

# BODY. ELECTRIC.

Evaluation

Overall	Premise	Plot	Character	Dialogue	Setting
4	4	3	3	4	5

Era	The Future
Locations	Freezone
Genre	Mystery & Suspense, Detective Film, Sci-Fi & Fantasy
Logline	In a future where synthetic robots walk among human citizens, a grizzled detective is charged with investigating whether one "synth" could be capable of murder.
Pages	30

## Strengths

The script hits many of the hallmarks of both science fiction and detective noir, in a way that fans of those genres may find appealing. There have been successful stories that have combined these genres before -- notably *BLADE RUNNER* and *I, ROBOT* -- so there's certainly every reason to believe the genre marriage alone could produce a compelling story. The script throws its audience into the futuristic world of the show, and while a bit more exposition and hand-holding would be advisable, it does speak to a certain confidence about the detail and authenticity of the setting. *DETECTIVE EDWARDS* fills the familiar role of the grizzled, aging detective who is forced to put aside personal prejudices in order to get to the truth of a case. Interestingly enough, Edwards does seem to be learning from *JOHN* and *JIM PARSONS*, which suggests some growth to come for his character. The show's best moments come when Edwards reacts to the technology that surrounds him in a refreshingly human way, for example his interaction with the *MAINTENANCE BOT* early on.

## Weaknesses

Before getting into the content of the story itself, the script's formatting (or lack thereof) must be addressed. This script is not properly formatted as a TV show or screenplay; it lacks scene headings to properly establish setting, characters are not described visually or given ages, and the script fails to denote when characters are speaking offscreen or through voiceover narration. Not only does this give the impression of an amateur's first draft, in the case of this story it makes it actively difficult to tell what is supposed to be happening onscreen, particularly as there is a lot of cross-cutting through time and space. In terms of the plot, everything here feels very familiar, and anyone who has seen touchstones like *BLADE RUNNER* or *I, ROBOT* will quickly find this show walking a nearly identical path. The show's characters are all flat and two-dimensional, and they're not helped by the dry dialogue that makes everyone sound the same. Edwards is the show's strongest character, but it doesn't seem like he's actually all that good at his job; he often just listens to the characters monologue without having to do much cajoling or convincing.

## Prospects

While it's helpful to have some familiarity of genre and story going into a script, this show doesn't do anything interesting with those archetypes so it becomes predictable and boring quickly. There may be a seed of an idea here, but it's going to need a significant amount of development until it's ready to stand on its own merit. The quickest way to get there is to consider the characters -- their goals, their obstacles, and their backgrounds -- and figure out how to tell a compelling human story through them.