

SCRIPTLIX DEEP COVERAGE : SAMPLE

Sample Screenplay

A page anchored read of 74 pages, 60 scenes and 12 speaking characters.

Prepared 19 August 2026

Reference SAMPLE

This is a sample report. The screenplay it reads, and every observation in it, are placeholder text written only to show what the finished document contains. Your own report is built from your own pages.

Every count in this report is computed directly from your file. Every observation carries the page it came from. Observations that could not be tied to a page were removed before this document was written; the number removed is on the final page.

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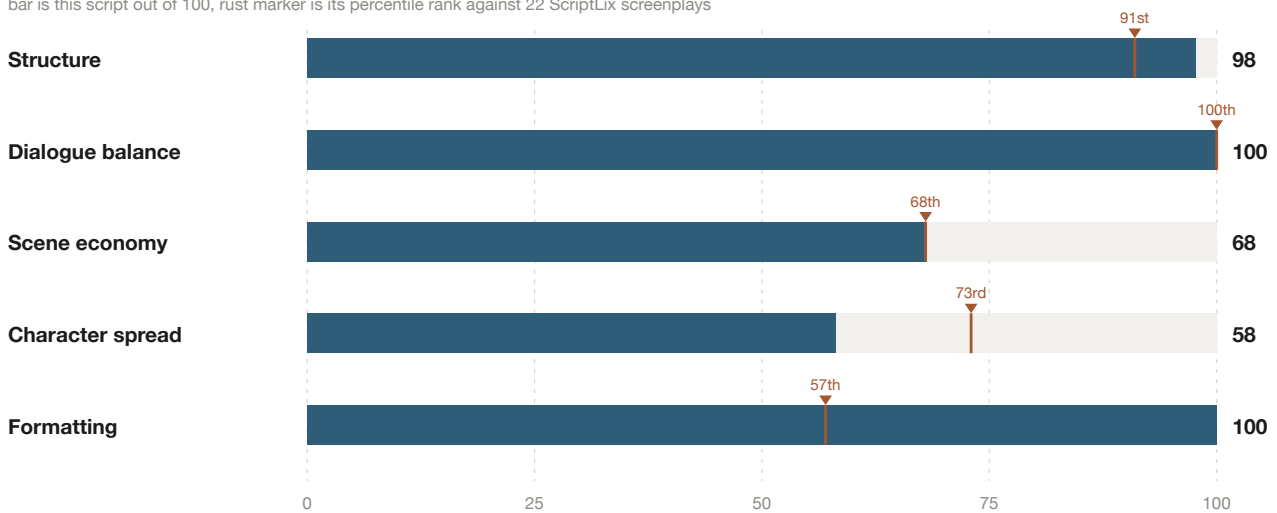
ONE

Scorecard

Consider

A sample logline for a placeholder screenplay written only to demonstrate this report.

bar is this script out of 100, rust marker is its percentile rank against 22 ScriptLix screenplays



Five measured dimensions. The bar is this script. The marker is where it ranks against 22 ScriptLix screenplays.

Structure / 98%

60 scenes across 74 pages, median scene 1.15 pages, average 1.16

Dialogue balance / 100%

49% of prose words are dialogue, and 0 of 8 ten page windows sit outside 35 to 65%

Scene economy / 68%

10 of 60 scenes fall outside the quarter page to three page band, and 50 action blocks run past 40 words

Character spread / 58%

the busiest speaker holds 11% of all dialogue lines, and the longest gap for any speaker is 14 pages

Formatting / 100%

all 360 character cues sit at column 22

74 PAGES	60 SCENES	12 SPEAKERS	49% DIALOGUE SHARE
1.16	1.15	0	10

AVERAGE SCENE,
PAGESMEDIAN SCENE,
PAGESSCENES OVER 3
PAGESSCENES UNDER 1/4
PAGE

The five fixes that would move it most

Measured score today is 85 out of 100. Fix the top 2 and the same arithmetic returns **96**. Each target is the 75th percentile of the 22 screenplays in the ScriptLix library, or 90, whichever is higher.

#	DO THIS	PAGE	GAIN
1	Character spread. Close the gap where your lead disappears, or hand those pages to a character who is present. ALPHA carries 11% of the lines and the longest silence runs 14 pages.	p1	+6.4
2	Scene economy. Split or trim the scenes that run past three pages, and break the longest action blocks. 10 scenes sit outside the quarter page to three page band and 50 action blocks run past 40 words; the longest scene is 0.0 pages.	p0	+4.4

What is working

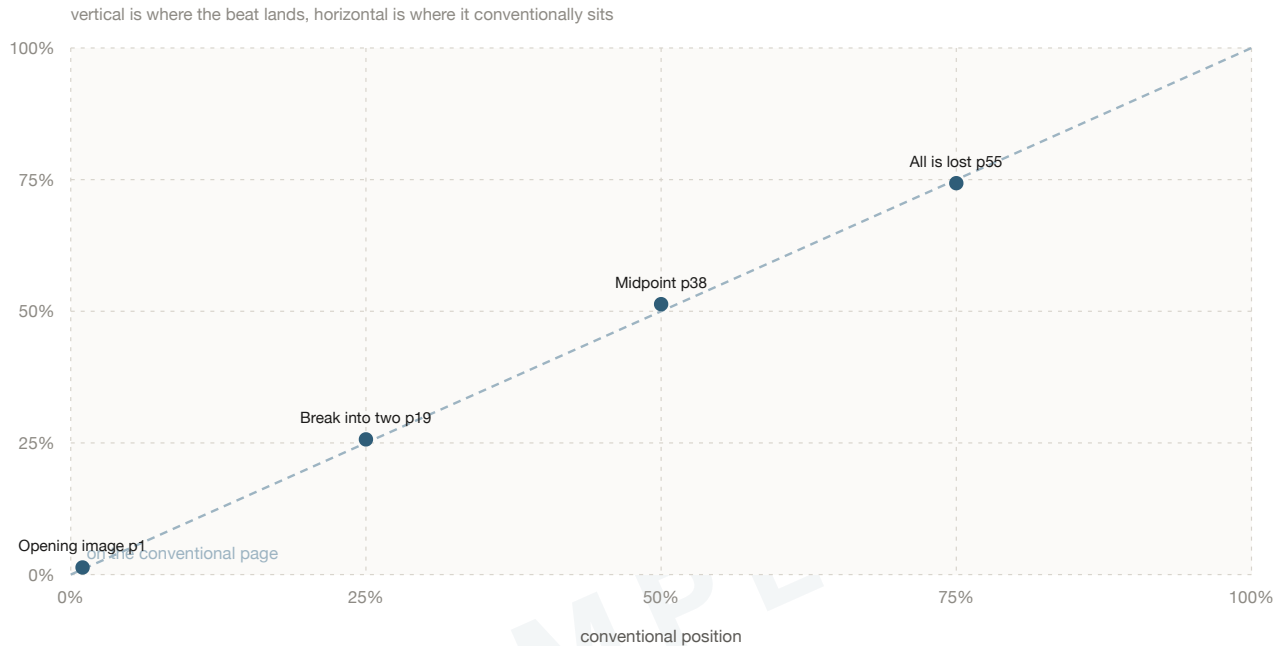
PAGE	SCENE	OBSERVATION
p38	31	Sample strength. Placeholder text anchored to a page.

What is not

PAGE	SCENE	OBSERVATION
p55	46	Sample weakness. Placeholder text anchored to a page.

TWO

Beat map



Each beat plotted against where that beat conventionally sits. On the dashed line means on the conventional page. Above it means early, below means late.

Act breaks

PAGE	SCENE	BEAT	CONVENTIONAL	DELTA	WHAT HAPPENS
p19	16	Break into two	p19	on	Sample act break. The placeholder story commits to its problem.
p55	46	All is lost	p56	-1	Sample low point. The placeholder plan comes apart.

Beats

PAGE	SCENE	BEAT	CONVENTIONAL	DELTA	WHAT HAPPENS
p1	1	Opening image	p1	on	Sample opening. A placeholder room and a placeholder problem.
p38	31	Midpoint	p37	+1	Sample midpoint. The placeholder stakes change shape.

BEAT MAP

Where the shape drifts

Every beat that lands more than 5 pages from where that beat conventionally sits. The conventional page is arithmetic on your own page count, not a rule. A large delta is a question, not a fault.

No beat sits more than 5 pages from its conventional page. On this measure the shape is where a reader expects it.

Act proportions as the beats fall

SECTION	RUNS	PAGES	SHARE
Act one	p1 to p19	19	26%
Act two	p19 to p55	36	49%
Act three	p55 to p74	19	26%

THREE

Scene ledger

Every scene the read covered, in order: what it is doing, what is in conflict, the state it opens and closes on, whether it turns, and a pressure estimate.

pressure estimate: 35% how short the scene is against a 3 page cap, 35% how many people speak in it against a 4 speaker cap, 30% how far its dialogue balance sits from this script's own average. Arithmetic on your pages, not a judgement.

SCENE	PAGE	HEADING	FUNCTION, CONFLICT, TURN	PRESSURE
1	p1	INT. SAMPLE OFFICE, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	48
2	p2	EXT. PLACEHOLDER YARD, MORNING	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	63
3	p2	INT. EXAMPLE CORRIDOR, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	43
4	p4	EXT. SPECIMEN BRIDGE, DUSK	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	54
5	p5	INT. DEMONSTRATION KITCHEN, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	32
6	p8	EXT. FILLER LOT, AFTERNOON	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	50

SCENE	PAGE	HEADING	FUNCTION, CONFLICT, TURN	PRESSURE
7	p8	INT. PLACEHOLDER STAIRWELL, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	51
8	p9	EXT. SAMPLE RIVERBANK, DAWN	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	50
9	p11	INT. EXAMPLE WAREHOUSE, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	63
10	p11	EXT. DUMMY PARKING DECK, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	52
11	p13	INT. SPECIMEN WAITING ROOM, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	61
12	p14	EXT. PLACEHOLDER ROOFTOP, EVENING	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	49
13	p15	INT. SAMPLE ARCHIVE, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	49

SCENE	PAGE	HEADING	FUNCTION, CONFLICT, TURN	PRESSURE
14	p17	EXT. EXAMPLE FOOTPATH, MORNING	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	63
15	p17	INT. FILLER GARAGE, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	42
16	p19	EXT. DEMONSTRATION PLATFORM, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	57
17	p20	INT. SAMPLE OFFICE, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	32
18	p22	EXT. PLACEHOLDER YARD, MORNING	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	48
19	p23	INT. EXAMPLE CORRIDOR, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	53
20	p24	EXT. SPECIMEN BRIDGE, DUSK	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	50

SCENE	PAGE	HEADING	FUNCTION, CONFLICT, TURN	PRESSURE
21	p26	INT. DEMONSTRATION KITCHEN, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	63
22	p26	EXT. FILLER LOT, AFTERNOON	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	52
23	p28	INT. PLACEHOLDER STAIRWELL, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	60
24	p29	EXT. SAMPLE RIVERBANK, DAWN	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	49
25	p30	INT. EXAMPLE WAREHOUSE, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	48
26	p31	EXT. DUMMY PARKING DECK, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	63
27	p32	INT. SPECIMEN WAITING ROOM, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	42

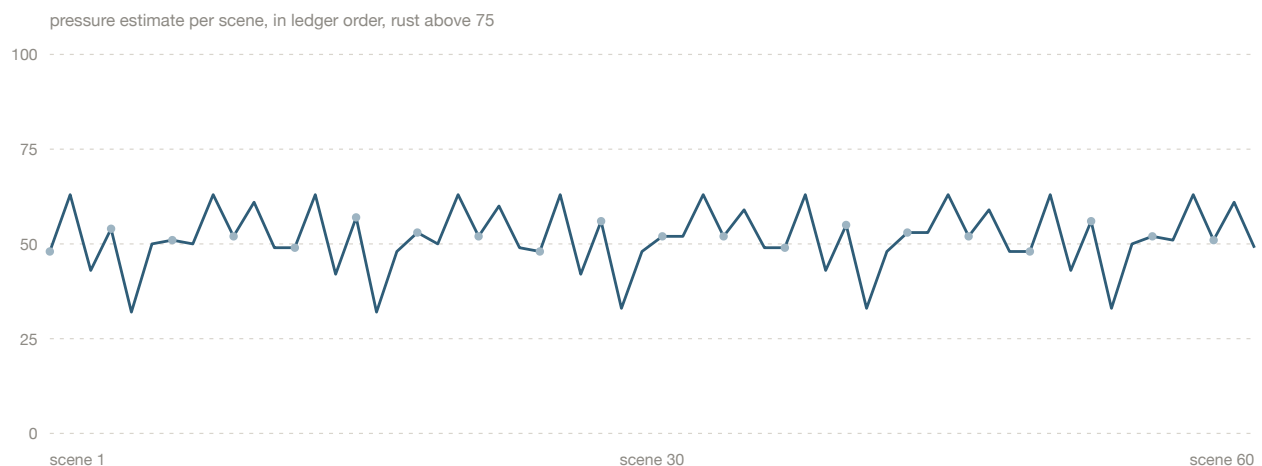
SCENE	PAGE	HEADING	FUNCTION, CONFLICT, TURN	PRESSURE
28	p34	EXT. PLACEHOLDER ROOFTOP, EVENING	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	56
29	p34	INT. SAMPLE ARCHIVE, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	33
30	p37	EXT. EXAMPLE FOOTPATH, MORNING	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	48
31	p38	INT. FILLER GARAGE, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	52
32	p39	EXT. DEMONSTRATION PLATFORM, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	52
33	p40	INT. SAMPLE OFFICE, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	63
34	p41	EXT. PLACEHOLDER YARD, MORNING	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	52

SCENE	PAGE	HEADING	FUNCTION, CONFLICT, TURN	PRESSURE
35	p43	INT. EXAMPLE CORRIDOR, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	59
36	p44	EXT. SPECIMEN BRIDGE, DUSK	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	49
37	p45	INT. DEMONSTRATION KITCHEN, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	49
38	p46	EXT. FILLER LOT, AFTERNOON	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	63
39	p46	INT. PLACEHOLDER STAIRWELL, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	43
40	p48	EXT. SAMPLE RIVERBANK, DAWN	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	55
41	p49	INT. EXAMPLE WAREHOUSE, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	33

SCENE	PAGE	HEADING	FUNCTION, CONFLICT, TURN	PRESSURE
42	p52	EXT. DUMMY PARKING DECK, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	48
43	p52	INT. SPECIMEN WAITING ROOM, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	53
44	p54	EXT. PLACEHOLDER ROOFTOP, EVENING	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	53
45	p55	INT. SAMPLE ARCHIVE, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	63
46	p55	EXT. EXAMPLE FOOTPATH, MORNING	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	52
47	p57	INT. FILLER GARAGE, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	59
48	p58	EXT. DEMONSTRATION PLATFORM, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	48

SCENE	PAGE	HEADING	FUNCTION, CONFLICT, TURN	PRESSURE
49	p60	INT. SAMPLE OFFICE, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	48
50	p61	EXT. PLACEHOLDER YARD, MORNING	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	63
51	p61	INT. EXAMPLE CORRIDOR, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	43
52	p63	EXT. SPECIMEN BRIDGE, DUSK	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	56
53	p64	INT. DEMONSTRATION KITCHEN, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	33
54	p67	EXT. FILLER LOT, AFTERNOON	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	50
55	p67	INT. PLACEHOLDER STAIRWELL, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	52

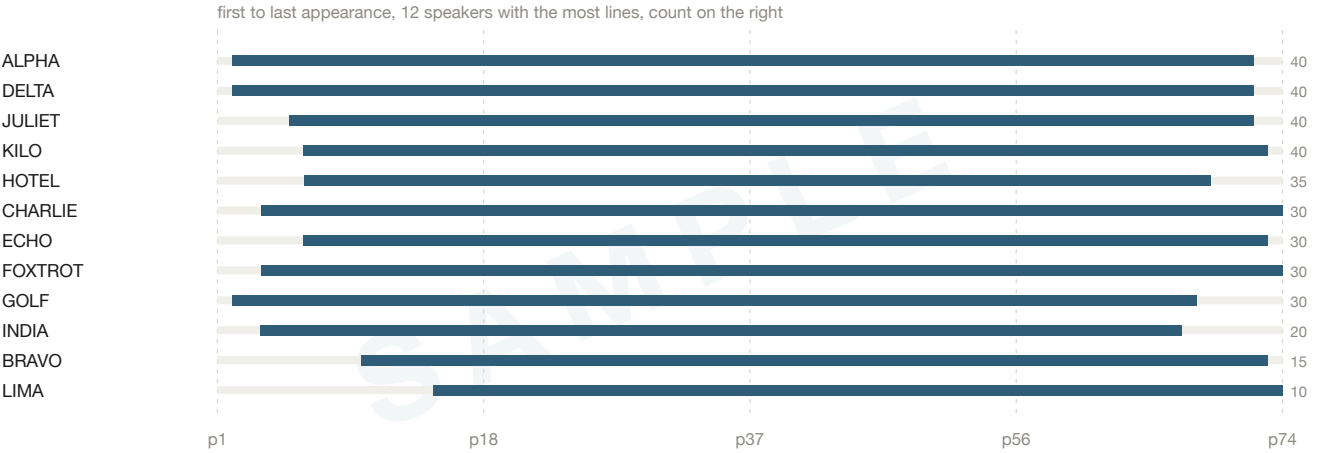
SCENE	PAGE	HEADING	FUNCTION, CONFLICT, TURN	PRESSURE
56	p68	EXT. SAMPLE RIVERBANK, DAWN	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	51
57	p70	INT. EXAMPLE WAREHOUSE, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	63
58	p70	EXT. DUMMY PARKING DECK, NIGHT	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as settled exits as unsettled (does not turn) Shift: Open to closed.	51
59	p72	INT. SPECIMEN WAITING ROOM, DAY	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as wary exits as committed (turns) Shift: Certain to unsure.	61
60	p73	EXT. PLACEHOLDER ROOFTOP, EVENING	Sample entry. In a real report this names what the scene is for. Conflict: Placeholder conflict text standing in for the pressure in the scene. Enters as certain exits as doubting (turns) Shift: Held to spent.	49



The pressure column above, read as a curve across the ledger.

FOUR

Character studies



First to last appearance for each speaker, with line count on the right.

One full page for every character who speaks at least 10 times. The counts on each page are computed from your file. The reading beside them is not.

CHARACTER STUDY

ALPHA

40 SPEECHES	675 WORDS SPOKEN	16.9 WORDS PER SPEECH	11% OF ALL DIALOGUE
15 SCENES	p1 FIRST APPEARANCE	p72 LAST APPEARANCE	7 LONGEST ABSENCE, PAGES

Wants	Sample want. Placeholder text describing what this character is chasing.
Needs	Sample need. Placeholder text describing what they actually require.
In the way	Sample flaw. Placeholder text naming the habit that costs them.
Arc	Sample arc. Placeholder text tracing the change across the placeholder script.
Arc completes	Yes, on the page
Voice	Sample voice note. Placeholder description of how this character sounds on the page.

The arc in three beats

PAGE	SCENE	OBSERVATION
p1	1	Sample first beat. Placeholder text.
p1	1	Sample turn. Placeholder text.
p1	1	Sample landing. Placeholder text.

Most characteristic, p1: "This is placeholder dialogue standing in for a real line."

Least characteristic, p1: "Sample line. Read it as shape rather than as story."

On the page

PAGE	SCENE	OBSERVATION
p1	1	Sample evidence. Placeholder observation anchored to a page.
p1	1	Sample evidence. A second placeholder observation.

CHARACTER STUDY

DELTA

40 SPEECHES	681 WORDS SPOKEN	17.0 WORDS PER SPEECH	11% OF ALL DIALOGUE
15 SCENES	p1 FIRST APPEARANCE	p72 LAST APPEARANCE	7 LONGEST ABSENCE, PAGES

Wants	Sample want. Placeholder text describing what this character is chasing.
Needs	Sample need. Placeholder text describing what they actually require.
In the way	Sample flaw. Placeholder text naming the habit that costs them.
Arc	Sample arc. Placeholder text tracing the change across the placeholder script.
Arc completes	Yes, on the page
Voice	Sample voice note. Placeholder description of how this character sounds on the page.

The arc in three beats

PAGE	SCENE	OBSERVATION
p4	4	Sample first beat. Placeholder text.
p4	4	Sample turn. Placeholder text.
p4	4	Sample landing. Placeholder text.

Most characteristic, p4: "This is placeholder dialogue standing in for a real line."

Least characteristic, p4: "Sample line. Read it as shape rather than as story."

On the page

PAGE	SCENE	OBSERVATION
p4	4	Sample evidence. Placeholder observation anchored to a page.
p4	4	Sample evidence. A second placeholder observation.

CHARACTER STUDY

JULIET

40 SPEECHES	675 WORDS SPOKEN	16.9 WORDS PER SPEECH	11% OF ALL DIALOGUE
15 SCENES	p5 FIRST APPEARANCE	p72 LAST APPEARANCE	6 LONGEST ABSENCE, PAGES

Wants	Sample want. Placeholder text describing what this character is chasing.
Needs	Sample need. Placeholder text describing what they actually require.
In the way	Sample flaw. Placeholder text naming the habit that costs them.
Arc	Sample arc. Placeholder text tracing the change across the placeholder script.
Arc completes	No. It is started and left open.
Voice	Sample voice note. Placeholder description of how this character sounds on the page.

The arc in three beats

PAGE	SCENE	OBSERVATION
p8	7	Sample first beat. Placeholder text.
p8	7	Sample turn. Placeholder text.
p8	7	Sample landing. Placeholder text.

Most characteristic, p8: "This is placeholder dialogue standing in for a real line."

Least characteristic, p8: "Sample line. Read it as shape rather than as story."

On the page

PAGE	SCENE	OBSERVATION
p8	7	Sample evidence. Placeholder observation anchored to a page.
p8	7	Sample evidence. A second placeholder observation.

CHARACTER STUDY

KILO

40 SPEECHES	675 WORDS SPOKEN	16.9 WORDS PER SPEECH	11% OF ALL DIALOGUE
15 SCENES	p6 FIRST APPEARANCE	p73 LAST APPEARANCE	6 LONGEST ABSENCE, PAGES

Wants	Sample want. Placeholder text describing what this character is chasing.
Needs	Sample need. Placeholder text describing what they actually require.
In the way	Sample flaw. Placeholder text naming the habit that costs them.
Arc	Sample arc. Placeholder text tracing the change across the placeholder script.
Arc completes	Yes, on the page
Voice	Sample voice note. Placeholder description of how this character sounds on the page.

The arc in three beats

PAGE	SCENE	OBSERVATION
p11	10	Sample first beat. Placeholder text.
p11	10	Sample turn. Placeholder text.
p11	10	Sample landing. Placeholder text.

Most characteristic, p11: "This is placeholder dialogue standing in for a real line."

Least characteristic, p11: "Sample line. Read it as shape rather than as story."

On the page

PAGE	SCENE	OBSERVATION
p11	10	Sample evidence. Placeholder observation anchored to a page.
p11	10	Sample evidence. A second placeholder observation.

CHARACTER STUDY

HOTEL

35 SPEECHES	617 WORDS SPOKEN	17.6 WORDS PER SPEECH	10% OF ALL DIALOGUE
10 SCENES	p6 FIRST APPEARANCE	p69 LAST APPEARANCE	10 LONGEST ABSENCE, PAGES

Wants	Sample want. Placeholder text describing what this character is chasing.
Needs	Sample need. Placeholder text describing what they actually require.
In the way	Sample flaw. Placeholder text naming the habit that costs them.
Arc	Sample arc. Placeholder text tracing the change across the placeholder script.
Arc completes	Yes, on the page
Voice	Sample voice note. Placeholder description of how this character sounds on the page.

The arc in three beats

PAGE	SCENE	OBSERVATION
p15	13	Sample first beat. Placeholder text.
p15	13	Sample turn. Placeholder text.
p15	13	Sample landing. Placeholder text.

Most characteristic, p15: "This is placeholder dialogue standing in for a real line."

Least characteristic, p15: "Sample line. Read it as shape rather than as story."

On the page

PAGE	SCENE	OBSERVATION
p15	13	Sample evidence. Placeholder observation anchored to a page.
p15	13	Sample evidence. A second placeholder observation.

CHARACTER STUDY

CHARLIE

30 SPEECHES	510 WORDS SPOKEN	17.0 WORDS PER SPEECH	8% OF ALL DIALOGUE
10 SCENES	p3 FIRST APPEARANCE	p74 LAST APPEARANCE	10 LONGEST ABSENCE, PAGES

Wants	Sample want. Placeholder text describing what this character is chasing.
Needs	Sample need. Placeholder text describing what they actually require.
In the way	Sample flaw. Placeholder text naming the habit that costs them.
Arc	Sample arc. Placeholder text tracing the change across the placeholder script.
Arc completes	No. It is started and left open.
Voice	Sample voice note. Placeholder description of how this character sounds on the page.

The arc in three beats

PAGE	SCENE	OBSERVATION
p19	16	Sample first beat. Placeholder text.
p19	16	Sample turn. Placeholder text.
p19	16	Sample landing. Placeholder text.

Most characteristic, p19: "This is placeholder dialogue standing in for a real line."

Least characteristic, p19: "Sample line. Read it as shape rather than as story."

On the page

PAGE	SCENE	OBSERVATION
p19	16	Sample evidence. Placeholder observation anchored to a page.
p19	16	Sample evidence. A second placeholder observation.

CHARACTER STUDY

ECHO

30 SPEECHES	449 WORDS SPOKEN	15.0 WORDS PER SPEECH	7% OF ALL DIALOGUE
10 SCENES	p6 FIRST APPEARANCE	p73 LAST APPEARANCE	6 LONGEST ABSENCE, PAGES

Wants	Sample want. Placeholder text describing what this character is chasing.
Needs	Sample need. Placeholder text describing what they actually require.
In the way	Sample flaw. Placeholder text naming the habit that costs them.
Arc	Sample arc. Placeholder text tracing the change across the placeholder script.
Arc completes	Yes, on the page
Voice	Sample voice note. Placeholder description of how this character sounds on the page.

The arc in three beats

PAGE	SCENE	OBSERVATION
p23	19	Sample first beat. Placeholder text.
p23	19	Sample turn. Placeholder text.
p23	19	Sample landing. Placeholder text.

Most characteristic, p23: "This is placeholder dialogue standing in for a real line."

Least characteristic, p23: "Sample line. Read it as shape rather than as story."

On the page

PAGE	SCENE	OBSERVATION
p23	19	Sample evidence. Placeholder observation anchored to a page.
p23	19	Sample evidence. A second placeholder observation.

CHARACTER STUDY

FOXTROT

30 SPEECHES	508 WORDS SPOKEN	16.9 WORDS PER SPEECH	8% OF ALL DIALOGUE
15 SCENES	p3 FIRST APPEARANCE	p74 LAST APPEARANCE	6 LONGEST ABSENCE, PAGES

Wants	Sample want. Placeholder text describing what this character is chasing.
Needs	Sample need. Placeholder text describing what they actually require.
In the way	Sample flaw. Placeholder text naming the habit that costs them.
Arc	Sample arc. Placeholder text tracing the change across the placeholder script.
Arc completes	Yes, on the page
Voice	Sample voice note. Placeholder description of how this character sounds on the page.

The arc in three beats

PAGE	SCENE	OBSERVATION
p26	22	Sample first beat. Placeholder text.
p26	22	Sample turn. Placeholder text.
p26	22	Sample landing. Placeholder text.

Most characteristic, p26: "This is placeholder dialogue standing in for a real line."

Least characteristic, p26: "Sample line. Read it as shape rather than as story."

On the page

PAGE	SCENE	OBSERVATION
p26	22	Sample evidence. Placeholder observation anchored to a page.
p26	22	Sample evidence. A second placeholder observation.

CHARACTER STUDY

GOLF

30 SPEECHES	509 WORDS SPOKEN	17.0 WORDS PER SPEECH	8% OF ALL DIALOGUE
15 SCENES	p1 FIRST APPEARANCE	p68 LAST APPEARANCE	6 LONGEST ABSENCE, PAGES

Wants	Sample want. Placeholder text describing what this character is chasing.
Needs	Sample need. Placeholder text describing what they actually require.
In the way	Sample flaw. Placeholder text naming the habit that costs them.
Arc	Sample arc. Placeholder text tracing the change across the placeholder script.
Arc completes	No. It is started and left open.
Voice	Sample voice note. Placeholder description of how this character sounds on the page.

The arc in three beats

PAGE	SCENE	OBSERVATION
p30	25	Sample first beat. Placeholder text.
p30	25	Sample turn. Placeholder text.
p30	25	Sample landing. Placeholder text.

Most characteristic, p30: "This is placeholder dialogue standing in for a real line."

Least characteristic, p30: "Sample line. Read it as shape rather than as story."

On the page

PAGE	SCENE	OBSERVATION
p30	25	Sample evidence. Placeholder observation anchored to a page.
p30	25	Sample evidence. A second placeholder observation.

CHARACTER STUDY

INDIA

20 SPEECHES	339 WORDS SPOKEN	16.9 WORDS PER SPEECH	6% OF ALL DIALOGUE
10 SCENES	p3 FIRST APPEARANCE	p67 LAST APPEARANCE	9 LONGEST ABSENCE, PAGES

Wants	Sample want. Placeholder text describing what this character is chasing.
Needs	Sample need. Placeholder text describing what they actually require.
In the way	Sample flaw. Placeholder text naming the habit that costs them.
Arc	Sample arc. Placeholder text tracing the change across the placeholder script.
Arc completes	Yes, on the page
Voice	Sample voice note. Placeholder description of how this character sounds on the page.

The arc in three beats

PAGE	SCENE	OBSERVATION
p34	28	Sample first beat. Placeholder text.
p34	28	Sample turn. Placeholder text.
p34	28	Sample landing. Placeholder text.

Most characteristic, p34: "This is placeholder dialogue standing in for a real line."

Least characteristic, p34: "Sample line. Read it as shape rather than as story."

On the page

PAGE	SCENE	OBSERVATION
p34	28	Sample evidence. Placeholder observation anchored to a page.
p34	28	Sample evidence. A second placeholder observation.

CHARACTER STUDY

BRAVO

15 SPEECHES	282 WORDS SPOKEN	18.8 WORDS PER SPEECH	5% OF ALL DIALOGUE
10 SCENES	p10 FIRST APPEARANCE	p73 LAST APPEARANCE	10 LONGEST ABSENCE, PAGES

Wants	Sample want. Placeholder text describing what this character is chasing.
Needs	Sample need. Placeholder text describing what they actually require.
In the way	Sample flaw. Placeholder text naming the habit that costs them.
Arc	Sample arc. Placeholder text tracing the change across the placeholder script.
Arc completes	Yes, on the page
Voice	Sample voice note. Placeholder description of how this character sounds on the page.

The arc in three beats

PAGE	SCENE	OBSERVATION
p38	31	Sample first beat. Placeholder text.
p38	31	Sample turn. Placeholder text.
p38	31	Sample landing. Placeholder text.

Most characteristic, p38: "This is placeholder dialogue standing in for a real line."

Least characteristic, p38: "Sample line. Read it as shape rather than as story."

On the page

PAGE	SCENE	OBSERVATION
p38	31	Sample evidence. Placeholder observation anchored to a page.
p38	31	Sample evidence. A second placeholder observation.

CHARACTER STUDY

LIMA

10 SPEECHES	169 WORDS SPOKEN	16.9 WORDS PER SPEECH	3% OF ALL DIALOGUE
5 SCENES	p15 FIRST APPEARANCE	p74 LAST APPEARANCE	14 LONGEST ABSENCE, PAGES

Wants	Sample want. Placeholder text describing what this character is chasing.
Needs	Sample need. Placeholder text describing what they actually require.
In the way	Sample flaw. Placeholder text naming the habit that costs them.
Arc	Sample arc. Placeholder text tracing the change across the placeholder script.
Arc completes	No. It is started and left open.
Voice	Sample voice note. Placeholder description of how this character sounds on the page.

The arc in three beats

PAGE	SCENE	OBSERVATION
p41	34	Sample first beat. Placeholder text.
p41	34	Sample turn. Placeholder text.
p41	34	Sample landing. Placeholder text.

Most characteristic, p41: "This is placeholder dialogue standing in for a real line."

Least characteristic, p41: "Sample line. Read it as shape rather than as story."

On the page

PAGE	SCENE	OBSERVATION
p41	34	Sample evidence. Placeholder observation anchored to a page.
p41	34	Sample evidence. A second placeholder observation.

FIVE

Voice similarity

Measured, not guessed: average line length, shared vocabulary, question rate and contraction rate, for every speaker with at least 10 speeches. A pair is flagged above 0.75.

ALPHA and DELTA score 0.82, sharing 64% of their content words. Average line length differs by 3%, question rate by 4%, contraction rate by 6%.

ALPHA, p1: "Sample line from the first placeholder speaker."

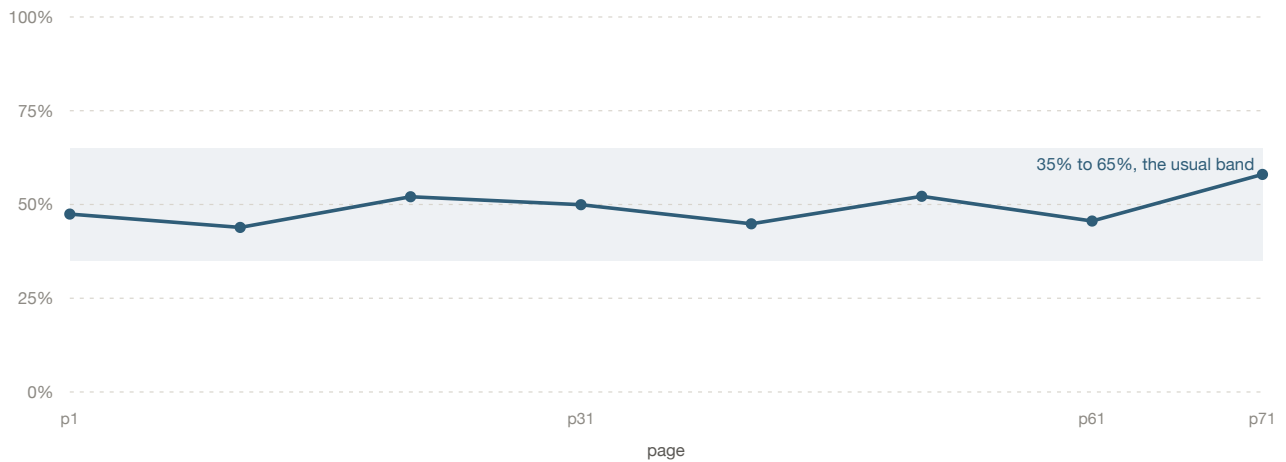
DELTA, p1: "Sample line from the second placeholder speaker."

Every measured voice

SPEAKER	SPEECHES	AVG WORDS	QUESTIONS	CONTRACTIONS	LONGEST SPEECH, PAGE
ALPHA	40	16.9	20%	14%	p1
DELTA	40	17.0	22%	17%	p1
JULIET	40	16.9	24%	11%	p5
KILO	40	16.9	18%	14%	p6
HOTEL	35	17.6	20%	17%	p6
CHARLIE	30	17.0	22%	11%	p3
ECHO	30	15.0	24%	14%	p6
FOXTROT	30	16.9	18%	17%	p3

SIX

Dialogue analysis



Dialogue as a share of prose words, in ten page windows. The shaded band is 35 to 65 percent. Marks outside it are drawn in rust.

No run of 10 pages or more sits above 65 percent dialogue. The balance holds across the whole script.

Where the balance sits, ten pages at a time

PAGES	DIALOGUE WORDS	ACTION WORDS	DIALOGUE SHARE	IN BAND
p1 to p10	806	893	47%	yes
p11 to p20	750	959	44%	yes
p21 to p30	882	812	52%	yes
p31 to p40	846	848	50%	yes
p41 to p50	766	942	45%	yes
p51 to p60	885	811	52%	yes
p61 to p70	774	924	46%	yes
p71 to p80	380	275	58%	yes

On the nose

Lines that say the subtext out loud.

PAGE	SCENE	OBSERVATION
p1	1	Sample dialogue note. Placeholder text about a line stating its own subtext.
p8	6	Sample dialogue note. Placeholder text about a line stating its own subtext.
p13	11	Sample dialogue note. Placeholder text about a line stating its own subtext.

PAGE	SCENE	OBSERVATION
p19	16	Sample dialogue note. Placeholder text about a line stating its own subtext.
p26	21	Sample dialogue note. Placeholder text about a line stating its own subtext.
p31	26	Sample dialogue note. Placeholder text about a line stating its own subtext.
p38	31	Sample dialogue note. Placeholder text about a line stating its own subtext.
p44	36	Sample dialogue note. Placeholder text about a line stating its own subtext.

Passages that circle

PAGE	SCENE	OBSERVATION
p1	1	Sample dialogue note. Placeholder text about a stretch that runs long on speech.
p8	6	Sample dialogue note. Placeholder text about a stretch that runs long on speech.
p13	11	Sample dialogue note. Placeholder text about a stretch that runs long on speech.
p19	16	Sample dialogue note. Placeholder text about a stretch that runs long on speech.
p26	21	Sample dialogue note. Placeholder text about a stretch that runs long on speech.
p31	26	Sample dialogue note. Placeholder text about a stretch that runs long on speech.
p38	31	Sample dialogue note. Placeholder text about a stretch that runs long on speech.
p44	36	Sample dialogue note. Placeholder text about a stretch that runs long on speech.

Who does the talking

SPEAKER	SPEECHES	WORDS	SHARE OF ALL DIALOGUE	SCENES
ALPHA	40	675	11%	15
DELTA	40	681	11%	15
JULIET	40	675	11%	15
KILO	40	675	11%	15
HOTEL	35	617	10%	10
CHARLIE	30	510	8%	10
ECHO	30	449	7%	10
FOXTROT	30	508	8%	15
GOLF	30	509	8%	15
INDIA	20	339	6%	10
BRAVO	15	282	5%	10

SPEAKER	SPEECHES	WORDS	SHARE OF ALL DIALOGUE	SCENES
LIMA	10	169	3%	5

SEVEN

Craft flags

Measured in code

PAGE	SCENE	FLAG	NOTE
p1	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p2	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p4	0	long_action_block	A block of 51 words runs without a cut or a line of dialogue.
p5	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p6	0	long_action_block	A block of 56 words runs without a cut or a line of dialogue.
p8	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p10	0	long_action_block	A block of 56 words runs without a cut or a line of dialogue.
p11	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p13	0	long_action_block	A block of 52 words runs without a cut or a line of dialogue.
p14	0	long_action_block	A block of 52 words runs without a cut or a line of dialogue.
p16	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p17	0	long_action_block	A block of 51 words runs without a cut or a line of dialogue.
p19	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p20	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p20	0	long_action_block	A block of 51 words runs without a cut or a line of dialogue.
p23	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p24	0	long_action_block	A block of 51 words runs without a cut or a line of dialogue.
p26	0	long_action_block	A block of 50 words runs without a cut or a line of dialogue.
p28	0	long_action_block	A block of 49 words runs without a cut or a line of dialogue.
p29	0	long_action_block	A block of 49 words runs without a cut or a line of dialogue.
p30	0	long_action_block	A block of 52 words runs without a cut or a line of dialogue.
p32	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p34	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p35	0	long_action_block	A block of 52 words runs without a cut or a line of dialogue.

PAGE	SCENE	FLAG	NOTE
p35	0	long_action_block	A block of 54 words runs without a cut or a line of dialogue.
p38	0	long_action_block	A block of 52 words runs without a cut or a line of dialogue.
p39	0	long_action_block	A block of 54 words runs without a cut or a line of dialogue.
p41	0	long_action_block	A block of 51 words runs without a cut or a line of dialogue.
p43	0	long_action_block	A block of 54 words runs without a cut or a line of dialogue.
p44	0	long_action_block	A block of 54 words runs without a cut or a line of dialogue.
p45	0	long_action_block	A block of 49 words runs without a cut or a line of dialogue.
p46	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p48	0	long_action_block	A block of 52 words runs without a cut or a line of dialogue.
p49	0	long_action_block	A block of 49 words runs without a cut or a line of dialogue.
p50	0	long_action_block	A block of 56 words runs without a cut or a line of dialogue.
p52	0	long_action_block	A block of 49 words runs without a cut or a line of dialogue.
p54	0	long_action_block	A block of 56 words runs without a cut or a line of dialogue.
p55	0	long_action_block	A block of 56 words runs without a cut or a line of dialogue.
p57	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p59	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p60	0	long_action_block	A block of 54 words runs without a cut or a line of dialogue.
p61	0	long_action_block	A block of 52 words runs without a cut or a line of dialogue.
p63	0	long_action_block	A block of 49 words runs without a cut or a line of dialogue.
p64	0	long_action_block	A block of 54 words runs without a cut or a line of dialogue.
p65	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p67	0	long_action_block	A block of 54 words runs without a cut or a line of dialogue.
p69	0	long_action_block	A block of 55 words runs without a cut or a line of dialogue.
p70	0	long_action_block	A block of 51 words runs without a cut or a line of dialogue.
p72	0	long_action_block	A block of 51 words runs without a cut or a line of dialogue.
p73	0	long_action_block	A block of 51 words runs without a cut or a line of dialogue.

Sentence openings you reuse

Counted in code across every action line. A repeated opening is not wrong, but four or more of the same one is a tic the reader hears.

OPENS WITH	TIMES	PAGES	FOR EXAMPLE
demonstration beat	32	p3, p7, p8	Demonstration beat.
the room	32	p3, p7, p8	The room holds its shape while the conversation reorganises
example passage	29	p1, p9, p11	Example passage covering a small physical task performed
it has	29	p2, p6, p10	It has been there long enough to leave a mark on the...
the sound	29	p1, p2, p4	The sound
a door	27	p1, p2, p3	A door opens somewhere below and does not close
demonstration text	27	p1, p2, p3	Demonstration text standing in for
papers are	26	p2, p4, p5	Papers are moved from one pile to another
a figure	25	p1, p5, p8	A figure crosses the space, stops, and
filler action	25	p1, p2, p4	Filler action.
sample staging	25	p1, p5, p8	Sample staging text
sample text	25	p3, p6, p8	Sample text
two people	25	p1, p2, p4	Two people occupy the same room and manage not to look at...
someone stands	24	p4, p10, p11	Someone stands too close to the doorway
considers the	22	p1, p5, p8	considers the object on the table without touching it.
example action	22	p2, p6, p10	Example action
placeholder action	22	p1, p5, p8	Placeholder action describes the room and the light falling
sample paragraph	22	p2, p4, p5	Sample paragraph
conversation reorganises	21	p7, p10, p13	conversation reorganises itself around a new fact.
description of	21	p6, p10, p14	description of an object at rest
filler description	21	p2, p15, p22	Filler description of an object at rest.
nothing here	21	p1, p5, p8	Nothing here is drawn from a real screenplay.
the temperature	21	p11, p13, p14	The temperature of the scene changes
carefully and	18	p2, p9, p13	carefully and with more attention than it deserves.
long enough	18	p15, p22, p25	long enough to leave a mark on the surface.
placeholder passage	17	p2, p4, p17	Placeholder passage
carries further	16	p1, p2, p4	carries further than it should at this hour

OPENS WITH	TIMES	PAGES	FOR EXAMPLE
example description	16	p1, p2, p4	Example description of weather against a window
across it	15	p1, p5, p8	across it
committed to	15	p10, p13, p14	committed to either entering or leaving.
somewhere below	14	p2, p3, p4	somewhere below and does not close again
action text	13	p13, p14, p15	action text
anybody naming	13	p13, p14, p15	anybody naming the thing that changed it
arm of	13	p25, p28, p29	arm of the chair instead.
further than	13	p14, p16, p20	further than it should at this hour.
hand hesitates	13	p25, p28, p29	hand hesitates over a switch, withdraws, and settles on the
light from	13	p6, p10, p17	Light from a passing vehicle sweeps the
pile with	13	p2, p30, p36	pile with no obvious system behind it
a hand	12	p3, p6, p8	A hand hesitates over a switch, withdraws, and
floor gives	12	p5, p10, p11	floor gives slightly underfoot near the far wall
to look	12	p6, p20, p24	to look at one another for a long moment.
another for	11	p1, p2, p4	another for a long moment
covering a	11	p11, p26, p28	covering a small physical task performed carefully and with
more attention	11	p11, p26, p28	more attention than it deserves.
ceiling and	10	p6, p10, p17	ceiling and is gone before anyone reacts to it
the floor	10	p2, p4, p17	The floor gives slightly
anyone reacts	9	p2, p40, p43	anyone reacts to it
from a	9	p2, p40, p43	from a passing vehicle sweeps the ceiling and is gone before
no obvious	9	p6, p10, p20	no obvious system behind it.
placeholder staging	9	p4, p11, p26	Placeholder staging
sample action	9	p11, p26, p28	Sample action text
settles on	9	p3, p8, p11	settles on the arm of the chair instead
covering movement	8	p2, p4, p17	covering movement through the space
does not	8	p20, p24, p35	does not close again.
enough to	8	p6, p10, p17	enough to leave a mark on the surface
standing in	8	p20, p24, p35	standing in for a real beat

OPENS WITH	TIMES	PAGES	FOR EXAMPLE
to be	8	p4, p11, p26	to be committed to either entering or leaving.
underfoot near	8	p2, p4, p17	underfoot near the far wall.
without anybody	8	p11, p28, p36	without anybody naming the thing that changed it
describes the	7	p13, p15, p31	describes the room and the light falling across it
here is	7	p13, p15, p31	here is drawn from a real screenplay.
action describes	6	p11, p28, p50	action describes the room and the light falling across it.
itself around	6	p3, p8, p11	itself around a new fact.
a real	5	p1, p5, p8	a real beat
its shape	5	p43, p44, p60	its shape while the conversation reorganises itself around a
new fact	5	p43, p44, p60	new fact.
behind it	4	p4, p17, p73	behind it.
moved from	4	p4, p17, p72	moved from one pile to another pile with no obvious system

Written but not filmable

Interior state that the camera cannot see.

PAGE	SCENE	OBSERVATION
p1	1	Sample craft note. Placeholder text about reporting a feeling the camera cannot see.
p8	6	Sample craft note. Placeholder text about reporting a feeling the camera cannot see.
p13	11	Sample craft note. Placeholder text about reporting a feeling the camera cannot see.
p19	16	Sample craft note. Placeholder text about reporting a feeling the camera cannot see.
p26	21	Sample craft note. Placeholder text about reporting a feeling the camera cannot see.
p31	26	Sample craft note. Placeholder text about reporting a feeling the camera cannot see.
p38	31	Sample craft note. Placeholder text about reporting a feeling the camera cannot see.
p44	36	Sample craft note. Placeholder text about reporting a feeling the camera cannot see.

On the nose

Lines that say the subtext out loud.

PAGE	SCENE	OBSERVATION
p1	1	Sample craft note. Placeholder text about a line saying its subtext out loud.
p8	6	Sample craft note. Placeholder text about a line saying its subtext out loud.

PAGE	SCENE	OBSERVATION
p13	11	Sample craft note. Placeholder text about a line saying its subtext out loud.
p19	16	Sample craft note. Placeholder text about a line saying its subtext out loud.
p26	21	Sample craft note. Placeholder text about a line saying its subtext out loud.
p31	26	Sample craft note. Placeholder text about a line saying its subtext out loud.
p38	31	Sample craft note. Placeholder text about a line saying its subtext out loud.
p44	36	Sample craft note. Placeholder text about a line saying its subtext out loud.

EIGHT

Rewritten passages

Three passages, as they stand and as they could read. Not instructions, a demonstration of the note.

PAGE 5 · SCENE 5

Sample problem. Placeholder text naming what the passage is doing wrong.

AS WRITTEN

SAMPLE ORIGINAL PASSAGE

Placeholder lines standing in for the writer's own text.

Nothing here is taken from a real screenplay.

ONE WAY TO PLAY IT

SAMPLE REWRITE

Placeholder lines showing the shape of the suggested version.

Still placeholder text.

Why: Sample rationale. Placeholder text explaining why the second version plays better.

PAGE 19 · SCENE 16

Sample problem. Placeholder text naming what the passage is doing wrong.

AS WRITTEN

SAMPLE ORIGINAL PASSAGE

Placeholder lines standing in for the writer's own text.

Nothing here is taken from a real screenplay.

ONE WAY TO PLAY IT

SAMPLE REWRITE

Placeholder lines showing the shape of the suggested version.

Still placeholder text.

Why: Sample rationale. Placeholder text explaining why the second version plays better.

PAGE 32 · SCENE 27

Sample problem. Placeholder text naming what the passage is doing wrong.

AS WRITTEN

SAMPLE ORIGINAL PASSAGE

Placeholder lines standing in for the writer's own text.
Nothing here is taken from a real screenplay.

ONE WAY TO PLAY IT

SAMPLE REWRITE

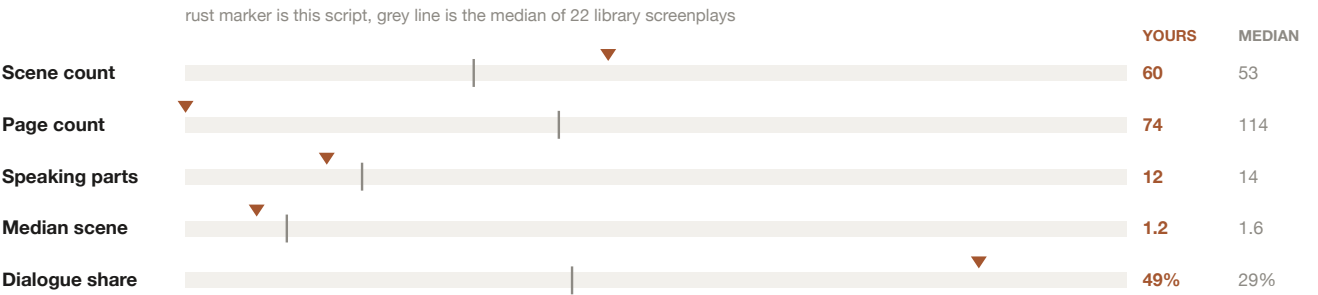
Placeholder lines showing the shape of the suggested version.
Still placeholder text.

Why: Sample rationale. Placeholder text explaining why the second version plays better.

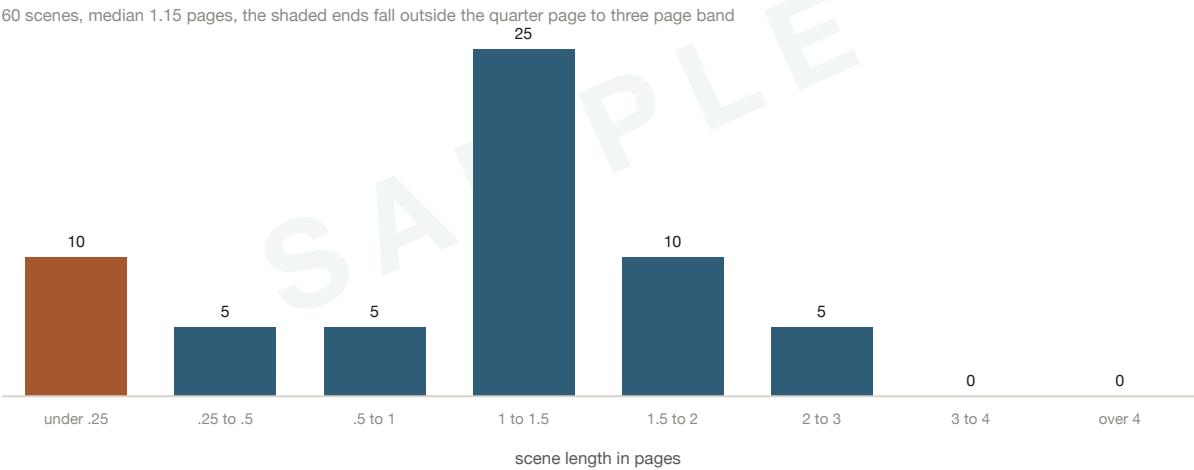
NINE

Structure comparison

Your script against the 22 screenplays in the ScriptLix library. This is our own catalogue, not an industry sample. Read it as a position, not a verdict.



Rust marker is this script. The grey line is the library median. The track runs from the smallest to the largest value in the library.



How long your scenes run. The rust bars at either end are scenes outside the quarter page to three page band. The library median scene is 1.6 pages.

Act proportions

Act breaks are taken as the scene start nearest the quarter and three quarter marks, so these are the shape your scene breaks actually make, not beats a model named.

ACT	PAGES	SHARE OF SCRIPT	LIBRARY MEDIAN
One	1 to 19	26%	25%
Two	19 to 55	49%	50%
Three	55 to 74	26%	25%

TEN

Market

Comparable titles

TITLE	YEAR	SHARES	WHY	PAGE
Sample Comparable One	2019	tone	Sample reasoning. Placeholder text for why this title is comparable.	p19
Sample Comparable Two	2022	structure	Sample reasoning. A second placeholder comparison.	p38
Buyer	Sample buyer note. Placeholder text describing who this would go to.			
Budget band	Sample budget band. Placeholder text describing the likely range and why.			

What would have to change to reach a higher tier

PAGE	SCENE	OBSERVATION
p55	46	Sample note. Placeholder text on what would raise the ceiling.

ELEVEN

Priority fix list

Ordered by how much each would improve the script, every one pointing at a page. The measured score today is 85; the arithmetic in the scorecard puts it at 96 with the top 2 fixed.

#	PAGE	DO THIS	BECAUSE	MOVES
1	p55	Sample fix. Placeholder instruction.	Sample reason. Placeholder text.	structure
2	p19	Sample fix. A second placeholder instruction.	Sample reason. Placeholder text.	scene economy

In order, then

1. Sample next step. Placeholder text.
2. Sample next step. A second placeholder action.

TWELVE

Method and limits

This report is built in two halves. The counts, ratios and charts are computed in code directly from your file, so you can check any of them by hand. The written observations come from a language model, and every one of them had to name a page or a scene in your script or it was deleted before this document existed.

A page	180 words of prose. Your file has no fixed page breaks, so pages are estimated the same way for every script.
A scene	Starts at a slug line and runs to the next one. This script has 60.
Word counts	Dialogue and action words only. Slug lines, cues and transitions are counted separately and excluded from scene totals.
Dimension scores	Five pure functions of the counts above. No model was asked for a score.
Percentiles	Rank against 22 ScriptLix screenplays scored by the same functions. A small sample: read it as a rough position, not a market ranking.
Voice similarity	Measured from line length, shared vocabulary, question rate and contraction rate. Not asked of a model.
Observations removed	6, 3 cited no page, 1 cited a page outside the script, 1 cited a scene that does not exist, 1 cited a page and a scene that disagree. Anything that could not cite a real page or scene in your file was dropped in code rather than shown to you.

This is a sample report. The screenplay and every note in it are placeholder text.

This report is produced automatically. No claim here has been checked by a person.