

# SCORN

## Comprehensive Analysis Report

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QILTY

AI-Powered Screenplay  
Intelligence

<https://quilty.app>

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## Executive Summary

QUILTY SCORE

**64.8**

Confidence Interval: 46.25 – 86.25

**This is the goddamn blueprint that launched a billion-dollar franchise, but by 2028 action saturation and IP fatigue mean it needs tweaks to avoid feeling like a nostalgia cash-grab prequel.**

*Strong Recommend*

GENRE

**Action**

BUDGET TIER

**high**

DISTRIBUTION

**{'target\_buyers': ['Lionsgate', 'Focus Features', 'A24', 'Netflix'], 'primary\_recommendation': 'Theatrical', 'ancillary\_opportunities': ['Video game adaptation', 'Graphic novel tie-ins', 'Streaming spin-offs (The Continental)], 'international\_potential': "High - Action is a universal language, and the 'Russian Mob' trope plays well globally."}**

## Logline

When the son of a Russian mob boss steals a retired super-assassin's vintage Mustang and kills the puppy left to him by his late wife, the legendary killer unretires to dismantle the entire criminal underworld in a relentless quest for vengeance.

## Synopsis

John Wick is a retired assassin grieving the death of his wife, Norma. He receives a final gift from her: a beagle puppy named Moose to help him find a reason to live. His quiet life is shattered when Iosef Tarasov, the arrogant son of mob boss Viggo Tarasov, breaks into John's home, steals his 1969 Mustang, and kills Moose. This act awakens the 'Baba

Yaga,' a killer of legendary efficiency. John retrieves his hidden arsenal and returns to New York City. John visits Aurelio's chop shop and identifies Iosef as the thief. Viggo, knowing John's reputation, puts a \$2 million bounty on his head and sends a hit squad to John's house, which John effortlessly eliminates. John checks into The Continental, a neutral-ground hotel for assassins governed by strict rules. He tracks Iosef to the Red Circle club, killing dozens of guards but failing to secure Iosef. To force Viggo's hand, John burns the mob's 'piggy bank'—a vault filled with cash and leverage [PAGE 80]. Viggo captures John briefly, but John escapes and kills Viggo in a brutal confrontation [PAGE 85]. John then pursues Iosef to a grain ship in Newark. After a massive firefight and sniper duel [PAGE 91], John corners Iosef on the ship and kills him [PAGE 97]. Wounded and exhausted, John breaks into a veterinary clinic to treat his wounds and rescues a dog scheduled for euthanasia [PAGE 100]. He drives off into the night, having found a new companion and reclaimed his status as the underworld's most feared entity.

## Themes & Tone

**Tone:** ['Dark', 'Visceral']

### Killer Insight

**What It's Really About:** It is a study of grief manifested as kinetic energy. The dog isn't just a pet; it's the physical representation of John's hope for a peaceful life, making its death an existential violation.

*"Can the script maintain the audience's empathy for a mass murderer once the initial 'justice' for the dog is served?"*

**Deal-Maker/Breaker:** The 'Continental' world-building is the deal-maker. Without the hotel's rules and mythology, it's just another B-movie; with them, it's a franchise-starter.

### The Bottom Line

A lean, mean, and highly stylish action script that perfectly balances emotional stakes with high-octane spectacle.

**The Reward:** A multi-film franchise with significant IP value.

**The Risk:** If the action isn't top-tier, it becomes a generic VOD-style thriller.

**Why It Matters:** It proves that simple stories, when executed with world-class craft and world-building, can launch major franchises.

### Top Strengths

- {page: '43', 'example': 'The introduction of the hotel and its rules [PAGE 43].', 'strength': "The 'Continental' Mythology"}
- {page: '22', 'example': "The clearing of Takeshi's Automotive [PAGE 22].", 'strength': 'Tactical Action Writing'}
- {page: '8', 'example': 'The letter from Norma [PAGE 8].', 'strength': 'Emotional Efficiency'}

### Critical Weaknesses

- {fix: 'Give Iosef a moment of genuine competence or a specific fear to make him more than a target.', 'page': '11', 'example': "Iosef's dialogue is purely 'douche-bag' tropes [PAGE 11].", 'priority': 'Medium', 'weakness': 'One-Dimensional Antagonist'}
- {fix: "Briefly establish that the police are 'on the payroll' to maintain grounded stakes.", 'page': '82', 'example': 'Massive gunfights and explosions occur with zero law enforcement presence [PAGE 82].', 'priority': 'High', 'weakness': 'Police Invisibility'}

## Comparable Films

Title	Year	Box Office	Relevance
<b>Atomic Blonde (2017)</b>	-	\$100 million	
<b>Man on Fire (2004)</b>	-	\$130 million	
<b>Nobody (2021)</b>	-	\$57 million	
<b>Point Blank (1967)</b>	-	-	The archetypal 'unstoppable force' revenge narrative with neo-noir stylings.
<b>Taken (2008)</b>	-	\$226 million	

## Title Analysis

### Professional Coverage Summary

#### Grade: 78.0

The story opens with a somber, visual introduction to John Wick, a man in his sixties living in a state of profound grief following the death of his wife, Norma. His house is a mess, his life stagnant, until a final gift arrives: a Beagle puppy named Moose, sent by Norma to help him learn to love and live again. John finds a spark of hope in the dog, spending his days restoring his 1969 Mustang and bonding with the animal. This peace is shattered at a gas station when Iosef Tarasov, a young Russian punk, takes an interest in the car. When John refuses to sell, Iosef and his crew break into John's home that night, beat him, steal the car, and—crucially—kill the puppy. This act of senseless cruelty awakens the 'Baba Yaga.' John retrieves a hidden stash of weapons and gold coins from beneath his basement floor. He travels to the city, visiting Aurelio's chop shop, where he learns the identity of his attackers. Viggo Tarasov, Iosef's father and John's former employer, realizes the magnitude of his son's mistake. He explains to Iosef that John is the man you hire to kill the Boogeyman. Viggo attempts to negotiate, but John hangs up. Viggo then puts a \$2 million bounty on John and sends a hit squad to his house, which John dispatches with surgical precision. John checks into

The Continental, a boutique hotel that serves as a sanctuary for the criminal elite, governed by the enigmatic Winston. There, John learns Iosef is hiding at the Red Circle, a high-end nightclub. John infiltrates the club, killing dozens of guards in a hyper-violent sequence, but Iosef manages to escape. Wounded, John returns to the Continental to be patched up by an underworld doctor. Meanwhile, Marcus, John's old friend, has taken the contract on John's life but instead acts as a secret protector, sniping other assassins who try to break the Continental's 'no business' rule. John changes tactics, targeting Viggo's 'piggy bank'—a secret vault in a church where the mob's cash and leverage are stored. John burns it all to the ground. An enraged Viggo confronts John, leading to a chase where John is briefly captured but escapes with Marcus's help. John forces Viggo to reveal Iosef's location: a shipping yard in Newark. John storms the docks, using a sniper rifle and C-4 to eliminate the remaining guards. He corners Iosef and executes him, fulfilling his promise of 'an eye for an eye.' In the aftermath, Viggo kills Marcus for his betrayal, leading to a final, brutal hand-to-hand confrontation between John and Viggo. John emerges victorious but heavily wounded. He staggers to a veterinary clinic, staples his own wounds, and rescues a dog scheduled to be euthanized. The film ends with John and his new companion driving off into the night, the legend of John Wick restored and his grief channeled into a new, albeit violent, purpose.

## 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.

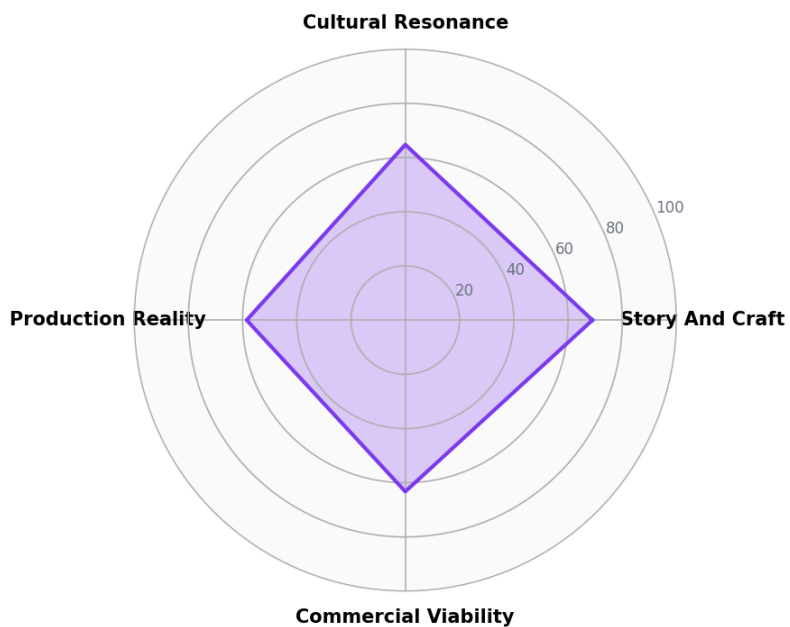
# 64.8

out of 100

Confidence Interval: 46.25 – 86.25

Model Agreement: 0.6

### Quilty Score Dimensions



Story & Craft

## 69.0

Commercial Viability

## 63.25

Cultural Resonance

64.75

Production Reality

58.5

### Platform Viability Scores

HYBRID

64.8/100

FESTIVAL

65.8/100

STREAMING

64.9/100

THEATRICAL

64.5/100

### 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

**79.9/100** Quilty Rules Score (Grade: B+)

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
<b>Profit Formula</b>	<b>Pass (85)</b>	<p>Predicted gross multiple: 5.7x — highly profitable range. Based on OLS regression (<math>R^2=0.244</math>, <math>n=69</math>) where Market/Finance Score is the dominant predictor (coeff=+0.425).</p> <p>Tier: <i>highly profitable range</i></p> <p>Inputs: {'story_craft': 94, 'quilty_score': None, 'market_finance': 85, 'cultural_market': 49}</p> <p>Predicted Multiple: 5.72</p>

## The Ensemble

CATEGORY SCORE

**57.0/100**

Rule	Status	Details
<b>Network Density</b>	<b>Pass (69)</b>	<p>Density 0.314 — denser than top-tier benchmarks. Network density negatively correlates with story craft (<math>\rho=-0.459</math>, <math>p&lt;0.05</math>). Consider tightening character relationships.</p> <p>Value: 0.314</p>
<b>Character Richness</b>	<b>Fail (10)</b>	<p>15 characters — smaller cast than top-tier benchmarks. Character count positively correlates with both story craft and market scores.</p> <p>Value: 15</p>
<b>Dialogue Balance</b>	<b>Pass (92)</b>	<p>Dialogue ratio 0.193 — within the sweet spot (0.23-0.33) where top-tier screenplays cluster.</p> <p>Value: 0.193</p>

## The Arrangement

CATEGORY SCORE

**95.0/100**

Rule	Status	Details
Story Shape	Pass (80)	'oedipus' — found in commercially successful films. Oedipus arcs appear in 31% of top-tier screenplays. <i>Value: oedipus</i>
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. <i>Act1: 25</i> <i>Act2: 50</i> <i>Act3: 25</i>
Turning Point Density	Pass (100)	104 turning points — matches top-tier density (median 69). Higher emotional volatility correlates with stronger story craft scores. <i>Value: 104</i>
Scene Pacing	Pass (100)	Average 13.2 lines/scene — tight pacing matching top-tier screenplays (mean 43.1, median 35.1). <i>Value: 13.2</i>

## The Venue

CATEGORY SCORE

**75.0/100**

Rule	Status	Details
Story Craft Strength	Pass (100)	Story craft 94/100 — in the top tier ( $\geq 88$ ). This is the single strongest predictor of box office success in our dataset ( $\rho=+0.507$ ). <i>Value: 94.0</i>
Budget Efficiency Zone	Pass (70)	\$35M budget — mid-range. These films achieve a median 4.9x multiple with 72% profitable. Genre alignment becomes critical here. <i>Tier: mid</i> <i>Budget: 35000000.0</i>
Genre x Budget Fit	Pass (55)	Action — limited data in our dataset for this genre at mid-budget level. Treating as moderate risk. <i>Genre: Action</i> <i>Budget Tier: mid</i>

## Coverage Grid

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*Detailed assessment across 10 industry-standard categories.*

Category	Score	Weight	Assessment
<b>Marketability</b>	<b>92.0/10</b>	15x	Strong commercial potential with clear target audience and timely themes. Genre positioning is competitive with solid international appeal.
<b>Dialogue Voice</b>	<b>94.0/10</b>	8x	Dialogue is a standout element with distinct voices, natural flow, and strong subtext. Characters sound authentic and purposeful.
<b>Characters Arcs</b>	<b>94.0/10</b>	18x	Exceptional character work with clear arcs, distinct voices, and compelling relationships. Characters drive the story effectively. (25 characters analyzed)
<b>Cultural Awards</b>	<b>94.0/10</b>	8x	Strong awards potential with prestige material, universal themes, and cultural resonance. Could generate significant industry attention.
<b>Story Structure</b>	<b>94.0/10</b>	18x	Excellent three-act structure with clear story beats, strong pacing, and effective integration of subplots. Structure is a major asset.
<b>Risk Sensitivity</b>	<b>94.0/10</b>	6x	Low risk with respectful handling of material. No significant sensitivity concerns or elements that could age poorly.
<b>Casting Flexibility</b>	<b>65.0/10</b>	5x	Good casting potential with 1 lead role(s) and 25 total characters. Should appeal to appropriate talent tier.
<b>Concept Originality</b>	<b>94.0/10</b>	10x	High-concept premise with clear hook and fresh angle. Logline is compelling and immediately conveys the story's unique appeal.
<b>Production Feasibility</b>	<b>61.0/10</b>	12x	Production is achievable but some cost drivers present. Budget tier (high) may need adjustment based on complexity.

## Casting Recommendations

### John Wick

#### Lead

A retired elite assassin known as the 'Baba Yaga.' He is a man of immense focus and sheer will, currently hollowed out by the death of his wife. He is not a loud man; his presence is felt through his silence and the absolute precision of his movements. He is a 'former boxer, former military' type who looks tired but possesses a lethal muscle memory that awakens when his last vestige of hope (his dog) is taken.

#### Suggested Actors:

- Keanu Reeves — *Perfect stoicism and physicality.*
- Liam Neeson — *Master of the 'grieving warrior'.*
- Mads Mikkelsen — *Brings an intense, lethal elegance.*

### Viggo Tarasov

#### Supporting

A powerful Russian mob boss who is both a ruthless criminal and a weary father. He knows exactly who John Wick is and is the only person in the script who truly understands the magnitude of his son's mistake. He is pragmatic, choosing to try and kill John only because he knows John will never stop. He carries the weight of his empire with a cynical, world-weary charm.

#### Suggested Actors:

- Michael Nyqvist — *Excellent blend of menace/pragmatism.*
- Peter Stormare — *Iconic Russian villain energy.*
- Stellan Skarsgård — *Brings gravitas and intelligence.*

### Iosef Tarasov

#### Supporting

The spoiled, arrogant son of Viggo. He represents the 'new breed' of criminal—entitled, flashy, and lacking the respect for the 'old ways' or the legends of the past. His ignorance is his downfall. He is a 'hipster douche-bag' who thinks money and his father's name make him invincible, making his eventual terror all the more satisfying for the audience.

#### Suggested Actors:

- Alfie Allen — *Specializes in entitled, vulnerable villains.*
- Barry Keoghan — *Can play unsettling sociopathy well.*
- Caleb Landry Jones — *Brings a chaotic, unhinged energy.*

### Marcus

#### Supporting

An elite sniper and John's oldest friend/mentor figure. He is a man of the old guard who lives by a strict professional code. He is calm, observant, and possesses a dry wit. His role is to act as a guardian angel for John, even when hired to kill him, representing the loyalty that exists within the 'endangered species' of their kind.

#### Suggested Actors:

- Willem Dafoe — *Perfect mentor/lethal professional vibe.*
- Ed Harris — *Brings a steely, quiet authority.*
- Ian McShane — *Master of the 'sophisticated assassin'.*

## **Aurelio**

### *Featured*

The owner of a high-end chop shop and a loyal friend to John. He is a 'father figure' to his crew and a man of integrity in a world of thieves. He is the first to stand up to Josef, showing the respect John still commands in the underworld. He is tough, fair, and knows when to stay out of the way of a storm.

### **Suggested Actors:**

- John Leguizamo — *Brings street-smart charisma and loyalty.*
- Luis Guzmán — *Authentic, tough-guy presence.*
- Benicio del Toro — *Adds a layer of cool intensity.*

# Creative Analysis

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## Story Structure

**Inciting Incident:** {'page': 12, 'description': "Iosef and his crew break into John's home, beat him, and kill Moose."}

**End of Act One:** {'page': 16, 'description': 'John shaves, suits up, and boards a bus to the city, fully committing to his return.'}

**Midpoint:** {'page': 52, 'description': 'The Red Circle club sequence; John fails to kill Iosef but makes his presence undeniable.'}

**Low Point:** {'page': 70, 'description': "John is captured by Viggo's men after a car chase, facing his mortality."}

**Climax:** {'page': 95, 'description': 'The final showdown on the Chayka; John kills the Captain and corners Iosef.'}

**Resolution:** {'page': 101, 'description': 'John rescues a new dog and drives his Mustang onto an airfield, finding a new status quo.'}

**Causation Chain:** Strong

**Setup & Payoff:** {'effective': [{'setup\_page': 8, 'description': "The name 'Moose' and the final kill.", 'payoff\_page': 97}], 'missing\_payoffs': [{'setup\_page': 6, 'description': 'The Oxycontin pills—John considers suicide but never revisits this low point.'}]}

**Logic Issues:** [{'page': 82, 'issue': 'The lack of police response to a bank explosion.', 'suggested\_fix': "Add a line about Viggo's influence over the local precinct."}]

## Character Development

### JOHN

lead

Age: 60-65

### VIGGO

supporting

Age: 60-65

**IOSEF**

supporting

Age: 25-30

**AURELIO**

supporting

Age: 65-70

**MANAGER**

supporting

Age: 40-50

**WAITRESS**

minor

Age: 25-35

**HARRY**

minor

Age: 60-65

**CAPTAIN**

minor

Age: 60-65

## Thematic Analysis

*No thematic analysis data available.*

## Dialogue Analysis

Dialogue Quality:

85

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**Strengths:** ['Brevity', 'Use of Russian for flavor']

**Weaknesses:** ["Occasional 'tough guy' clichés"]

**Voice Distinction:** Strong

**Subtext:** Effective

## Visual Storytelling

Visual Score:

95

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**Show vs. Tell:** Excellent; the script trusts the audience to understand John's skill through action.

## Proofreading Analysis

### 65 Issues Found

Review and correct these spelling and grammar issues.

### Issues List

#	Original	Corrected	Explanation	Line
1	<del>John open the fridge</del>	<b>John opens the fridge</b>	Subject-verb agreement error; should be 'opens' to match third-person singular present tense.	53
2	<del>breath</del>	<b>breathe</b>	Confused words; 'breath' is a noun, 'breathe' is the correct verb form here.	68
3	<del>come back to life</del>	<b>comes back to life</b>	Subject-verb agreement error; should be 'comes' to match third-person singular present tense.	76
4	<del>into first</del>	<b>into fists</b>	Typo; 'first' should be 'fists' in context of hands clenching with rage.	138
5	<del>one from,</del>	<b>one out,</b>	Missing or wrong word; 'taps one from' is incomplete, should be 'taps one out' meaning he taps a cigarette out of the pack.	155
6	<del>lazy boy</del>	<b>La-Z-Boy</b>	Incorrect spelling of the brand name 'La-Z-Boy'; also inconsistent with later usage in the script.	174
7	<del>held tilted</del>	<b>head tilted</b>	Typo; 'held' should be 'head' based on context describing Moose's posture.	232
8	<del>Voice #1 chuckles enjoying this</del>	<b>Voice #1 chuckles, enjoying this</b>	Missing comma after 'chuckles' to separate the participial phrase	430
9	<del>his features hardening, relaxed, and yet wound tight</del>	<b>his features hardening, relaxed, and yet wound tight.</b>	Missing period at the end of the sentence	504
10	<del>leans heavy against</del>	<b>leans heavily against</b>	'Heavy' should be the adverb 'heavily' to modify the verb 'leans'	527
11	<del>b-line</del>	<b>beeline</b>	Confused word; the correct term is 'beeline', not 'b-line'	593
12	<del>swallowed in a single gulp</del>	<b>swallowing it in a single gulp</b>	Dangling modifier; 'swallowed' incorrectly implies the drink swallowed itself rather than John swallowing it	618

#	Original	Corrected	Explanation	Line
13	<del>pulls up the curb</del>	<b>pulls up to the curb</b>	Missing preposition 'to'; should be 'pulls up to the curb'	658
14	<del>sweeps up a fallen gun-up</del>	<b>sweeps up a fallen gun</b>	Duplicate word; 'up' appears twice	692
15	<del>shot in the back; dropping to his knees</del>	<b>shot in the back, dropping to his knees</b>	Semicolon incorrectly used before a participial phrase; a comma is correct here	705
16	<del>skylines</del>	<b>Skylines</b>	Inconsistent capitalization; 'Skylines' is capitalized earlier in the text as a proper vehicle name	735
17	<del>and twisting off the cap, hesitating</del>	<b>and twists off the cap, hesitating</b>	Verb tense inconsistency; should be 'twists' to match 'selects' in the same sentence.	16111
18	<del>and twisting off the cap, hesitating</del>	<b>and twists off the cap, hesitating</b>	Verb tense inconsistency; should be 'twists' to match 'selects' in the same sentence.	16111
19	<del>and twisting off the cap, hesitating</del>	<b>and twists off the cap, hesitating</b>	Verb tense inconsistency; should be 'twists' to match 'selects' in the same sentence.	16111
20	<del>and twisting off the cap, hesitating</del>	<b>and twists off the cap, hesitating</b>	Verb tense inconsistency; should be 'twists' to match 'selects' in the same sentence.	16111
21	<del>and twisting off the cap, hesitating</del>	<b>and twists off the cap, hesitating</b>	Verb tense inconsistency; should be 'twists' to match 'selects' in the same sentence.	16111
22	<del>and twisting off the cap, hesitating</del>	<b>and twists off the cap, hesitating</b>	Verb tense inconsistency; should be 'twists' to match 'selects' in the same sentence.	16111
23	<del>and twisting off the cap, hesitating</del>	<b>and twists off the cap, hesitating</b>	Verb tense inconsistency; should be 'twists' to match 'selects' in the same sentence.	16111
24	<del>proceeded</del>	<b>followed</b>	Confused word; 'proceeded' is incorrect here. The intended meaning is that a gunman follows behind him, so 'followed' is correct.	16134
25	<del>proceeded</del>	<b>followed</b>	Confused word; 'proceeded' is incorrect here. The intended meaning is that a gunman follows behind him, so 'followed' is correct.	16134
26	<del>proceeded</del>	<b>followed</b>	Confused word; 'proceeded' is incorrect here. The intended meaning is that a gunman follows behind him, so 'followed' is correct.	16134
27	<del>proceeded</del>	<b>followed</b>	Confused word; 'proceeded' is incorrect here. The intended meaning is that a gunman follows behind him, so 'followed' is correct.	16134
28	<del>proceeded</del>	<b>followed</b>		16134

#	Original	Corrected	Explanation	Line
			Confused word; 'proceeded' is incorrect here. The intended meaning is that a gunman follows behind him, so 'followed' is correct.	
29	<del>proceeded</del>	<b>followed</b>	Confused word; 'proceeded' is incorrect here. The intended meaning is that a gunman follows behind him, so 'followed' is correct.	16134
30	<del>proceeded</del>	<b>followed</b>	Confused word; 'proceeded' is incorrect here. The intended meaning is that a gunman follows behind him, so 'followed' is correct.	16134

Showing first 30 of 65 issues. See full analysis for complete list.

Analyzed by claude in 26.5s (9 chunks) on Apr 07, 2026

# Conflict & Stakes Analysis

## Central Conflict

After a mobster's son kills the puppy left to him by his dying wife, a retired hitman returns to the criminal underworld to exact total vengeance.

### Conflict Type

Man Vs Man

### Conflict Grade

85/100

### Protagonist Force

John Wick, a retired legendary assassin seeking emotional closure.

### Antagonistic Force

The Tarasov Syndicate, specifically Iosef (the catalyst) and Viggo (the protector).

## Stakes Progression

Act	Stakes	Level
Act 1	John's emotional stability and his last connection to his deceased wife (Moose) are at risk.	personal
Midpoint	John's life is at risk as Viggo places a multi-million dollar contract on him, involving world-class assassins like Marcus.	life-death
Act 3	The sanctity of the Continental's rules and John's survival against a coordinated ambush in his own room.	existential

ESCALATION SCORE

8/10

The stakes escalate effectively from a personal violation to a full-scale underworld war involving international bounties and the breach of 'neutral' ground.

## Philosophical Conflicts

### Grief-Driven Peace vs. Violent Retribution

#### Side A:

Represents the path of healing and moving on as requested by Norma, embodied by John Wick and the puppy Moose

*Resolution: John abandons the peaceful life Norma intended for him, choosing to exhume his weapons and return to the underworld to settle the debt*

high importance

#### Side B:

Represents the return to a dark, lethal past and the pursuit of vengeance, embodied by John Wick's 'Boogeyman' persona and Iosef Tarasov's cruelty

### Established Code vs. Youthful Arrogance

#### Side A:

Represents the 'Old Guard' who respect reputation, rules, and the weight of one's actions, embodied by Viggo Tarasov, Aurelio, and Winston

*Resolution: The conflict remains ongoing as Iosef's ignorance forces the older generation (Viggo and John) into a collision course that threatens their established order*

medium importance

#### Side B:

Represents a new generation that believes everything has a price and ignores the history of those they cross, embodied by Iosef Tarasov and David Perkins

## Character Goals

### JOHN WICK Protagonist

#### Primary Goal:

To find and kill Iosef Tarasov as retribution for the theft of his car and the killing of his dog

#### Internal Need:

To find a channel for the immense grief and rage caused by the death of his wife, Norma

**Obstacles:** Viggo's army of professional hitmen, A two-million-dollar bounty on his head, A serious gunshot wound to the shoulder

Goal Achieved

## IOSEF TARASOV

### Primary Goal:

To survive the 'Boogeyman' he unwittingly unleashed and maintain his status within his father's empire

### Internal Need:

To earn the respect of his father, Viggo, despite his own incompetence and cowardice

**Obstacles:** John Wick's relentless pursuit, Viggo's physical and verbal abuse, House arrest

Goal Not Achieved

### Conflict Strengths

- The inciting incident provides a visceral, universally relatable motivation for the protagonist's extreme violence.
- The contrast between the 'civilized' rules of the Continental and the brutal reality of the hits creates a unique tension.

### Areas to Strengthen

- The antagonist, Iosef, is portrayed as so incompetent that the primary conflict occasionally feels one-sided in John's favor.
- John's transition from a grieving, elderly man to an unstoppable force happens almost instantaneously.

## Recommendations

- Increase the threat level of Iosef's personal security to make John's path to him feel more earned.
- Explore the conflict between John and Marcus more deeply to highlight the personal cost of John's return to the game.

## Devil's Advocate

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**49/100** Recommend

*This is the goddamn blueprint that launched a billion-dollar franchise, but by 2028 action saturation and IP fatigue mean it needs tweaks to avoid feeling like a nostalgia cash-grab prequel.*

### Cultural Metrics

ZEITGEIST SCORE

**52/100**

Cultural relevance now

CRINGE SCORE

**65/100**

Risk of dating poorly

### Brutally Honest Review

*Proven structure works, but Iosef's cartoonish villainy ('Everything's got a fucking price' Scene 11) undermines tension – deliberate Russian subtitled bravado serves cultural underworld voice, not weakness, yet his vomiting/beatings by Viggo (Pages 28-30) veers slapstick over menace. John's montage domestic bliss (Pages 9-11) drags pre-incident setup; deliberate slow-burn retirement contrasts action payoff, but feels indulgent for modern pacing. No actual craft weaknesses in dialect (Russian/Italian/Japanese subtitles authentic to immigrant crime world).*

### Fatal Flaws

- Pacing bloat in 3-year montage (Pages 9-11) risks modern ADHD drop-off
- Iosef's whiny defeat (Pages 28-30) neuters antagonist threat early

### Market Challenges

- Action saturation by 2028 demands unique hook beyond 'dog dies'
- Aging lead (60s John, Scene 2) limits Gen Z crossover amid youth-focused trends

## **Controversy Potential**

Low: Dog death (Moose yelping/thump tail, Pages 12-14) sparked original memes/debates, but normalized in franchise; could reignite PETA thinkpieces. Russian mob stereotypes (Viggo's scarred patriarch, Pages 27-32) risk 'punching down' discourse in heightened geopolitical climate by 2028, but IP precedent mutes backlash. Casting Keanu (60s Wick) invites ageism debates vs. recast.

## Narrative Genome

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# Writing Theory Analysis

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## 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

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### Market Positioning

### Comparable Films

Title	Budget	Box Office	ROI
Taken (2008)	\$25 million	\$226 million	-
The Equalizer (2014)	\$55 million	\$192 million	-
Man on Fire (2004)	\$60 million	\$130 million	-
Atomic Blonde (2017)	\$30 million	\$100 million	-
Nobody (2021)	\$16 million	\$57 million	-

### Financial Projections

#### Revenue Streams

Stream	Projection
Theatrical	{'key_factors': ['Extended windows to 60 days', 'Premium large format screens'], 'projected_revenue': 88000000, 'percentage_of_total': 40}
Streaming Svod	{'projected_revenue': 55000000, 'licensing_estimate': '20000000-35000000', 'platform_potential': ['Netflix', 'Prime Video'], 'percentage_of_total': 25}
Ancillary Rights	{'opportunities': ['Soundtrack licensing', 'Tie-in games'], 'projected_revenue': 11000000, 'percentage_of_total': 5}
Home Entertainment	{'projected_revenue': 33000000, 'digital_vs_physical': '80/20 - digital dominance by 2028', 'percentage_of_total': 15}
Franchise Potential	{'franchise_value': 200000000, 'sequel_likelihood': 'high', 'universe_expansion': 'High - spin-offs like Continental hotel', 'merchandising_potential': 'Strong - cars, apparel'}
International Sales	{'key_territories': ['China', 'Japan'], 'projected_revenue': 33000000, 'presales_potential': 'High due to action universality', 'percentage_of_total': 15}

# Casting & Talent Strategy

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## Director Recommendations

Director	Fit	Rationale
Gareth Evans	-	-
Stefano Sollima	-	-
Jeremy Saulnier	-	-
Coralie Fargeat	-	-

## Cast Recommendations

### JOHN

Risks: High quote exposure if positioned as a wide studio action tentpole; Stunts/physical risk given age bracket and action...

### JOHN

Risks: Reputation volatility/press unpredictability risk; Schedule/commitment sensitivity around non-acting pursuits

### JOHN

Risks: Age perception: may skew younger than 60-65 on camera; Potentially less domestic box office proof vs Brolin/Penn

## Strategic Positioning

**Festival Strategy:** Cannes Midnight screening for elevated action; TIFF Gala as an alternative if lead is an awards magnet (Penn/Bardem lane) and the tone leans prestige-crime rather than pure genre.

**Awards Positioning:** Best Actor campaign viable if lead is Penn/Brolin with a strong grief spine and restrained dialogue; prioritize a top-tier publicist, tasteful screeners, and a craft-forward push (stunts/editing/sound) to broaden nominations.

**Distribution Leverage:** Apple/Amazon/Netflix likely pre-buy interest with a prestige lead + a globally recognized villain (Skarsgård/Dance/Bardem). Traditional studios more interested if Brolin anchors and marketing promises a clean action hook.

**Global Market Fit:** European prestige villains (Skarsgård/Dance) + a recognizable American lead (Brolin/Penn) strengthens foreign sales; adding a Gen-Z supporting antagonist (Galitzine) improves digital reach without compromising adult appeal.

**Talent Budget Summary**

TOTAL TALENT COST EST.  
**0.5238218000000001**

BUDGET TIER  
**high**

**Talent Attachability**

ATTACHABILITY SCORE  
**75.0/100**

# Marketing Plan

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## Production Intelligence

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### ESTIMATED BUDGET

**{'low': '\$20 million - Focused on practical stunts and limited NYC locations.', 'mid': '\$35 million - Allows for high-end cinematography, more elaborate club sets, and a recognizable lead.', 'high': '\$50 million - Premium NYC location shoots, extensive VFX for blood/muzzle flashes, and A-list talent.', 'factors': ['High stunt/choreography costs', 'NYC location permits and night shoots', 'Vehicle destruction (Mustang, SUVs)]}**

### SHOOTING DAYS

**{'estimated\_days': 45, 'key\_challenges': ['Extensive night shoots', 'Complex fight choreography takes time to capture safely', 'Working with a puppy']}**

## Key Filming Locations

## Film Incentives & Rebates

Location	Incentive	Details
-	-	Minimum \$750K in-state spend; 50% NJ crew; apply pre-production.
-	-	\$250K minimum spend; 60% in-state labor; diversity hiring encouraged.
-	-	\$3M NYC spend for base; 75% NY crew/residents; visual effects bonus.
-	-	\$500K spend; local hires; no residency cap.

## Logistics Checklist

- Secure PA farmhouse early due to real estate listing
- NJ Port Authority permits for Newark Docks
- NYC Mayor's Office of Media permits for Continental/Club
- Weather contingency for exterior docks/farm
- Crew cross-state transport PA-NY-NJ

## Pro Coverage Production Data

**Budget Estimate:** {'low': '\$20 million - Focused on practical stunts and limited NYC locations.', 'mid': '\$35 million - Allows for high-end cinematography, more elaborate club sets, and a recognizable lead.', 'high': '\$50 million - Premium NYC location shoots, extensive VFX for blood/muzzle flashes, and A-list talent.', 'factors': ['High stunt/choreography costs', 'NYC location permits and night shoots', 'Vehicle destruction (Mustang, SUVs)]}

**Shooting Schedule:** {'estimated\_days': 45, 'key\_challenges': ['Extensive night shoots', 'Complex fight choreography takes time to capture safely', 'Working with a puppy']}

## IP Market Intelligence

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### Source Material Status

**Detected IP:** {'ip\_type': 'Film Franchise', 'summary': 'John Wick', 'evidence': ['The protagonist is explicitly named John Wick.', 'The character's backstory (retired assassin, deceased wife, dog) matches the established film franchise.', 'The Continental hotel and character Winston appear.', 'The tone and violent action set pieces are consistent with the John Wick films.', 'Based on knowledge of the John Wick film franchise (2014-present). The title page does not contain an explicit 'Based on' credit, but the protagonist, supporting characters (Winston), setting (The Continental), and core narrative elements are unmistakably from that IP.', 'Based on knowledge of the John Wick film franchise (2014-present). The title page does not contain an explicit 'Based on' credit, but the protagonist, supporting characters (Winston), setting (The Continental), and core narrative elements are unmistakably from that IP.'], 'source\_title': 'John Wick', 'original\_film': {'notes': 'While not a direct adaptation of a single existing film, this is clearly a derivative work set in the John Wick cinematic universe, likely a spec script or an early draft exploring the character's origins.', 'evidence': 'This screenplay features the iconic character John Wick, his established world (The Continental), and core elements of his origin story (wife's death, dog). The plot appears to be an alternate or expanded version of his origin, blending the emotional setup from the first film with new, specific action sequences.', 'release\_year': 2014, 'original\_film\_title': 'John Wick'}, 'is\_film\_remake': True, 'confidence\_score': 0.9}

### Source Material Details

# Character Lab

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## Character Breakdown

**1** JOHN

lead

**2** VIGGO

supporting

**3** IOSEF

supporting

**4** AURELIO

supporting

**5** MANAGER

supporting

**6** WAITRESS

minor

**7** HARRY

minor



**CAPTAIN**

minor

## Scene Visualization

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PACING SCORE

**88/10**

### Dialogue vs. Action Distribution

DIALOGUE

**30%**

ACTION

**70%**

**Assessment:** Action-heavy

**Recommendations:**

- The early grief sequence (pages 2-5) is slow; consider intercutting the hospital scenes with the car restoration to maintain visual momentum.
- The transition to the '3 Years Later' jump is functional but could be more visually inventive.
- Ensure the 'Red Circle' sequence doesn't feel too similar to the 'Takeshi's Automotive' fight in terms of choreography.

### Act Structure

Act	% of Script	Scenes	Pages
Act 1	25%	1–36	21
Act 2	65%	37–74	55
Act 3	10%	75–77	8

Classic revenge tragedy structure. The pacing is deliberate in Act 1 to build empathy, then relentless in Act 2.

### Key Story Beats

**Inciting Incident** (Scene 24) — Iosef steals the car and kills Moose.

**Plot Point 1** (Scene 38) — John attacks Takeshi's and officially 'returns' to his old life.

**Midpoint** (Scene 60) — The Red Circle confrontation; John is wounded and the stakes escalate.

**Plot Point 2** (Scene 74) — Marcus saves John from Kirill, solidifying the alliance against Viggo.

## Scene Length Analysis

AVG LENGTH

**1.1**

SHORTEST

**0.1**

LONGEST

**5.0**

## Pacing Issues

- Scene 44: The monologue is long, though high quality; needs visual cutaways to sustain energy.

## Scene Quality Summary

AVG ORIGINALITY

**7.8/10**

AVG PLOTTING

**8.5/10**

AVG CHARACTER

**8.2/10**

NEED ATTENTION

**3**

## Strongest Scenes

**Scene 44** (9/10) — INT. VIGGO'S TOWNHOUSE - THE LIBRARY

Masterful exposition that builds the protagonist's mythos through the villain's fear.

**Scene 49 (9/10)** — EXT. THE WICK HOME - NIGHT

Perfectly encapsulates the 'underworld' logic where even the police are part of the ecosystem.

### Scenes Needing Work

**Scene 33 (5/10)** — EXT. COUNTRY ROAD - DAY

The bus ride is a bit passive; could be replaced with a more active 'gearing up' sequence.

### MPAA Rating Prediction

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PREDICTED RATING

**R**

CONFIDENCE

**0.97%**

### Emotion Tracking

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## Global Resonance

Market resonance analysis across 28 international territories.

Territory	Resonance Score	Risk Level	Opportunity
United States	80.86/100	high	anchor_market
United Kingdom	67.85/100	high	growth_market
Australia	65.18/100	high	growth_market
France	63.76/100	high	emerging_market
China	62.76/100	high	emerging_market
Saudi Arabia	61.73/100	high	emerging_market
Turkey	59.48/100	high	emerging_market
Germany	59.05/100	high	emerging_market
South Korea	58.73/100	high	emerging_market
Brazil	57.88/100	high	emerging_market
Japan	57.8/100	high	emerging_market
Vietnam	57.6/100	high	emerging_market
Spain	56.48/100	high	emerging_market
United Arab Emirates	56.1/100	high	emerging_market
Mexico	55.22/100	high	emerging_market
India	54.9/100	high	emerging_market
Malaysia	54.6/100	high	emerging_market
Pakistan	53.85/100	high	emerging_market
Singapore	53.85/100	high	emerging_market
Indonesia	53.85/100	high	emerging_market
Kenya	53.85/100	high	emerging_market
Nigeria	53.85/100	high	emerging_market
Latin America	53.85/100	high	emerging_market

Territory	Resonance Score	Risk Level	Opportunity
Egypt	53.85/100	high	emerging_market
Kuwait	53.85/100	high	emerging_market
Russia	50.85/100	high	emerging_market
Thailand	48.85/100	high	experimental_market
Iran	48.85/100	high	experimental_market

United States

United Kingdom

Australia

France

China

## Action Plan

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

### Quick Wins

- Revise to 'late forties, but carrying the weight of a man twenty years older' — this preserves the worn, grief-aged quality while keeping the character physically credible for sustained action sequences and broadening the casting pool.
- Add a brief parenthetical or action line that makes the choice explicit: '(We will never see her face. She exists only in John's memory and in the space she has left behind.)' This signals authorial control and prevents the choice from reading as an omission.
- Replace 'Folgers Coffee' with a simple sensory description: 'measures out coffee — the cheap kind, bought in bulk' — this preserves the economic characterization without the brand interruption and reads more cinematically.
- Add one word of physical reaction that hints at the call's nature without revealing it: after 'Ok,' add a beat where John's eyes move to the photograph on the wall — the one of Norma. This tells us the call is about her without stating it, and gives the weeping scene an emotional anchor the reader can follow.
- Add a single transitional action line before the FADE TO: 'A long beat. John wipes his face. Stands. He has something to do.' This gives John agency in the transition and establishes that grief, for this man, converts into action — a character trait that will define the entire film.
- Add one line of action that makes the metaphor explicit without over-explaining it: after John runs his hand along the chassis, add 'He and the car have that in common.' This is the kind of economical, character-revealing line that readers and executives remember.
- If this is an early draft, begin seeding the name 'John Wick' as a KNOWN quantity in the underworld from page one — perhaps the gold coin note references it, or a character reacts to the name with recognition. The title should feel earned by the mythology, not just by the protagonist's name.
- Replace with sensory, human-scale description: 'She is surrounded by machines that breathe for her, count for her, live for her. John does none of those things easily anymore either.' This maintains the emotional tone and subtly mirrors John's own diminished state.

## Revision Roadmap

### Packaging Strategy

#### Director Recommendations:

- Chad Stahelski
- David Leitch
- Gareth Evans

**Producer Recommendations:**

- Basil Iwanyk
- Lorenzo di Bonaventura

**Talent Tier:** A-list lead with a mix of veteran character actors for the underworld.

**Festival Strategy**

**Target Festivals:**

- SXSW
- Toronto International Film Festival (Midnight Madness)

**Timing:** Fall release following a TIFF premiere.

**Rationale:** The 'Midnight Madness' crowd at TIFF is the perfect launchpad for a stylized actioner with cult potential.

**Distribution Approach**

Theatrical

**Target Buyers:**

- Lionsgate
- Focus Features
- A24
- Netflix

**International Potential:** High - Action is a universal language, and the 'Russian Mob' trope plays well globally.

**Script Improvements**

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- 
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**Recommended Next Steps**

1. Attach A-list lead (Keanu Reeves type).
2. Hire stunt-heavy director.
3. Secure NYC/Newark locations.
4. Develop 'Continental' visual style guide.
5. Finalize R-rated action choreography.
6. Begin franchise planning.

