NOTE: our Dry-Run Report service mirrors the brief, blunt internal coverage which occurs in a prod co. (which the writer never sees). Use it to acid test how your script would be covered for real.

PROJECT ANALYSIS - DRY-RUN INDUSTRY STYLE REPORT

(please note this report has been modified to protect the writer's intellectual copyright)

Title: THE _____  
Length: 107 pages  
Writer: John Doe  
Genre: Thriller / Chase  
Sub-Genre(s): Sci-Fi  
Director: N/A  
Setting: U.S.  
Period: 20_  
Budget: Medium  
Verdict: Low Consider  
Date Covered: 03.10.12

Logline: When a _____ searching for the _____ jghjkbkj _____ himself, he finds himself hunted by __________, who want to use the _______ for their own ends.

Evaluation: Intriguing subject matter, a compelling writing style, and a strong emotional undertow help compensate for a slightly linear and simplistic plot, hindered largely by a _____ who just doesn’t quite have ____ to do or a clear ____ in the story. The emphasis on exposition over action is problematic too, but there are still plenty of strengths in both concept and characters, and overall there’s enough here to warrant a Low Consider verdict.

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SYNOPSIS


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COMMENTS

_______ is an action-packed sci-fi thriller based around two main ___ ideas: the discovery ____ and the possibility of _____. The main plot sees ____ (formerly married, both dealing with the fall-out of their daughter’s death) on the run from ____ which have unexpectedly yielded results: ______. It’s a satisfying premise in a commercial genre and as such there is much to recommend about it, the story moving from set piece to set piece pretty effectively, and the subject matter and characterisation offering immediate appeal. However there are some underlying structural issues, particularly with the plotting and the protagonist, that prevent the script from fully reaching its potential...

The main concern is that, after an opening act in which he is both active and decisive, ____ becomes increasingly passive, buffeted around by events but only rarely taking concrete action of his own – and when he does, it is often counter-productive. After the initial spate of ____ that precipitate the chase, ____ go on the run, and from this point on it is largely ____ who controls the action, revealing fairly detailed exposition (which, though motivated by the situation, is dramatically less than satisfying), taking _____ to the research complex, and generally acting like she’s the one with all the knowledge and power. Meanwhile it is ____ who saves them from ____ at the midpoint and the ____ who saves them (or tries to, at least) in the final act when _____ is revealed as the true villain of the piece (a neat twist). In fact, the only major actions ____ takes in Act II other than running are to try and revive the ___ an action that is both woefully misguided and ultimately undermined by Miles – and to seek help from ____.

This latter action does make a lot of sense and demonstrates ____ leading the fightback against ___. But for the rest of the story he is actually a pretty lacklustre hero, far more obsessed with reviving ____ than with protecting the data and escaping from ____. This makes us question what his goal really is, in fact: to protect the ____ or to use it to bring back ____? If the latter, ____ surely becomes much more of an obstacle than she currently is, plus he still doesn’t make that much effort to restart the ____ (one abortive attempt in the middle, then nothing…). The ___ material is certainly interesting and does lend ___ character great emotional depth. But from a plotting perspective there just isn’t the sense of propulsion and narrative drive an action-thriller needs, with the emphasis instead falling on exposition and discussion, which slow up the pace. Meanwhile the thematic content is only obliquely touched upon. Though the subject matter sets up some fascinating ideas about the ethics of ____ the dangers of not letting go of the past, and whether it’s right to ____ by searching for ____, these ideas are only skirted by, never engaged with in a truly resonant way.

This is partly because we don’t fully understand what the ____ actually does. Certainly it can manifest ______, but what does this say about ______, the ____ and what it means to be ____? Above all, why are ____ and ____ so desperate to shut ____ down when he’s discovering exactly what they surely want him to discover? Why not simply co-opt his knowledge instead of intentionally alienating him? Indeed why are they trying to shut
down the ___ at the start at all? Plot holes like these both confuse the story and make it hard to discern what the script intends to say about the rights and wrongs of ___; and on the subject of the _____, his is an underwritten character whose role in the story deserves expanding.

Nevertheless despite these issues, ____ is still an appealing story with great characters and a strong premise. If it were clearer what’s at stake for both ____ and ____ in capturing the ___, and if ___ were a more convincing protagonist, there’d be a solid basis here for a compelling and resonant sci-fi thriller.

Ultimately then, there’s undoubtedly the merit here to judge the project worthy of consideration for further development, and the writer should be tracked, too.