



## 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

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**Logline:** When a \_\_\_\_\_ searching for the \_\_\_\_\_ jghjbkj \_\_\_\_\_ himself, he finds himself hunted by \_\_\_\_\_, who want to use the \_\_\_\_\_ for their own ends.

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**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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	EXCELLENT	GOOD	FAIR	POOR
PREMISE		X		
PLOT			X	
CHARACTERISATION		X		
DIALOGUE		X		
PACE			X	
SETTING		X		

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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, \_\_\_\_ and \_\_\_\_ 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 fight-back 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 \_\_\_\_\_ from \_\_\_\_\_ 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.