

**PROOFSCRIPT****ProofIntelligence Premium Report**

Por Thozhil

1 April 2026 · Verdict: STRONG\_CONSIDER

**78**

Craft Score / 100

**81**

Market Score / 100

Confidence: 92%

**Executive Producer Summary**

Por Thozhil is a commercially viable serial killer procedural with genuine emotional depth — a rare combination in Tamil cinema. The dual-hero structure (veteran SP + rookie DSP hunting a serial killer in Trichy) provides flexible casting opportunities for both an established star and a breakout talent, while the investigation's dual-twist structure delivers the kind of interval-point surprise and climactic revelation that drives word-of-mouth. At an estimated ₹15-25Cr budget with Trichy locations, the risk-reward ratio is favorable — the genre has proven ₹100Cr+ potential (Ratsasan) and the OTT rights market for dark crime content is robust. The script needs one polish pass (strengthen the unnamed killer, give VEENA more agency, tighten the flashback) but the foundational storytelling is strong enough to begin packaging immediately with a director attachment.

## Logline

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*"A fearful rookie police officer is paired with a hardened, emotionally closed-off senior SP to hunt a serial killer in Trichy, only to discover that the murders span generations — and that the line between those who destroy and those who protect is thinner than either imagined."*

## AI-Generated Film Poster

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## Recommended Cast

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**R. Madhavan**

as ARYAN

Madhavan has the physical presence (tall, well-built) and the acting range to play ARYAN's cold exterior with buried emotional depth. His work in Vikram Vedha demonstrated his ability to command screen presence in morally complex roles, and his age (mid-50s) fits the character perfectly.

**Ashok Selvan**

as PRAKASH

Ashok Selvan's boy-next-door appeal and ability to convey vulnerability make him ideal for PRAKASH. His performances in Oh My Kadavule and Sila Nerangalil Sila Manidhargal show he can balance humor with emotional depth, and his physical type (clean-shaven, youthful) matches the script's description.

**Prakash Raj**

as KENNEDY

Prakash Raj's extraordinary range — from menacing to heartbreaking — makes him the ideal KENNEDY. The confession sequence demands an actor who can make audiences simultaneously horrified by and sympathetic to a killer. His work across Tamil, Telugu, and Hindi cinema proves he can carry this complex, pivotal role.

**Aishwarya Rajesh**

as VEENA

Aishwarya Rajesh brings intelligence, warmth, and screen presence that would elevate VEENA beyond the page. Her performances in Kanaa and Ka Pae Ranasingam demonstrate her ability to play strong, educated women with emotional depth. She could also bring the star power needed to make VEENA's third-act abduction feel like genuine stakes.

**Samuthirakani**

as MARI

Samuthirakani's ability to convey raw, primal emotion in limited screen time makes him perfect for MARI. His daughter's death scene requires an actor who can devastate an audience in under two minutes. His work in Jai Bhim and Mersal proves he can deliver exactly this kind of gut-punch performance.

## Genre & Attributes

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Crime Thriller

Serial Killer Procedural

Mentor-Protégé Drama

Psychological Thriller

Tone: Dark, tense, and emotionally layered with moments of dry humor and warmth

## Score Breakdown



## Pacing Diagnostics

**Overall Pace:** Well-calibrated with one significant dip

The overall pacing is strong for a 139-page crime thriller. The first half builds methodically with well-placed tension peaks (mortuary, role-play, MARI's daughter). The investigation sequences maintain momentum through variety — each scene uses a different method (interrogation, surveillance, infiltration, research). The main pacing issue is the Kennedy flashback, which creates a 16-page energy valley at a critical juncture. The third act recovers well with the chase and confrontation. Trimming the flashback and the early travel sequences would bring this to a tighter 125-page screenplay without losing any essential content.

### Slow Sections

Pages 98–114: Kennedy's extended flashback sequence — childhood abuse, killing montages, and the revelation of the real killer's identity through Kennedy's account — Consolidate the montage sub-scenes (46A through 50) from 16 pages to 10-12. Combine the multiple killing montages into fewer, more impactful scenes. The emotional power is in the specifics, not the repetition.

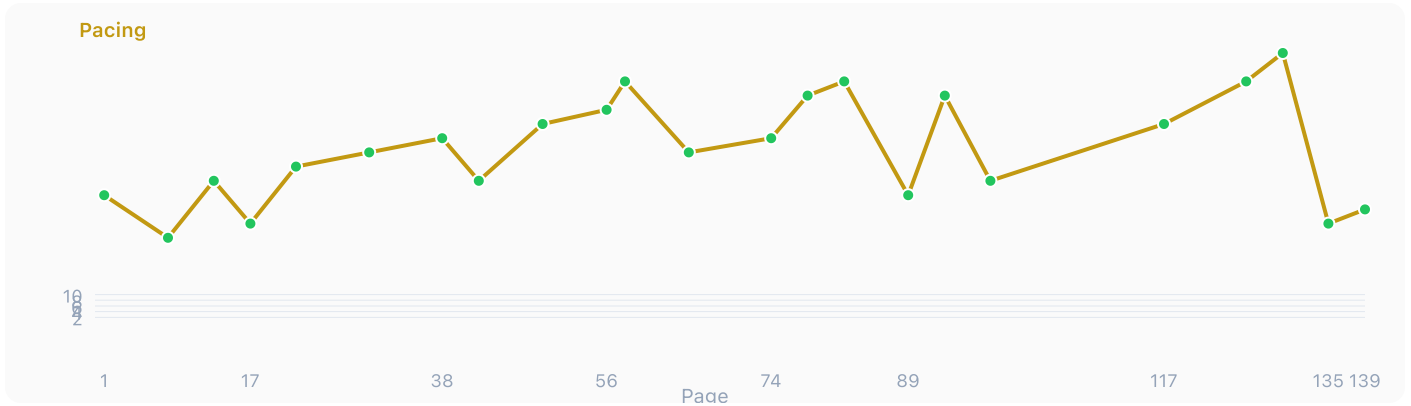
Pages 16–20: Airport meet-cute and travel to Trichy — charming but delays the investigation — Trim the airport scene by half a page and cut the Trichy entry montage entirely — we don't need landscape shots in a screenplay.

### Rushed Sections

Pages 114–120: The real killer's introduction, preparation, and the team's discovery of his house happen in rapid succession without enough breathing room — Add one scene where the killer is observed in his daily routine before the team identifies him — this would build his character and create more dread before the climax.

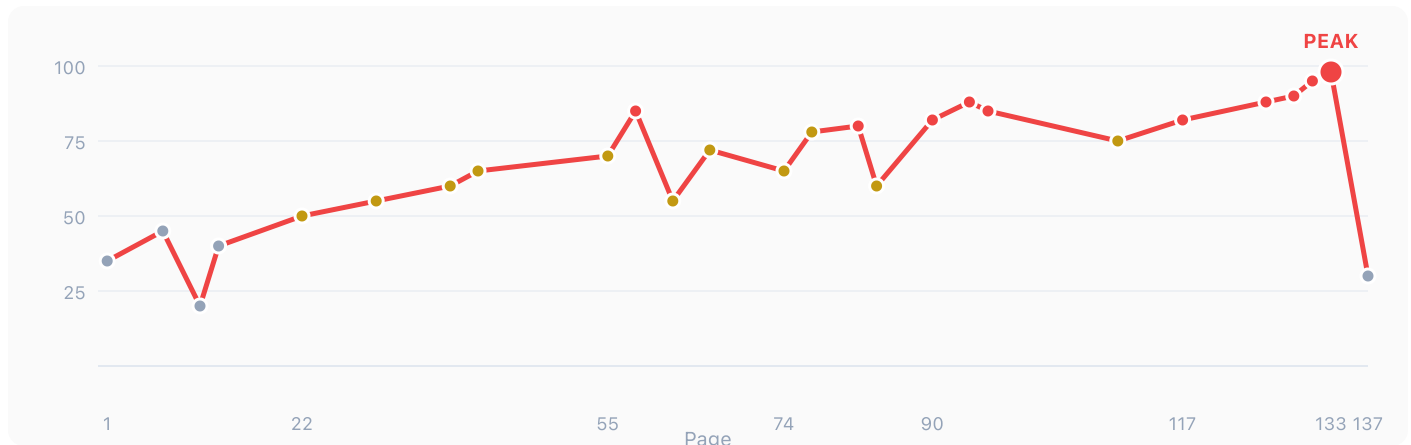
Pages 129–134: The car chase, forest confrontation, ARYAN's stabbing, and PRAKASH's showdown all happen at breakneck speed — The pacing here is actually appropriate for a climax — the rush serves the tension. However, add 2-3 more beats to PRAKASH's internal decision to pick up the gun. This is the story's most important moment and deserves slightly more space.

## Pacing Curve



The pacing curve demonstrates strong instincts for rhythm and momentum management. The screenplay builds steadily through Act One, accelerates through the investigation in Act Two, and delivers a relentless third act. Key pacing strengths: the briefing montage efficiently covers exposition, the false alarm in the cane field maintains tension even without a payoff, and the parallel cutting between ARYAN at Rockfort and the killer at Sangam is expertly paced. The main pacing concern is the Kennedy flashback sequence (pages 98-114), which creates a significant energy dip at a point where the story should be building toward its climax. This 16-page flashback, while emotionally powerful, interrupts the thriller momentum. Recommendation: trim to 10-12 pages by consolidating the abuse and killing montages.

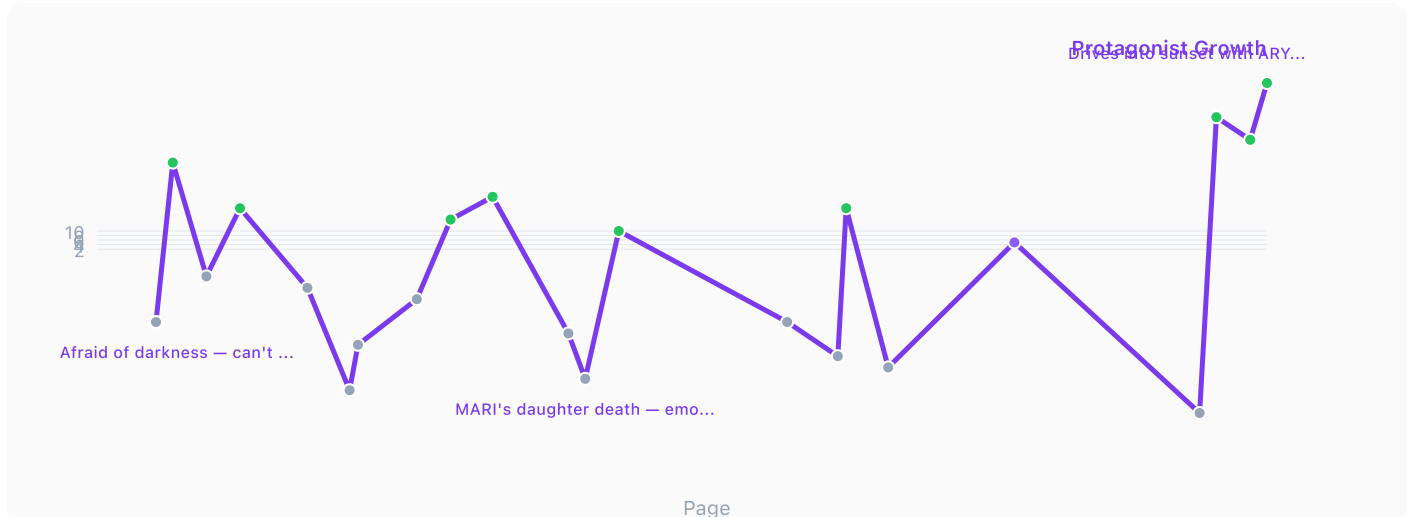
## Conflict Escalation



**Peak Moment (p. 133): PRAKASH catches the thrown gun mid-air, clears the stove pipe malfunction, and empties the magazine into the killer — completing his transformation from fearful rookie to decisive officer**

The conflict escalation follows an excellent trajectory with multiple peaks and valleys that prevent audience fatigue. The screenplay wisely builds tension through investigation mechanics in the first half, peaks devastatingly with MARI's daughter's death at the midpoint, then resets slightly before building again through the Kennedy infiltration sequence. The false resolution (wrong killer caught) provides a clever tension valley before the third act's relentless escalation. The peak moment — PRAKASH alone with the killer after ARYAN is incapacitated — is perfectly positioned and earns its intensity through 130 pages of character building. The only structural concern is that the Kennedy flashback sequence (pages 98-114) creates a significant tension dip at a point where momentum should be building toward the climax.

## Protagonist Arc



PRAKASH's internal arc is beautifully crafted with a clear trajectory from fear to courage. The arc is not linear — it oscillates realistically, with moments of growing confidence (thermometer trick, archive discovery) punctuated by setbacks (cane field terror, Kennedy's attack). The critical inflection point is ARYAN's validation in the car (page 89), which gives PRAKASH the internal permission to be afraid AND brave simultaneously. The climactic moment — catching the gun and clearing the malfunction — is the perfect synthesis of his academy training (the skill) and his newfound courage (the will). The denouement adds a beautiful coda: PRAKASH's courage now extends beyond catching criminals to preventing the conditions that create them. This is a protagonist arc that would make any development executive take notice.

## Scene-by-Scene Audit (40 scenes)

Page	Scene	Purpose	Score	Verdict	Note
1	EXT - ROAD 1	Establish tone, introduce radio letter that mirrors constable's life, discover first body	40	essential	Atmospheric prologue sets dark tone effectively
3	EXT - SECOND CRIME SCENE	Establish second murder with identical MO, introduce AC character	50	essential	Efficiently establishes serial pattern and stakes
7	EXT - PRAKASH HOUSE	Introduce PRAKASH's fear through bathroom scene, establish nephew relationship	10	essential	Seeds PRAKASH's core flaw — fear — with humor
8	INT - PRAKASH HOUSE	Family celebration, establish father's legacy, phone throw/catch setup	5	essential	Gun-catch payoff seeded here — critical setup
10	INT - ADGP CABIN	Establish PRAKASH's credentials and ARYAN's reputation through ADGP	20	essential	ADGP's warmth contrasts ARYAN's coldness perfectly
12	INT - SEMINAR HALL	ARYAN's dramatic introduction — hostile, commanding, intimidating	45	essential	Iconic character intro — attendance register throw
16	INT - CHENNAI AIRPORT	Introduce VEENA, establish PRAKASH-VEENA chemistry, comic awkwardness	10	needs work	Charming but slightly long — trim by one page
19	EXT - TRICHY AIRPORT PARKING	Introduce MARI, PRAKASH's first salute, seatbelt comedy	10	essential	MARI intro and first salute — warm character beat
20	INT - CONFERENCE HALL	AC briefs team on double murder case — full case exposition	50	essential	Dense exposition handled through character conflict
26	INT - MORTUARY	Autopsy details, PRAKASH vomits, ARYAN tells him to leave	55	essential	Critical character test — PRAKASH's lowest point
34	EXT - SANGAM TERRACE	VEENA calms PRAKASH, shares her backstory, motivates him to stay	15	essential	Emotional anchor scene — VEENA's purpose defined

Page	Scene	Purpose	Score	Verdict	Note
37	EXT - SECOND CRIME SCENE	Role-play profiling — ARYAN teaches criminal psychology through simulation	60	essential	Screenplay's best scene — teaching through action
40	EXT - THIRD CRIME SCENE	Third victim found, PRAKASH uses thermometer to estimate TOD	65	essential	PRAKASH proves competence — book knowledge pays off
42	EXT - MORTUARY PARKING	PRAKASH interviews victim's parents, shows empathy	40	essential	Shows PRAKASH's emotional intelligence growing
43	INT - NGO OFFICE	Trace victim's last movements to NGO, discover bike breakdown	35	essential	Investigation logic — each clue leads to next
44	EXT - MECHANIC SHED	Discover victim's bike at shed, interrogate owner, establish grey sedan	45	essential	Grey sedan reverse tone — critical clue planted
48	INT - COMMISSIONER CABIN	ARYAN demands resources, clashes with AC, plans operation	50	essential	Institutional conflict drives investigation forward
49	INT/EXT - BRIEFING MONTAGE	ARYAN's voiceover explains serial killer psychology, team deploys	55	essential	Voiceover montage — efficient exposition delivery
54	EXT - OUTSIDE CANE FIELD	False alarm — girl was on phone with mother, couple making out in field	70	needs work	Good tension but false alarm deflates slightly
57	EXT - FOURTH CRIME SCENE	MARI discovers his daughter is the victim — emotional devastation	85	essential	Screenplay's most powerful emotional scene
58	EXT - GRAVEYARD	Funeral aftermath — ARYAN questions if these are truly the first kills	50	essential	Pivotal — launches historical investigation thread
59	INT - WORKSPACE	Search database for historical strangulation cases	45	essential	Investigation mechanics — database search sequence
61	INT - CRIME ARCHIVE	Discover 1973-1979 case pattern, identify Inspector Sebastian	55	essential	Critical discovery — links past and present cases
63	INT - TRICHY GH	Discover pressure point attack method used on	50	essential	Medical exposition — pressure point

Page	Scene	Purpose	Score	Verdict	Note
		victims			revelation
65	EXT - KENNEDY HOUSE	ARYAN meets KENNEDY under false pretenses, observes OCD behavior	65	essential	Masterful suspense — ARYAN connecting dots in real time
71	INT - COMMISSIONER CABIN	Plan surveillance operation on Kennedy's house	50	essential	Sets up third act surveillance operation
74	EXT - KENNEDY HOUSE (R)	PRAKASH moves into rental house, first encounter with Kennedy	60	essential	Undercover operation begins — tension ratchets up
75	EXT - KENNEDY HOUSE	First night surveillance — Kennedy leaves, patrol botches the tail	70	essential	Patrol failure adds realistic complication
77	EXT - RAILWAY CHECKPOST	PAZHANI interrogates Kennedy at checkpoint — movie ticket test	80	essential	Brilliant tension sequence — film knowledge as test
81	INT - KENNEDY HOUSE	PRAKASH infiltrates Kennedy's house, searches rooms, nearly caught	82	essential	Heart-pounding infiltration — expertly paced
84	EXT - TRICHY CO	False killer caught, case taken from team, AC gloats	55	essential	False resolution — clever structural misdirection
88	EXT - KENNEDY HOUSE	PRAKASH shares childhood fear origin story, ARYAN opens up slightly	30	essential	Emotional core — vulnerability builds the bond
89	EXT/INT - SUPERMARKET/KENNEDY HOUSE	Kennedy invites PRAKASH to dinner, PRAKASH trapped inside house	85	essential	Excruciating tension — dinner with a killer
93	INT - KENNEDY HOUSE (D)	PRAKASH discovers dark room photos, Kennedy catches him, ARYAN intervenes	90	essential	Major confrontation — billboard photos revealed
98	INT - SEBASTIAN HOUSE (FLASHBACK)	Kennedy's childhood abuse flashback — origin of his killing	60	needs work	Powerful but overlong — consolidate montages
114	INT - NGO OFFICE	Introduce the real killer — photocopying volunteer forms at NGO	65	needs work	Too brief for such a critical character intro

Page	Scene	Purpose	Score	Verdict	Note
119	INT - KILLER HOUSE	Killer prepares meticulously for his next kill	75	essential	Ritualistic preparation builds dread effectively
125	INT - SANGAM/ROCKFORT	Parallel cutting — ARYAN protects wrong target while VEENA is abducted	88	essential	Brilliant misdirection — audience realizes with ARYAN
130	EXT - FOREST BUSH	Final confrontation — ARYAN stabbed, PRAKASH faces killer alone	95	essential	Climactic payoff — PRAKASH's arc completes here
136	EXT - KENNEDY HOUSE (R)	Denouement — PRAKASH intervenes with abused boy, team departs together	20	essential	Thematically perfect ending — breaks the cycle

## Story Beat Map (save\_the\_cat)

# 82%

Beat Adherence

Beat	Expected	Actual	Present	Quality
Opening Image	p. 1	p. 1	✓	80/100
Theme Stated	p. 7	p. 12	✓	70/100
Setup	p. 10	p. 7	✓	85/100
Catalyst	p. 15	p. 15	✓	82/100
Debate	p. 18	p. 30	✓	85/100
Break Into Two	p. 25	p. 31	✓	80/100
B Story	p. 30	p. 34	✓	75/100
Fun and Games	p. 35	p. 37	✓	82/100
Midpoint	p. 55	p. 58	✓	90/100
Bad Guys Close In	p. 70	p. 74	✓	80/100
All Is Lost	p. 85	p. 84	✓	78/100
Dark Night of the Soul	p. 88	p. 88	✓	88/100
Break Into Three	p. 95	p. 109	✓	82/100
Finale	p. 100	p. 130	✓	85/100
Final Image	p. 110	p. 139	✓	90/100

The screenplay follows the Save the Cat structure with strong adherence, though the page counts run longer than the model suggests — this is a 139-page script that would benefit from trimming to 120-125 pages. The beats land in roughly the right proportions. Particular strengths: the Midpoint (MARI's daughter) is devastating and perfectly placed, the Dark Night of the Soul (car conversation) is emotionally rich, and the Final Image (boy with headphones, mother's embrace) is thematically perfect. The main structural deviation is that the Break Into Three comes late (page 109) due to the extended Kennedy flashback, which delays the third act's forward momentum. The Debate section also runs slightly long. Overall, the structural instincts are strong — this writer understands story architecture.

## Strengths

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- **Exceptional Concept & Thematic Depth** — The central idea — that cycles of abuse produce both killers and those who catch them — is explored with genuine sophistication. The parallel between Kennedy's abusive father, the killer's origins, and ARYAN's own scarred past creates a thematic web that elevates this far beyond a standard procedural.
- **Compelling Mentor-Protégé Dynamic** — The ARYAN-PRAKASH relationship is the screenplay's beating heart. ARYAN's gradual thawing — from dismissive hostility to grudging respect to the final 'namakku' — is earned through specific, well-crafted beats. The role-play crime scene teaching sequence is a standout.
- **Strong Commercial Hook with Dual Twist** — The Kennedy reveal as a suspect works as a satisfying interval point, but the second twist — that Kennedy is NOT the current killer — genuinely surprises and reframes the entire investigation. This double-layered mystery structure is highly marketable for both theatrical and OTT audiences.
- **Emotionally Devastating Set Pieces** — MARI discovering his daughter is the fourth victim is a gut-punch sequence executed with restraint and power. The 5-year-old girl sobbing over her dead mother provides the emotional catalyst for PRAKASH's climactic transformation. These moments land with genuine force.
- **Market-Ready Genre Positioning** — Post-Ratsasan, Tamil audiences have proven appetite for intelligent serial killer thrillers. This script occupies that space while adding the mentor-protégé emotional layer that broadens appeal. The Trichy setting provides fresh visual territory and the investigation procedural elements are detailed and authentic.

## Areas for Improvement

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- **Craft & Formatting Polish Needed** — Scene descriptions are often overwritten with camera directions (POV Shot, CLOSE ON, SWISH PAN) that belong in a shooting script, not a spec screenplay. The formatting inconsistencies — scene numbering, continued markers, inconsistent slug lines — suggest this needs a professional formatting pass before submission to major production houses.
- **VEENA's Agency is Underserved** — Despite being established as an MIT Cambridge graduate and competent tech assistant, VEENA is ultimately reduced to a damsel-in-distress in the third act. Her abduction feels like it serves the plot mechanics rather than her character. She deserves more active participation in the investigation's resolution, not just being the victim who needs rescuing.
- **Killer's Identity Feels Underdeveloped** — The actual serial killer — the one committing the present-day murders — remains largely anonymous. We get his backstory through Kennedy's account and brief scenes of his domestic life, but he lacks the specificity and menace that Kennedy's character achieves. For a thriller that hinges on catching him, his thinness as a character is a notable gap.
- **Flashback Sequence Pacing** — Kennedy's extended flashback (scenes 46-50) is emotionally powerful but runs long. The montage-heavy structure with numerous sub-scenes risks losing momentum at a critical juncture. Some consolidation would maintain the emotional impact while keeping the thriller engine running.
- **Romantic Subplot Feels Tentative** — The PRAKASH-VEENA connection is charming in early scenes but never develops enough to create genuine romantic stakes. The screenplay seems uncertain about whether to commit to this thread, leaving it in an awkward middle ground that neither satisfies romance-seeking audiences nor cleanly removes itself as a distraction.

### REWRITE PRIORITIES

1. **Antagonist Development** — Add 2-3 scenes earlier in the script showing the killer's POV, rituals, or interactions that build him as a distinct, terrifying presence before the reveal  
Issue: The present-day killer lacks specificity and screen presence compared to Kennedy  
Pages: 50-120
2. **VEENA's Third Act Role** — Give VEENA agency in her own rescue — perhaps she leaves clues, fights back strategically, or provides critical information that helps PRAKASH locate her  
Issue: VEENA is reduced to a kidnapping victim after being established as highly competent  
Pages: 125-134
3. **Flashback Pacing** — Consolidate the montage sequences — combine the killing montages and the abuse montages into fewer, more impactful scenes. Cut 3-4 sub-scenes without losing emotional impact

Issue: Kennedy's backstory flashback runs too long with too many montage sub-scenes

Pages: 98-114

- 4. Formatting & Craft Polish** — Remove all camera directions (POV, CLOSE ON, SWISH PAN), standardize slug line format, clean up CONTINUED markers, and tighten scene descriptions to action-only prose

Issue: Excessive camera directions, inconsistent slug lines, and spec-unfriendly formatting throughout

Pages: 1-139

- 5. Romance Thread Clarity** — Either add one more meaningful scene between them (perhaps a vulnerable conversation during the stakeout) or strip the romantic undertones and make it purely collegial respect

Issue: PRAKASH-VEENA romantic connection is neither committed to nor cleanly removed

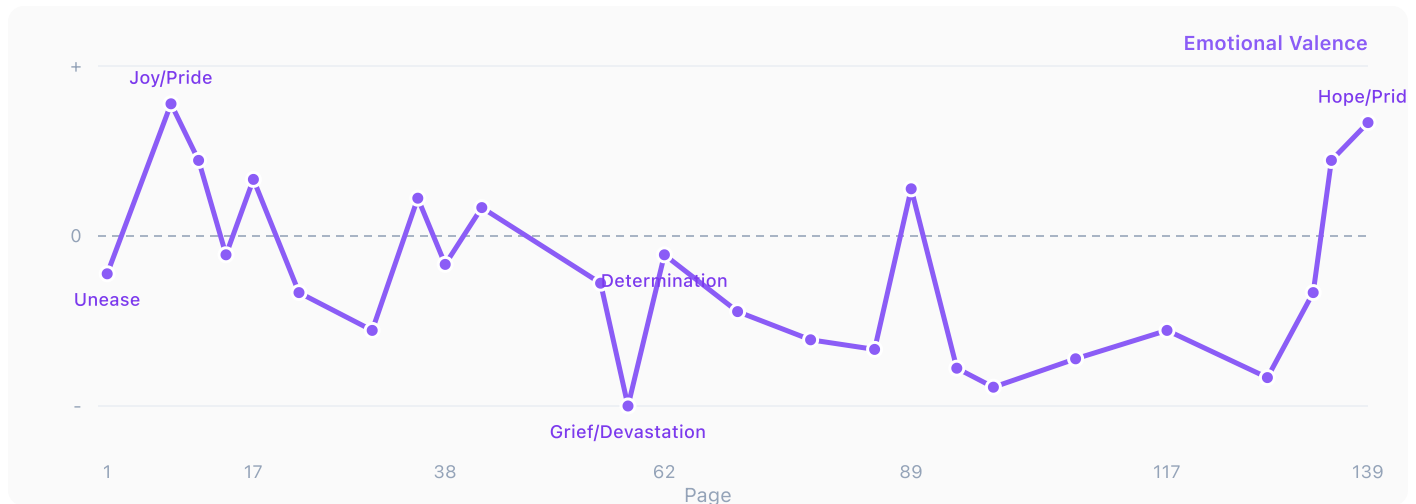
Pages: 16-134

## Biggest Improvement Lever

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Develop the actual killer (the present-day murderer) into a more specific, menacing antagonist with a distinctive personality — give him scenes that reveal his psychology beyond the domestic abuse backstory. Currently, Kennedy overshadows him completely, which undermines the climactic confrontation. A more vivid, terrifying killer would elevate the third act from good to exceptional and significantly increase the script's commercial impact.

# Emotional Rhythm



- Emotional Range:
- Joy
  - Pride
  - Humor
  - Warmth
  - Fear
  - Grief
  - Dread
  - Horror
  - Shame
  - Vulnerability
  - Catharsis
  - Hope

The emotional rhythm demonstrates sophisticated control. The screenplay opens with unease, pivots to warmth and humor with PRAKASH's family, then descends into the darkness of the investigation. The emotional low point — MARI's daughter's death — is perfectly placed at the midpoint, creating a devastating valley that redefines the stakes. The PRAKASH-ARYAN car conversation (page 89) provides a crucial emotional breather and bonding moment before the third act's relentless intensity. Kennedy's flashback creates complex emotions — horror at his crimes mixed with pity for his childhood — that demonstrate mature storytelling. The denouement's return to warmth and hope is earned and satisfying. The script's emotional range is impressive, moving from family comedy to procedural tension to devastating grief to psychological horror to cathartic triumph without feeling disjointed.

## Act Structure

### Act One (pp. 1–35)

The screenplay opens with the discovery of serial murders in Trichy, then introduces PRAKASH — a fearful but eager new DSP assigned to work under the brilliant, abrasive SP ARYAN at Crime Branch CID. PRAKASH joins ARYAN and tech assistant VEENA in Trichy, where the AC briefs them on two murders of young women with identical MOs. ARYAN's teaching methods are harsh — he humiliates PRAKASH at the mortuary when PRAKASH vomits, and tells him to leave. PRAKASH refuses, choosing to stay despite his fear.

**Key Turning Point:** PRAKASH's decision to stay after ARYAN tells him to leave — choosing duty over comfort, establishing his core character choice

Act One is well-paced and efficiently establishes the three principal characters, the case, and the central relationship dynamic. The PRAKASH family introduction provides warmth and stakes, the ADGP scene sets up ARYAN's reputation, and the mortuary scene creates the first major character test. The act break lands cleanly with PRAKASH's choice to stay. Minor issue: the airport meet-cute with VEENA, while charming, slightly delays the investigation's momentum.

### Act Two (pp. 36–96)

The investigation intensifies as a third and fourth victim are found — the fourth being MARI's own daughter, devastating the team. ARYAN teaches PRAKASH criminal profiling through role-play at the crime scene. The team discovers a pattern linking current murders to unsolved 1970s cases investigated by one officer — Inspector Sebastian. PRAKASH traces the connection through pressure point research while ARYAN visits Sebastian's son, KENNEDY. Both independently identify KENNEDY as the suspect. PRAKASH moves into the house next to KENNEDY for surveillance. A stakeout goes wrong when patrol officers bungle the tail. PRAKASH infiltrates KENNEDY's house and discovers photographs of bound victims. KENNEDY catches him, leading to a confrontation where ARYAN arrives at gunpoint. KENNEDY confesses to the 1970s murders but reveals a shocking twist — someone witnessed his crimes and is now committing the current murders.

**Key Turning Point:** Kennedy's confession and the revelation that the current killer is a different person — a witness to Kennedy's crimes who learned his methods and is now replicating them

Act Two is the screenplay's strongest section. The investigation unfolds with satisfying procedural logic — each clue leads organically to the next. The MARI's daughter death is a devastating emotional peak. The Kennedy house infiltration sequence is genuinely tense. The dual twist — Kennedy as suspect, then Kennedy as NOT the current killer — is masterfully structured. The flashback sequence, while powerful, runs slightly long and could be tightened by 5–6 pages without losing impact.

### Act Three (pp. 97–139)

With Kennedy's information, ARYAN and PRAKASH identify the real killer through the grey sedan and its distinctive reverse tone, traced to a mechanic shed. They discover the killer works at an NGO where he scouts victims. Racing against time, they realize the killer's target is not the celebrity PALLAVI but VEENA — who has dimples like the killer's wife. VEENA is abducted. ARYAN and PRAKASH chase the killer to a forest ruin where ARYAN is stabbed and incapacitated. PRAKASH, alone and terrified, faces the

killer. Using his firearms expertise, he kills the murderer. The denouement shows the team recovering, and PRAKASH intervening with an abusive family next door — breaking the cycle of violence that the entire story has been about.

**Key Turning Point:** PRAKASH picking up the gun and choosing to face the killer alone — overcoming his lifelong fear in the moment that matters most

Act Three delivers a satisfying climax with PRAKASH's character arc completing beautifully — the fearful man who vomited at a corpse now stands alone against a killer. The gun-catching callback to the nephew scene is a clever payoff. The denouement with the abused boy is thematically perfect. Weaknesses: VEENA's abduction feels somewhat contrived, and the killer remains too anonymous even in the final confrontation. The car chase, while exciting, could be trimmed.

### Midpoint (p. 58)

MARI discovers that the fourth victim is his own daughter — the investigation becomes devastatingly personal for the team, and ARYAN realizes the killer may have been active for decades

#### Stakes shift at midpoint

This is an exceptionally effective midpoint. It transforms the case from professional duty to personal vendetta, raises the emotional stakes enormously, and directly catalyzes the investigation's pivot to searching historical records. MARI's wailing scene is the screenplay's most powerful emotional moment and fundamentally changes the tone of everything that follows. The subsequent graveyard scene where ARYAN questions whether this is truly the killer's 'first' murder is a brilliant pivot that launches the second half's investigation.

## Character Analysis

### PRAKASH (Protagonist)

Arc Completeness: 88/100

#### WANT

To prove himself as a capable police officer and earn respect from his senior ARYAN

#### NEED

To overcome his deep-seated fear and find genuine courage — not the performative bravery of academy medals but real courage in the face of death

#### FLAW

Crippling fear masked by overcompensation — he hides behind books, medals, and academic knowledge to avoid confronting his fundamental terror of real-world violence and danger

#### TRANSFORMATION

From a man who runs from a mango tree's shadow and vomits at a corpse, to one who stands alone against a serial killer, fires the killing shots, and then tenderly intervenes to protect an abused child — finding that true courage is not fearlessness but acting despite fear

PRAKASH's arc is the screenplay's greatest achievement. Every beat is carefully seeded — the childhood fear origin story (the thief in the mango tree), the academy medals that mask insecurity, the vomiting at the mortuary, the trembling hands during the stakeout — all pay off in the climactic confrontation. The gun-catching callback is particularly elegant. The only gap is that his transformation feels slightly sudden in the final act; one more intermediate moment of courage before the climax would smooth the progression. His relationship with his mother adds warmth and stakes. The final scene where he tells the abusive parents to do their job properly is a beautiful thematic capstone.

### The Killer (unnamed) (Antagonist)

Serial Killer / Psychological Predator

Threat Level: 72/100

The antagonist force operates on two levels — KENNEDY as the historical killer and the unnamed present-day killer. KENNEDY is brilliantly realized: his OCD tendencies, his photography obsession, his complex relationship with his son, and his devastating backstory make him one of the most compelling characters in the script. However, the ACTUAL killer who drives the present-day plot is significantly underdeveloped. We learn he witnessed Kennedy's crimes, has asthma, an abusive wife, works at an NGO, and targets women who resemble his wife — but he lacks the specificity and menace that would make the climactic confrontation truly iconic. He's more of a plot mechanism than a fully realized character. This is the script's most significant missed opportunity.

### Supporting Cast

14 characters, 9 distinct voices

VEENA (Tech assistant and PRAKASH's emotional anchor — brings warmth, competence, and a grounding perspective)

MARI (Head Constable whose daughter's murder provides the story's most devastating emotional beat)

KENNEDY (The historical killer whose complex backstory and confession sequence is the screenplay's most psychologically rich material)

ASSISTANT COMMISSIONER (Territorial local officer whose ego clashes with ARYAN provide effective institutional friction)

ADGP (Warm, pragmatic superior who serves as comic relief and exposition vehicle with genuine charm)

The supporting cast is well-differentiated. VEENA brings intelligence and emotional warmth, though her third-act reduction to kidnapping victim is disappointing. MARI's limited screen time delivers maximum emotional impact — his daughter's death scene is unforgettable. KENNEDY is arguably the script's most complex character, with his OCD, his photography, his tortured relationship with his father, and his desperate love for his son FREDDY. The ASSISTANT COMMISSIONER provides effective institutional antagonism. The ADGP's scenes with both ARYAN and PRAKASH are charming. The SUB INSPECTOR and CONSTABLE from the opening provide effective comic relief. PAZHANI's railway checkpoint scene is a standout tension sequence. The nephew is a delightful minor character who provides the gun-catching setup.

## Character Presence

Character	Act 1	Act 2	Act 3	Total
PRAKASH	85	80	90	35
ARYAN	60	75	80	28
VEENA	40	35	45	14
KENNEDY	0	70	30	12
MARI	30	40	5	10
ASSISTANT COMMISSIONER	45	30	10	8
KILLER (unnamed)	0	10	60	8

## Dialogue Analysis

**68/100**

Subtext

**72/100**

Voice

**Medium-High — dialogue-driven investigation scenes  
balanced with visual montages and action sequences**

Density

### NOTABLE LINES

*"bayandhavanellam kozha illa. bayandhu odran paaru avan dhan kozha. nee kozha illa."*

*"oru kolakaaranoda kovam, viruppu, veruppu idhellam eppadi collect pannuva? oru artist eppadi pattavan nu therunjuka avan varanja painting ah padikanum"*

*"yen oruthan police agurandradhu mukiyam illa. aanadhukapparam avan enna panrandradhu dhan mukkiyam"*

*"unga velaya olunga paatheengana, enga vela konjam korayum nu sonnen"*

*"en vazhkailaye, modhal dhadava nimmadhiya thoonginen"*

*"suda theriyama illa. suda dhairiyam illama"*

*"stove pipe malfunction da baadu!"*

The dialogue serves the story effectively within Tamil cinema conventions. ARYAN's lines carry the weight of punch dialogue tradition — his profiling monologues and mentorship lines are quotable and would play powerfully on screen. PRAKASH's dialogue effectively conveys his insecurity and growth. KENNEDY's confession dialogue is emotionally devastating. The script handles exposition through dialogue competently — the AC's briefing, the doctor's explanations, and ARYAN's profiling lectures feel organic rather than forced. Areas for improvement: some investigation dialogue is overly expository (characters explaining things they would already know), and VEENA's dialogue occasionally lacks the distinctiveness of the male characters. The humor — particularly the nephew exchanges and the ADGP's moustache comments — lands well. The Tanglish writing captures natural Tamil speech patterns effectively, though some English insertions feel slightly jarring.

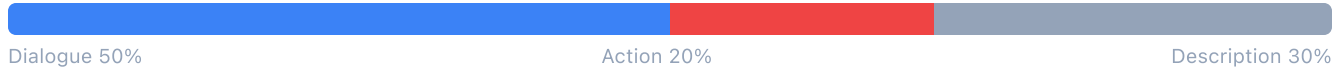
## Dialogue / Action Balance

■ Dialogue ■ Action ■ Description

### Overall



### Act 1



### Act 2



### Act 3



The dialogue-action balance shifts appropriately across acts. Act One is dialogue-heavy as it establishes characters and relationships — this is appropriate for a character-driven procedural. Act Two balances investigation dialogue with action sequences (crime scenes, surveillance, infiltration). Act Three tilts toward action with the chase and confrontation sequences, though Kennedy's confession is a significant dialogue block. The briefing montage voiceover sections are an efficient hybrid — ARYAN's voice carries exposition while visuals provide action. The script could benefit from trimming some expository dialogue in the investigation scenes where characters explain things to each other that they would already know.

## Dialogue Highlights

### Notable Lines

*"bayandhavanellam kozha illa. bayandhu odran paaru avan dhan kozha. nee kozha illa."*

ARYAN — Page 89

The screenplay's defining line — ARYAN's validation of PRAKASH encapsulates the entire theme. Punch dialogue that earns its power through 89 pages of buildup.

*"oru kolakaaranoda kovam, viruppu, veruppu idhellam eppadi collect pannuva? oru artist eppadi pattavan nu therunjuka avan varanja painting ah padikanum"*

ARYAN — Page 38

Brilliant metaphor that elevates the profiling scene from exposition to poetry — comparing criminal investigation to art criticism.

*"unga velaya olunga paatheengana, enga vela konjam korayum nu sonnen"*

PRAKASH — Page 138

The thematic thesis delivered as a quiet, devastating line to abusive parents — connects the entire story's argument about cycles of violence.

*"stove pipe malfunction da baadu!"*

PRAKASH — Page 133

Perfect tension-breaking moment — PRAKASH's academy knowledge finally becomes a weapon, delivered with the swagger of a man who has found his courage.

*"en vazhkailaye, modhal dhadava nimmadhiya thoonginen"*

KENNEDY — Page 102

Devastating simplicity — after his first kill, Kennedy sleeps peacefully for the first time. This single line captures the horror of how violence becomes relief for the abused.

*"yen oruthan police agurandradhu mukiyam illa. aanadhukapparam avan enna panrandradhu dhan mukkiyam"*

ARYAN — Page 89

Thematic statement that reframes PRAKASH's entire self-doubt — it doesn't matter why you became a cop, only what you do as one.

### Lines to Fix

*"Homicide Diaries nu oru book irukku by John Douglas, paduchurukeengala?"*

PRAKASH — Page 25

PRAKASH's book references feel forced and expository in early scenes. A rookie wouldn't lecture his intimidating senior about books on their first car ride. Suggest making this reference more organic — perhaps PRAKASH mutters it to himself rather than directing it at ARYAN.

*"konjam orama nillunga. edanjala irukku la?"*

ASSISTANT COMMISSIONER — Page 85

The AC's gloating feels slightly cartoonish here. A real officer would be more politically savvy about rubbing it in. Suggest making his triumph more subtle — a look, a nod — rather than an explicit verbal jab.

*"ore oru vaati siri...uyiroda vitudren"*

KILLER — Page 130

The killer's dialogue is generic villain territory. For a character who has been built up as a complex product of trauma, his actual spoken lines lack distinctiveness. Give him a verbal tic or speech pattern that makes him memorable beyond his actions.

## Market Positioning

Por Thozhil is positioned in a proven sweet spot of Tamil cinema — the intelligent crime thriller. Ratsasan's massive success (₹100Cr+ worldwide) validated this genre for Tamil audiences. This script differentiates itself through the mentor-protégé emotional layer and the intergenerational trauma theme, which adds depth beyond pure genre mechanics. The dual-hero structure (senior-junior cop) is commercially attractive for casting — it accommodates both an established star (ARYAN) and a rising talent (PRAKASH). The Trichy setting provides production-friendly locations while offering visual freshness. The content is dark enough for OTT credibility but structured enough for theatrical release. Budget requirements are moderate — no major VFX, limited action sequences, primarily location-based shooting in Trichy and Chennai. This is a producer-friendly package.

Audience: Urban Tamil males 18-40 who enjoy intelligent crime thrillers with emotional depth

Budget: Mid (₹15-25Cr)

Trend: Post-Ratsasan and Forensic, Tamil audiences have demonstrated strong appetite for serial killer procedurals. The OTT boom has further expanded the market for dark, investigation-driven content.

Platforms: Theatrical Release, OTT (Netflix/Amazon Prime), Satellite Rights

## Audience Appeal

### Primary Audience: OTT/Streaming



Por Thozhil's strongest audience is the OTT/Streaming segment — dark crime thrillers with psychological depth are the bread and butter of platforms like Netflix and Amazon Prime in India. The youth audience will respond to PRAKASH's relatable journey (overcoming imposter syndrome, earning a mentor's respect) and the investigation's puzzle-box structure. Mass/commercial appeal is solid thanks to the action climax, punch dialogues, and star-vehicle potential for ARYAN's role, though the dark subject matter and lack of songs/romance limit pure mass appeal. Critics will appreciate the thematic depth and structural sophistication but may find the flashback sequence heavy-handed. Family audience is limited due to graphic violence, strangulation scenes, and child abuse content. The ideal release strategy is a theatrical release targeting the urban multiplex audience, followed by a premium OTT window within 4-6 weeks.

## Market Risk Assessment

### Risk Level: Moderate

- ⚠️ Dark subject matter (serial killing, child abuse, strangulation) may limit family audience
- ⚠️ The unnamed killer's lack of star-worthy characterization could weaken the antagonist casting opportunity
- ⚠️ Extended flashback sequence in the second half may test patience of mass audiences expecting faster pacing
- ⚠️ Comparison to Ratsasan is inevitable and could work against the film if perceived as derivative
- ⚠️ VEENA's kidnapping trope may draw criticism from progressive audiences
- ✅ The PRAKASH-ARYAN relationship provides emotional warmth that balances the darkness
- ✅ Strong interval point and dual-twist structure keeps audiences engaged
- ✅ The genre has proven box office viability in Tamil market post-Ratsasan
- ✅ Differentiation through mentor-protégé dynamic and thematic depth sets it apart from Ratsasan
- ✅ Cast a bankable star as ARYAN to de-risk the investment — the role is tailor-made for a performer like Sarath Kumar or R. Madhavan

## Premium Market Intelligence

### 62 Franchise Potential

sequel\_possible

ARYAN and PRAKASH as an investigative duo — the final line 'namakku' (for us) explicitly sets up future cases together

Crime Branch CID as an institutional setting with expandable world-building

The thematic framework of cycles of violence could be explored through different case types

VEENA's tech capabilities and MIT background could be expanded in sequels

The screenplay's ending explicitly sets up sequel potential with ARYAN accepting PRAKASH as a permanent partner and mentioning a new case assignment. The mentor-protégé dynamic is inherently serializable — each new case can test and deepen their relationship while exploring new facets of crime and psychology. However, the specific thematic richness of this story (intergenerational trauma, the killer-cop parallel) would be difficult to replicate without feeling repetitive. A sequel would need to find equally compelling thematic territory. The franchise potential is moderate — it could sustain 2-3 films if each brings a fresh thematic angle, but it's not a universe-building IP like a superhero franchise.

### 58 International Viability

**Universal Themes:** Cycles of abuse and violence across generations, Mentor-protégé relationships and finding courage, The thin line between those who protect and those who destroy, Overcoming fear to do what is right

**Cultural Barriers:** Tenglish dialogue and Tamil cultural specifics require subtitling/dubbing, Indian police procedural conventions differ from Western expectations, The investigation's reliance on local geography (Trichy) may not translate, Kennedy's flashback structure with Indian domestic abuse dynamics may need cultural context

**Strong Markets:** South India (Tamil Nadu, Kerala, Karnataka, Andhra Pradesh)

Indian diaspora markets (Singapore, Malaysia, Middle East, US/UK)

South Korea (strong appetite for crime thrillers)

Southeast Asia (growing Indian content consumption)

The script's universal themes — overcoming fear, cycles of abuse, mentor-protégé bonds — translate across cultures, but the execution is deeply rooted in Tamil sensibilities. The investigation procedural elements are accessible internationally, and the serial killer genre has global appeal. However, the film's greatest strengths (dialogue nuance, cultural specificity, Tamil police dynamics) are also what make it most challenging for international audiences. With strong dubbing and a compelling trailer, it could perform well on international OTT platforms where Indian crime content (like Delhi Crime) has found audiences. The Korean and Southeast Asian markets, with their appetite for dark crime thrillers, represent the strongest international opportunities.

### 74 Investment Readiness

Ready for Packaging

moderate risk

**Attachment Suggestions:** A bankable Tamil star for ARYAN (the role demands gravitas — think Sarath Kumar, R. Madhavan, or Vikram), A rising talent for PRAKASH (Ashok Selvan, Arulnithi, or Atharvaa — someone who can play vulnerability convincingly), A strong female actor for VEENA who can elevate the underwritten third act (Aishwarya Rajesh, Priya Bhavani Shankar), A character actor of stature for KENNEDY (Prakash Raj, Kishore — someone who can carry the confession sequence)

Por Thozhil is investment-ready with caveats. The concept is commercially proven (post-Ratsasan market), the dual-hero structure accommodates flexible casting strategies, and the mid-budget range (₹15-25Cr) is manageable. The script needs one more polish pass — particularly on formatting, the killer's characterization, and VEENA's third-act agency — before it's truly production-ready. However, the core story, structure, and character work are strong enough to attract talent attachments now. The risk is moderate: the dark subject matter limits family audience, but the genre has proven theatrical viability. OTT rights alone could cover a significant portion of the budget. A strong casting package (established star + rising talent) would de-risk this significantly. Recommended strategy: attach a director first, then use the director's vision to attract the lead cast.

## Detailed Comparables

### Ratsasan (2018)

The most direct Tamil comparable — a rookie cop hunting a serial killer with an elaborate MO. Por Thozhil differentiates itself through the mentor-protégé dynamic and the intergenerational trauma theme, but occupies the same genre space and would target the same audience.

### Memories of Murder (2003, Bong Joon-ho)

The investigation structure, the partnership between contrasting cops, the rural setting, and the thematic weight about what hunting monsters does to the hunters — Por Thozhil shares DNA with this Korean masterpiece in its approach to the procedural as character study.

### Theeran Adhigaaram Ondru (2017)

H. Vinoth's crime thriller shares the meticulous investigation mechanics, the institutional friction between local and special police, and the dark rural crime setting. Both films treat police procedure with respect while building genuine tension.

### Se7en (1995, David Fincher)

The veteran-rookie cop pairing hunting a serial killer with a ritualistic MO is the foundational template. ARYAN-PRAKASH mirrors Somerset-Mills, and the thematic question about what darkness does to those who pursue it echoes Fincher's film.

### Visaranai (2015)

Vetrimaaran's unflinching look at police systems and institutional violence shares Por Thozhil's willingness to examine the darkness within law enforcement itself — though Por Thozhil is more commercially structured.

## Cinema DNA

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### REGIONAL

#### H. Vinoth

The procedural investigation structure, morally complex police characters, and dark thematic undertones echo H. Vinoth's approach in films like *Theeran Adhigaaram Ondru* — grounded crime thrillers with institutional critique.

45% influence

### INDIAN

#### Neeraj Pandey

The meticulous investigation mechanics, the mentor-protégé dynamic, and the emphasis on intelligence over action recall Neeraj Pandey's *Special 26* and *A Wednesday* — smart procedurals that respect audience intelligence.

30% influence

### INTERNATIONAL

#### David Fincher

The serial killer procedural framework, the dark psychological profiling sequences, and the methodical pacing of the investigation carry strong echoes of *Zodiac* and *Se7en* — cerebral crime storytelling where the hunt transforms the hunters.

25% influence

## Full Summary

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Por Thozhil follows PRAKASH, a freshly minted DSP with deep-seated fears, who is assigned to work under the brilliant but abrasive SP ARYAN on a serial killer case in Trichy. As bodies pile up every three days — young women strangled with binding wire — the investigation leads them to KENNEDY, the son of a corrupt police inspector, who confesses to a string of murders from the 1970s driven by childhood abuse. However, the critical twist reveals Kennedy is not the current killer; a separate psychopath who witnessed Kennedy's crimes decades ago has been replicating and escalating them. The screenplay weaves a powerful thematic thread about cycles of violence and abuse — how damaged childhoods can produce both monsters and protectors. The climax delivers a satisfying payoff as PRAKASH overcomes his fear to shoot the killer, while the denouement beautifully circles back to the theme as both ARYAN and PRAKASH intervene in a domestic abuse situation, attempting to break the cycle. The script is a confident, well-structured procedural that balances investigation mechanics with genuine character depth.

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