FULL SAIL STUDIOS
ANALYST'S REPORT

TITLE: "The Menu"
GENRE: Horror, Satire
AUTHOR(S): Seth Reiss / Will Tracy
TIME: Present Day
DRAFT: 5/26/23
FORM: Screenplay
SUBMITTED BY: Drew Thomas
PAGES: 111
SUBMITTED TO: Chad Coup
BUDGET: Low
DATE: 5/26/23
ANALYST: Drew Thomas

PREMISE: A young couple travels to an exclusive island where the items on the menu hold something an eccentric chef must finally prepare.

ANALYST'S EVALUATION

	EXCELLENT	GOOD	FAIR	POOR
PREMISE	X			
STRUCTURE	X			
CHARACTERIZATION	X			
DIALOGUE	X			
COMMERCIALITY				X

PROJECT: RECOMMEND
WRITER: RECOMMEND

COMMENTS: The crossfire of conflicting dialogue offers a story that backs up its spine with spectacular visuals.

SYNOPSIS

When you enter the secluded island that houses the restaurant "The Hawthorne," you experience something special. There are too many cooks in the kitchen, and we find a conflict between the bourgeoisie and the proletariat. To watch this movie is to experience the reactions of the top 1% caste's last dining experience. We realize the fear one possesses when boxed into a corner. Director Mark Mylod's vision was thoroughly expressed through a lens held by one of the finest actors of our time. CHEF SLOWIK (RALPH FIENNES) orchestrates a lavish menu that represents different facets of his mirth toward those whom he has served his entire life. When the guests arrive on the secluded island, we go through the scenes of introduction. The young couple is the focal point of this experience, especially TYLER, played by a pestilent NICHOLAS HOULT, and his date MARGOT, played by an ominous ANYA TAYLOR-JOY. This movie compels class-warfare tactics between the privileged guests and their sinister hosts. The maître d', ELSA, played by a diminutive HONG CHAU, gave off Nazi-level vibes to control the situation. She does this with the power of the kitchen staff, which seems as powerful as the SS in the '40s. There is no escaping the opaque dining hall. More visuals are matched with CHEF'S dialogue when he slaps his hands together to mark the start of each course. The courses offer segments of the movie that act as different levels of CHEF'S internal strife. Once the guests realize that they are overpowered and not getting out, it feels like rats in a scientific experiment at the helm of a psychotic CHEF. MARGOT is the anchor of this story who disrupts CHEF'S character arc. We see in each character the reasons why CHEF can no longer do what he does. He can no longer cook for people who don't appreciate his art. He has planned a night to atone for his wasted life. Each dish accumulates into a crescendo of a planned suicide. The cult-like aspect of this film holds the spine of this story together. When MARGOT disrupts CHEF'S plans by playing back the mind game he thought he was so in control of, he is bewildered. It is as if he short-circuits. He has no choice but to allow the safe passage of this one and only patron. The reason is that she gave him the chance to enjoy cooking for someone again. She gave him that, so he allowed her to live. The lone survivor enjoys a meal that represents the common man: the cheeseburger. This movie elicits emotion in a way that makes us look at the different power structures that hold society together. The attitudes they have toward the barrier between the back of the house and the front of the house hold relevant today. We are left with someone so passionate about his

craft that he goes to extremes to leave his mark on the world.

COMMENTS

SETH REISS and WILL TRACY wrote an impeccable piece in this story. The protagonist, MARGOT, starts as a submissive plus-one to an annoying person, her date TYLER. CHEF SLOWIK'S character, as the antagonist, orchestrates a wonderful exchange of dialogue. The most relevant scene is when she exposes CHEF for who he truly is. Once her date TYLER is disposed of using Robert Greene-style tactics, she is left alone to finish dining. The scene in question that converges the two main characters of this movie is when she uses mind games of her own. It seems that the other patrons, especially the male ones, are too inept to overpower the back of the house. MARGOT is unlike her fellow guests in that she has served in the industry herself in the past. None of the other patrons have experienced the life that the common man experiences. There is a level of mirth toward this bourgeois class of people whom they serve. The writers of this screenplay show this when CHEF SLOWIK'S character finally finds his long-lost joy. This scene in the third act describes how he secretly is in love with MARGOT. He allows her to decide her fate by playing mind games of her own. This scene's crescendo holds the spine of the story. It is relevant in today's society in a variety of ways. The divide in civil discourse lies solely in the capitalist society that we perpetuate. The rich get richer and the poor get poorer. This screenplay represents a group of people becoming martyrs for a cause greater than themselves. The life of CHEF is laid out for us to see. We start to empathize with this antihero because this movie is targeted toward the middle class. This movie would be distasteful to wealthier people because it exposes how far we have fallen in moral and ethical divides. The snappy dialogue of this script makes the pages turn themselves. The visuals that accompany the dialogue complement each other, not unlike how a full-bodied red accompanies a protein CHEF has served. Similarly, the writers have accomplished a near-perfect exchange in MARK MYLOD'S direction.

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