148, 205

Sc. 1	Prologue shows the aftermath of the Gordy attack, no protagonist. Shows no character (the shoe)
Sc. 22	Flashback to Gordy's rampage from Jupe's memory, breaks from OJ's alignment. Shows Young Jupe

Sc. 83	Inside the saucer, the audience learns the fate of the Star Lasso attendees without OJ. Shows the Abducted Crowd The audience learns something the characters we follow do not know.
Sc. 98	Exterior shot of blood raining on the house, no character present. Shows no character (blood rain)
Sc. 140	Wide shot of the valley with sky dancers activating, no protagonist. Shows no character (the sky dancers)

No beat for 96 scenes, then the climax at scene 206

Beats across 208 scenes



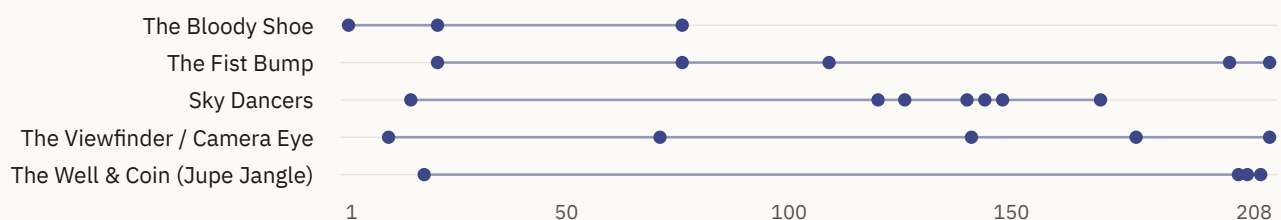
Sc. 5	Act One sets up the Haywood siblings' world and the mystery of Otis Sr.'s death (scene 5) at a steady pace. Act Two splits in half: the investigation and first encounter, then the rising threat and the planning. The climax is a sustained, almost real-time sequence that pays off multiple character threads.
Sc. 208	The resolution is short, and it lands. It closes on the 'I see you' gesture in scene 208.

Seven beats, scene by scene

Sc. 5	Inciting incident. A nickel falling from the sky kills Otis Sr. and opens the mystery.
Sc. 34	First act turn. OJ and Emerald decide to film the UFO and sell the footage.
Sc. 82	Midpoint. The Star Lasso Experience turns into a massacre and shows what the alien can do.
Sc. 97	Low point. The alien attacks the house, blood rains down, and the team is trapped.
Sc. 109	Second act turn. OJ realises that not looking at the creature avoids its aggression. Now they have a plan.
Sc. 206	Climax. Emerald lures the alien with the Lil' Jupe balloon until it chokes, and its cloud drifts away.
Sc. 208	Resolution. Emerald sees OJ alive on Lucky. They have both survived.

Five motifs recur, and seven scene pairs rhyme

Motif map



The Bloody Shoe

Sc. 1, 21, 76

What spectacle leaves behind. Mary Jo's shoe turns up after the Gordy attack and again in Jupe's collection: the cost of looking.

Sky Dancers

Sc. 15, 120, 126, 140, 144, 148, 170

Wild, uncontrollable energy at first. Later the team uses them as bait to defeat the alien.

The Well & Coin (Jupe Jangle)

Sc. 18, 201, 203, 206

Token of false spectacle at Jupiter's Claim; Emerald uses it to trigger the camera and defeat the alien.

The Fist Bump

Sc. 21, 76, 109, 199, 208

A gesture of connection, first between Gordy and Jupe, then between OJ and Emerald. It becomes their way of saying 'I see you'.

The Viewfinder / Camera Eye

Sc. 10, 71, 141, 178, 208

The wish to capture the impossible, and the danger of framing reality.

Sc. 1, 21 +1

The shoe (scenes 1, 21, 76) ties the chimp attack to the alien threat. Both are spectacle gone wrong.

The fist bump starts as a contractual gesture with Gordy and becomes a family code between OJ and Emerald.

Sc. 15

Sky dancers sit in the background from scene 15. By the climax the same props carry life-or-death stakes.

Binary oppositions are well-balanced until the finale, where survival and family supersede spectacle and individual desire.

Sc. 208

The 'I see you' echo lands in scene 208. Viewers who noticed it earlier get the payoff.

Some setups, like the praying mantis on the camera, are there for comic relief. They work on those terms.

Three thematic oppositions, each evenly split

Spectacle**Survival**

4 scenes

Evenly split

5 scenes

Both at once in scenes 150 and 199.

The desire to see and be seen (Jupe's show, the Oprah shot) constantly pulls against the animal instinct to look away and live.

Taming**Wildness**

5 scenes

Evenly split

6 scenes

Both at once in scenes 181 and 206.

Horses and the alien both resist domestication. OJ's training methods work in the end, which blurs the line.

Family legacy**Individual ambition**

5 scenes

Evenly split

4 scenes

Both at once in scenes 26 and 34.

Emerald's desire for fame clashes with OJ's duty to the Haywood name. Working together resolves it.

Seven echoes: three setups and payoffs, two mirrors and two inversions

Sc. 1 to 76

The bloody shoe and Gordy's attack are first glimpsed in the prologue; scene 76 tells the full story of Jupe's trauma and survival.

Setup and payoff

Sc. 22 to 80

Young Jupe hiding under a table during animal violence mirrors the audience huddled under tables at the Star Lasso Experience.

Mirror

Sc. 5 to 206	Otis Sr. training Ghost to fall on command is inverted when Emerald 'brings down' Jean Jacket with a balloon and coin. Inversion
Sc. 26 to 199	Young OJ's 'I see you' eye-pointing gesture returns as Emerald's signal before the final ride. Mirror
Sc. 10 to 108	Lucky kicks at the VFX ball reflection; OJ later recalls this to deduce the alien hunts by eye contact. Setup and payoff
Sc. 15 to 140	Sky dancers first appear as roadside kitsch. By the end they are part of the final defence. Setup and payoff
Sc. 21 to 208	Jupe's Gordy's Home room monetises trauma. Emerald's photo is an unbought record of survival. Inversion

For the next draft

Clues to Jupe's secret show stay faint until the late payoff. How early does a viewer need to sense it for the reveal to feel planted?

Angel's breakup runs beside the main story and never touches OJ and Em's stakes, so he stays the outsider. If it paid off once during the final plan, his survival would count for more.

Neptune's Claim is glimpsed as a rival to Jupiter's Claim and never opened up, so it stays texture. What would the rivalry show about Jupe if it had one scene?

Theory and terms

Following: Altman's reframing of narrative as the management of audience attention: which character the narration stays with, moment to moment.

Following unit: A continuous stretch of scenes that stays with one character (or a group travelling together).

Change of focus: A hand-over from one following unit to the next, which Altman calls a modulation. Metonymic: a spatial hand-off. Metaphoric: a thematic cut. Hyperbolic: an abrupt jump.

Leakage: A scene shown without the protagonist in a single-focus script. It often gives the audience knowledge the hero lacks.

Motif: A charged image, object, sound, or phrase that recurs and accumulates meaning. A motif that appears once is an orphan.

Opposition: A pair of opposed values (freedom and constraint, say) that structures a story's meaning (Lévi-Strauss).

Echo: A rhyme between scenes: a setup paid off later, a mirror (the same situation transformed), or an inversion (the meaning reversed).

Further reading

[Rick Altman - A Theory of Narrative](#)

[Lévi-Strauss \(1955\) The Structural Study of Myth](#)

[Genette - Narrative Discourse: An Essay in Method](#)

07 | Dewey | Interpretive

Character Depth MRI

Does my character change, or do they just do things until the plot ends?

One of five characters completes the circuit; one more comes close

Ricky "Jupe" Park and Antlers Holst act without taking in what happens to them and Emerald acts without reflecting. For Angel Torres the break is narrow: the script still shows the phase where it falls.

Each strip is Dewey's experience circuit in order: habit, the shock that disrupts it, weighing what to do, acting, undergoing what follows, and reflecting on it. Three blocks lit is strong, two moderate, one weak.

A dashed ochre outline marks the phase where the diagnosis says the circuit breaks. When that phase still has two or three blocks lit, the script shows it and the break is narrow. A weak habit is not a break: it means the character is not stuck in a routine.

	Habit	Shock	Weigh	Act	Undergo	Reflect	
OJ Complete Depth ■■■ Strong							Passive at first, stalled by grief and a failing business. Deliberate action and working with his sister carry him past avoidance and round the whole circuit.
Emerald Impulsive Depth ■■■ Moderate							Impulsive and self-promoting, she avoids deeper emotional work but eventually commits to family and legacy.
Ricky "Jupe" Park Anaesthetic Depth ■■■ Moderate							All doing, no undergoing. He represses his trauma and sells the alien as a spectacle, which destroys him.
Angel Torres Passive Depth ■■■ Moderate							Initially passive after a breakup, he finds purpose through action but remains somewhat reactive.
Antlers Holst Anaesthetic Depth ■■■ Moderate							He chases the impossible shot, cut off from the emotional cost, and in the end gives his life for the image.

Theory and terms

Experience circuit: Dewey's arc of a complete experience: habit → disruption → deliberation → doing → undergoing → reflection.

Undergoing: Being changed by the consequences of one's actions. Shallow characters skip this phase.

Failure pattern: How the circuit breaks: anaesthetic (all doing, no feeling), impulsive (action without reflection), passive (locked in habit).

Further reading

[John Dewey - Art as Experience](#)

[Stanford Encyclopedia of Philosophy - Dewey's Aesthetics](#)

08 | Vonnegut | Experimental

Audience Fit Analysis

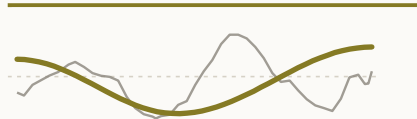
What shape is my story, and which kind of audience is that shape most likely to reward?

A man-in-a-hole arc: fall, then rise

Fall into trouble, then climb back out. Films with this shape: *Die Hard*, *Finding Nemo*, *The Martian*.

Closest shapes

Each shape is drawn over this script's own fortune curve, smoothed, in grey.



Man in a hole fall, then rise

Strong fit

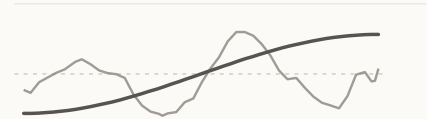
The story opens on a fall (father's death, financial ruin), rises with the plan to capture the alien, dips again with the massacre and the attacks, then climbs to victory. That is the man-in-a-hole shape.



Cinderella rise, fall, rise

Partial fit

There is a rise-fall-rise pattern (hope, disaster, final victory) reminiscent of *Cinderella*, but the initial state is already low, so the first rise is truncated.



Rags to riches a steady rise

Weak fit

The continuous upward trajectory from the lowest point to the happy ending superficially resembles rags-to-riches, but the major setbacks prevent a smooth rise.

The story is about reclaiming legacy and agency in a world that erases you. The alien stands in for spectacle and exploitation.

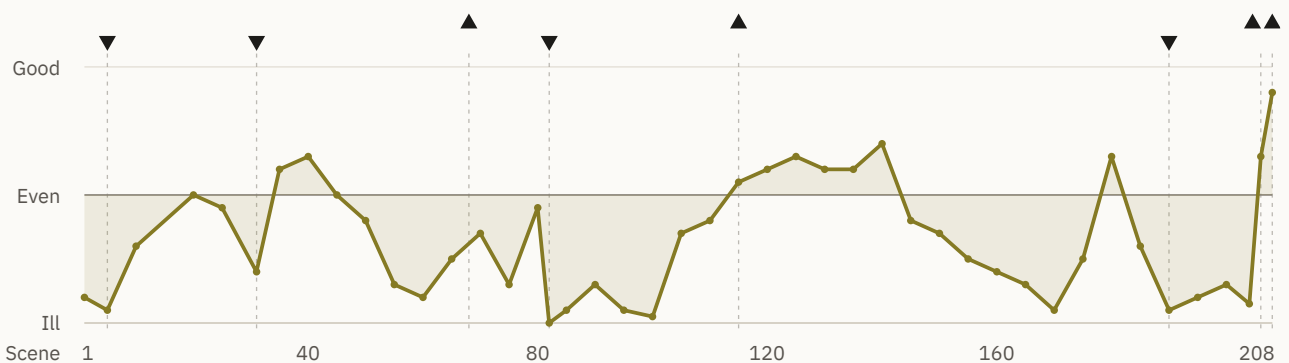
The arc runs from grief and powerlessness after Otis Sr.'s death (scene 5) to Em's win and the Oprah shot (scene 206). Sc. 5, 206

The setbacks are hard, the Star Lasso massacre worst of all. The ending still gives the audience the survival and justice it has been hoping for.

Fortune bottoms out at scene 82 and tops out at 208

It swings widely and leans to ill fortune. The script ends riding high.

Fortune, scene by scene



The line follows the main characters' fortune through the script. Above the middle line things are going well for them; below it, badly. The analysis samples the script at intervals, drawn as dots, and joins the samples. The triangles above the chart are the turning points listed under it, pointing up for a rise and down for a fall.

Scene	Fortune	Turn	Scene	Fortune	Turn
1	At a low ebb		110	Ill fortune	
5	At a low ebb	Fall	115	Good fortune	Rise
10	Ill fortune		120	Good fortune	
20	About even		125	Good fortune	
25	Ill fortune		130	Good fortune	
31	At a low ebb	Fall	135	Good fortune	
35	Good fortune		140	Good fortune	
40	Good fortune		145	Ill fortune	
45	About even		150	Ill fortune	
50	Ill fortune		155	Ill fortune	
55	At a low ebb		160	At a low ebb	
60	At a low ebb		165	At a low ebb	
65	Ill fortune		170	At a low ebb	
68	Ill fortune	Rise	175	Ill fortune	
70	Ill fortune		180	Good fortune	
75	At a low ebb		185	Ill fortune	
80	Ill fortune		190	At a low ebb	Fall
82	At a low ebb	Fall	195	At a low ebb	
85	At a low ebb		200	At a low ebb	
90	At a low ebb		204	At a low ebb	
95	At a low ebb		206	Good fortune	Rise
100	At a low ebb		208	Riding high	Rise
105	Ill fortune				

Sc. 5 **Fall.** A nickel falls from the sky and kills Otis Sr. The family's fortunes drop.

EXT. HAYWOOD RANCH. OUTDOOR ARENA. DAY

Sc. 31 **Fall.** OJ sees the mysterious object in the sky and Ghost disappears. The threat is real.

EXT. HAYWOOD RANCH. FOOT OF THE SOUTHERN HILLS. NIGHT

Sc. 68 **Rise.** OJ survives the shed and Em sees the alien. The team commits to filming it.

EXT. HAYWOOD RANCH. VALLEY BASIN. SHED. NIGHT

Sc. 82 **Fall.** The Star Lasso Experience turns into a massacre as the alien devours the crowd.

EXT. JUPITER'S CLAIM. STADIUM. AFTERNOON

Sc. 115 **Rise.** Holst joins the team and they start on the plan. Hope surges.

EXT. HAYWOOD RANCH. DRIVEWAY. DAY

Sc. 190 **Fall.** The plan succeeds as OJ scares the alien with flags, but Holst is then taken.

EXT. HAYWOOD RANCH. HILLY RIDGE. DAY

Sc. 206 **Rise.** Em defeats the alien with the balloon and gets the Oprah shot.

EXT. JUPITER'S CLAIM. MAIN STREET. DUSK

Sc. 208 **Rise.** Em sees OJ alive on Lucky, and the victory is complete.

EXT. JUPITER'S CLAIM. MAIN STREET. DUSK

Four of seven audiences fit strongly; the other three fit partly

Personal integrators	Seeks prestige, sophistication, and cultural capital.	■■■ Strong fit
All three measures read strong for personal integrators.		
Prestige	Em's Muybridge speech in scene 10 ties the Haywoods to the first motion picture. That claim on film history is where the prestige comes from.	
Sophistication	The script is about making images, from the commercial set in scene 10 to Holst's hand-cranked camera.	
Cultural capital	Knowledge of Muybridge and film history adds depth.	
Appeal	Its satire of the film business, from Jupe's Gordy room to the TMZ reporter.	
Appeal	References to film history and visual culture.	
Appeal	Rewards repeat viewings.	
Friction, Sc. 84	Creature-feature gore, such as the victims inside the creature's digestive tract in scene 84, may put this audience off.	
Friction	The broad humour may undercut the sophistication for purists.	
Social integrators	Values shared experiences, watercooler moments, and broad shareability.	■■■ Strong fit
All three measures read strong for social integrators.		
Shareability	Memorable images and quotes make it watercooler-worthy.	
Cultural relevance	The TMZ reporter and the hunt for the Oprah shot are about how people watch now.	
Accessibility	Accessible genre film with deeper layers.	
Appeal	Set pieces built to be retold (the Gordy attack, the sky dancers, Jean Jacket).	
Appeal	OJ's one-word 'Nope' is easy to quote.	
Appeal	Its take on media exploitation is topical.	
Friction	Graphic content may alienate some casual viewers.	
Friction	Complex themes may require post-viewing discussion to fully appreciate.	

Eudaimonic viewers

Meaning-seeking, tolerates tragedy if meaningful, and values philosophical depth.

■■■ Strong fit

All three measures read strong for eudaimonic viewers.

Meaning and purpose Explores legacy and the human cost of spectacle.

Tolerance for tragedy Deaths are meaningful and serve the larger theme.

Philosophical depth Raises questions about humanity's relationship with nature and media.

Appeal Spectacle and exploitation, traced from Gordy to the Oprah shot.

Appeal The alien as a metaphor for the unknowable and the consequences of hubris.

Appeal Emotional weight of generational legacy and family.

Friction Genre conventions may feel too commercial for some eudaimonic seekers.

Friction The horror surface may obscure the deeper meaning for casual viewers.

Cognitive seekers

Craves complex plots, intellectual challenge, and thematic depth.

■■■ Strong fit

Plot complexity ■■■ Strong Layered narrative with flashbacks and thematic depth challenges the viewer.

Intellectual challenge ■■■ Strong Its ideas about media exploitation and animal behaviour invite analysis.

Clarity of resolution ■■■ Moderate Ending is clear but leaves room for interpretation.

Appeal Plenty of subtext about spectacle and exploitation.

Appeal Non-linear structure, including the Gordy flashback.

Appeal Animal behaviour as a metaphor for human nature.

Friction Horror elements may distract from intellectual engagement.

Friction Some viewers may find the monster logic too abstract.

Affective seekers

Wants to feel strongly, connect with characters and reach catharsis.

■■■ Partial fit

All three measures read strong for affective seekers, but the analysis rates the overall fit as partial.

Emotional depth Family bonds and grief carry it; the heroism lands.

Character connection OJ and Em's relationship feels lived-in and easy to recognise.

Catharsis The final victory provides emotional release.

Appeal OJ and Em's sibling bond feels real, friction included.

Appeal The theme of honouring a father's legacy is moving.

Appeal The moments of sacrifice (Holst, OJ) land.

Friction The graphic deaths may drown out the quieter emotional beats.

Friction Some characters are underwritten (e.g., Holst).

Hedonic viewers

Prefers positive resolution, avoids ambiguity, and seeks uplift.

■■■ Partial fit

All three measures read strong for hedonic viewers, but the analysis rates the overall fit as partial.

Positive resolution The heroes survive and succeed, and the ending is happy.

Avoidance of ambiguity The monster is defeated, and the core conflict is resolved.

Emotional tone Despite horror, the film ends on a hopeful, triumphant note.

Appeal Lead characters survive and achieve their goal.

Appeal The monster is vanquished in a satisfying way.

Appeal Family and survival win, and Em gets the Oprah shot.

Friction Many supporting characters are killed on screen, which may dampen the uplift.

Friction The journey is dark and stressful, and the hedonic viewer's patience may run out.

Tension releasers

Seeks escapism, resolved endings, and low cognitive load.

■■■ Partial fit

Escapism **■■■ Strong** High-concept monster movie provides thrills and spectacle.

Cognitive load **■■■ Moderate** Demands attention to follow multiple plotlines, which may frustrate.

Resolution satisfaction **■■■ Strong** Happy ending with villain defeated satisfies.

Appeal Big set pieces, the Star Lasso massacre above all.

Appeal Clear heroes and monster.

Appeal Definitive, upbeat conclusion.

Friction Viewers have to pay attention throughout.

Friction Dark themes and violence may be too intense for pure escapism.

Theory and terms

Story shape: The trajectory of the protagonist's fortune over time: Vonnegut's shapes, confirmed computationally by Reagan et al. as six basic arcs.

Fortune: How well or badly things are going for the protagonist at a given moment. The report draws it as a line between worse and better.

Audience segment: An audience grouped by what it wants from a story (meaning, thrills, escape) rather than by age or background.

Further reading

[Kurt Vonnegut on the Shapes of Stories \(lecture\)](#)

[Reagan et al. \(2016\) The emotional arcs of stories are dominated by six basic shapes](#)

09 | Crenshaw | Experimental

Representation & Power

Who in my cast gets agency and an inner life, and where might I be leaning on a stereotype without noticing?

A moderate range of identities, and three perspectives sidelined

The script puts the Haywood siblings at the centre and hands the story to working-class Black characters, who are usually sidelined in sci-fi and horror. The antagonist is a force of nature. The systemic threat is a media ecosystem hungry for spectacle, and white characters stand for it (The Ryder, Holst's death drive).

Told from	The Haywood family legacy and their struggle for recognition and survival in an industry and world that consumes them.
Sidelined	Mary Jo Elliot (disabled woman, former teen star, now a veiled spectator at Jupe's show, consumed by the alien) Amber Park (Jupe's wife, exists only to support his delusion, has no interiority) The Park children (used as props in Jupe's show, their prank on OJ is their only agency)
Range of identities	Moderate How broad the mix of identities is across the cast.

Puts a Black family at the literal origin of cinema, so their survival reclaims erased history.

OJ's animal-training philosophy is a metaphor for dealing with systemic oppression that never turns the characters into its victims.

Emerald is a full co-lead, flawed and clever. Her queerness is there without defining her or causing conflict.

Jupe's arc as a former child star of colour critiques Hollywood's consumption of marginalised performers without reducing him to a stereotype.

OJ Haywood and Emerald Haywood drive the plot; Otis Haywood Sr. serves OJ's story

OJ Haywood

Complex position, growth arc

Working-class Black man in his 30s, horse trainer, rural

Drives plot	Makes choices	Inner life	Humanised
■■■ Strong	■■■ Strong	■■■ Moderate	■■■ Strong
Gender	man		
Race/ethnicity	Black		
Class	working-class (struggling to keep family ranch afloat)		
Profession	horse trainer/wrangler		
Age	30s (inferred from being Otis Sr.'s son and Em's older brother) (inferred)		

Stoic Black cowboy, subverted. OJ is quiet and reserved, the 'strong silent type'. The script makes that stoicism a tactical skill that comes from animal training: he watches, and watching is how he survives.

Magical negro, avoided. OJ's knowledge is a trade skill (animal behaviour). He is the protagonist, with his own arc, so the trope has nothing to hold on to.

OJ's expertise in animal behaviour is the film's central logic. Authority and survival come from him, a working-class Black horse trainer.

His dyslexia comes up in passing ('you read it, dyslexic-ass') and never defines him. A learning disability is treated as ordinary.

His grief over his father's death drives him, and the script keeps it central. That is where his inner life comes from.

Emerald Haywood

Complex position, growth arc

Working-class queer Black woman in her 20s-30s, hustler, performer

Drives plot	Makes choices	Inner life	Humanised
■■■ Strong	■■■ Strong	■■■ Strong	■■■ Strong
Gender	woman		
Race/ethnicity	Black		
Class	working-class (financially struggling, mentions being broke)		
Age	20s-30s (younger sister of OJ, references to past events as a child) (inferred)		
Sexuality	queer (mentions 'the girl I'm talking to' and a 'situation in Atwater texting me back') (inferred)		

Sassy Black woman, subverted. Em is outspoken and funny, which could read as the 'sassy sidekick'. She is a co-lead, with her own arc, her own skills (VFX, sewing, performance) and the film's thematic voice in the Muybridge speech. Her humour is how she survives, and it is a kind of intelligence.

Irresponsible younger sibling, subverted. OJ first treats Em as a liability. She turns out to be the one the plan depends on: she sews the parachute, performs for the well camera and, in the end, saves them both.

Em's speech about Alistair E. Haywood (scene 10) reclaims a Black man erased from the start of cinema. It ties who she is to the film's theme of spectacle and exploitation. [Sc. 10](#)

Her queerness comes up casually and carries no stigma. It is one part of her life among others.

She is allowed to be scared and to be wrong, which takes her past the 'strong Black woman' trope.

Ricky 'Jupe' Park

Complex position, fall arc

Korean American former child actor in his 30s, now a theme park entrepreneur

Drives plot	Makes choices	Inner life	Humanised
■■■ Moderate	■■■ Strong	■■■ Moderate	■■■ Strong
Gender	man		
Race/ethnicity	Korean American (described as Korean American)		
Class	upper-middle-class (owns a theme park, offers to buy the ranch) (inferred)		
Age	35		
Profession	former child actor, theme park owner		

Washed-up child star, played straight. Jupe fits the trope of a former child actor cashing in on past fame. The script links it to his trauma: after Gordy, he thinks the alien is a performer he can tame, and that mistake kills him.

Model minority, avoided. Jupe runs a successful business, but the script shows it as gaudy spectacle built on exploitation, which undercuts the model-minority reading.

Jupe's role as a Korean American adopted into a white sitcom family matches his position off camera: a person of colour performing for white audiences. The script uses it to critique how Hollywood consumes marginalised people.

The script takes his trauma from the Gordy attack seriously. It explains why he believes, wrongly, that he has a bond with predators.

His ethnicity is never the butt of a joke. His flaws belong to him as a character.

Angel Torres

Marginalised, growth arc

Young working-class Latinx man, tech-savvy retail worker

Drives plot	Makes choices	Inner life	Humanised
■■■ Moderate	■■■ Moderate	■■■ Moderate	■■■ Strong
Gender	man		
Race/ethnicity	Latinx (described as Latinx)		
Class	working-class (works retail at Fry's Electronics)		
Age	24		
Profession	tech retail worker		

Tech nerd sidekick, subverted. Angel provides tech support, but his UFO obsession and his recent breakup give him a life outside the job. He is brave and resourceful, and he survives.

Comic relief, subverted. Angel has funny lines, but his fear is real and the plan needs him.

Angel's Latinx identity is present but not central to his character; he is defined by his skills and personality.

His emotional arc (processing a breakup) adds a layer of humanity beyond the 'tech guy' function.

Antlers Holst

Privileged, fall arc

Older white male legendary cinematographer

Drives plot	Makes choices	Inner life	Humanised
■■ Weak	■■ Moderate	■■ Weak	■■ Moderate
Gender	man		
Race/ethnicity	Caucasian (described as Caucasian)		
Age	60s		
Profession	cinematographer (legendary cinematographer)		

Obsessed artist, played straight. Holst is willing to die for 'the impossible shot'. That is the trope of the artist who sacrifices everything for the work, and the script plays it straight, as a cautionary tale about spectacle.

Holst is the old guard of cinema: white, male and obsessed with the image. His death is the script's critique of that extractive gaze.

Otis Haywood Sr.

Complex position, no arc

Working-class Black man in his 60s, founder of Haywood Hollywood Horses

Drives plot	Makes choices	Inner life	Humanised
■■ Weak	■■ Weak	■■ Weak	■■ Moderate

Exists to serve OJ's story

Gender	man
Race/ethnicity	Black
Class	working-class (owns a horse training ranch)
Age	60s (father of adult children) (inferred)
Profession	horse trainer

Wise father figure, subverted. Otis Sr. is a mentor, but his wisdom is practical and flawed. He dies suddenly and for nothing, struck by a nickel from the sky. What he leaves OJ is a burden.

He is killed by a falling nickel. The script makes the devaluation of Black labour in Hollywood literal.

Sc. 70 **He exists mainly to motivate OJ**, who still stares at the nickel that killed him (scene 70).

Limited screen time reduces him largely to a memory, though this serves the story's theme of legacy.

OJ Haywood is part of three of the four power relations

Solidarity	OJ Haywood and Emerald Haywood. The siblings start with friction (OJ sees Em as a liability) and grow into partners who respect each other. The balance evens out as Em's skills prove essential. Along race, class and gender
Domination	Ricky 'Jupe' Park and OJ Haywood. Jupe holds economic power over OJ: he buys his horses and offers to buy the ranch. This mirrors Hollywood's exploitation of Black labour. Jupe is buying OJ's legacy. Along class and race
Mentorship	Antlers Holst and OJ Haywood. Holst, a legendary white cinematographer, dismisses OJ at first and comes to respect what he knows. They work together uneasily, and in the end Holst puts his art ahead of the team's safety. Along race, profession and age

Conflict	The Ryder (TMZ) and Emerald Haywood. The Ryder, a white male journalist, invades Em's property and waves off her warnings. He demands she perform for his camera. He is the extractive media gaze in person. Along race, gender and profession
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Four scenes where identities meet: one reinforces the hierarchy, one challenges it and two cut both ways.

Each moment is a scene where two or more of a character's identities meet. Structural: they compound the character's situation. Political: loyalties to different groups pull against each other. Representational: the portrayal itself carries the charge.

Sc. 10	Em gives her speech about Alistair E. Haywood, the Black jockey erased from cinema history. She ties her family to the birth of film and claims back a place Black people have been shut out of. Emerald Haywood, representational. Challenges the hierarchy.
Sc. 20	Jupe's office is a shrine to his role as 'Lil' Jupe' in 'Kid Sheriff', where he played a sidekick. As a Korean American child actor he supported white leads. As a theme park owner he now makes money from that marginalisation. Ricky 'Jupe' Park, representational. Cuts both ways.
Sc. 76	Young Jupe survives the Gordy attack because the chimp sees him as no threat. The 'connection' he remembers is his marginal place as the Asian child on a white sitcom, and it saved him. Being the cast's 'other' makes the trauma worse. Ricky 'Jupe' Park, structural. Cuts both ways.
Sc. 150	The Ryder (TMZ) brushes aside Em's authority on her own property and demands access and content. A white male journalist ignores a Black woman's 'no', and she has to perform a lie ('Verizon commercial') to protect her space. Emerald Haywood, structural. Reinforces the hierarchy.

Six stereotypes subverted, two played straight

Played straight	Washed-up child star (Ricky 'Jupe' Park); obsessed artist (Antlers Holst)
Subverted	Stoic Black cowboy (OJ Haywood); sassy Black woman and irresponsible younger sibling (Emerald Haywood); tech nerd sidekick and comic relief (Angel Torres); wise father figure (Otis Haywood Sr.)

Every authority figure outside the Haywood family is white (Buster, Fynn, Holst, The Ryder). That is the industry power structure the Haywoods have to work within.

Women who are not Emerald are largely functional (Amber, Mary Jo, Bonnie Clayton) or victims.

The script's central metaphor, being eaten by spectacle, maps onto how the entertainment industry exploits marginalised people.

Female characters beyond Emerald lack interiority; Amber and Mary Jo are defined entirely by their relationships to Jupe.

Angel's Latinx identity is mentioned but never explored; he could be any ethnicity without changing the script.

The disabled character (Mary Jo) is a spectacle of trauma, brought on for a cameo and then consumed.

For the next draft

Amber Park goes along with Jupe's plan and never gets a scene with her own view of it. One moment of held-back doubt would give her complicity an inner life.

Nothing in Angel's scenes draws on his Latinx identity beyond the mention of it. Should it shape anything he says or does?

Mary Jo appears mostly as a spectacle of her own trauma: veiled in the Star Lasso crowd, then consumed. Her choice to come to Jupe's show is never on the page. Is that choice worth a line?

Theory and terms

Intersectionality: Crenshaw's insight that identities compound: a character's situation as, say, an older working-class woman is not the sum of three separate categories but its own position.

Agency: Whether the story happens because of a character's choices, as opposed to a character who exists mainly to enable someone else's story.

Interiority: Access to a character's inner life. A character can have many scenes and still be treated as a device rather than a person.

Othering: Framing a character primarily as different or alien, seen from outside rather than inhabited.

Subverted stereotype: A trope the script deliberately sets up and then undercuts. This is a strength.

Further reading

[Crenshaw \(1989\) Demarginalizing the Intersection of Race and Sex](#)

[Crenshaw \(1991\) Mapping the Margins](#)