



# SCREENPLAY READERS

Script Coverage & Analysis

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THE EXTRACTION

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95 pages

Action / present day

Analyst: JMc

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PASS / CONSIDER / RECOMMEND

## WHAT WORKS / WHAT DOESN'T / SUGGESTIONS FOR IMPROVEMENT

"The Extraction" is a smart, well-thought out action flick with some very interesting ideas in it. The characters are generally speaking stronger than in most action films and the thrills are outstanding. But the script still needs some work on pacing, description, and fleshing out the main protagonist.

The action scenes within the script are real standouts. Each is written with enough clarity for the audience to know what is happening on screen. But beyond that, the description is vivid and very real. The word choice is outstanding, so that these action scenes are gripping, exciting, and emotional to read. Very well done.

This vivid description needs to carry over from the action scenes into the rest of the script, most notably in the dialogue-heavy scenes. As written, when two characters are trading lines, little can be seen by the audience to understand how these lines are being said and how they are received by the other character. For example, look to the first scene between Walker and Vance, starting on p. 13. Vance mentions Walker's relationship with Kaycee, but what cannot be understood is what Walker's reaction to this is. Consider how this scene could be interpreted by the audience if there was some careful description. When Vance mentions Kaycee, what is Walker's physical response? Does he

raise an eyebrow or clench his jaw? When he responds back to Vance, are his words terse or calm?

This sort of carefully chosen description helps the audience understand the relationship between the characters, along with fostering a deeper understanding of who each character is as a fully-fleshed out person. It is not needed for every line or even every scene. But when used properly, it adds so much to the script.

One scene in the script that uses description around the dialogue beautifully is when Walker is explaining his relationship to Kaycee. There are wonderful little details given to the audience around the tone of Walker's voice, his need for frequent pauses, and more to help get the point across that this man is in pain. Because this scene is so well done, the audience is able to completely believe that Chase would risk his life to get Kaycee back; the connection between the two men is that well established. Use this conversation as a guide to add those details to the other lengthier passages.

In other places in the script, it feels like there is too much detail. This mainly occurs when the tech behind VARMINT is discussed. The opening presentation about VARMINT is excellent and a very smart way to get the audience up-to-speed on this very cool technology. But there are several conversations between Chase, Mitch and Alejandro that are all about the more technical aspects of VARMINT - increase the output here, platform this, output that - those types of discussion. While obviously the technical flaws of VARMINT are important to the plot, these conversations tend to drag. It's best to get right to the point and move on to the next scene.

This also brings up the issue of pacing, which in the first and third act is excellent, but somewhere in the middle, around the time Kaycee is taken, everything in the story seems to stall a bit. Both sides hem and haw over what to do about her and there are many political favors being called in and tons of debate. All of this is likely very realistic, but given that the first act already set this script up as an action film and not a political thriller, these scenes frankly seem a little dull by comparison.

One suggestion is again, to keep these scenes short and very to-the-point, and to get to the decision to go get Kaycee sooner.

That way there is less of a lull in the action, but the audience will still have a good understanding of what was happening politically behind the scenes.

Finally, kudos on the development of Kaycee as a fully-formed character. All too often, action films skimp on the female characters, which is silly given that even in this genre, half the audience is female. She has moments of terror and crying - as any person in her situation would - but she is also portrayed as clever, capable, and very brave - not unlike the man who raised her. This was a smart choice for the script to make.

That said, Chase still needs a little work. His backstory is brilliantly and emotionally presented in the first act. By the time the audience sees him several months after losing his family, it is understandable that he is a mess. The problem is that his dialogue when discussing his mental condition is simply too on-the-nose, meaning it is too telling. People - especially those suffering from PTSD - don't understand themselves as well as Chase seems to. Moreover, even if they are that self-aware, would a hardened, extremely well-trained military man be willing to share all those inner thoughts and feelings? Let the audience see for themselves what shape Chase is in. He doesn't need to articulate it so obviously for them.

There is also the problem of Chase seemingly abandoning his hard lifestyle completely. It's a huge issue at the beginning of the script, but vanishes altogether once the story amps up. This does not feel at all realistic. One suggestion is to show how Chase is struggling with his sobriety. Have a quick scene where he takes a meeting. If there is any place in the script where a guy like him might open up, an AA meeting is the place.

There are a handful of formatting mistakes: misaligned narrative action at the top of p.36, and a lack of (CONT.) when a character's dialogue spills from one page onto the next. Additionally, there are quite a few spelling and punctuation errors throughout, including confusion between its/it's, lets/let's, your/you're. "Peddle" is misspelled on p. 15 (should be "pedal"). And on p. 1, Chase's third line of VO dialogue is missing some words. As written, the sentence doesn't make sense.

### ANALYSIS GRID

Please note: These are arbitrary scores assigned to each category of your script by your analyst. They are not intended to be the final say on your script or its potential, and may vary immensely from analyst to analyst, and from draft to draft.

Strength of concept	<b>85</b>
First 10 pages	<b>90</b>
Goals clearly defined	<b>85</b>
Main Character(s) likability	<b>75</b>
Supporting Characters likability	<b>80</b>
Setting / Theme	<b>80</b>
Dialogue	<b>80</b>
Conflict / Rising Tension / Pacing	<b>75</b>
Climax / Payoff	<b>85</b>
Overall Clarity	<b>90</b>
Market Potential	<b>85</b>
Format / Spelling / Readability	<b>75</b>
Average Score	<b>79.83</b>

## ANALYSIS DEFINITIONS

**Strength of concept:** How original, fresh, or buzz-worthy the concept is.

**First 10 pages:** How well the script grabs the reader and/or sets up the story and/or pulls us forward within the first 10 pages.

**Goals clearly defined:** How clear the protagonist/s goal is to the reader.

**Main Characters(s) likability:** How much does the reader like the protagonist/s, or find them interesting to watch?

**Supporting Characters likability:** How much does the reader like the supporting characters, or find them interesting to watch?

**Setting/Theme:** Is the setting easily visualized by a reader? Is there a theme? If so, is it being effectively transmitted to the reader?

**Dialogue:** How crisp and/or unique is the dialogue? Do characters have their own voices? Does it ring true to the reader within the script's universe?

**Conflict / Rising Tension / Pacing:** Is there a strong conflict in the story? Does the dramatic tension escalate, or remain flat?

**Climax / Payoff:** Does the ending feel earned, or arbitrary? Was there an emotional payoff for the reader?

**Overall Clarity:** Is the script being as clear as it could be? Lack of clarity is the single biggest cause for spec scripts to be passed on.

**Format / Spelling / Readability:** Is the script in proper format? Is it free of typos and errors? Will a reader have difficulty getting through this script due to these problems?

**RATINGS EXPLAINED**

*95% of the scripts we read receive a PASS  
4% receive a CONSIDER  
1% or less receive a RECOMMEND*

**PASS**

"The script is not a lost cause, but it needs some work."

**CONSIDER**

"The script still needs work, but may be considered by an agency, producer, etc."

**RECOMMEND**

"The script is good to go, or very close."

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