



SCRIPT READER PRO

CONCEPT ANALYSIS

TITLE	XXXXXX	GENRE	Thriller
WRITER(S)	XXXXXX	CIRCA	Present
SUBMITTED BY	XXXXXX	LOCATION	N/A
FORM / PAGES	Logline	BUDGET	N/A
DATE	XXXXXX	ANALYST	XXXXXX

LOGLINE

Removed for writer confidentiality.

COMMENTS

Thanks for sending us your logline, XXXXXX. I really do like many of the elements in this concept and can see how this could be turned, as you say, a “darkly comedic” modern fable, in the vein of movies such as *Jennifer’s Body*. This logline is sounding good already, but could be better. My first concern with this concept is the protagonist, who’s described as “a manipulative teenage prankster.” While this is a great description, it doesn’t really have much to do with the goal of stopping a werewolf or add anything to the conflict. There’s nothing here that suggests a protagonist who’s manipulative *and* a prankster will have more at stake stopping a werewolf than anyone else, which is what would maybe make the logline more interesting.

A better approach might be to invoke a protagonist here who stands to lose more if they can't stop this werewolf, or is the least likely person to be able to do it. This is what gives a concept its power—having a protagonist with a great deal at stake and maybe starting from a point of desperation—rather than at the moment it comes across like this guy's already self-assured, in control, and to be frank, a bit of a jerk.

My second concern is with the antagonist. At the moment it could be read that his teacher is just a werewolf, i.e. *all the time*, so I would indicate the transformation he undergoes in the logline. For example, "...must stop his teacher who, during a full moon, transforms into a werewolf". Also, bear in mind that having a werewolf in the concept immediately suggests comedy or dark comedy, and so be sure you really know your genre. You say this is "darkly comedic" which is great, but also that it's a "Supernatural Thriller". But this suggests movies like *The Sixth Sense*, *Jacob's Ladder* and *The Others*, etc. which tend to be much more serious in tone than movies with werewolves in them.

Overall, though, the idea is very simple, and while this is good (most aspiring writers overcomplicate their loglines) I do think it could be made a little cleverer and "high-concept." At the moment, we have a teenager who has to stop his teacher from killing again, and that's it. We don't really get enough of a sense of what's at stake in the protagonist's life. We could have some more irony in here, higher stakes and something that will make people really want to pay money to see this movie.

Here are a few loglines I came up with to show you what I mean that will maybe give you some ideas to take this one forward:

"A high-school drop out with a love for the occult is recalled back to school to investigate a teacher who may or may not be a werewolf."

"A teenage misanthrope with a crush on her math teacher, finds herself torn when she discovers he turns into a werewolf every full moon and may be responsible for a series of gruesome killings around town."

"After a school trip in the wilderness, a teenage misfit begins noticing strange behavior in his teacher who was bitten by a strange animal, but no one believes he could now be a werewolf."

In other words, I think you have the makings of a great concept here, but like in the examples above, it just needs fleshing out a bit and given more of a "wow factor". Good luck with this one— I'd be excited to read the script once it's written.