



Script Coverage

Title: BOOK OF PAUL, The	Format: Book
Author: Long, Richard	Status: Avail
Studio:	Draft Date:
Producer:	Pages: 477
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PRODUCTION SCHEME

Locale: East Village, New York	Time Period: Present Day
Genre: Action, Horror, Thriller	Budget: Medium

LOGLINE

When a pain and sex addicted tattoo artist encounters a battle-hardened loner, they discover they are pawns for a villainous overlord of an underground feudal society, who attempts turn both sides against each other to fulfill an apocalyptic prophecy.

COMMENTS SUMMARY

THE DAVINCI CODE meets SILENCE OF THE LAMBS in this similarly fast-paced psychological thriller. The action is relentless as science and magic, mythology and technology converge in a monumental battle where the stakes decide who lives and who dies through control of the ultimate power in the universe—the Maelstrom. THE BOOK OF PAUL combines sadistic characters with religious motives to create a convoluted society in NYC whose members are fueled by pain and prophecy. THE BOOK OF PAUL crosses a number of genres: occult horror, mystery, thriller, dark fantasy, erotica, humor and science fiction and literary fiction. THE BOOK OF PAUL is the first of seven volumes in a mythological narrative. It would be a strong consider based on the possibility to franchise and the current lack of mythological, action movies in the film space. The author supplements horror and gore with erotica and love to appeal to a wide audience base. Between the manic pacing of a Hunter S. Thompson novel and the unapologetic brutality of FIGHT CLUB, this has incredible audience or viewer appeal.

EVALUATION

	Excellent	Good	Fair	Poor
Story:	X			
Structure:	X			
Dialogue:		X		
Writing:	X			
Commerciality:		X		
Visual Elements:	X			
Title:	X			
Characters:	X			

	Recommend	Strongly Consider	Consider	Consider w/ Reservation	Pass
Project:		X			
Writer:		X			

SYNOPSIS

In the rubble-strewn wasteland of Alphabet City, MARTIN KELLY, practices smiling in front of the mirror as if he is capable of feeling any sort of emotion at all. Martin feels nothing. ROSE TURNER, Martin's young, attractive neighbor, interrupts Martin's intrinsic trance and asks for help fixing her dishwasher. There is a connection between the two instantly, primarily sexual. Martin goes to Rose's apartment to fix the dishwasher and they become physical. Following their sexual encounter, both Rose and Martin develop strong, intimate feelings for one another. This is the first time Martin has felt anything since he was a young boy. This is a result of the teachings of his father figure, PAUL KELLY. As a young boy, Paul trains Martin to feel no pain. Paul takes Martin from his kind, biological mother (who Paul has raped) and gives him to a woman who is cruel and beats Martin. Paul gives Martin a gun when he is 11 and tells him to shoot his "mother." Martin does as he is told. Paul adopts Martin to be his son and raises him to resist the feeling of pain, never knowing that Paul is his real father.

Paul, through a special visionary skill, is able to read Martin's mind and sees his romantic feelings developing for Rose. Knowing that Rose will distract Martin from his prophetic duties, Paul seeks to destroy their relationship by speaking with Martin and inflicting mind-numbing pain on him. Paul confronts Martin about his romantic feelings and slowly drives a nail through his hand as a tactic to bring Martin back to his emotionless, numb self in order to keep his head clear. The Maelstrom, an ancient book, holds the key to eternal life through Paul's Celtic clan, Kelly. Paul knows the prophecy can only be complete if Martin continues to follow in Paul's footsteps and serve as the vessel in which Paul's soul can transfer after death. History, as the Hermetic Maelstrom dictates, is disrupted by a feud between Paul's lineage and Rose's lineage. Paul is extremely upset that Martin develops feelings for Rose, as her ancestors are enemies of Paul's family, who also holds the key to unlock the Maelstrom.

Martin yells as a result of the excruciating pain Paul inflicts on him as he drives a nail into his hand, hoping to bring Martin back to a place of solitude. Meanwhile, a nosy neighbor, MICHAEL BEAN, hears the screaming and knocks on Paul's apartment door.

Paul welcomes Michael in and quickly vows to teach him the ways of Hermetic lore in exchange for his loyalty as a servant to Paul. Hermetic lore contains the authentic alchemical rituals for transforming thought into substance, transmuting matter at will and attaining eternal life. Michael agrees and unsuccessfully attempts to kill Martin when he is knocked unconscious by Paul. Upon regaining consciousness and defending himself against Michael, Martin declares that he will side with Rose and protect her from Paul's evil plans.

WILLIAM KELLY follows Rose home. William is unsure why his unrequited feelings for Rose continue to lead him to follow her but he continues to do so ever since they met at her tattoo parlor. William finds Rose attractive and opens up to her. When she is scared off by his fascination with books made out of human skin, they stop speaking. William is following Rose home when Rose runs to Martin's aid in a gang fight. Although Martin is shot and Paul saves his life, Rose immediately senses that Paul is a threat.

Martin and Rose escape to the Plaza hotel where they hope they will be safe and live in normalcy.

Meanwhile, Paul summons William to an undisclosed temple where he reveals that William and Martin are brothers and Paul is their biological father. This explains why William also shares the same mind reading powers as Paul and why William is so invested in Rose. William has no choice but to help carry out Paul's plan to kill Rose, as the Hermetic Maelstrom declares, or Paul will frame William for murder and have him locked up.

While traveling to his apartment in hopes of finding the key needed to open the ancient Maelstrom book, Paul kidnaps Rose from her hotel room and tortures her, inevitably strapping her to a chair with a timer set to impale her. William goes to Rose's aid, as he can see her thoughts in his mind. She is not receptive to his presence, especially because he lies to her and tells her that Martin abandoned her. Martin returns and is furious. He tries to fight Paul, while William sits idly by. Before the timer goes off, William saves Rose from being impaled and he

and Martin make their way to the temple to finish their duty - killing Paul. Martin succeeds in killing Paul as it becomes clear to the reader that the key of the Maelstrom is that a soul never dies. Paul's soul transfers into Billy's body.

ROLES

Role	Type	Ethnicity	Age From	Age To	Description
PAUL KELLY	Leading Male	European	50	55	Paul is the book's sadistic namesake, who is bent on fulfilling an ancient prophecy by any means necessary. Paul is not who many believe him to be. For some he is a friend, and others a father figure, but only very few really know the truth behind his being. He is a serial killer with no further motive. As the story progresses, Paul begins to kill for the pleasure of watching people suffer. Paul's humanity makes him an interesting character. He is not a cartoon monster, because he shows glimpses of sympathy. Paul is also in a lot of pain due to the trauma he experienced as a boy.
MARTIN KELLY	Leading Male	Caucasian	30	35	Martin is Paul's protégé. Martin struggles with his blossoming feelings for his sexy neighbor, Rose, and his mounting distrust for Paul, the man who raised him and taught him everything he knows. Martin becomes a stone cold personality. He is a character who has been so damaged by childhood trauma that he can no longer feel compassion, joy, affection, and had, accordingly, committed all kinds of horrible acts. Martin's feelings for Rose change his life's motivation and destiny.
ROSE TELLER	Leading Female	Caucasian	25	30	She is damaged, yet holds a secret that she herself has hidden deep. Her character is addicted to pain and sex. She is the strong female character and the only character who is brave enough to stand up to Paul. When Rose meets Martin, she immediately recognizes a feeling that seems centuries old and her need for him dictates her reckless actions.
WILLIAM KELLY	Supporting Male	Caucasian	30	35	William's world is introduced through his first person narration as he talks about becoming a collector of ancient occult manuscripts, which leads him to the tarot. As William reveals more about himself through his journal entries, he admits more about his fascination with body mutation, and pain. He gradually reveals more through his entries, which contain the meat of the mythology and all the Hermetic and Gnostic lore. When William discovers that the tarot is related to an apocalyptic prophecy, which Paul is determined to fulfill, William succumbs to Paul's demands and becomes his servant.

MICHAEL BEAN	Supporting Male	Caucasian	20	25	A skinny blond boy who tries to be brave, although he is not. He is very scared and intentionally tries to pass himself off as "Street Trash Artist Radical" even though this is just a facade. He wears the same clothes every day to help convey his grunge look. He is insecure and desperate to belong. He has no family and no friends - a loner by all accounts. This makes him particularly susceptible to Paul's offer for protection.
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THE BOOK OF PAUL is incredibly cinematic. It reads like a movie as it is written in short, titled chapters that crosscut between scenes and feature multiple character perspectives. The writing of The Book of Paul works because it is intelligent, self-aware, and amusing, while also being sadistic and salacious. It has a brisk plot and gritty, compelling characters. There are few special effects, but several stunts in a number of gory, fight scenes. Characters are complex and well-developed. All characters are connected by an intricate story-line web, surrounding Paul. Major talent could be attracted to the roles of Paul and Martin. Paul, the sadistic namesake, is extremely multifaceted - quickly switching back and fourth between evil and normalcy. Martin, Paul's protege, struggles with his feelings for his attractive neighbor, Rose, and his distrust of the man who raised him. Either role could be considered for an award. The dialogue is sharp and fast. The characters interact without missing a beat. Every action, every character, is another piece in a giant jigsaw puzzle.

All characters involved in the story are risking their lives for the sake of destiny. The story weaves in and out of the realm of alchemy, mythology, and religion. The reader never knows if it is a character's turn to die or not, as the author's writing kills off even the most innocent and sympathetic characters. The writer often alludes to the origin of The Book of Paul itself, one of the author's deft twists, one that leaves readers guessing up to the end. From Paul's perspective, the future of mankind is at stake. From Martin and Rose's perspective, their lives are at risk. The reader maintains interest because of the fast transition from one perspective to the next and the pending desire to know how everything is connected. The internal obstacles are the bigger trump of good over evil. The external obstacles deal with physical fights, crucifixion, torture, and killings. There are no glaring pot holes.

The biggest strength is that The Book of Paul is wide open for a sequel. This is the type of book that would develop a loyal following. Weaknesses are that the demographic is unclear. This book would do well for young men but it is unclear whether women would like it, and of what age range. The story is extremely interesting and compelling by combining the right amount of suspense and story line. It may be a Blockbuster given the right marketing and audience. The book could benefit from focusing less on the ancient religious themes and giving Paul a more modern motive. While it is interesting to have a historical and religious element, the depth of the Hermetic lore seems unnecessary. To blossoming love story between Rose and Martin could also benefit by being developed further. While the book is far from a love story, their romantic encounters make them more vulnerable and sympathetic as characters. This has strong awards potential due to the cross-over genres and strong character roles.