

Hitman

Comprehensive Analysis Report

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QUILTY

AI-Powered Screenplay
Intelligence

<https://guilty.app>

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Executive Summary

QUILTY SCORE

72.2

Confidence Interval: 63.625 – 79.625

Linklater and Powell have a quirky, true-story dark comedy gem that's actor-bait and festival-ready, but it risks true crime fatigue by 2028 unless punched up for sharper satire.

Strong Consider

GENRE

Dark Comedy

BUDGET TIER

mid

DISTRIBUTION

{'target_buyers': ['Netflix', 'Apple TV+', 'A24', 'Searchlight Pictures'], 'primary_recommendation': 'Hybrid (Limited Theatrical + Streaming)', 'ancillary_opportunities': ['Soundtrack release', "Potential for a 'Gary Johnson' true-crime tie-in documentary"], 'international_potential': 'High (Hitman tropes and romantic thrillers translate well globally)'}

Logline

A mild-mannered philosophy professor moonlighting as a fake hitman for the NOPD finds his life spiraling out of control when he falls for a client and helps her cover up a real murder, forcing him to fully embrace his dangerous alter ego.

Synopsis

Gary Johnson is a fastidious psychology and philosophy professor at the University of New Orleans who lives a quiet life with his cats, Id and Ego. He supplements his income by providing technical support for NOPD undercover stings. When the lead undercover operative, Jasper, is suspended for misconduct, Gary is thrust into the role of 'Billy,' a fake

hitman. To his surprise, Gary is a natural, using his knowledge of human behavior to craft bespoke personas that entrap would-be criminals. His life changes when he meets Madison, a woman seeking to kill her abusive husband, Ray. Gary, adopting the suave persona of 'Ron,' feels an immediate connection and breaks protocol by advising her to take her money and start over rather than go through with the hit. They soon begin a passionate affair, with Gary maintaining the 'Ron' persona to keep her interested. However, the boundary between Gary and Ron begins to dissolve as he finds himself more confident and sexually assertive. Complications arise when Madison's husband, Ray, is found dead. While the police believe it was a drug deal gone wrong, Jasper—now back on the force and jealous of Gary's success—suspects Madison and Gary. Jasper attempts to blackmail the couple for Madison's insurance payout. In a tense confrontation at Madison's house, she drugs Jasper. Gary, realizing they have no other way out, finishes the job by suffocating Jasper with a plastic bag, framing it as a suicide. The film ends years later; Gary and Madison are a happy suburban couple with children, their life built on the ultimate performance. A final title card reveals the real Gary Johnson never actually killed anyone, noting the film 'made that part up.'

Themes & Tone

Tone: ['Darkly Comedic', 'Romantic Noir']

Killer Insight

What It's Really About: The script is a meditation on the Nietzschean idea of 'living dangerously' and the psychological reality that identity is a performance we can choose to change.

"Can the audience stay on board when the protagonist shifts from a harmless 'performer' to a cold-blooded murderer in the final act?"

Deal-Maker/Breaker: The chemistry between Gary and Madison is the engine; if the romance doesn't sizzle, the moral compromise at the end feels hollow.

The Bottom Line

A high-concept, intellectually stimulating dark comedy that is ready for production.

The Reward: A potential awards contender and commercial hit.

The Risk: The dark ending might polarize test audiences.

Why It Matters: It's a rare 'smart' movie that is also immensely fun and commercial.

Top Strengths

- {page: '8-10', 'example': "Gary's transition from the stuttering professor to the cold 'Billy' is written with distinct linguistic shifts. [PAGE 8]", 'strength': 'Exceptional Character Voice'}
- {page: 'Throughout', 'example': "The script uses philosophy not as window dressing, but as the literal blueprint for the protagonist's actions. [PAGE 102]", 'strength': 'Thematic Cohesion'}
- {page: '35-50', 'example': 'The dialogue between Gary and Madison feels electric and dangerous, elevating the stakes of the crime plot.', 'strength': 'Romantic Chemistry'}

Critical Weaknesses

- {fix: "Introduce a slightly more menacing edge to Gary's 'Ron' persona earlier to foreshadow his capacity for real violence.", 'page': '100', 'example': "The murder of Jasper (page 100) is significantly darker than the rest of the film's playful tone.", 'priority': 'High', 'weakness': 'Third Act Tonal Whiplash'}
- {fix: "Give Jasper a scene earlier that shows his own struggle with identity or his fall from grace to mirror Gary's rise.", 'page': '97', 'example': 'Jasper feels like a one-dimensional obstacle rather than a fully realized threat.', 'priority': 'Medium', 'weakness': 'Antagonist Depth'}

Comparable Films

Title	Year	Box Office	Relevance
Bernie (2011)	-	-	Linklater's previous true-crime dark comedy with a similar 'polite killer' vibe.
Focus (2015)	-	\$159 million	
Game Night (2018)	-	\$117 million	
Grosse Pointe Blank (1997)	-	-	Blends hitman action with witty, character-driven comedy and romance.
Out of Sight (1998)	-	\$77 million	

Title Analysis

Professional Coverage Summary

Grade: 78.0

Gary Johnson is the definition of 'unremarkable.' He teaches philosophy at the University of New Orleans, drives a Honda Civic, and spends his evenings birdwatching or feeding his cats. His only brush with excitement is his part-time job with the NOPD, where he handles technical surveillance for sting operations. When Jasper, the department's regular undercover 'hitman,' is suspended for police brutality, Gary is thrust into the field. To everyone's surprise, Gary is a natural. He realizes that clients don't want a generic killer; they want the hitman from the movies. Gary begins researching his clients, creating bespoke personas—from a Russian professional to a Patrick Bateman-esque sociopath—to elicit the necessary confession for an arrest. His routine is shattered when he meets Madison Figueroa. Unlike the usual low-lifes Gary encounters, Madison is a sympathetic woman seeking to escape a truly dangerous, abusive husband. Gary, performing as the suave and confident 'Ron,' feels an immediate connection. Instead of

leading her into a trap, he advises her to take her money and start a new life. They soon begin a secret, intense relationship. For Gary, being 'Ron' is liberating; he is more confident, more sexual, and more alive than he has ever been. Madison, believing Ron is a real hitman, is drawn to his perceived danger and protective nature. Complications arise when Madison's husband, Ray, encounters the couple at a nightclub. Gary, as Ron, pulls a gun on Ray to protect Madison. Shortly after, Ray attempts to hire Gary (not knowing he is Madison's boyfriend) to kill Madison. Gary tries to warn Madison, but before he can act, Ray is found dead—shot in a drug deal gone wrong. The NOPD, led by a suspicious Jasper, begins investigating Madison. Jasper, who has always resented Gary's success, begins to piece together Gary's relationship with the suspect. In a high-stakes climax, the NOPD sends Gary into Madison's home wearing a wire to get a confession. Gary uses his phone to silently communicate with Madison, coaching her to deny everything while they perform a 'breakup' for the listening police. The plan works, and the police drop the case. However, Jasper isn't fooled. He confronts Gary and Madison at her home, demanding the insurance money from Ray's death in exchange for his silence. Madison drugs Jasper's beer, and Gary, fully embracing his 'Ron' persona, finishes the job by suffocating Jasper with a plastic bag, making it look like a suicide. Years later, Gary and Madison are happily married with children in a suburban neighborhood. Gary's final lecture to his students reflects his new reality: the self is not fixed, and one must seize the identity they want with passion and abandon. He has successfully integrated Gary and Ron, living a 'somewhat true' happy ending built on a foundation of shared secrets and a perfectly executed crime.

Quilty Score Breakdown

The Quilty Score is a composite metric evaluating your screenplay across four key dimensions: Story & Craft, Commercial Viability, Cultural Resonance, and Production Reality.

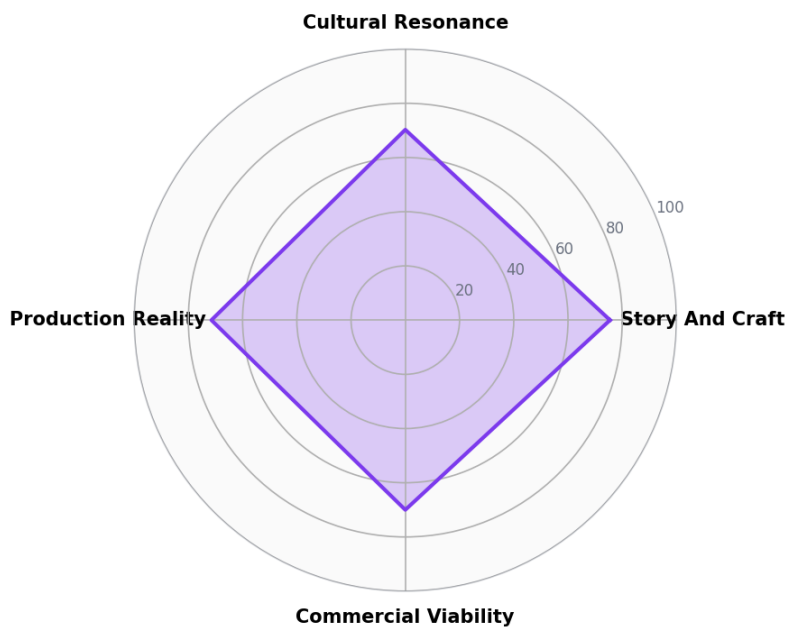
72.2

out of 100

Confidence Interval: 63.625 – 79.625

Model Agreement: 0.84

Quilty Score Dimensions



Story & Craft

75.5

Commercial Viability

70.0

Cultural Resonance

70.25

Production Reality

71.5

Platform Viability Scores

HYBRID

72.2/100

FESTIVAL

72.7/100

STREAMING

72.2/100

THEATRICAL

71.9/100

Budget & Talent Package

User Budget Scenario

Budget: mid

AI-Optimal Package

Budget: low

Cultural Context

AI agents in daily life

climate adaptation vs mitigation

political realignment

economic restructuring

identity in algorithmic age

human connection premium

creative authenticity valued

streaming consolidation

Quilty Rules

81.5/100 Quilty Rules Score (Grade: A-)

Empirical patterns derived from analysis of 58 produced films — measuring alignment with proven compositional benchmarks.

The Box Office

CATEGORY SCORE

85.0/100

Rule	Status	Details
Profit Formula	Pass (85)	<p>Predicted gross multiple: 6.8x — highly profitable range. Based on OLS regression ($R^2=0.244$, $n=69$) where Market/Finance Score is the dominant predictor (coeff=+0.425).</p> <p>Tier: highly profitable range</p> <p>Inputs: {'story_craft': 94, 'quilty_score': None, 'market_finance': 88, 'cultural_market': 65}</p> <p>Predicted Multiple: 6.83</p>

The Ensemble

CATEGORY SCORE

57.7/100

Rule	Status	Details
Network Density	Pass (65)	<p>Density 0.400 — denser than top-tier benchmarks. Network density negatively correlates with story craft ($\rho=-0.459$, $p<0.05$). Consider tightening character relationships.</p> <p>Value: 0.4</p>
Character Richness	Fail (8)	<p>14 characters — smaller cast than top-tier benchmarks. Character count positively correlates with both story craft and market scores.</p> <p>Value: 14</p>
Dialogue Balance	Pass (100)	<p>Dialogue ratio 0.313 — within the sweet spot (0.23-0.33) where top-tier screenplays cluster.</p> <p>Value: 0.313</p>

The Arrangement

CATEGORY SCORE

90.5/100

Rule	Status	Details
Story Shape	Pass (100)	'man_in_a_hole' — the dominant story shape among blockbuster hits (54% of top-tier). This arc where the protagonist falls into trouble then climbs out is the most commercially reliable. Value: man_in_a_hole
Act Structure	Pass (100)	Act ratio 25.0/50.0/25.0 — near-perfect alignment with the classic 25/50/25 structure found in top-tier films. Act1: 25 Act2: 50 Act3: 25
Turning Point Density	Pass (76)	48 turning points — solid pacing above mid-tier baseline (median 52). Value: 48
Scene Pacing	Pass (86)	Average 49.5 lines/scene — reasonable pacing, slightly above the top-tier sweet spot. Value: 49.5

The Venue

CATEGORY SCORE

85.0/100

Rule	Status	Details
Story Craft Strength	Pass (100)	Story craft 94/100 — in the top tier (≥ 88). This is the single strongest predictor of box office success in our dataset ($\rho = +0.507$). Value: 94.0
Budget Efficiency Zone	Pass (70)	\$25M budget — mid-range. These films achieve a median 4.9x multiple with 72% profitable. Genre alignment becomes critical here. Tier: mid Budget: 25000000.0
Genre x Budget Fit	Pass (85)	Comedy + mid budget — a historically profitable combination (median 8.4x multiple). Genre: Comedy Budget Tier: mid

Coverage Grid

Detailed assessment across 10 industry-standard categories.

Category	Score	Weight	Assessment
Marketability	65.0/10	15x	Good marketability with defined audience (None). Some opportunities to strengthen commercial hooks and broaden appeal.
Dialogue Voice	94.0/10	8x	Dialogue is a standout element with distinct voices, natural flow, and strong subtext. Characters sound authentic and purposeful.
Characters Arcs	94.0/10	18x	Exceptional character work with clear arcs, distinct voices, and compelling relationships. Characters drive the story effectively. (25 characters analyzed)
Cultural Awards	94.0/10	8x	Strong awards potential with prestige material, universal themes, and cultural resonance. Could generate significant industry attention.
Story Structure	94.0/10	18x	Excellent three-act structure with clear story beats, strong pacing, and effective integration of subplots. Structure is a major asset.
Risk Sensitivity	94.0/10	6x	Low risk with respectful handling of material. No significant sensitivity concerns or elements that could age poorly.
Casting Flexibility	65.0/10	5x	Good casting potential with 2 lead role(s) and 25 total characters. Should appeal to appropriate talent tier.
Concept Originality	94.0/10	10x	High-concept premise with clear hook and fresh angle. Logline is compelling and immediately conveys the story's unique appeal.
Production Feasibility	64.0/10	12x	Production is achievable but some cost drivers present. Budget tier (mid) may need adjustment based on complexity.

Casting Recommendations

Gary Johnson / Ron

Lead

A mild-mannered, somewhat lonely philosophy professor who finds his true self through the performance of being a hitman. He is intellectual, observant, and surprisingly capable of extreme charm and lethal decisiveness when pushed.

Suggested Actors:

- Glen Powell — *Perfect blend of charm and nerdiness.*
- Ryan Gosling — *Proven range in 'The Nice Guys'.*
- Chris Evans — *Can play both the dork and the hero.*

Madison Figueroa Masters

Lead

A woman trapped in an abusive marriage who seeks a way out. She is resilient, seductive, and ultimately more dangerous than she first appears. She falls for the 'Ron' persona but eventually accepts the 'Gary' underneath.

Suggested Actors:

- Adria Arjona — *Strong screen presence and chemistry.*
- Ana de Armas — *Excellent at playing the femme fatale.*
- Camila Mendes — *Brings a youthful, sharp energy.*

Jasper

Supporting

A dirty, arrogant, and jealous undercover cop who is Gary's professional rival. He is the primary antagonist, representing the 'old guard' of policing that Gary's intellect eventually overcomes.

Suggested Actors:

- Austin Amelio — *Great at playing sleazy antagonists.*
- Walton Goggins — *Master of the 'dirty cop' archetype.*
- Shea Whigham — *Brings a gritty, realistic intensity.*

Claudette

Supporting

A sharp, no-nonsense NOPD detective who manages Gary's undercover work. She is supportive but professional, providing the grounded reality that Gary's fantasy life threatens to disrupt.

Suggested Actors:

- Retta — *Excellent comedic timing and authority.*
- Octavia Spencer — *Brings gravitas and warmth.*
- Regina Hall — *Versatile and sharp-witted.*

Phil

Supporting

Gary's tech-savvy colleague at the NOPD. He is the 'everyman' who is constantly impressed by Gary's acting skills. He provides much of the film's observational humor.

Suggested Actors:

- Sanjay Rao — *Natural comedic energy.*
- Ike Barinholtz — *Great at playing the 'buddy' role.*
- Lamorne Morris — *Brings a quirky, likable vibe.*

Creative Analysis

Story Structure

Inciting Incident: {'page': 4, 'description': "Gary is forced to fill in for Jasper as the undercover hitman 'Billy' at the Pho Bang restaurant."}

End of Act One: {'page': 14, 'description': 'Gary successfully entraps Craig, proving he has a genius-level talent for the role.'}

Midpoint: {'page': 48, 'description': 'Gary (as Ron) and Madison have sex for the first time, fully entangling his fake persona with his real life.'}

Low Point: {'page': 82, 'description': 'Madison reveals she actually killed Ray, and Gary realizes Jasper is closing in on them both.'}

Climax: {'page': 100, 'description': 'Gary and Madison murder Jasper and stage it as a suicide to protect their future.'}

Resolution: {'page': 105, 'description': 'Gary and Madison live a happy suburban life, having successfully integrated their dark secrets into a new identity.'}

Causation Chain: Strong

Setup & Payoff: {'effective': [{'setup_page': '2', 'description': "The 'all pie is good pie' line and the Nietzschean lecture.", 'payoff_page': '104'}], 'missing_payoffs': [{'setup_page': '17', 'description': 'The montage of hitmen in pop culture is a great setup that could be referenced more in the climax.'}]}

Logic Issues: [{'page': '99', 'issue': "Jasper's decision to enter Madison's house alone without backup while blackmailing them is a classic 'villain mistake'.", 'suggested_fix': 'Give Jasper a more desperate financial reason to keep it off the books.'}]

Character Development

GARY

lead

Age: 35-45

MADISON

lead

Age: 30-40

JASPER

supporting

Age: 40-50

[REDACTED]TTE

supporting

Age: 35-45

PHIL

supporting

Age: 35-45

CRAIG

supporting

Age: 30-40

RAY

supporting

Age: 30-40

SERGEANT HANK

supporting

Age: 50-60

Thematic Analysis

No thematic analysis data available.

Dialogue Analysis

Dialogue Quality:

92

Strengths: ['Philosophical integration into casual conversation.', 'Sharp, rhythmic banter between Gary and Madison.']

Weaknesses: ["Occasional 'cop talk' cliches in the surveillance van."]

Voice Distinction: Strong

Subtext: Effective

Visual Storytelling

Visual Score:

78

Show vs. Tell: Good balance; Gary's internal state is often shown through his changing wardrobe and posture.

Proofreading Analysis

53 Issues Found

Review and correct these spelling and grammar issues.

Issues List

#	Original	Corrected	Explanation	Line
1	"ID" and "EGO."	"ID" and "EGO."	No error here, but on line referencing 'sections for Id and Ego' — 'Id' should be consistent with earlier 'ID' labeling, though this may be intentional stylistic variation.	56
2	rehearses sections for Id and Ego	rehearses sections for ID and EGO	Inconsistent capitalization with the earlier reference to bowls labeled 'ID' and 'EGO'.	62
3	getting good at recordings	getting good at recording	'Recordings' should be 'recording' — the gerund form is needed here, not the plural noun.	97
4	given the circumstances, they actually had no problem with it	given the circumstances; they actually had no problem with it	Comma splice — two independent clauses joined only by a comma. A semicolon or period is needed.	160
5	anything bad were to happen, no one can think I did it	anything bad were to happen, no one could think I did it	Modal verb inconsistency — the conditional 'were to happen' requires 'could' rather than 'can' in the result clause.	238
6	He pulls out a small envelope and passes it to Gary under the table. I've got 25 hundred cash now, and I give you the other 25 hundred after, right?	He pulls out a small envelope and passes it to Gary under the table.	The line of dialogue 'I've got 25 hundred cash now, and I give you the other 25 hundred after, right?' is embedded in the action line instead of being formatted as a separate dialogue block under CRAIG.	296
7	I just thought we'd agreed to it already	I just thought we already agreed to it	Awkward phrasing — 'we'd agreed to it already' is grammatically acceptable but 'we already agreed to it' is more natural in this colloquial context. Minor style issue.	323
8	pilleated	piledated	Spelling error: the correct spelling is 'piledated,' not 'pilleated'.	678
9	illusive	elusive	Confused word: 'illusive' means deceptive/illusory; 'elusive' means	682

#	Original	Corrected	Explanation	Line
			hard to find, which is the intended meaning here.	
10	there was rumored sighting	there was a rumored sighting	Missing article 'a' before 'rumored sighting'.	682
11	The Van	The van	Unnecessary capitalization of 'van'; it is not a proper noun or introduced as a named vehicle.	705
12	sits passenger seat	sits in the passenger seat	Missing preposition 'in' and article 'the' before 'passenger seat'.	759
13	manilla	manila	Spelling error: the correct spelling is 'manila envelope,' not 'manilla.'	803
14	They've crossed...just needed	They've crossed...just need	Tense inconsistency: the sentence begins in present perfect ('They've crossed') and should continue in present tense ('just need') rather than past tense ('needed').	835
15	You are smart lady.	You are smart lady.	No error flagged here as this appears to be intentional dialect/accents dialogue for the character GARY/"NICO" playing a Russian persona.	873
16	cause	because	Informal usage of 'cause' in place of 'because' in a formal lecture context; likely a typo/style error rather than intentional dialogue styling.	912
17	compliments	complements	Confused word: 'compliments' means to praise; 'complements' means to go well with or complete, which is the intended meaning.	958
18	and just keeps getting worse and worse	and it just keeps getting worse and worse	Missing word 'it' - the sentence lacks a subject for the verb 'keeps'	17844
19	and just keeps getting worse and worse	and it just keeps getting worse and worse	Missing word 'it' - the sentence lacks a subject for the verb 'keeps'	17844
20	and just keeps getting worse and worse	and it just keeps getting worse and worse	Missing word 'it' - the sentence lacks a subject for the verb 'keeps'	17844
21	and just keeps getting worse and worse	and it just keeps getting worse and worse	Missing word 'it' - the sentence lacks a subject for the verb 'keeps'	17844

#	Original	Corrected	Explanation	Line
22	and just keeps getting worse and worse	and it just keeps getting worse and worse	Missing word 'it' - the sentence lacks a subject for the verb 'keeps'	17844
23	and just keeps getting worse and worse	and it just keeps getting worse and worse	Missing word 'it' - the sentence lacks a subject for the verb 'keeps'	17844
24	PHIL (ON RADIO)	PHIL	Phil is in the same room speaking in person, not on radio; the parenthetical appears to be an error as the scene establishes Phil is physically present in the briefing room	17909
25	PHIL (ON RADIO)	PHIL	Phil is in the same room speaking in person, not on radio; the parenthetical appears to be an error as the scene establishes Phil is physically present in the briefing room	17909
26	PHIL (ON RADIO)	PHIL	Phil is in the same room speaking in person, not on radio; the parenthetical appears to be an error as the scene establishes Phil is physically present in the briefing room	17909
27	PHIL (ON RADIO)	PHIL	Phil is in the same room speaking in person, not on radio; the parenthetical appears to be an error as the scene establishes Phil is physically present in the briefing room	17909
28	PHIL (ON RADIO)	PHIL	Phil is in the same room speaking in person, not on radio; the parenthetical appears to be an error as the scene establishes Phil is physically present in the briefing room	17909
29	PHIL (ON RADIO)	PHIL	Phil is in the same room speaking in person, not on radio; the parenthetical appears to be an error as the scene establishes Phil is physically present in the briefing room	17909
30	I wouldn't share a straw with Gary.	I wouldn't share a straw with Gary.	Erroneous line break splitting 'I' from the rest of the sentence - likely a formatting/typo error	17914

Showing first 30 of 53 issues. See full analysis for complete list.

Conflict & Stakes Analysis

Central Conflict

Gary must reconcile his stable, law-abiding identity with the dangerous, seductive 'Ron' persona he created, which has now entangled him in a real-world murder investigation.

Conflict Type

Man Vs Self

Conflict Grade

92/100

Protagonist Force

Gary Johnson, a mild-mannered professor seeking authentic 'passion' and identity.

Antagonistic Force

The 'Ron' persona and the legal/moral consequences of the hitman fantasy.

Stakes Progression

Act	Stakes	Level
Act 1	Gary's professional reputation and physical safety are at risk during his first undercover assignment as 'Billy'.	personal
Midpoint	Gary's career and legal freedom are jeopardized when he begins an illicit romantic relationship with a former suspect, Madison.	life-death
Act 3	Gary faces potential life imprisonment or death if Jasper proves he was involved in the murder of Ray Masters.	existential

ESCALATION SCORE

9/10

The stakes transition masterfully from a simple job comedy to a high-stakes noir thriller where the protagonist's entire identity and freedom are on the line.

Philosophical Conflicts

Static Identity vs. Fluid Persona

Side A:

The 'Gary' persona represents the safe, academic, and passive life of a philosophy professor who observes life from a distance.

Resolution: Gary eventually merges the two, realizing that the 'self' is a construct and he can choose to be the more assertive version of himself.

high importance

Side B:

The 'Ron' persona represents the active, dangerous, and performative self that Gary creates to fulfill his and Madison's desires.

Legal Justice vs. Personal Justice

Side A:

The NOPD and the legal system, represented by Jasper and Sergeant Hank, focus on entrapment and strict adherence to the law.

Resolution: The conflict remains tense as Gary uses his knowledge of the law to subvert it, protecting Madison from the consequences of Ray's death.

medium importance

Side B:

Gary and Madison represent a more Darwinian or Nietzschean 'personal justice' where the removal of a 'destabilizing force' like Ray is seen as a social good.

Character Goals

GARY JOHNSON Protagonist

Primary Goal:

To successfully perform as an undercover hitman for the NOPD while maintaining his academic career.

Internal Need:

To stop being a passive observer of life and actually 'live dangerously' as he teaches in his lectures.

Obstacles: Jasper's jealousy and suspicion, Ray's violent outbursts, The police investigation into Ray's murder

Goal Achieved

MADISON MASTERS

Primary Goal:

To escape her abusive and controlling marriage to Ray and start a new life.

Internal Need:

To find a partner who empowers her and provides the protection she never had.

Obstacles: Ray's stalking, Financial dependence, The threat of being arrested for soliciting a hitman

Goal Achieved

Conflict Strengths

- The intellectual framing of the conflict through Nietzschean and Freudian philosophy makes the character's transformation feel earned and grounded.

Areas to Strengthen

- The antagonist Jasper's motivations are slightly one-dimensional, leaning heavily on professional jealousy rather than a deeper moral counterpoint.

Recommendations

- Deepen the tension between Gary and Jasper by having Jasper represent a more rigid, 'old school' moral code that directly challenges Gary's fluid ethics.

Devil's Advocate

65/100 Recommend

Linklater and Powell have a quirky, true-story dark comedy gem that's actor-bait and festival-ready, but it risks true crime fatigue by 2028 unless punched up for sharper satire.

Cultural Metrics

ZEITGEIST SCORE

68/100

Cultural relevance now

CRINGE SCORE

38/100

Risk of dating poorly

Brutally Honest Review

Jasper's 'cancel culture' rant (Scene 6) is deliberate regional cop machismo, not weak—authentic NOLA 90s voice. Problem: Courtroom defense speech cuts off abruptly (Scene 40), lazy cliffhanger lacking punch. Claudette/Phil's Ron fetish banter (pages 38-39) overplays crude for shock, undercuts tension vs. Linklater's subtler humor (e.g., Dazed). Monte kid scene (Scene 23) risks 'future school-shooter' label as tone-deaf post-Uvalde, even if true-inspired.

Fatal Flaws

- Madison envelope pivot (Scene 36)—telegraphed savior trope undermines sting cynicism.
- Unresolved courtroom (Scene 40)—drops ball on Craig arc payoff.

Market Challenges

- True crime oversupply by 2028 risks niche burial.
- NOLA setting limits international sans co-prod incentives.



Controversy Potential

Madison 'rescue' (pages 35-37) sparks #NotAllWomen debates—portrays desperate housewife as redeemable vs. others as psychos, potential feminist backlash. Jasper's teen-beating video (Scene 30) nods police brutality, could

ignite copaganda discourse. True story fidelity: Texas Monthly fans nitpick Gary's real reticence vs. scripted charisma (e.g., pie ritual pages 19,32). Low-medium heat, festival buzz fodder.

Narrative Genome

Writing Theory Analysis

Story Arc (Vonnegut's Shapes of Stories)

Arc Type: Man in a Hole (Fall-Rise) (40% confidence)

Derived from beat detection data (midpoint, all-is-lost, climax positions)

Comparable Films:

Die Hard (1988)

The Martian (2015)

Finding Nemo (2003)

highest commercial ceiling, four-quadrant, franchise potential

Commercial Viability

Market Positioning

Comparable Films

Title	Budget	Box Office	ROI
The Nice Guys (2016)	\$50 million	\$62 million	-
Game Night (2018)	\$37 million	\$117 million	-
Focus (2015)	\$50 million	\$159 million	-
Seven Psychopaths (2012)	\$15 million	\$33 million	-
Out of Sight (1998)	\$48 million	\$77 million	-

Financial Projections

Revenue Streams

Stream	Projection
Theatrical	{'key_factors': ['Extended windows to 45+ days by 2028', 'Premium format uplift'], 'projected_revenue': 65000000, 'percentage_of_total': 40}
Streaming Svod	{'projected_revenue': 40000000, 'licensing_estimate': '15-25M upfront', 'platform_potential': ['Netflix', 'Amazon MGM'], 'percentage_of_total': 25}
Ancillary Rights	{'opportunities': ['Soundtrack licensing', 'Novelization'], 'projected_revenue': 8000000, 'percentage_of_total': 5}
Home Entertainment	{'projected_revenue': 16000000, 'digital_vs_physical': '80/20 - Digital dominance in consolidated VOD market', 'percentage_of_total': 10}
Franchise Potential	{'franchise_value': 100000000, 'sequel_likelihood': 'medium', 'universe_expansion': 'TV spin-off on undercover ops', 'merchandising_potential': 'Moderate - Hitman apparel, true-story books'}
International Sales	{'key_territories': ['UK', 'Australia', 'France'], 'projected_revenue': 32000000, 'presales_potential': 'High - Genre universality and Powell appeal', 'percentage_of_total': 20}

Casting & Talent Strategy

Director Recommendations

Director	Fit	Rationale
Riley Stearns	-	-
Cory Finley	-	-
Jim Cummings	-	-
Mimi Cave	-	-

Cast Recommendations

- GARY**
lead
- MADISON**
lead
- JASPER**
supporting
- [REDACTED]TTE**
supporting
- PHIL**
supporting

Talent Budget Summary

TOTAL TALENT COST EST.
0.060456300000000004

BUDGET TIER
mid

Talent Attachability

ATTACHABILITY SCORE
77.0/100

Writer Intelligence

Glen Powell

Known For

WRITER
Chad Powers (2025)

WRITER
Hit Man (2023)

Marketing Plan

Production Intelligence

ESTIMATED BUDGET

{'low': '\$10 million (Indie production, limited locations, non-union)', 'mid': '\$20 million (Standard mid-range studio/streamer budget with A-list lead)', 'high': '\$35 million (Premium production with extensive New Orleans location shooting and high-end marketing)', 'factors': ['Lead actor salary', 'New Orleans location fees', 'Multiple character transformations/wardrobe', 'Music licensing']}}

SHOOTING DAYS

{'estimated_days': 40, 'key_challenges': ['Coordinating multiple location moves per day for hitman montages', 'Night shoots in the French Quarter/Alleys']}}

Key Filming Locations

Film Incentives & Rebates

Location	Incentive	Details
-	-	Minimum \$300K spend; 60% below-the-line in-state; script set primarily in LA
-	-	Minimum \$250K spend; infrastructure uplift available
-	-	Minimum \$500K spend; local labor requirements

Logistics Checklist

- Secure New Orleans Film Commission permits for French Quarter and campus shoots
- Location scout Garden District for bungalow proxy
- Animal handlers for cat scenes (Id and Ego)
- NOPD liaison for undercover sting scenes
- Weather contingency for humid subtropical climate
- Union crew rates via IATSE Local 39

Pro Coverage Production Data

Budget Estimate: {'low': '\$10 million (Indie production, limited locations, non-union)', 'mid': '\$20 million (Standard mid-range studio/streamer budget with A-list lead)', 'high': '\$35 million (Premium production with extensive New Orleans location shooting and high-end marketing)', 'factors': ['Lead actor salary', 'New Orleans location fees', 'Multiple character transformations/wardrobe', 'Music licensing']}

Shooting Schedule: {'estimated_days': 40, 'key_challenges': ['Coordinating multiple location moves per day for hitman montages', 'Night shoots in the French Quarter/Alleys']}

IP Market Intelligence

Source Material Status

Detected IP: {'ip_type': 'article', 'summary': 'Texas Monthly article', 'evidence': ["Explicit credit: 'Based on the article in Texas Monthly by Skip Hollandsworth'", 'Title page clearly states adaptation source', 'Dedication to Gary Johnson suggests biographical basis', 'Clear adaptation credit to Texas Monthly article by Skip Hollandsworth about Gary Johnson's life', 'Clear adaptation credit to Texas Monthly article by Skip Hollandsworth about Gary Johnson's life'], 'source_title': 'Texas Monthly article', 'author_creator': 'Skip Hollandsworth', 'confidence_score': 0.85}

Source Material Details

Character Lab

Character Breakdown

1 **GARY**
lead

2 **MADISON**
lead

3 **JASPER**
supporting

4 **[REDACTED]TTE**
supporting

5 **PHIL**
supporting

6 **CRAIG**
supporting

7 **RAY**
supporting



SERGEANT HANK

supporting

Scene Visualization

PACING SCORE

92/10

Dialogue vs. Action Distribution

DIALOGUE

65%

ACTION

35%

Assessment: Dialogue-heavy

Recommendations:

- The montage of clients (pp. 20-25) is effective but could be trimmed if the film's runtime exceeds 110 minutes.
- Ensure the transition between Gary's 'shaken' state after the Ray confrontation and his 'cool' state in the sting is visually distinct.

Act Structure

Act	% of Script	Scenes	Pages
Act 1	30%	1–28	31
Act 2	48%	29–69	48
Act 3	22%	70–79	22

Classic three-act structure with a very strong, high-concept hook. The pacing accelerates perfectly in the second half.

Key Story Beats

Inciting Incident (Scene 7) — Gary is forced to fill in for Jasper as an undercover hitman.

Plot Point 1 (Scene 31) — Gary meets Madison and chooses to help her rather than arrest her.

Midpoint (Scene 59) — Jasper spots Gary and Madison together at Ted's Frostop.

Plot Point 2 (Scene 67) — Ray is found dead, making Madison the prime suspect and forcing a sting.

Climax (Scene 76) — The 'Coached Sting' where Gary and Madison fool the police via the wire.

Scene Length Analysis

AVG LENGTH

1.3

SHORTEST

0.2

LONGEST

6.0

Scene Quality Summary

AVG ORIGINALITY

8.3/10

AVG PLOTTING

8.8/10

AVG CHARACTER

9.1/10

NEED ATTENTION

2

Strongest Scenes

Scene 76 (10/10) — INT. MADISON'S BUNGALOW - DAY

The use of the phone notes to subvert the police wire is a brilliant piece of suspense writing.

Scenes Needing Work

Scene 34 (6/10) — INT. COURTROOM - DAY

This scene feels a bit like a 'check-in' on previous characters; could be integrated into a faster montage.

MPAA Rating Prediction

PREDICTED RATING

R

CONFIDENCE

0.93%

Emotion Tracking

Action Plan

Concrete steps to improve the screenplay's quality and marketability.

Quick Wins

- Add a single line of Gary's internal reaction after Sylvia's answer — something that reveals he finds the quote aspirational rather than descriptive of his own life. A wry, self-aware beat that signals to the audience this is a man who teaches courage and practices caution.
- Add a brief EXT. shot of Gary getting into the Civic where he pauses, looks at it, and then gets in with the quiet dignity of a man who has made peace with his choices. One beat, no dialogue. Plays as both comedy and character.
- In the home routine montage, add one small behavior beat for each cat that mirrors Gary's psychological state — ID does something impulsive, EGO does something controlled. This pays off the names and seeds the Shadow-self theme without a word of dialogue.
- Replace with something more specifically Jasper — a complaint that reveals his particular brand of grievance and makes him a more vivid character. The joke should be about Jasper, not about a cultural reference. Example: 'You know what my problem is? I actually look like a hitman. That's a liability now.'
- Cut the voiceover line 'What can I say? I was minding my own business when my life took the oddest of turns' — it's a cliché that undercuts the screenplay's intelligence. The images already show us this. Trust the visuals.
- Add one line of voiceover that gives a psychologically specific reason Gary was drawn to undercover tech work — not just 'I had a flair for electronics' but something that connects to his inner life. Example: 'I think what drew me to it was the same thing that drew me to philosophy — the idea that reality has a hidden layer, and most people never see it.'
- Give Phil a half-beat after this line — a flicker of something real beneath the casual delivery. He's not just making an excuse; he actually remembers it. Then he moves on. This costs two seconds of screen time and adds genuine texture to the comedy.

Revision Roadmap

Packaging Strategy

Director Recommendations:

- Richard Linklater
- Steven Soderbergh
- Shane Black

Producer Recommendations:

- Jason Blum
- Megan Ellison
- Scott Stuber

Talent Tier: A-list Lead with Rising Star Female Lead

Festival Strategy

Target Festivals:

TIFF

Sundance

SXSW

Timing: Fall festival launch for a year-end awards/commercial push.

Rationale: Linklater has a strong festival pedigree, and the film's witty, 'smart' tone will play well to critics and tastemakers.

Distribution Approach

Hybrid (Limited Theatrical + Streaming)

Target Buyers:

Netflix

Apple TV+

A24

Searchlight Pictures

International Potential: High (Hitman tropes and romantic thrillers translate well globally)

Script Improvements

-
-
-
-
-

Recommended Next Steps

1. Secure lead talent
2. Finalize production budget
3. Set shooting dates in New Orleans