**Kevin Wallace+Jason Mathew Text for VO - Senior Editor Review**

**Parameter Analysis**

**1. Suspense Building**

**Extraction:**

• These police officers are trapped in a night of horror with a deranged killer taking children for hostages. And he is not planning to let anyone out alive.

• No one can say for sure whether these officers will be able to rescue the kids in time or even if they will make it out alive themselves or If they end up becoming a prey themselves.

• neither knows it’s they who are not ready for how explosive and personal it is about to become.

• A bullet has just scraped past the left side of this sergeant’s jaw, leaving him inches away from being dead right at this moment.

• it is only a matter of time before the suspect finds his next hostage.

• But they are dead wrong as in the very next moment they would be thrown right back into the action.

• is he firing at a family or at one of their own?

• the suspect appears to have infiltrated another home and taken a new hostage. It is a do and die situation and it is yet to be seen who comes out alive.

• He could also be laying an evil plan, waiting for them just to get close enough.

• A single shot that had been fired a few minutes ago bringing them back to action was actually the suspect taking his own life, something that Sergeant Vance did not yet know.

• dangerously close to exploding an entire neighborhood along with his own children any second now.

• he has only one shot to make the suspect change his mind.

• The conflict is that they cannot back out, leaving the girls in the care of Jason, and if they break in, chances are they all die.

• The victims, the ones they thought were locked away somewhere deep inside, are much closer than anyone knew.

• For this kid to come down without a ladder, she would need to dangle herself from the third-story window and then jump to the deck below her - an intimidating task for a 9-year-old girl, but they hold their breath for what is to come next.

• The silence inside the house is unsettling, and in the next few minutes, it will be decided who, if anyone, makes it out alive.

• They have no idea who is on the other side of it, the suspect, the victim, or neither.

**Score:** 7/10

**Explanation:** The script makes a consistent effort to build suspense throughout both cases, using direct questions, foreshadowing, immediate threats, and reveals. There are several strong moments, particularly the bullet grazing the sergeant's jaw, the suspect knowing the stepfather's name, the threat of a new hostage, the dramatic irony of the suspect's death, and the high-stakes rescue from the third-story window. The script understands the need for ongoing tension.

**Weakness:** The suspense building is often reliant on repetitive phrases like 'in the next moment,' 'just moments away,' or 'about to become,' which can feel like telling the audience to be tense rather than letting the events naturally create it. Some setups for suspense (e.g., 'officers do have one tactical advantage over him') are introduced but never fully paid off or explained, leading to a dropped thread. The resolution of the second case, with Jason dying of smoke inhalation, feels a bit anticlimactic after the build-up of the officers breaching the house, slightly deflating the final suspense.

**Suggestion:** Vary the language used to build suspense. Instead of constantly stating what's 'about to happen,' focus on sensory details, character reactions, or unanswered questions that naturally create dread. Ensure all setups for suspenseful elements are resolved or utilized. For the second case's resolution, emphasize the irony and the unexpected nature of his death more powerfully, perhaps contrasting it with the officers' preparations for a violent confrontation.

**2. Language/Tone**

**Extraction:**

• trapped in a night of horror with a deranged killer taking children for hostages.

• living nightmare.

• chilling 911 call.

• A bullet has just scraped past the left side of this sergeant’s jaw, leaving him inches away from being dead right at this moment.

• loosened duct tape clinging to her mouth

• personal grudge.

• like players trapped in a twisted video game

• do and die situation

• cop’s worst nightmare was over, but it had clearly taken a mental toll on the officers involved.

• dangerously close to exploding an entire neighborhood along with his own children any second now.

• pulling stunts with firearms.

• making them regret it more than ever.

• hear the madness Jason had promised.

• grim discovery

• ironically the little girls and his victims somehow survived.

• We may never fully understand what drove Jason over the edge. But what matters most is this: when it counted the most, these officers showed up just in time. And because of that, the kids made it out alive.

• Ryan said that Ann Plotkin, a friend of his, had brought Vito Riserveto into his life, saying the man needed support.

**Score:** 5/10

**Explanation:** The script attempts to use vivid and emotional language, and there are certainly moments where it succeeds in conveying tension and horror. Phrases like 'living nightmare,' 'bullet scraped past the jaw,' and 'dangerously close to exploding an entire neighborhood' are impactful. However, the tone is frequently undermined by repetitive phrasing ('in the next moment,' 'just moments away'), grammatical awkwardness ('Although he can not see the suspect, he is seeing him right now.'), and the unprofessional inclusion of 'or' options for narration. The most critical flaw is the completely irrelevant and jarring final sentence ('Ryan said that Ann Plotkin...'), which shatters any established tone and professionalism. This indicates a severe lack of polish and attention to detail.

**Weakness:** Repetitive sentence structures and phrases. Grammatical errors and awkward phrasing. The 'or' options for narration are unprofessional. The final sentence is a catastrophic, tone-destroying error.

**Suggestion:** Conduct a meticulous line-by-line edit to eliminate all grammatical errors, awkward phrasing, and repetitive sentence starters. CRITICAL: Remove all 'or' options and choose the single strongest narrative path for each instance. CRITICAL: Immediately delete the final, irrelevant sentence about Ryan, Ann, and Vito. This is non-negotiable for channel approval. Focus on showing emotions and events through stronger verbs and sensory details, rather than relying on adjectives like 'terrifying' or 'horrifying.'

**3. Intro (First 1 Min)**

**Extraction:**

• These police officers are trapped in a night of horror with a deranged killer taking children for hostages. And he is not planning to let anyone out alive.

• In the dead of the night, it is hard to see him but the killer watches their every move.

• No one can say for sure whether these officers will be able to rescue the kids in time or even if they will make it out alive themselves or If they end up becoming a prey themselves.

• On July 27, 2021, a family in Riverside, Ohio, had just opened their front door to what they thought was a routine delivery, but within moments, it turned into a living nightmare. They realized they had not let in a package, but something far more terrifying. All this had begun with a chilling 911 call.

• A 9-year-old girl and her stepfather are being held at gunpoint, but the Riverside Police Department is down to just three officers tonight.

**Score:** 6/10

**Explanation:** The intro successfully establishes high stakes and a sense of immediate danger. It quickly introduces the core elements: police, killer, hostages, and the life-or-death situation. The shift from 'routine delivery' to 'living nightmare' is a good hook. However, the first three paragraphs are somewhat redundant, repeating the same core idea about the officers' peril and the hostage situation. This repetition dilutes the initial impact and makes the intro feel slightly drawn out rather than punchy and urgent. The 'or' options are also unprofessional for a final script.

**Weakness:** Repetitive phrasing in the opening paragraphs. The intro is slightly longer than necessary due to this repetition, potentially losing viewers who expect immediate, concise impact. The 'or' options are a sign of an unfinished draft.

**Suggestion:** Condense the first three paragraphs into one or two highly impactful sentences that immediately convey the core premise and stakes without repetition. For example: 'In the dead of night, a routine delivery turned into a living nightmare for one Ohio family, trapped with a deranged killer holding children hostage. Now, with only three officers on duty, the question isn't just if they can save the kids, but if they'll even make it out alive.' This tightens the intro significantly. Remove all 'or' options.

**4. Main Hook/Cliffhanger**

**Extraction:**

• These police officers are trapped in a night of horror with a deranged killer taking children for hostages. And he is not planning to let anyone out alive.

• A 9-year-old girl and her stepfather are being held at gunpoint, but the Riverside Police Department is down to just three officers tonight.

• A bullet has just scraped past the left side of this sergeant’s jaw, leaving him inches away from being dead right at this moment.

**Score:** 6/10

**Explanation:** The script has strong \*moments\* that could serve as hooks, particularly the bullet grazing the sergeant's jaw. This is a powerful, immediate shock. However, for a video covering \*two\* distinct cases, the main hook needs to be something that either encompasses both or is so universally shocking it defines the entire video. The current intro sets up a general premise ('killer taking children for hostages') but doesn't deliver a single, specific, \*viral-level\* twist or cliffhanger that would be the obvious choice for a thumbnail or headline for the \*entire\* video. The 'bullet' moment is excellent for the first case, but the overall video lacks a singular, defining hook.

**Weakness:** No single, overarching main hook strong enough to represent \*both\* stories or serve as a definitive, viral thumbnail/headline for the entire video. The initial premise is stated, but a truly shocking \*reveal\* or \*twist\* is missing from the very beginning.

**Suggestion:** Reframe the main hook to be more encompassing or to highlight the most visually dramatic and unique element across both stories. For example, focus on the 'impossible rescue' from the third-story window in the second case as the primary visual hook, and then frame the first case as another 'close call' or 'unbelievable escape.' A strong main hook should be a \*reveal\* or \*shock\*, not just a statement of the premise. Consider a title like 'The 3-Story Hostage Rescue No One Believed Possible' and then weave the first story into that narrative.

**5. Story Structure**

**Extraction:**

• The beginning On July 27, 2021...

• Transitionary Hook If this case was a narrow escape, the next one in Ohio seemed impossible.

• Crime Scene On April 23, 2022...

**Score:** 5/10

**Explanation:** The script's structure is straightforward, presenting two distinct cases chronologically. The use of clear headings like 'The beginning' and 'Crime Scene' and the 'Transitionary Hook' helps segment the content. However, the two cases feel largely disconnected beyond the general theme of 'police rescue kids.' There's no deeper thematic through-line that makes them feel like parts of a larger, cohesive story. The 'Transitionary Hook' is generic and doesn't effectively bridge the two narratives. Most critically, the final, completely irrelevant sentence about Ryan, Ann, and Vito utterly destroys any semblance of narrative structure or conclusion, indicating a severe lack of final editing.

**Weakness:** The two cases are presented as largely separate incidents, lacking a strong overarching thematic connection. The 'Transitionary Hook' is weak. The final sentence is a catastrophic structural error.

**Suggestion:** Develop a stronger thematic connection between the two cases. Perhaps focus on the psychological toll on officers, the unpredictable nature of domestic violence, or the sheer bravery in impossible situations. Rewrite the 'Transitionary Hook' to be more impactful and to explicitly link the \*themes\* or \*challenges\* of the two cases, rather than just stating they are both in Ohio and involve kids. CRITICAL: Remove the irrelevant final sentence. It is a fundamental structural flaw that makes the script unpublishable.

**6. Flow**

**Extraction:**

• On July 27, 2021, a family... All this had begun with a chilling 911 call.

• Sergeant James Vance is the closest and heads out immediately, with Officer Matthew Jackson not too far behind.

• The first sign of trouble came when the 911 caller was found in the middle of the road waving the sergeant down.

• At the same moment, the suspect is slipping away... and the little girl has come out...

• With the suspect knowing stepfather’s name, it appears like a personal grudge. But the sergeant cannot shake the instinctive feeling...

• Officer Matthew, on the other hand, is this time coming in full speed...

• After a long night for these officers, law enforcement from nearby towns... has now joined...

• If this case was a narrow escape, the next one in Ohio seemed impossible.

• Upon reaching, this officer manages to get the suspect himself over the call.

• Because of Jason’s dangerous past, the officer knew his only shot was to persuade him over the call to release the children.

• Within the next few moments, they are going to make an accidental discovery; The victims... are much closer than anyone knew.

• This is the moment the officers realized the girls had come closer... and so they let go of their safety and decided to directly interact with the children.

• After getting hold of the little girl safe and sound, the officers do not risk going into the thick smoke looking for Jason.

**Score:** 4/10

**Explanation:** The script attempts to maintain flow by using transitional phrases and connecting events logically. However, the flow is severely hampered by several issues. The most egregious is the repeated sentence: 'The silent residential area gave no hint about the horrifying situation that is unfolding right now and is mere moments away from turning into violent chaos.' followed almost immediately by 'The quiet residential street gave no hint of the horror that was unfolding until the officer spotted the 911 caller in the middle of the road, frantically waving him down. Neither of them realise that a violent confrontation is just moments away.' This kind of repetition is jarring and breaks the narrative rhythm. Furthermore, the pervasive 'or' options for phrasing indicate an unfinished script, forcing the reader to pause and choose, which would translate to a confused or hesitant narration. The final, completely irrelevant sentence is a catastrophic break in flow, making the script unpublishable.

**Weakness:** Significant repetition of sentences and ideas. Unprofessional 'or' options for narration. The final sentence is a complete and utter break in narrative flow.

**Suggestion:** CRITICAL: Perform a meticulous edit to remove all duplicate sentences and 'or' options. Choose the strongest, most concise phrasing for each instance. CRITICAL: Immediately delete the final, irrelevant sentence. Review every transition to ensure it feels natural and propels the story forward without jarring jumps or unnecessary pauses.

**7. Pacing**

**Extraction:**

• A bullet has just scraped past the left side of this sergeant’s jaw, leaving him inches away from being dead right at this moment.

• At the same moment, the suspect is slipping away to the neighbouring yard, and the little girl has come out with loosened duct tape clinging to her mouth, And the panicked stepfather is trying to find a safe space.

• The officers now know for sure; the suspect isn’t running anymore. And that leaves them with a chilling question: is he firing at a family or at one of their own?

• For this kid to come down without a ladder, she would need to dangle herself from the third-story window and then jump to the deck below her

• A cop’s worst nightmare was over, but it had clearly taken a mental toll on the officers involved.

• It is neither the first time the officers have had to deal with this difficult and dangerous man named Jason Mathew Tyo, nor his first pulling stunts with firearms.

**Score:** 5/10

**Explanation:** The script attempts to vary its pacing, incorporating moments of rapid action and tension with brief periods of reflection or background. The immediate action sequences (like the shooting or the third-story rescue) are well-paced. However, the pacing is frequently disrupted by repetitive phrasing ('in the next moment,' 'just moments away') which \*tells\* the audience the pace is fast but doesn't always \*deliver\* on that promise, leading to a sense of artificial urgency. The repeated sentences and the 'or' options also create unnecessary pauses and drag, making the script feel less polished and efficient. The abrupt, irrelevant ending completely destroys any sense of a well-paced conclusion.

**Weakness:** Over-reliance on 'telling' rather than 'showing' fast pacing. Repetitive phrases and duplicated sentences create drag. The 'or' options disrupt the natural rhythm. The final, irrelevant sentence is a catastrophic pacing error.

**Suggestion:** Eliminate all repetitive phrases and duplicated sentences to tighten the narrative and improve natural pacing. CRITICAL: Remove all 'or' options. Use varied sentence lengths and structures to control pacing more effectively: short, punchy sentences for action; longer, more descriptive sentences for building atmosphere or reflection. Ensure that every 'about to happen' moment is followed by the promised action or revelation. CRITICAL: Remove the irrelevant final sentence.

**8. Mini-Hooks (30–60s)**

**Extraction:**

• a family... had just opened their front door to what they thought was a routine delivery, but within moments, it turned into a living nightmare.

• Riverside Police Department is down to just three officers tonight.

• A bullet has just scraped past the left side of this sergeant’s jaw, leaving him inches away from being dead right at this moment.

• the little girl has come out with loosened duct tape clinging to her mouth

• With the suspect knowing stepfather’s name, it appears like a personal grudge.

• it is only a matter of time before the suspect finds his next hostage.

• it is Officer Matthew who is nearer to the suspect than anyone else.

• But the officers do have one tactical advantage over him.

• But they are dead wrong as in the very next moment they would be thrown right back into the action.

• is he firing at a family or at one of their own?

• the suspect appears to have infiltrated another home and taken a new hostage.

• But not in a way they would expect.

• A single shot... was actually the suspect taking his own life, something that Sergeant Vance did not yet know.

• dangerously close to exploding an entire neighborhood along with his own children any second now.

• However, within 8 hours of his last bail, he is making them regret it more than ever.

• what they learn from the next call would leave them shaken like never before.

• The victims... are much closer than anyone knew.

• they have a rather unconventional rescue brewing in their minds that might shock the suspect.

• For this kid to come down without a ladder, she would need to dangle herself from the third-story window and then jump to the deck below her

• getting her out the same way seems unlikely given that she is even younger.

• Officers breach the house, but the smoke is thicker than they feared. They have no idea who is on the other side of it, the suspect, the victim, or neither.

• Jason had died of the same smoke inhalation that ironically the little girls and his victims somehow survived.

**Score:** 6/10

**Explanation:** The script demonstrates an understanding of mini-hooks, with numerous attempts to introduce new information, twists, or escalating stakes every few sentences. Many of these are effective, such as the bullet grazing the jaw, the duct tape detail, the suspect knowing the stepfather's name, the new hostage, the suspect's suicide, the 'exploding neighborhood' threat, the quick bail release, the girls being closer than expected, and the third-story rescue. The script generally avoids long stretches of pure exposition.

**Weakness:** Some 'mini-hooks' are more like 'mini-foreshadowings' ('about to become,' 'what they learn next would leave them shaken') rather than immediate revelations, which can delay the payoff. A promised 'tactical advantage' is never explained or used as a hook. The repetition of sentences and the 'or' options dilute the impact and frequency of genuine hooks. There are still moments of procedural narration that lack a specific hook.

**Suggestion:** Ensure every mini-hook delivers a concrete piece of new information, a twist, or a strong emotional beat \*immediately\*, rather than just promising one. Resolve any setups for hooks (e.g., explain the 'tactical advantage' or remove the setup if it's not relevant). Ruthlessly cut any repetitive phrasing or 'or' options that dilute the impact of the hooks. Review every 30-60 second segment to ensure there's a clear, new element that drives curiosity.

**9. Outro (Ending)**

**Extraction:**

• The motive behind Jason’s actions that night and the previous two months could never be understood. But as for the victims, sometimes, all it takes is just a few minutes of time between life and death. Thankfully, these cops arrived just in time, saving the day.

• We may never fully understand what drove Jason over the edge. But what matters most is this: when it counted the most, these officers showed up just in time. And because of that, the kids made it out alive.

• Ryan said that Ann Plotkin, a friend of his, had brought Vito Riserveto into his life, saying the man needed support.

**Score:** 1/10

**Explanation:** This is the script's most catastrophic failure. Both provided 'or' options for the outro are completely unsuitable for Mysterious 7. They are overly positive, summarize the 'happy ending' of the rescue, and lack any haunting, unsettling, or thought-provoking punch. They feel like a generic news report conclusion, not a true crime channel outro designed to leave viewers with chills or lingering questions. Most critically, the final sentence ('Ryan said that Ann Plotkin, a friend of his, had brought Vito Riserveto into his life, saying the man needed support.') is utterly irrelevant, nonsensical in context, and appears to be a severe copy-paste error or an unfinished thought. This single error makes the entire script unpublishable and demonstrates a complete lack of final review.

**Weakness:** The provided outro options are too positive and summary-like, failing to meet Mysterious 7's criteria for a haunting or unsettling ending. The final sentence is a catastrophic, irrelevant error that destroys the entire script's conclusion.

**Suggestion:** CRITICAL: Immediately remove the final, irrelevant sentence. This is non-negotiable. Completely rewrite the outro. It needs to end abruptly, with a lingering sense of unease, a haunting question about the nature of evil, the psychological impact on the officers, or the fragility of life. Avoid any sense of a 'happy ending' or tidy summary. For example: 'The children were safe, but the echoes of that night, and the chilling question of what truly drove Jason to the edge, would haunt the quiet streets of Uniontown forever.'

**Scoring Table**

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| --- | --- |
| Parameter | Score (1–10) |
| Suspense Building | 7 |
| Language/Tone | 5 |
| Intro (First 1 Min) | 6 |
| Main Hook/Cliffhanger | 6 |
| Story Structure | 5 |
| Flow | 4 |
| Pacing | 5 |
| Mini-Hooks (30–60s) | 6 |
| Outro (Ending) | 1 |

**Overall Rating: 4/10**

**Strengths**

• High-Stakes Cases: The chosen incidents inherently involve high stakes (children as hostages, armed suspects, immediate danger to officers), which is a strong foundation for true crime content.

• Visceral Moments: Specific moments like the bullet grazing the sergeant's jaw and the third-story window rescue are vivid and impactful.

• Attempted Suspense: The script consistently tries to build suspense and tension, showing an understanding of the need for ongoing curiosity.

• Character Focus: It highlights the bravery and challenges faced by the responding officers, adding a human element.

**Weaknesses**

• Catastrophic Outro Error: The final sentence is completely irrelevant and destroys the script's conclusion and professionalism.

• Repetitive Phrasing: Over-reliance on phrases like 'in the next moment,' 'just moments away,' and 'about to become' dilutes impact and creates drag.

• Grammatical and Flow Issues: Numerous awkward sentences, grammatical errors, and duplicated paragraphs hinder readability and flow.

• Unprofessional 'Or' Options: The presence of alternative phrasing options throughout the script indicates an unfinished draft, not a polished script.

• Weak Main Hook: While there are strong individual moments, there isn't one overarching, viral-ready main hook that encompasses both stories or is strong enough for a video title/thumbnail.

• Generic Outro Tone: Even without the final error, the chosen outro options are too positive and summary-like, failing to meet the channel's requirement for a haunting or unsettling ending.

• Disconnected Cases: The two cases, while individually compelling, lack a strong thematic through-line, making the video feel like two separate short stories.

• Unresolved Setups: A 'tactical advantage' is mentioned but never explained or utilized as a hook.

**Suggestions**

• CRITICAL: Fix the Outro: Immediately remove the irrelevant final sentence. Completely rewrite the outro to be haunting, unsettling, or thought-provoking, aligning with Mysterious 7's brand. It should leave viewers with a lingering question or a sense of unease, not a tidy summary.

• Eliminate Repetition and 'Or' Options: Conduct a thorough line-by-line edit to remove all duplicated sentences, awkward phrasing, and unprofessional 'or' options. Choose the single strongest, most concise phrasing for each instance.

• Strengthen Main Hook: Develop a single, powerful main hook that can serve as the video's title and thumbnail, ideally encompassing the most visually dramatic or shocking element from either case (e.g., the third-story rescue).

• Enhance Thematic Connection: Weave a stronger thematic thread between the two cases, focusing on elements like the psychological toll on officers, the unpredictable nature of violence, or the sheer bravery in impossible situations, rather than just 'police rescue kids.'

• Show, Don't Tell: Instead of stating that a situation is 'horrifying' or 'terrifying,' describe the specific details, actions, and character reactions that evoke those emotions.

• Refine Pacing: Vary sentence length and structure to control pacing more effectively. Ensure that every 'about to happen' moment is immediately followed by a strong, impactful payoff.

• Resolve Loose Ends: If a 'tactical advantage' or similar setup is mentioned, ensure it is explained and utilized in the narrative.

**Drop-off Risks**

• Intro (First 3 paragraphs): The repetitive nature of the opening paragraphs ('These police officers are trapped...', 'In the dead of the night...', 'No one can say for sure...') could lead to early viewer drop-off as it feels drawn out and redundant. Fix: Condense these into one or two punchy sentences that immediately establish the core conflict and stakes without repetition.

• Mid-Case 1 (After bullet graze, before new hostage threat): While the bullet graze is strong, the narrative briefly slows down with procedural descriptions before the 'new hostage' threat. Fix: Tighten the narrative between the immediate action and the next escalation. Ensure a mini-hook or new development occurs every 30-60 seconds.

• Transition between Case 1 and Case 2: The 'Transitionary Hook' is generic and doesn't create strong anticipation for the second story, risking a drop-off if viewers aren't immediately re-engaged. Fix: Make the transition more impactful and thematically relevant, hinting at a new, even more impossible challenge.

• Background on Jason Tyo (Case 2): While necessary, the description of Jason's past arrests and quick bail release could feel like exposition if not delivered with a strong hook or immediate consequence. Fix: Frame this background with a stronger sense of dread or frustration for the police, emphasizing the immediate danger his release poses.

• Outro (Final paragraphs): The overly positive and summary-like ending, combined with the completely irrelevant final sentence, will cause an immediate and severe drop-off, leaving viewers confused and dissatisfied. Fix: This requires a complete rewrite of the outro to be haunting, unsettling, and to remove the irrelevant sentence.

**Viral Quotient**

This script has moments with viral potential, primarily due to the high-stakes nature of the cases and some visually dramatic scenes. The bullet grazing the sergeant's jaw and the third-story window rescue are particularly strong and could be used for teasers or thumbnails. The irony of Jason's death is also memorable. However, the script \*as a whole\* does not maximize its viral potential. The main hook isn't strong enough to encompass both stories, and the catastrophic outro error completely undermines any viral impact. A viewer would remember the individual dramatic moments, but the overall impression would be one of an unpolished, confusing, and poorly concluded video. To truly be viral, the script needs a cohesive, shocking narrative that builds to a powerful, memorable conclusion, rather than petering out with a generic summary and a random, irrelevant sentence. The 'impossible rescue' from the third story should be the central, defining viral element.

**Model:** gemini-2.5-flash

**Generated:** 2025-08-14