**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.

• They move in without lights or sirens to keep the element of surprise in their favor, but neither knows it’s they who are not ready for how explosive and personal it is about to become.

• Neither of them realise that a violent confrontation is just moments away.

• What this sergeant can not see in the dark was that the danger has already moved outside of the house. Although he can not see the suspect, he is seeing him right now.

• 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.

• However, the problems would only increase further when the suspect begins moving while the hostages run amok in panic.

• But the sergeant cannot shake the instinctive feeling that although this family is safe for now, it is only a matter of time before the suspect finds his next hostage.

• The whole neighborhood is potentially moments away from another violent confrontation.

• But little did they know that it is Officer Matthew who is nearer to the suspect than anyone else.

• He could be anywhere around, keeping a close watch on the officers and ready to strike at any moment.

• It sparks a fragile hope that this chase could finally end but at this point the night just does not seem to be ending that easily.

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

• And that leaves them with a chilling question: is he firing at a family or at one of their own?

• They are about to realize they have stepped into a nightmare. One where their worst fears are about to come true, as they knock on doors, desperate to warn neighbors and talk him down before it is too late.

• What they feared most has just become reality; 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.

• But not in a way they would expect.

• 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.

• If this case was a narrow escape, the next one in Ohio seemed impossible. Another group of kids, another close call but this time, the danger was already inside the house. And once again, the clock started ticking the moment a 911 call was made.

• A man in Uniontown, Cleveland, Ohio, dangerously close to exploding an entire neighborhood along with his own children any second now.

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

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

• In a three-story building, the suspect could be hiding anywhere, and one wrong move could turn this from dangerous to deadly in an instant.

• Now the situation is spiraling out of control. They have started to hear the madness Jason had promised.

• But if this was terrifying, what they learn from the next call would leave them shaken like never before.

• 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.

• Ther e was no easy way out/no safe option, but what Jason did next left them completely stunned.

• They don’t know it yet, but they are at the right place at the right time.

• Within the next few moments, they are going to make an accidental discovery; The victims, the ones they thought were locked away somewhere deep inside, are much closer than anyone knew.

• It is likely the only chance they would ever get to reach them, and so they let go of their safety and decided to directly interact with the children.

• The officers are unaware of where the suspect is right at this moment, but 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 - an intimidating task for a 9-year-old girl, but they hold their breath for what is to come next.

• But this rescue is far from complete until they save another girl, and getting her out the same way seems unlikely given that she is even younger.

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

• 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.

• As these officers try their best for the little girl to hear them, they are in for another surprise of the day.

**Score:** 8/10

**Explanation:** The script demonstrates a strong understanding of suspense building, consistently weaving in elements of tension, uncertainty, and dread throughout both narratives. It effectively uses unanswered questions, hints at danger, and dramatic irony to keep the audience engaged. The stakes are clearly defined and frequently escalated, particularly with the introduction of new hostages or the physical risks to the officers and children. The 'do and die situation' and the description of the 3rd-story rescue are particularly effective in creating immediate, palpable tension. The transitionary hook also successfully carries suspense from one story to the next.

**Weakness:** While generally strong, there are moments where the suspense is \*told\* rather than \*shown\* (e.g., 'He could be anywhere around, keeping a close watch...'). Additionally, the 'tactical advantage' mentioned in Case 1 is never explained, which is a missed opportunity for a specific suspense beat. The revelation of the suspect's death in Case 1, while a good dramatic irony, is followed by 'A cop’s worst nightmare was over,' which resolves the tension a bit too quickly without fully exploring the immediate emotional aftermath for Sergeant Vance.

**Suggestion:** For Case 1, instead of just stating 'tactical advantage,' briefly hint at what it might be or how it plays out, even if it's a minor detail. For the resolution of Case 1, extend the immediate reaction to the suspect's death for Vance, perhaps a moment of shock or relief, before stating the 'nightmare was over.' This would allow the audience to process the reveal with the character.

**2. Language/Tone**

**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.

• a living nightmare.

• chilling 911 call.

• how explosive and personal it is about to become.

• 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.

• frantically waving him down.

• 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.

• hostages run amok in panic.

• personal grudge.

• going deeper into the danger by the minute.

• fragile hope.

• dead wrong.

• chilling question.

• like players trapped in a twisted video game, they are about to realize they have stepped into a nightmare.

• do and die situation.

• brace themselves for a confrontation, expecting something violent.

• laying an evil plan.

• A 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.

• pulling stunts with firearms.

• making them regret it more than ever.

• spiraling out of control.

• hear the madness Jason had promised.

• leave them shaken like never before.

• completely stunned.

• breaths sucked in.

• accidental discovery.

• unconventional rescue brewing.

• intimidating task.

• unbelievable turn of events.

• visibly bolder and quicker.

• silence inside the house is unsettling.

• smoke is thicker than they feared.

• grim discovery.

• ironically the little girls and his victims somehow survived.

• We may never fully understand what drove Jason over the edge.

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

**Score:** 7/10

**Explanation:** The script generally employs strong, evocative language that aims for a gripping and emotionally engaging tone, appropriate for a true crime narrative. Phrases like 'night of horror,' 'living nightmare,' 'bullet scraped past,' and 'twisted video game' are effective in conveying tension and dread. The tone largely matches the story's mood, oscillating between tense action and moments of somber reflection. However, the score is significantly impacted by instances of awkward phrasing, repetition, and slightly generic descriptions that detract from the overall quality. For example, 'Although he can not see the suspect, he is seeing him right now' is confusing. The immediate repetition of similar sentences in the early part of Case 1 is clunky. Most critically, the completely irrelevant final line about 'Ryan, Ann Plotkin, and Vito Riserveto' is a catastrophic error that shatters the tone, professionalism, and immersion, making the script unpublishable in its current state.

**Weakness:** Repetitive phrasing and awkward sentence construction ('Although he can not see the suspect, he is seeing him right now'). Some descriptions are generic ('tactical advantage'). The final, out-of-place line completely ruins the tone and professionalism.

**Suggestion:** Conduct a thorough line-by-line edit for conciseness, clarity, and unique phrasing. Eliminate repetitive sentences. Rephrase awkward constructions. \*\*Crucially, remove the completely irrelevant final line about Ryan, Ann Plotkin, and Vito Riserveto.\*\* Ensure the tone remains consistent and impactful without veering into overly dramatic or generic territory.

**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.

• Sergeant James Vance is the closest and heads out immediately, with Officer Matthew Jackson not too far behind. They move in without lights or sirens to keep the element of surprise in their favor, but neither knows it’s they who are not ready for how explosive and personal it is about to become.

**Score:** 7/10

**Explanation:** The intro is effective in its initial attempt to grab attention, immediately immersing the viewer in a high-stakes scenario involving a 'night of horror,' a 'deranged killer,' and 'children for hostages.' It successfully sets up the core mystery and danger, posing direct questions about survival. The transition to the specific date and the 'routine delivery' turning into a 'living nightmare' is a good way to ground the abstract threat. The detail about the police being 'down to just three officers' adds immediate tension and a sense of overwhelming odds. However, the opening lines are slightly repetitive, with the first three sentences conveying very similar high-level threats. This redundancy can dilute the immediate impact. Additionally, introducing the specific date and location so early, before the full emotional hook has landed, slightly breaks the initial, abstract tension. The phrasing 'If they end up becoming a prey themselves' is also a bit clunky.

**Weakness:** The very opening lines are somewhat repetitive and could be condensed for more immediate impact. The specific date and location are introduced a bit too early, potentially breaking the initial, urgent tone.

**Suggestion:** Condense the first few sentences to be more impactful and less repetitive. Consider starting directly with the 'routine delivery' turning into a 'living nightmare' and then immediately introducing the 911 call and the understaffed police, perhaps weaving in the 'night of horror' elements more organically as the officers respond. For example: 'It started as a routine delivery, but for one family in Riverside, Ohio, it became a living nightmare. A 9-year-old girl and her stepfather, held at gunpoint. And tonight, the Riverside Police Department was down to just three officers...' This gets to the core conflict faster and more efficiently.

**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.

• 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.

• 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:** 7/10

**Explanation:** The main hook is clearly established in the intro, focusing on 'police officers trapped in a night of horror with a deranged killer taking children for hostages' who 'is not planning to let anyone out alive.' This is a strong, high-stakes premise that immediately grabs attention and could easily serve as a compelling thumbnail or headline. The specific detail about the '9-year-old girl and her stepfather held at gunpoint' and the 'Riverside Police Department is down to just three officers' further solidifies the immediate danger and the overwhelming challenge faced by law enforcement. It effectively creates a 'must keep watching' tension. However, while effective, the hook is somewhat generic for the true crime genre. It presents a classic hostage situation, which is inherently engaging, but it doesn't introduce a truly unique, shocking, or contradictory element that would make it instantly stand out from other similar stories right from the very beginning. The 'deranged killer' is a bit of a stock phrase.

**Weakness:** While effective, the hook is somewhat generic for the true crime genre. It lacks a truly unique, shocking, or contradictory element that would make it instantly stand out from other hostage stories.

**Suggestion:** To elevate the main hook, consider adding a more specific, unsettling detail or a hint of a twist \*within\* the initial setup. For example, 'He wasn't just holding them hostage; he was playing a game, and the officers were already part of it.' Or, 'The 911 call wasn't from the victim, but from the killer himself.' Something that adds a layer of psychological horror or an unexpected dynamic right away to make it truly memorable and viral-ready.

**5. Story Structure**

**Extraction:**

• The beginning On July 27, 2021, a family in Riverside, Ohio, had just opened their front door...

• A 9-year-old girl and her stepfather are being held at gunpoint...

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

• A bullet has just scraped past...

• At the same moment, the suspect is slipping away...

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

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

• While Officer Vance was circling around the block, it was Officer Matthew who spotted the suspect...

• As the officers struggle to pin down their ever moving suspect, the radio informs them of a new suspected location.

• These officers are finally getting a moment to regroup and strategize...

• The officers now know for sure; the suspect isn’t running anymore.

• What they feared most has just become reality; the suspect appears to have infiltrated another home and taken a new hostage.

• As the oﬃcers began walking inside the house, they brace themselves for a confrontation...

• The suspect is seen lying on the floor...

• A single shot that had been fired a few minutes ago... was actually the suspect taking his own life...

• The suspect was later identified as 39-year-old Kevlin Wallace.

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

• Crime Scene On April 23, 2022, A man in Uniontown, Cleveland, Ohio...

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

• It is neither the first time the officers have had to deal with this difficult and dangerous man named Jason Mathew Tyo...

• The call leaves it clear that the only way they are all going home tonight is to keep their eyes peeled.

• Now the situation is spiraling out of control.

• As officers quietly work on tactics to get inside without alerting Jason, they keep him on the phone.

• Some of these officers immediately back down into the shadows...

• 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 to the window pane.

• This officer has just found a neighbour’s unit unlocked...

• For this kid to come down without a ladder, she would need to dangle herself from the third-story window...

• In a most unbelievable turn of events... the officers manage to rescue one of the hostages...

• But this rescue is far from complete until they save another girl...

• Officers breach the house, but the smoke is thicker than they feared.

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

• However, hours later, the firefighters would find Jason dead...

• The motive behind Jason’s actions... could never be understood.

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

**Score:** 6/10

**Explanation:** The script attempts a chronological 'unfolding mystery' structure for both cases, which is generally appropriate for true crime. Each case has a clear beginning, rising action, climax, and resolution, and the transitionary hook between the two cases is a good structural element. However, the structure is significantly hampered by several issues. There's a noticeable repetition of sentences and ideas, particularly in the early parts of Case 1, which makes the narrative feel clunky rather than smooth. Some 'reveals' are stated rather than organically discovered, which weakens the 'unfolding mystery' feel. The most egregious structural flaw, however, is the completely random, out-of-place line about 'Ryan, Ann Plotkin, and Vito Riserveto' at the very end. This line has no connection to either story and completely breaks the narrative cohesion, making the entire script feel unfinished or poorly edited. This single error is severe enough to significantly lower the score.

**Weakness:** Repetitive phrasing and ideas within scenes. The final, irrelevant line completely destroys the structural integrity of the script. Some procedural details are stated rather than integrated into the narrative flow of discovery.

**Suggestion:** Perform a thorough edit to eliminate redundant sentences and phrases, especially in the opening of Case 1. \*\*Immediately remove the line 'Ryan said that Ann Plotkin, a friend of his, had brought Vito Riserveto into his life, saying the man needed support.'\*\* This is a critical, non-negotiable fix. Ensure that new information or discoveries are presented as they happen to the characters, enhancing the 'unfolding mystery' rather than just stating facts.

**6. Flow**

**Extraction:**

• On July 27, 2021, a family... had just opened their front door... All this had begun with a chilling 911 call.

• The first sign of trouble came when the 911 caller was found... frantically waving him down.

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

• While Officer Vance was circling around the block, it was Officer Matthew who spotted the suspect...

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

• As officers quietly work on tactics... they keep him on the phone. If they fail to convince him, it would at least keep him distracted.

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

• With one success, visibly bolder and quicker in their approach, these officers are sneaking a peek into where their suspect has been all this time.

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

• Although he can not see the suspect, he is seeing him right now.

• However, the problems would only increase further when the suspect begins moving while the hostages run amok in panic. 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.

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

• Or But the house still held one final secret.

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

**Score:** 4/10

**Explanation:** The flow of this script is severely hampered by multiple significant issues. While there are attempts at logical transitions and connections between events, the execution is often clunky and inconsistent. The most damaging problem is the pervasive repetition of sentences and ideas, particularly in the early parts of Case 1, which makes the narrative feel stagnant and confusing rather than smooth and progressive. Awkward phrasing, such as 'Although he can not see the suspect, he is seeing him right now,' also disrupts the reader's understanding and immersion. The presence of internal script notes like 'Or' within the narration is unprofessional. Most critically, the inclusion of the completely irrelevant final line about 'Ryan, Ann Plotkin, and Vito Riserveto' is a catastrophic error that completely breaks the narrative cohesion and flow, making the script feel unfinished and unpublishable. These issues would undoubtedly cause significant confusion and lead to high viewer drop-off.

**Weakness:** Pervasive repetitive sentences and ideas; awkward and confusing phrasing; inclusion of internal script notes in the narration; and a completely irrelevant final line that destroys all narrative cohesion.

**Suggestion:** Perform a rigorous edit to eliminate all redundant sentences and phrases, ensuring each sentence advances the narrative. Rephrase awkward sentences for clarity and conciseness, focusing on natural, conversational language. \*\*Remove all internal script notes (like 'Or') from the narration.\*\* These are for the writer, not the audience. \*\*Delete the final, irrelevant line about Ryan, Ann Plotkin, and Vito Riserveto immediately.\*\* This is a non-negotiable fix for any publishable script. Ensure that each beat connects logically to the next, using clear narrative bridges that guide the audience seamlessly through the story.

**7. Pacing**

**Extraction:**

• These police officers are trapped... he is not planning to let anyone out alive.

• within moments, it turned into a living nightmare.

• Sergeant James Vance is the closest and heads out immediately...

• 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 suspect begins moving while the hostages run amok in panic.

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

• Both officers are now in the danger zone... ready to strike at any moment.

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

• What they feared most has just become reality; the suspect appears to have infiltrated another home and taken a new hostage.

• As the oﬃcers began walking inside the house, they brace themselves for a confrontation...

• Police rush without wasting a second.

• Now the situation is spiraling out of control.

• Within the next few moments, they are going to make an accidental discovery...

• the officers manage to rescue one of the hostages when no one expected it.

• Officers breach the house, but the smoke is thicker than they feared.

• On July 27, 2021, a family in Riverside, Ohio, had just opened their front door...

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

• After a long night for these officers, law enforcement from nearby towns including Dayton has now joined to track the dangerous fugitive.

• The suspect was later identified as 39-year-old Kevlin Wallace. He had posed as a delivery driver before taking the family hostage. His motive was unclear, but his violent past wasn’t.

• 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.

• However, hours later, the firefighters would find Jason dead in the back room on the second floor.

• The motive behind Jason’s actions that night and the previous two months could never be understood.

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

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

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

**Score:** 6/10

**Explanation:** The script attempts to maintain a dynamic pace, with clear efforts to balance rapid action and tension with necessary moments of information delivery and reflection. Phrases like 'within moments,' 'immediately,' and 'in the very next moment' are used to convey urgency and quick shifts in action. However, the pacing is inconsistent and ultimately suffers from several significant flaws. The pervasive repetition of sentences and ideas, particularly in the early parts of Case 1, creates noticeable drag and makes the narrative feel slower and clunkier than intended. Some transitions are too abrupt, such as the quick resolution after the suspect's suicide in Case 1, which doesn't allow the audience to fully process the emotional impact. Most critically, the inclusion of the irrelevant final line completely derails the pacing at the very end, leaving the viewer confused and disoriented, effectively ruining the conclusion.

**Weakness:** Repetitive phrasing causes significant drag in certain sections. Some transitions are too abrupt, not allowing for proper emotional processing of key revelations. The final irrelevant line completely ruins the ending pacing and overall narrative rhythm.

**Suggestion:** Eliminate all redundant sentences and phrases to tighten the narrative and maintain consistent momentum. Allow for brief, impactful moments of emotional processing or character reaction after major revelations (e.g., the suspect's death) before moving on too quickly. \*\*Remove the irrelevant final line about Ryan, Ann Plotkin, and Vito Riserveto.\*\* This is essential for a coherent ending. Review the script for any sections where information is delivered too slowly or too quickly without proper setup or follow-through, adjusting the rhythm accordingly.

**8. Mini-Hooks (30–60s)**

**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.

• They realized they had not let in a package, but something far more terrifying.

• 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.

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

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

• What this sergeant can not see in the dark was that the danger has already moved outside of the house. Although he can not see the suspect, he is seeing him right now.

• 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.

• However, the problems would only increase further when the suspect begins moving while the hostages run amok in panic.

• 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.

• But little did they know that it is Officer Matthew who is nearer to the suspect than anyone else.

• He could be anywhere around, keeping a close watch on the officers and ready to strike at any moment.

• It sparks a fragile hope that this chase could finally end but at this point the night just does not seem to be ending that easily.

• 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?

• they are about to realize they have stepped into a nightmare. One where their worst fears are about to come true

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

• But not in a way they would expect.

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

• If this case was a narrow escape, the next one in Ohio seemed impossible. Another group of kids, another close call but this time, the danger was already inside the house.

• A man in Uniontown, Cleveland, Ohio, dangerously close to exploding an entire neighborhood along with his own children any second now.

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

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

• In a three-story building, the suspect could be hiding anywhere, and one wrong move could turn this from dangerous to deadly in an instant.

• Now the situation is spiraling out of control. They have started to hear the madness Jason had promised.

• But if this was terrifying, what they learn from the next call would leave them shaken like never before.

• The conflict is that they cannot back out... and if they break in, chances are they all die.

• what Jason did next left them completely stunned.

• They don’t know it yet, but they are at the right place at the right time.

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

• It is likely the only chance they would ever get to reach them, and so they let go of their safety and decided to directly interact with the children.

• The officers are unaware of where the suspect is right at this moment, but 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 - an intimidating task for a 9-year-old girl, but they hold their breath for what is to come next.

• But this rescue is far from complete until they save another girl, and getting her out the same way seems unlikely given that she is even younger.

• 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.

• As these officers try their best for the little girl to hear them, they are in for another surprise of the day.

**Score:** 7/10

**Explanation:** The script is quite effective at inserting mini-hooks frequently, aiming to keep the viewer curious and emotionally invested. Almost every paragraph or short section introduces a new piece of information, an escalation of danger, a question, or a twist that aims to maintain engagement. Phrases like 'living nightmare,' 'down to just three officers,' 'bullet scraped past,' 'suspect knowing stepfather's name,' 'new hostage,' 'unconventional rescue,' and 'accidental discovery' serve as strong, well-timed mini-hooks. The script consistently attempts to raise the stakes or introduce a new challenge every 30-60 seconds, which is crucial for retention.

**Weakness:** While numerous, some mini-hooks are a bit generic or rely on telling rather than showing (e.g., 'problems would only increase further,' 'night just does not seem to be ending that easily,' 'in for another surprise'). There are also moments where the narrative gets bogged down in repetitive phrasing, which dilutes the impact of the subsequent hooks. The 'tactical advantage' mentioned in Case 1 is a missed opportunity for a more specific and impactful mini-hook.

**Suggestion:** Refine the phrasing of some mini-hooks to be more specific, vivid, and less generic. Instead of stating that a surprise is coming, deliver the surprise directly. Ensure that every mini-hook genuinely advances the plot or deepens the mystery, rather than just restating known tension. Eliminate repetitive sentences that dilute the impact and frequency of the hooks.

**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:** The outro is fundamentally and catastrophically broken by the inclusion of the completely irrelevant and nonsensical final line: 'Ryan said that Ann Plotkin, a friend of his, had brought Vito Riserveto into his life, saying the man needed support.' This line has absolutely no connection to the preceding narrative, destroys any emotional or narrative punch, and leaves the viewer utterly confused and disoriented. It makes the script unpublishable in its current form. Even setting aside this egregious error, the provided outro options are weak and fail to meet the channel's criteria. Option 1 ('saving the day') is too tidy, moralizing, and lacks the 'unsettled or thinking' quality required. Option 2 ('kids made it out alive') is slightly better in its focus on the positive outcome, but still feels like a summary rather than a haunting or impactful final thought. Neither option leaves the viewer with chills, anger, or lingering curiosity, and both feel like a 'happy ending' summary, which is explicitly against the channel's editorial guidelines for a true crime outro.

**Weakness:** The primary and most severe weakness is the inclusion of a completely irrelevant and confusing final line that destroys the entire ending. The provided outro options are too conclusive, lack emotional punch, and do not leave the viewer unsettled or thinking. They feel like a tidy summary rather than a powerful, memorable ending.

**Suggestion:** Immediately delete the line about Ryan, Ann Plotkin, and Vito Riserveto. This is non-negotiable and critical for any professional script. Rewrite the outro entirely. Instead of focusing on the 'saving the day' or 'kids made it out alive' aspect, which is too neat and resolves all tension, focus on the lingering questions, the psychological toll of such events, or the sheer randomness/horror of the incidents. Consider ending on a more haunting note related to Jason's unknown motive, the fragility of life, or the lasting impact on the officers or community. The goal is to leave the viewer with a lasting impression, not a neat bow.

**Scoring Table**

|  |  |
| --- | --- |
| Parameter | Score (1–10) |
| Suspense Building | 8 |
| Language/Tone | 7 |
| Intro (First 1 Min) | 7 |
| Main Hook/Cliffhanger | 7 |
| Story Structure | 6 |
| Flow | 4 |
| Pacing | 6 |
| Mini-Hooks (30–60s) | 7 |
| Outro (Ending) | 1 |

**Overall Rating: 4/10**

**Strengths**

• Consistent Suspense Building: The script effectively builds and maintains tension throughout both narratives, using unanswered questions, foreshadowing, and immediate threats to keep viewers engaged.

• Frequent Mini-Hooks: There are numerous attempts to introduce new information, escalate danger, or pose questions every 30-60 seconds, which is a positive for viewer retention.

• Visceral Language: Many phrases are vivid and emotionally charged, effectively conveying the horror and urgency of the situations (e.g., 'living nightmare,' 'bullet scraped past,' 'twisted video game').

• High Stakes Established: Both stories immediately establish high stakes involving the lives of children and officers, which is inherently engaging for the true crime genre.

• Effective Transition: The 'Transitionary Hook' between the two distinct cases is well-executed, smoothly moving the narrative from one incident to the next while maintaining thematic connection and tension.

**Weaknesses**

• Catastrophic Outro Error: The inclusion of a completely irrelevant and nonsensical line at the very end is a critical, unpublishable flaw that destroys the script's cohesion, professionalism, and emotional impact.

• Repetitive Language/Phrasing: Numerous sentences and ideas are repeated, especially in the early sections of Case 1, leading to clunky narration and a feeling of stagnation.

• Awkward Phrasing: Some sentences are grammatically awkward or confusing (e.g., 'Although he can not see the suspect, he is seeing him right now'), disrupting clarity and flow.

• Generic Main Hook: While effective in establishing high stakes, the core premise of a hostage situation is somewhat generic and lacks a truly unique, shocking twist for viral standout potential.

• Tidy/Moralizing Outro: Even without the final error, the intended outros are too conclusive and lack the desired haunting, unsettling, or thought-provoking quality for the channel, feeling more like a summary.

• Inconsistent Pacing: Repetition causes drag in certain sections, while some important revelations are rushed, preventing full emotional impact.

• Unexplained Details: Mentions of 'tactical advantage' in Case 1 are left vague, missing an opportunity for specific detail or a stronger mini-hook.

• Script Notes in Narration: The presence of 'Or' as a choice for narration indicates a lack of finalization and breaks the immersive experience for the viewer.

**Suggestions**

• \*\*Immediate Action: Remove the irrelevant final line about Ryan, Ann Plotkin, and Vito Riserveto.\*\* This is the single most important and non-negotiable fix.

• Rewrite Outro: Develop a new outro that ends on a haunting question, an unsettling thought, or a powerful emotional echo, rather than a tidy summary. It should leave viewers with chills or something to ponder.

• Eliminate Repetition: Conduct a thorough line-by-line edit to remove all redundant sentences, phrases, and ideas, especially in the opening of Case 1, to improve conciseness and flow.

• Refine Language: Rephrase awkward sentences for clarity, conciseness, and stronger impact. Aim for more unique and less generic descriptions to elevate the tone.

• Strengthen Main Hook: Consider adding a more specific, unsettling, or contradictory detail to the main hook in the intro to make it truly stand out and grab attention instantly.

• Enhance Pacing: Vary sentence length and structure to create a more dynamic rhythm. Allow for brief, impactful moments of emotional processing after major revelations (e.g., the suspect's death) before moving on too quickly.

• Clarify Vague Details: If a 'tactical advantage' or similar detail is mentioned, briefly explain what it is or how it plays a role to enhance clarity and engagement.

• Remove Script Notes: Ensure all internal script notes (like 'Or') are removed from the final narration, as they are for the writer, not the audience.

**Drop-off Risks**

• Intro (First few sentences): The initial repetition of 'night of horror,' 'deranged killer,' and 'not planning to let anyone out alive' might cause early viewers to tune out due to redundancy. \*Fix:\* Condense and combine these opening lines for a more immediate and impactful hook, getting straight to the unique elements of the story.

• Case 1 (Paragraphs 3-4, after 911 call): The immediate repetition of 'The silent residential area gave no hint...' and 'The quiet residential street gave no hint...' creates a noticeable drag and confusion, making the narrative feel stagnant. \*Fix:\* Combine these into a single, concise sentence that sets the scene and immediately moves to the 911 caller's frantic action.

• Case 1 (After suspect's suicide reveal): The quick transition from 'suspect taking his own life' to 'A cop’s worst nightmare was over' feels rushed and doesn't allow for the emotional weight of the discovery to land, potentially disengaging viewers who want to process the moment. \*Fix:\* Insert a brief moment of reaction or description of the officers' immediate processing of this shocking revelation, allowing for emotional resonance.

• End of Script (Final line): The line 'Ryan said that Ann Plotkin, a friend of his, had brought Vito Riserveto into his life, saying the man needed support' is a complete non-sequitur. It will cause immediate confusion, destroy any lingering emotional impact, and likely lead to viewers clicking away, thinking the video is broken or has ended incorrectly. \*Fix:\* \*\*Delete this line entirely.\*\* This is the most critical drop-off risk and must be addressed.

**Viral Quotient**

Currently, the script lacks a truly unique, shareable, or 'mind-blowing' viral moment that would compel a viewer to immediately share, discuss, or remember it long after watching. While it features high stakes, intense action, and dramatic rescues, the narrative structure and resolution are fairly conventional for the true crime genre. The most impactful moments (e.g., the bullet scraping the sergeant's jaw, the 3rd-story rescue) are strong, but they don't culminate in a single, unforgettable twist, a deeper psychological revelation, or a haunting final line that would spark widespread discussion or become a memorable clip. The current outro options are too generic and conclusive to leave a lasting impression or generate word-of-mouth. To achieve true viral impact, the script needs a more surprising revelation, a deeper exploration of a bizarre or unexpected motive, or a truly unsettling, unresolved ending that sparks discussion and leaves viewers with a lingering sense of unease or profound thought. As it stands, it's a competent but not exceptional true crime narrative that would likely perform adequately but not achieve viral status.

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