SAMPLE DEEPSCRIPT DEVELOPMENTAL ANALYSIS - FULL REPORT

Sherlock Holmes and the Killer Tomatoes

by Bill Donovan

ABOUT THIS SAMPLE
This screenplay was created by Bill Donovan with AI assistance as a deliberately flawed test script to demonstrate the DeepScript analysis and revision guidance. Page references throughout the analysis correspond to the 152-page draft submitted to DeepScript.

PREPARED FOR
Bill Donovan

DATE
October 19, 2026

SUBMITTED LENGTH
152 pages

FORMAT
Feature screenplay

GENRE

Absurdist horror-comedy parody; a meta-aware literary mashup of Gothic mystery, creature feature, British farce, and satirical science-fiction with an earnest thematic core.

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OVERALL ASSESSMENT

This script needs focused revision, not a major rewrite. The architecture is sound, the voice is exceptional and consistent, and the thematic spine, misclassification, who gets called the monster, the hero, the sidekick, the weapon, runs coherently from the 1742 prologue through the quarry epilogue. Most parody screenplays achieve the joke and lose the story. This one does the opposite: the story works, and the jokes mostly work inside it. That is a meaningful achievement at 152 pages.

The script is over length for a feature comedy by roughly 30 to 40 pages. This must be addressed as a revision priority. The most damaging structural problems are placement problems, not concept problems. Two sequences that belong earlier are sitting in the middle of the script and releasing pressure at exactly the wrong moment. One character, Watson, needs a single additional beat to complete an arc that is otherwise already built. One character, Beryl, needs active agency inserted at one specific moment.

The most important asset is the voice. Every primary character speaks in a register so distinct you can identify speakers from unattributed lines alone. That must not be sacrificed to structural surgery. The most important limitation is that the script sometimes narrates its own emotional effects rather than producing them, and the meta-commentary has become an alibi for this habit in several specific passages.

THE STORY ON THE PAGE

This is our reconstruction of the story your submitted work actually communicates, and it forms the basis for the analysis that follows. It is not a full marketing synopsis.

If our description differs from what you intended, don't automatically assume the submitted work is wrong, or that the analysis is right. But examine the discrepancy. If the story can reasonably be read this way, another reader may read it that way too.

In 1742, Hugo Baskerville pursues a kidnapped woman across Dartmoor and is killed by something enormous and red. His body bears no wound. An old priest pronounces a curse: the blood fruit shall return when pride again insults the laws of horticulture.

In the present day, a Chinese research institute accidentally releases an experimental tomato capable of learning, memory, and independent movement. The creature escapes into a river.

In a Victorian-tinged London that also contains mobile phones and government motorcades, Watson arrives at Baker Street to report on dead gardeners near Baskerville Hall. A six-foot tomato immediately crashes through the window. Dr. James Mortimer arrives and reveals that Sir Charles Baskerville died of terror in the yew alley, that circular impressions and seeds were found near the body, and that Mortimer has his own complicated professional history with tomatoes. He created the cold-resistance cultivar that eventually, through a Chinese agricultural institute, became the creature now haunting Dartmoor.

Sir Henry Baskerville arrives from Canada, receives an anonymous warning cut from newspaper clippings except for the word "salad," and loses several boots to an unseen thief. Holmes deduces a creature is being conditioned to Sir Henry's scent. Holmes sends Watson to Devon with Sir Henry while secretly traveling there himself and living in a stone hut on Black Tor.

Watson investigates the Dartmoor community: Stapleton the naturalist, Beryl who claims to be his sister and privately begs Watson to leave, the litigious Frankland, the secretive Barrymores who signal to the escaped murderer Selden on the moor. Watson discovers that Barrymore has been giving Selden old Baskerville clothes. When the giant glowing tomato hunts Selden on the moor, it follows the Baskerville

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scent on Selden's coat. Selden falls from a cliff. The tomato was hunting the wrong man.

Watson follows a tiny tomato into an abandoned mine and finds an underground laboratory. The Alpha Tomato, twelve feet across and scarred by conditioning equipment, is chained in a pen. It could kill Watson but retreats instead. A tiny tomato nestles beside it. Mortimer arrives and reveals he has been secretly keeping the Alpha alive against both Stapleton's plans and the government's intent. Before he can name Stapleton, a masked figure shoots him and releases the Alpha. Holmes has already deduced Stapleton's identity: he is Rodger Baskerville Stapleton, a distant heir to the estate, who has been using the Alpha, conditioned to Sir Henry's boot-leather scent, to clear the Baskerville line.

Stapleton uses Sir Henry as bait at a dinner party, then releases the Alpha with the agitation compound activated and Sir Henry's scent distributed. The Alpha pursues Sir Henry on the night road. Watson drives it back with the recorder, the acoustic sensitivity built into the organism's neural-response engineering. Holmes and Watson trace Stapleton into the Grimpen Mire while the Hall, the village, and the government command center are attacked by hundreds of smaller tomatoes under Stapleton's Phase Three protocol. Watson plays wrong notes that redirect the Alpha toward Stapleton. Stapleton flees, steps into ground where he removed his own path markers, and sinks. Holmes attempts a rescue. It is too far. Stapleton dies in the mire.

Watson and Holmes bring the Alpha across a collapsing pallet track through the burning bog, guided by Watson playing the recorder and the tiny tomato calling to its parent. The Alpha arrives at Baskerville Hall, where its presence stops the uncontrolled juvenile tomatoes and it begins destroying the conditioning collars on the controlled ones. The government stands down. Stapleton's laboratory evidence is recovered and his full scheme is reconstructed. The Alpha is placed in a protected quarry reserve under Mortimer's supervision and Sir Henry's funding. Holmes and Watson return to London. Mrs. Hudson has made tomato soup from the six-foot tomato left in the sitting room. A growl comes from the pot. In the quarry, a cucumber rolls six inches out of a drainage pipe.

STORY AND STRUCTURE

The story's three-act spine is present and largely functional. The prologue through Mortimer's arrival, pages 1 through 14, works as an extended setup that earns its length because each scene adds irreversible information. The Devon investigation, pages 20 through 70, accumulates suspects and evidence at the pace of the source novel, which is correct for this kind of adaptation. The midpoint on pages 71 through 76, Watson discovering the Alpha in the mine, is a genuine structural pivot: the supernatural becomes scientific, the monster becomes a victim, and the moral argument that will govern the climax is introduced. The Act Two turn on pages 83 through 84, Holmes's reconstruction and the bait decision, is causally sound.

- The script correctly announces on page 26 that Act One starts "even though we have already been going for quite a while." This is self-aware about a real problem: the first 26 pages function as prologue, not as a first act with its own pressure. The story does not generate its primary dramatic question, can Sir Henry survive long enough for Holmes to expose the human hand holding the weapon, until Mortimer's arrival on page 9.

- The train derailment on pages 61 through 65 is the script's most expendable sequence. The text itself states on page 65 that "this entire catastrophe has nothing to do with our case." Six pages of cross-cutting for a non-plot event at the structural midpoint is a significant cost.

- The parliamentary committee scenes on pages 59 through 63 contain good material, including the amplified-recorder solution Mortimer proposes there, which pays off on page 109, but their placement

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deflates Devon momentum at exactly the wrong moment.

- The resolution from page 139 through 152 is 13 pages of denouement that could sustain compression to 8 or 9.

The structural problems are placement and length problems, not concept problems. The architecture holds.

FORM-SPECIFIC DEVELOPMENT

At 152 pages, this feature runs roughly 30 to 40 pages over a practical comedy length. A produced version in this genre would be expected to land between 100 and 110 pages for a smaller comedy or up to 120 to 125 pages for a large-scale action-comedy with set pieces of this ambition. The script needs to cut 20 to 25 pages without losing its voice or its emotional beats. The good news is that the cuts are available and will not damage the core.

The escalation logic is strong but unevenly paced. The script builds effectively from one tomato in the flat to dozens on the moor to hundreds at Phase Three, and each escalation introduces a new problem, acoustic sensitivity, scent conditioning, control collars, that requires a new solution. This is well-designed escalation that respects feature structure without mechanically following formula.

- The most under-developed passage relative to its structural importance is pages 76 through 80, the aftermath of the mine sequence and Watson's night on Black Tor. Watson has just encountered the Alpha, discovered the scent canister bearing Sir Henry's boot leather, been shot at, and made the central moral argument of the film. He then writes a letter. The emotional weight of what he has experienced is not given room to land before the story moves on.

- The climax from pages 96 through 138 covers 42 pages across five simultaneous locations. This is ambitious and largely successful, but the collar-breaking plan and the sluice operation each take full scenes where compression would serve. The best sequence in the climax is pages 115 through 118, Watson and Holmes at the mire, and it earns its length.

- The Hanchang prologue on pages 3 through 6 establishes an international origin story that the script never resolves. Dr. Lin Qiao's voiceover on page 6, "Please don't make this our legacy," is her final appearance. Holmes states on page 140 that Stapleton obtained material through a Rotterdam seed company and that the original escape was unrelated to the Devon crimes. This severs the Hanchang prologue from the plot it was establishing. Either Dr. Lin needs a resolution beat or the prologue should be pared to only what the Devon story requires, which is: an organism escaped a Chinese lab, became commercially available, and Stapleton bought it.

- The west-wing corridor subplot on pages 28 through 29, Watson following the tiny tomato to a locked door from behind which a woman sobs, is never resolved. The Barrymores credibly deny knowledge of any crying. No explanation is offered. In a Holmes story, unresolved clues read as authorial error.

THE FIRST TEN PAGES

These pages are among the script's best work and establish the register with confidence and economy. The 1742 prologue on pages 1 through 3 delivers the gothic atmosphere, the feminist subtext about Hugo's "unnecessarily modern interpretation," the central creature, and a thematic seed, what gets classified as what - in roughly two pages. "We do not see what happens because it would be expensive in 1742" lands the meta-commentary at its most productive: purely descriptive, zero apologetics.

The Hanchang Institute sequence on pages 3 through 6 moves quickly and plants the science-fiction

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origin cleanly. "Then we have created something that is not entirely a plant" on page 4 is the line that earns the entire prologue. Lin Qiao's voiceover on page 6 provides the only emotional register in the opening pages, and it is effective precisely because everything else has been treated as spectacle.

Baker Street on pages 6 through 8 introduces Holmes, Watson, and Mrs. Hudson in three lines each, all sufficient. The tomato crashing through the window on page 7 is the right inciting image. Holmes examining the stem and deducing Devon soil on page 8 establishes the deduction-comedy register in a single beat.

The one structural note: Watson's arrival with the newspaper headline on page 6, "Third Baskerville Gardener Found Dead," suggests the case predates the tomato's arrival at Baker Street. The tomato coming through the window seems to be from the moor. This causal chain, how a Devon tomato arrived at Baker Street before Holmes has taken the case, is never explained. It is a small gap but visible in a story built on Holmes-style precision.

PACING

- Pages 1 through 20 move at an excellent clip. The prologue, lab escape, Baker Street, and Mortimer's exposition are all efficient and gag-dense without sacrificing information.

- Pages 21 through 50 slow to match the source novel's investigative rhythm. This is the correct choice, but individual scenes, the train compartment on page 20, Watson's report-writing on page 28, the extended Stapleton visit on pages 31 through 37 - run slightly longer than their information content requires.

- Pages 54 through 65 are the script's pacing nadir. The agricultural show attack on pages 54 through 57 is a successful set piece. The committee and derailment sequences that follow deflate the energy this attack creates at exactly the moment it should be building toward Watson's mine discovery on page 70.

- Pages 70 through 76, the mine sequence, are the script's most dramatically dense passage and sustain every page.

- Pages 96 through 118, the climactic cross-cutting, maintain strong momentum across multiple locations. The mire pursuit on pages 111 through 118 is the script's best sustained action writing.

- Pages 139 through 152, the resolution, run 13 pages where 8 to 9 would serve. The study debrief, the quarry establishment, the train ride, the Baker Street coda, and the quarry epilogue are five distinct scenes where three or four would accomplish the same work.

CHARACTER DEVELOPMENT AND ARCS

Watson is the script's actual protagonist. His arc from bumbling Boswell to independent investigator is the script's structural spine, and the recorder is its arc object, brilliantly conceived and paid off across 100 pages. His growth is tracked through action rather than announcement: he discovers the mine without Holmes, he articulates the Alpha's moral status before Holmes does, he catches the tiny tomato when no one suggests it, he dives in front of the Alpha on page 99 before Holmes intervenes. By page 121 Watson is making judgment calls inside active danger without looking to Holmes for instruction.

The gap is a single beat: Watson does not register that he trusted himself and was right. After the mire sequence resolves, one line, Watson acknowledging internally or to Holmes that he acted on his own knowledge of the Alpha and it worked, would complete the arc. Holmes's "you have done extremely well" on page 80 could be restaged here, earned by the events of pages 115 through 124 rather than delivered as praise for report-writing.

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Holmes's arc, the need to acknowledge Watson as an independent agent rather than a data-collection instrument, is present through negative space. It almost resolves on page 138 when Holmes steps in front of the rocket, which Watson correctly identifies as a risk taken for a living thing. Holmes's "moderately" deflection is in character. A single beat at the end, Holmes saying something that concedes Watson's read of the Alpha was correct from the beginning, would close the loop. It need not be direct. It is Holmes.

Stapleton's motive lands efficiently on pages 103 through 104. "Britain will never again laugh at a botanist" is the line that makes the excess tomatoes retroactively make sense. His death carries appropriate irony: killed by his own removed path markers. What is missing is any scene in which Stapleton's relationship to the Alpha as a mirror of his own conditioning, his father's exile producing the same kind of trained response to pain that the Alpha was built to exhibit - is made explicit even briefly. The script gestures at this in the naming of "Hugo" but does not press the connection. Five lines between Holmes and Watson in the aftermath would suffice.

Beryl is the script's most significant gap. The script says so itself on page 147. She is intelligent, brave, and morally interesting: she fed the Alpha before she understood, she became its ally after she understood, and her apology on page 125, "I'm sorry," is the script's quietest emotional moment. What she lacks is an active choice that costs her something she possesses. She reacts and survives and warns. When she directs Holmes to the mire path on page 111, she is providing directions, not making a decision. At the earliest viable point, she should give Holmes or Watson information that only she could know, information that implicates her own complicity, and she should choose to give it knowing what it costs her. This one change would make her final scene with Sir Henry earn its warmth rather than receiving it as a genre default.

DIALOGUE AND VOICE

The dialogue is the script's greatest asset and its most consistent achievement. Holmes speaks in compressed certainties that decline to explain themselves. Watson overstatements with medical precision. Mrs. Hudson communicates in what she refuses to escalate. Stapleton polishes menace to a social sheen. These registers hold without slippage across 152 pages. This is genuinely difficult craft and it is what makes the comedy land rather than slide.

The best individual exchange in the script is the "escape" dialogue on pages 13 through 14, Holmes pressing Mortimer through euphemism to the direct word, with the tomato waking up and lunging as punctuation. It demonstrates the script's strongest technique: subtext carried entirely by deflection, with physical action providing the exclamation mark the dialogue will not supply.

The parliamentary committee characters share a register of institutional obtuseness that makes them harder to differentiate than the primary cast. Pomfret is the best-drawn among them, cynical and self-aware about his own cynicism. Bickerstaff and Sedgewick are functionally interchangeable in most exchanges. This is not a critical problem given their page time, but it is why the committee scenes feel like a different film from the Devon material.

The script's weakest dialogue habit is the occasional explicit statement of theme: "We called the wrong thing the monster" on page 146 is accurate but unnecessary. Watson's "That is rather good" and Holmes's "Do not put it in your story" are a clever salvage, but the line would be stronger unspoken. The script earns its argument through action for 145 pages and does not need to announce it at the finish.

On-page character name errors require attention: "WATOSN" on page 29 (a misspelled character cue), "SIR HNERY" on page 43, "HOLMSE" used twice on page 80 as Holmes's dialogue cue rather than the intentional Constable Holmse character, and "MORTMIER" on page 57. In Final Draft and similar

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software, misspelled ALL-CAPS character names create unintended new characters in the character list and can corrupt production breakdowns. A dedicated proofreading pass is needed before any submission. ScreenwritingCommunity.net offers a screenplay proofreading service if a professional pass is wanted.

TONE AND THEME

The script's tonal commitment is its most remarkable achievement. It is simultaneously a parody of Holmes, a parody of creature features, a parody of government proceduralism, and a genuine tribute to "The Hound of the Baskervilles" that earns its absurdities because the Gothic architecture underneath is treated with structural respect. Most parody collapses when the emotional beats arrive because the register cannot hold sincerity. This script holds it. Watson and the Alpha in the mine on pages 72 through 73, Beryl apologizing on page 125, Holmes standing before the rocket on page 138: all are played straight inside the comedy without being undercut by it.

The thematic argument, that misclassification is the root mechanism of both the crime and the curse, runs from page 1 through page 152. Hugo misclassifies his kidnapping as love. The gentlemen misclassify the tomato as a hound. Stapleton misclassifies the Alpha's pain-response as obedience and his own grievance as justice. Watson is misclassified as a sidekick. The Alpha is misclassified as a monster. The recorder is misclassified as inadequate. This parallelism is structurally elegant and earns the Holmes framing: the story is literally about correct observation and the cost of getting it wrong.

The meta-commentary is the tonal risk. At its best, it is descriptive and adds comedy: "we do not see what happens because it would be expensive in 1742" is formal wit, not an apology. At its worst, on pages 88 and 119, it names emotional work the script has not done and uses the naming as a substitute for doing it. These two instances must be replaced with the work they describe. Every other instance of the meta-commentary is defensible as part of the script's established voice, including "Holmes catches himself as if he almost broke the fourth wall, but does not" on page 19, which is doing exactly what it says.

WRITING ON THE PAGE

The action lines are efficient and physically specific when they need to be. The Hugo prologue on pages 1 through 3 establishes visual vocabulary, the circular impression in mud, the tomato seeds, the red smear, that returns at every subsequent crime scene and creates visual continuity across the script's timeline. The description of the Alpha on page 72, "twelve feet across, its skin scarred by restraints, metal injection ports pierce its stem," earns its weight because the visual damage implies the history before Mortimer explains it.

The script's strongest prose technique is the sentence that lands its punch in the final word: "The tomato pulls itself together and rolls away in the opposite direction" on page 24. "Its skin becomes luminous sickly GREEN" on page 96. "The mire takes his other leg" on page 118. These constructions build to their own comic beat without requiring dialogue.

The weakest action-line habit is explaining the intention behind events rather than describing the events. "Holmes suddenly understands something no one else could have inferred" on page 115 is a prose-mode description of a genius moment rather than a demonstration of one. The script trusts its dialogue to carry character; it should extend that trust to its action lines. When Holmes does something, show what he does. Let the audience infer the understanding.

The script also has a habit of holding camera directions in prose: "PULL BACK TO REVEAL the Alpha arrives, which is a camera direction nobody asked for" on page 127. This self-commentary on the action

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is charming once and repetitive at the fourth or fifth occurrence. Camera directions embedded in action lines are standard practice; the joke about them is a diminishing return.

MARKETABILITY AND GENRE POSITIONING

This script occupies genuinely unusual territory. Its closest comparables are not "Attack of the Killer Tomatoes" (1978), which operates at a much lower register, but rather the Guy Ritchie "Sherlock Holmes" films in terms of property irreverence and action-comedy hybridization, "Tucker and Dale vs. Evil" (2010) in its rehabilitation of the apparent monster through genre mechanics taken seriously, and Douglas Adams adaptations in their treatment of bureaucratic absurdism as cosmic condition. A more precise single-sentence positioning: this is what you would get if Terry Pratchett were commissioned to write a Holmes pastiche and handed a creature-feature budget.

The script assumes familiarity with "The Hound of the Baskervilles." This is the correct choice for the script's ambitions and the correct liability for broad commercial positioning. Stapleton's reveal as a Baskerville lands harder with source knowledge. The boot-leather conditioning pays off a Conan Doyle detail. The yew alley death means more if you know the original. A buyer who needs to position this for a general audience will note this dependency.

The budget is a material concern. The script is consistently self-aware about its costs and that self-awareness does not solve the production problem. The agricultural show attack, the Grimpen Mire sequence, Phase Three with hundreds of tomatoes, and the mire pallet crossing are each individually expensive set pieces. The script as written is a mid-to-large studio comedy or a well-funded prestige streaming project. Its strongest commercial argument is that no film doing exactly this exists. Its strongest competitive asset is a voice distinctive enough to attract actors of the kind who take comedy seriously, because the dialogue rewards performance intelligence rather than punishing it. The premise is singular. The execution, at the level of the sentence, is above the commercial average for spec screenplays. Those are the terms on which to pitch it.

WHAT IS WORKING AND WORTH PROTECTING

Strength 1. The dialogue voice is the script's irreplaceable foundation.

Every primary character speaks in a register so distinct you can identify speakers from unattributed lines alone. Holmes compresses certainty into declaration. Watson overstatements with medical courtesy. Mrs. Hudson weaponizes understatement. Stapleton polishes menace until it gleams. This holds without slippage for 152 pages, which is genuinely difficult. No structural repair should touch the dialogue register.

Strength 2. The recorder is the script's most elegantly integrated story element.

Introduced on page 14, it becomes a plot mechanism on page 23, a thematic argument on pages 56 through 57, and a moral instrument on page 115 when Watson refuses to use it against the Alpha. But its deepest function is as Watson's arc in object form: the thing classified as insufficient, bad music, not a weapon, not a skill, turns out to be the one thing that works. When Watson plays something between A and a dying goose and Stapleton backs off the path to his death, that is 100 pages paying off in a single bad note.

Strength 3. The mine sequence on pages 71 through 76 is the script's most purposeful dramatic writing and the structural heart of the film. (On pages 71 through 76)

The supernatural becomes scientific, the monster becomes a victim, the moral argument is introduced, and Mortimer is revealed as complicit and sympathetic simultaneously. Watson using his medical

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understanding of proximate versus distal cause to argue the Alpha's partial innocence is the script correctly using character function. This sequence must not be compressed.

Strength 4. The thematic argument runs coherently from prologue to coda without being stated until it has been fully earned.

Misclassification is the mechanism of the curse, the crime, and the comedy. Hugo misclassifies kidnapping as love. Stapleton misclassifies grievance as justice. Watson is misclassified as a sidekick. The Alpha is misclassified as a monster. The recorder is misclassified as inadequate music. This parallelism earns the Holmes framework: the story is literally about what happens when you observe incorrectly.

Strength 5. Mrs. Hudson is the script's tonal anchor and its best-controlled comic instrument.

Her scenes are the script's most precisely cut. "The damp is emotional" on page 29, "I have considered charging you more rent" on page 66, "It escaped twice" on page 151 all function the same way: the most relentlessly unimpressed person in the story confirms that the world has changed and declines to be impressed by it. The soup coda works because she delivers it.

PRIORITY ISSUES

Issue 1. FOUNDATIONAL: Watson's arc is built but not completed; the script needs one beat where he registers that his own judgment was right.

Pages 121 through 124 contain Watson's most independent action: catching the tiny tomato when no one suggests it, using the creature's attachment to motivate the Alpha off the sinking boards. This works and is genuinely affecting. What is absent is a moment where Watson registers that he acted on knowledge he built himself, without Holmes, and produced the outcome. Holmes's withheld praise, present throughout the script and noted on page 43 and page 80, needs to arrive once. Not as a speech. One line from Holmes, near the end of the mire sequence or the quarry scene, that concedes Watson's read of the Alpha was correct from the beginning, would close the arc. Without it, the emotional throughline the script has carefully built does not arrive at its destination.

Issue 2. FOUNDATIONAL: Beryl has no active choice in the script; her arc ends where it begins.

The script says this itself on page 147 and the candor does not constitute resolution. Beryl is intelligent, morally compromised in an interesting way, and has a relationship with the Alpha that is more dramatically developed than her relationship with any human character. Her apology on page 125 is the script's quietest emotional moment. But every scene she has is reactive: she warns Watson under pressure, she escapes through a window, she carries the tiny tomato in a basket, she is asked if she is all right. The repair is specific and small. On page 111, when Beryl encounters Holmes and Watson outside Merripit House, she currently tells them where Stapleton is going and how to follow the stakes. Let her also give Watson the transmitter's acoustic vulnerability, something she knows because she watched Stapleton use it for years, and let this be a choice she makes knowing it implicates her own years of complicity. Ten lines. It would make the quarry scene and the breakfast scene on pages 146 through 147 feel earned rather than conventional.

Issue 3. MAJOR: The parliamentary committee and train derailment sequences are structurally misplaced and the derailment should be cut.

Pages 59 through 65 are six pages of political satire and a non-plot event arriving exactly when Devon momentum is building toward the midpoint mine discovery. The script itself says on page 65 that the train catastrophe has nothing to do with the case. The committee scenes contain material that cannot be

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simply cut because Mortimer proposes the amplified-recorder solution there, and that solution pays off on page 109. The derailment should be cut entirely or reduced to a single line of reported dialogue in the committee room. The committee scenes should be moved to just before the agricultural show, pages 48 through 53, where they establish governmental incompetence as context for the attack rather than as interruption after it. The amplified-recorder seed can be planted there and still germinate at the climax.

Issue 4. MAJOR: Several meta-commentary lines name dramatic failures the script has not fixed; these must be replaced with the work they describe.

Page 88, "This should be a major emotional beat but lasts only eight seconds because the script is impatient," names a real deficiency: Sir Henry learns that Beryl is Stapleton's wife rather than his sister and processes it in three lines before returning to plot questions. A physical beat, not dialogue, that shows him carrying this, is the minimum required. Page 119, "This moral uncertainty is introduced nine pages from the end and will not be explored," is more defensible as intentional formal comedy parodying rushed ethical resolution, but it should be examined: Watson arguing for the Alpha's partial innocence through the climax and then acknowledging in the study debrief that the Alpha did kill people, and he argued for it anyway, would be one line that acknowledges the uncertainty without pretending to resolve it. These two instances are different problems and should not be treated as one.

Issue 5. MODERATE: The west-wing corridor subplot is introduced and abandoned without resolution.

Pages 28 through 29: Watson follows the tiny tomato to a locked door and hears a woman sobbing. The Barrymores credibly deny knowledge of any crying on page 40. The tiny tomato disappears. No explanation is offered. In a Holmes story, every clue is expected to resolve. If the crying was the tiny tomato itself, say so. If something else was behind the door, either resolve it or cut the corridor scene.

Issue 6. MODERATE: The Hanchang prologue generates questions the plot does not answer.

Four pages establish Dr. Lin Qiao, Director Zhou, and an international biological emergency. Holmes states on page 140 that Stapleton obtained material through Rotterdam and that the original escape was unrelated to the Devon crimes. This severs the prologue from the story it appeared to be establishing. Lin Qiao's final appearance is her voiceover on page 6. Either she needs a resolution beat, a telegraphed line anywhere in the third act that confirms her legacy, or the prologue should be trimmed to only what the Devon story requires: an organism escaped, became commercially available, and Stapleton bought it.

Issue 7. BULLET: "WATOSN" on page 29, "SIR HNERY" on page 43, "HOLMSE" used as Holmes's dialogue cue on page 80, and "MORTMIER" (On page 29)

on page 57 are misspelled character name cues that will create unintended characters in screenplay software. A dedicated proofreading pass is required before any submission.

REVISION ROADMAP

Step 1. Cut the train derailment sequence and relocate the committee material.

Start here because it is the revision with the largest structural return for the smallest creative cost. The derailment on pages 61 through 65 removes itself: it does nothing for the plot, the script says so, and the pages freed are immediately useful. The committee scenes on pages 59 through 63 should move to just before the agricultural show. The key content to preserve: Mortimer's amplified-recorder seed, Pomfret's escalating denial, and the "one man is harder to bomb" line. These transplant cleanly. The causal chain from committee failure to amplified-recorder deployment to Stapleton's collar backup must be preserved across the relocation; verify that each link reads correctly in the new position.

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Step 2. Give Sir Henry three beats to absorb the Beryl revelation on page 88. (On page 88)

This is a single scene repair. After Holmes says "And Beryl is his wife" and Sir Henry says "He is my cousin. And he wants the estate. And Beryl is his wife," add a physical action. Sir Henry puts down an object. Turns away from Hugo's portrait. Something that uses the visual medium to do what the page 88 meta-note says the script is not doing. This is not about extending the scene; it is about giving the actor and the audience the two seconds the script currently skips. Then Holmes can proceed with the bait proposal and the scene continues as written.

Step 3. Give Beryl an active choice with a cost at page 111.

When Beryl encounters Holmes and Watson outside Merripit House, she currently provides directions. Extend this by ten to twelve lines. She tells Watson that the transmitter has a frequency override Stapleton never documented, that she knows it because she watched him test it on the Alpha before the conditioning was complete. She knows telling them this means testifying to how the conditioning worked, which implicates her own early involvement. Let her choose to tell them anyway. When the B-flat and semitone instruction comes from Holmes on page 116, Watson can execute it knowing Beryl gave him the principle, not just Holmes's

THE PRO TIER SCENE-BY-SCENE APPENDIX

Each scene is labeled No Change Needed, Mostly Working - Small Changes, Needs Revision, or Needs Major Work. This appendix focuses on changes, not a second summary of what already works.

Scene 1. Pages 1-3: 1742 Moor Prologue (Hugo, Elspeth, the first tomato) | MOSTLY WORKING - SMALL CHANGES

Cut the parenthetical stage direction "although technically a black moon would not be visible and this will need to be fixed later." The joke undercuts the prologue's gothic atmosphere before it has been established. Replace with any visually specific detail of the moon that commits to the image. Everything else holds.

Scene 2. Pages 3-5: Hanchang Institute (Lin, Zhou, the escape) | NEEDS REVISION

The prologue introduces Dr. Lin Qiao as a protagonist but she disappears after page 6 and Holmes confirms on page 140 that the Hanchang escape is unrelated to the Devon crimes. Either trim the institute material to only what is needed: an organism was created, it escaped, it entered commerce, and Stapleton bought it, or add a single-line payoff late in the script that closes Lin's arc. As written, four pages of character establishment create a liability rather than an asset.

Scene 3. Pages 5-6: Waste Processing breach and tomato escape into river | NO CHANGE NEEDED

Efficient cause-and-effect that plants the organism's origin and ends on the correct image. The tomato rotating to look back at the institute before disappearing under the barge earns its sentimentality without requiring explanation.

Scene 4. Page 6: Baker Street exterior, Watson arrives with newspaper | MOSTLY WORKING - SMALL CHANGES

Watson's mobile phone, which "he will never use again," is a productive joke, but the scene creates a causal gap: the newspaper headline reports Dartmoor deaths and "enormous red spheres," yet a Devon tomato crashes through the Baker Street window moments later before Holmes has taken the case. Add one clause anywhere in the next three pages acknowledging how the creature arrived in London. The gap

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is visible in a script built on Holmesian precision and will draw questions from readers.

Scene 5. Pages 6-8: 221B Baker Street interior, tomato crashes through window | NO CHANGE NEEDED

Holmes, Watson, and Mrs. Hudson are established in their correct comic registers in under a page each. The deduction beat, crumbs, left lapel, tomato sandwich - followed by the tomato arriving through the window, is exactly the right structural joke and earns the genre mashup's central image.

Scene 6. Pages 8-9: Holmes examines the fallen tomato, Mortimer knocks | NO CHANGE NEEDED

"Most tomatoes are silent. This one has ambitions" and Mrs. Hudson's frying pan are the scene's two indispensable beats and both land. The pace is correct.

Scene 7. Pages 9-14: Mortimer's exposition, the legend, his professional history | NEEDS REVISION

This scene does most of the script's world-building work and largely succeeds, but Mortimer's revelation that he consulted the Asian institute and that there was an escape should be handled in two passes rather than one. Currently he discloses the legend, the tomato's origin, and his own culpability inside a single continuous confession interrupted only by the waking tomato. The scene needs one additional moment of resistance from Mortimer before the escape admission, one more deflection Holmes has to press through, to make the final confession feel earned rather than reported. The waking-tomato attack on page 14 and Mrs. Hudson's second frying-pan entrance are perfect punctuation and must be preserved.

Scene 8. Page 15: Northumberland Hotel exterior, Sir Henry arrives | NO CHANGE NEEDED

Sir Henry's characterization, athletic, frightened, perpetually damp - is established in one line. The boot exchange with the porter is correct economy.

Scene 9. Pages 15-17: Hotel lobby, the warning note, the stolen boot | MOSTLY WORKING - SMALL CHANGES

The newspaper-clipping warning with "salad" cut from a different source is the scene's best joke and Holmes's explanation for it is the scene's best deduction. The boot logic works. One small repair: Holmes's prediction that the new boot will be returned and then its immediate return within the same scene removes all suspense from the prediction. Either let the return happen in a later scene, or have Holmes predict the old boot theft that follows rather than the return of the new one.

Scene 10. Pages 17-18: Holmes and Watson chase the bearded man, Trafalgar Square, wrong cab | NEEDS REVISION

The chase montage that is "not a montage because there is no music" is a productive formal joke, but the scene runs three pages for a sequence that ends in a bishop getting out of a cab. At this early stage the pacing cost is acceptable in small doses, but the scene should find one additional physical or deductive beat before the wrong-cab reveal to justify its length. The Bishop exchange as written earns its two lines; the problem is the montage material preceding it, which lists beats rather than staging them.

Scene 11. Page 18: Paddington Station, Lestrade intercepts, "Beware of Unusual Vegetation" | MOSTLY WORKING - SMALL CHANGES

Lestrade's "We've posted a sign" is the scene's indispensable line and the character's defining moment. Trim to reach it faster. The crates marked "MINISTRY OF AGRICULTURE - NOT FOR PUBLIC ALARM" and the "ANTI-PRODUCE DEVICE, EXPERIMENTAL" bazooka do the same joke as Lestrade's sign;

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choose one visual and cut the other.

Scene 12. Pages 18-20: Platform farewell, train departs, six-foot tomato rolls across distant platform unnoticed | NO CHANGE NEEDED

Holmes's instructions to Sir Henry, including the butterflies warning, are the correct combination of plot planting and character comedy. Watson negotiating Sir Henry's return time "like a child's bedtime" is an earned structural observation. The unnoticed tomato rolling across the far platform at thirty miles per hour is the right coda image.

Scene 13. Pages 20-21: Train compartment, Mortimer introduces the neighbors | MOSTLY WORKING - SMALL CHANGES

Mortimer's list of suspects ends with Stapleton's "butterflies, orchids, carnivorous plants, fungi, parasitic wasps, plant viruses and tomatoes," which Watson correctly flags. The exchange that follows, "Too relevant" and "Which can sometimes make a thing less relevant" - is the scene's best beat but runs one exchange too long. Cut Watson writing the line down "because he thinks it is profound." The joke is complete before that action; the action explains the joke rather than extending it.

Scene 14. Pages 21-22: Devon station, soldiers and anti-produce equipment, carriage to Dartmoor | NO CHANGE NEEDED

The escalation from Lestrade's sign to bazookas labeled "ANTI-PRODUCE DEVICE, EXPERIMENTAL" to soldiers unloading flamethrowers is correctly paced. Perkins's "They assure us it isn't" is the scene's best line.

Scene 15. Pages 22-24: Dartmoor road, tomato pursues the carriage, Watson uses recorder | MOSTLY WORKING - SMALL CHANGES

This scene plants the recorder's acoustic effect on the tomatoes, which is the script's most important mechanical setup. The hay-bale misdirect followed by one of the red shapes eating a sheep is structurally sound. One adjustment: after Watson plays the recorder and the tomato veers into the wall, Watson's hedging, "It may have been coincidence" and then "A very specific coincidence" - should be tightened to a single exchange. The tomato pulling itself together and rolling away in the opposite direction is the correct closing image and must stay.

Scene 16. Pages 24-25: Baskerville Hall gates, the altered stone hounds, the warning sign, Selden revealed | NO CHANGE NEEDED

"BEWARE OF TOMATOES / AND OCCASIONAL CONVICT" is the best sign gag in the script, and Perkins's explanation that he assumed the sign would deliver the convict information is a correct use of deadpan. Selden's introduction through the sign rather than a scene is efficient misdirection that plants the plot element without overselling it.

Scene 17. Pages 26-27: Dining room, first night | MOSTLY WORKING - SMALL CHANGES

The conspicuously absent tomatoes and the TOMATOES REMOVED BY ORDER OF THE CROWN card are doing exactly what they should. Trim Mortimer's greenhouse evasion exchange with Watson by two beats; it retreads ground already covered in the Baker Street scene and slows the table's arrival at the moor howl, which is the scene's payoff.

Scene 18. Pages 27-28: Dining room moor howl through Watson's bedroom letter | NO CHANGE NEEDED

The howl, Barrymore's chimney deflection, and Watson's voice-over with the beard-as-clue parenthetical

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all land cleanly.

Scene 19. Pages 28-29: West corridor, tiny tomato, locked door | NEEDS REVISION

This scene is currently a dangling thread. Watson follows the tiny tomato to a locked door, hears sobbing, is turned away by Barrymore, looks back and the tomato is gone. The Barrymores credibly deny any crying on page 40, and the thread is never resolved. In a Holmes story unresolved clues read as authorial error. Either identify the source of the crying in one line of dialogue or action somewhere before page 40, or cut the corridor scene entirely. If the crying was the tiny tomato itself, say so here and the scene works as written.

Scene 20. Pages 29-30: Sir Henry's bedroom, missing shoes, smear | MOSTLY WORKING - SMALL CHANGES

Watson tasting the smear and admitting uncertainty is a good beat. Cut Barrymore's "perhaps the curse has a foot problem" line. It is the second shoe joke in four lines and the first, Mrs. Barrymore's "It is inside the house," is the stronger one.

Scene 21. Pages 31-37: Merripit House exterior through Stapleton's greenhouse | NEEDS REVISION

The Merripit introduction and greenhouse visit run six pages and carry the scene's essential work: Stapleton established as charming and menacing, Beryl's warning to Watson, the thumping boiler. The problem is sequencing within the visit. Beryl's warning currently arrives while Stapleton is chasing a butterfly, then Stapleton returns and interrogates her, then the tour happens. Move the locked-door thump to before Beryl's warning so the warning feels precipitated by something Stapleton reveals in the moment rather than by opportunity alone. This also means Stapleton's "Boiler. On cold days" can carry more menace because the audience has just watched Beryl look at the door before deciding to speak. No lines need to be cut; the order needs adjustment.

Scene 22. Pages 37-38: Baskerville Hall study, Watson's report, Sir Henry announces Merripit visit | NO CHANGE NEEDED

The food-poisoning exchange earns its length and Watson's voice-over closing line, "Sir Henry is falling in love, which I regard as another threat to his safety," is one of the script's best sentences.

Scene 23. Pages 38-40: Upper corridor, Barrymore signal, Selden revealed | MOSTLY WORKING - SMALL CHANGES

The forty-minute wait and sleeping-leg exchange is precisely calibrated comedy. One cut needed: Watson's line "What is he to the murdered people?" followed by his immediate apology works, but Barrymore's "Then no one is very polite" should come before Mrs. Barrymore enters rather than after the signal is caught. Currently Barrymore denies signaling anyone and then his wife immediately confirms it, which collapses the deflection beat the scene is building.

Scene 24. Pages 40-41: Barrymore reveals L.L. initials scene | NO CHANGE NEEDED

"Holmes would have waited until breakfast" closes the scene correctly and the initials deduction, framed as conspicuously easy rather than brilliant, earns its laugh without undermining Watson.

Scene 25. Pages 41-43: Moor pursuit of Selden, luminous tomato, scent-trained creature | NEEDS REVISION

The sequence is strong until the distant tor passage on page 43. The tor description runs twelve lines of interior access to Holmes's unobserved thoughts, shipping records he has seen, his private assessment

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of Stapleton, his decision to withhold praise from Watson for twenty more pages. None of this is filmable and the self-commentary, "which gives him a private feeling of intellectual superiority that cannot be photographed," names the problem without solving it. Cut the interior content entirely. Keep only: a solitary figure on the tor, binoculars, coat whipping in wind, camera pushes in, we cannot see his face. The audience will understand. The withheld praise is better paid out on page 80 where it lands causally; foreshadowing it here drains the moment.

Scene 26. Pages 44-45: Moor dawn, phosphorescence explained | NO CHANGE NEEDED

Mortimer's grant-committee answer is the correct length and the luciferase detail pays off functionally at the climax.

Scene 27. Pages 45-47: Coombe Tracey exterior, Laura Lyons's office | MOSTLY WORKING - SMALL CHANGES

The scene is well-constructed and Laura's "He was alive when I gave it" is one of the script's sharper lines. One formatting note with production consequence: Laura is introduced as "LAURA LYONS" in the scene heading and then addressed as "Miss Lyons" then corrected to "Mrs." Her character name cue throughout the scene is LAURA. Standardize her cue to LAURA LYONS throughout so breakdown software does not create a second character. This is the same class of error as WATOSN on page 29 and MORTMIER on page 57 and requires a dedicated fix before submission.

Scene 28. Pages 47-48: Coombe Tracey street, motorcade, Constable Reed fruit vendor exchange | MOSTLY WORKING - SMALL CHANGES

The "one, officially" gag followed by tanks is the correct comic rhythm. Cut the second exchange beat, Constable Reed's "More than one," because it explains the joke the tanks just told visually. End on the tanks.

Scene 29. Pages 48-50: Government command centre, Pomfret press conference, lost Sector Seven | NEEDS MAJOR WORK

This scene and the parliamentary committee material on pages 59 through 63, along with the train derailment on pages 61 through 65, are the script's most significant structural liability. As noted in the main report, this material arrives at exactly the moment Devon momentum is building toward Watson's mine discovery on page 70. The Sector Seven cafeteria gag is good; Pomfret's "no evidence of a national tomato emergency" while a soldier wrestles a tomato behind him is good. But the full scene belongs earlier, positioned before the agricultural show attack on pages 54 through 56 rather than after it. In its current position it deflates what the show attack creates. Relocate the command-centre introduction to pages 48 through 50, let it run as a brief establishment of governmental incompetence, and then cut directly to Devon and the agricultural show. The extended committee sequence on pages 59 through 63 and the entire train derailment sequence should be addressed as a separate pass. Mortimer's amplified-recorder proposal, which currently lives in the committee scene, must be preserved and replanted at the relocated position or in the agricultural show aftermath where it is immediately applicable.

Scene 30. Pages 51-52: Sir Henry and Beryl on the moor, Stapleton interrupts | MOSTLY WORKING - SMALL CHANGES

The scene lands Stapleton's control over Beryl and her coded warning to Sir Henry efficiently. One fix: when Stapleton says "You have no idea what rights I have" and the narration notes "for one second the charming naturalist is gone," add a specific physical action from Beryl, not just her compliance, that costs her something. Her obeying because she sees something in his face is correct, but a half-beat of visible internal decision would make page 125's apology earn more weight.

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Scene 31. Pages 53-57: Agricultural show attack | NO CHANGE NEEDED

The escalation from Timmy's "pumpkin" through full chaos to Watson's recorder repelling the herd is the script's best set piece in the first half. Pacing, staging, and the payoff that Watson's bad playing is the weapon are all working.

Scene 32. Pages 57-58: Aftermath, recorder science confirmed, Constable Holmse introduced | NEEDS REVISION

The "MORTMIER" cue on page 57 is a misspelled character name. Final Draft and similar software will treat this as a new character and corrupt the breakdown. Correct to MORTIMER before any submission. The Constable Holmse joke, a local policeman whose name has been misspelled by coincidence, is the scene's other issue. As written, the script introduces him, has Watson say "Nothing," and then narrates "The screenplay has now accidentally created a new character." That meta-note is an alibi, not a resolution. Either cut Holmse entirely and give the line to a named extra, or assign him one specific follow-up appearance in the climax so the accidental creation pays off structurally.

Scene 33. Pages 58-63: Parliamentary committee cross-cut with train derailment | NEEDS MAJOR WORK

Move the committee scenes earlier in the script, placing them just before the agricultural show so that governmental incompetence is established as context for the attack rather than interrupting Devon momentum after it. Cut the train derailment sequence entirely. The script states on page 65 that the catastrophe has nothing to do with the case. Six pages of spectacle for a non-plot event at the structural midpoint is the script's costliest pacing error. Preserve the amplified-recorder seed Mortimer plants in the committee room, preserve Pomfret's denial escalation, and verify that the causal chain from committee failure to Mortimer's page 109 broadcast solution reads correctly after the transplant.

Scene 34. Pages 63-65: Train crash site, ordinary tomatoes, press exchange | NEEDS MAJOR WORK

Cut this sequence along with the derailment. If the scene's content is needed at all, reduce it to two lines of reported dialogue inside the committee room: Mortimer is called to the site, confirms the tomatoes are ordinary Kent produce, returns. The press exchange, "So you deny it. Yes. Strongly? Completely. Thank you," is genuinely funny and could survive as a single beat in a radio report heard in a car or command trailer without requiring its own location.

Scene 35. Pages 65-67: Holmes at 221B, Mrs. Hudson deduces he is in Devon | NO CHANGE NEEDED

This scene does more per line than almost any other in the script. Mrs. Hudson outdetecting Holmes by simply noticing what he left behind is the correct comic inversion, and "I have considered charging you more rent" is one of the script's best lines. The map of Europe with red string connecting Hanchang to Rotterdam to Devon plants the provenance information Holmes will confirm on page 140 without a laborious exposition scene. No changes needed.

Scene 36. Pages 67-68: Watson and Sir Henry in the library, evidence table, Stapleton as primary suspect | MOSTLY WORKING - SMALL CHANGES

The scene works as a mid-investigation check-in and the Watson-as-Holmes joke earns its two beats. One small fix: Watson's line "Every sighting clusters between Merripit House, the mire and the Hall" followed immediately by Sir Henry saying "Stapleton" and Watson saying "Perhaps" is three lines doing the work of exposition rather than deduction. Let Watson articulate one piece of reasoning, even a single

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sentence, before Sir Henry names the suspect. The distinction between stating a conclusion and showing it reached matters in a Holmes story.

Scene 37. Pages 68-70: Watson visits Frankland at Lafter Hall | MOSTLY WORKING - SMALL CHANGES

Frankland is well-drawn and the "better evidentiary posture" joke is one of the script's sharper one-liners. The scene's information delivery, the man on Black Tor and the night carts to the mine, is clean. One cut: the exchange where Watson denies being the mystery man on the tor and Frankland says "Then you have motive to deny it" runs two beats past its laugh. End after "Better evidentiary posture" and move directly to the night-cart revelation.

Scene 38. Pages 70-76: Watson enters the mine, discovers the Alpha, Mortimer is revealed and shot | NO CHANGE NEEDED

This is the script's best sustained dramatic writing and the structural heart of the film. The supernatural becomes scientific, the monster becomes a victim, and the moral argument governing the entire climax is introduced before Holmes has even arrived to name it. Watson using a medical understanding of proximate versus distal cause, "Did it touch him? No. His heart failed from fear. The beast was used as a weapon, but the hand holding the weapon was human," is the script correctly deploying character function as thematic instrument. The Alpha sparing Watson and the tiny tomato nesting beside it are earned without being announced. Do not compress this sequence.

Scene 39. Pages 76-77: Watson and Mortimer's room, suturing and moral argument | MOSTLY WORKING - SMALL CHANGES

The scene earns its comedy and plants the pivotal distinction between weapon and wielder. One fix: Watson's elaborate parenthetical stage direction, crossing the room, opening curtains, checking revolver, picking up recorder, remembering medical school, then turning back, is written as a single speech direction but describes a sequence that on screen would take fifteen seconds and land nothing. Cut it to a single physical action. His line stands on its own.

Scene 40. Pages 76: Abandoned tin mine exterior, masked figure escapes | NO CHANGE NEEDED

Compact and kinetic; the Alpha sparing Watson and then pursuing the masked figure communicates everything required without commentary.

Scene 41. Pages 78-79: Beryl's message arrives through the window | MOSTLY WORKING - SMALL CHANGES

The tiny tomato delivering a warning note is the script's best image of the creature's intelligence used cooperatively rather than as threat. The beat lands. One cut: "The tiny tomato looks back despite having no eyes" explains the effect rather than trusting it. Delete that line. The image of three people staring at the tomato while it sits there is funnier and more unsettling without the explanation.

Scene 42. Pages 79-80: Watson climbs to the stone hut, Holmes reveals himself | NEEDS REVISION

Holmes's reappearance is the script's biggest withheld revelation and it resolves too quickly. Watson's anger runs four lines, Holmes offers a sandwich, and Watson is pacified. The emotional charge of Watson having been shot at, having faced the Alpha alone, having made the central moral argument of the film, and then discovering Holmes was watching the whole time needs one more beat of genuine grievance before the sandwich deflects it. Add a single line where Watson names what he actually did without

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Holmes, not for self-congratulation but so Holmes has to hear it before he deflects. This is the scene that should begin completing Watson's arc. As written, it spends the arc's capital on a joke.

Scene 43. Pages 81-84: Stone hut, Holmes reconstructs the case and proposes the bait plan | NEEDS REVISION

The reconstruction is efficient and the "very old motive wearing a very new vegetable" line is among the script's best. The problem is the evidence-by-evidence proof-of-concept exchange on pages 83 through 84, where Holmes walks through why each piece of evidence is legally insufficient. This is structurally correct but runs two pages in pure dialogue with no physical action and no new information after the first exchange. Compress the back-half of this exchange by half; the bait proposal lands faster and the Stapleton-as-Baskerville reveal retains more weight if it is not immediately followed by procedural deflation.

Scene 44. Pages 84: Moor road at night, Holmes and Watson leave the hut | NO CHANGE NEEDED

The distant cry and rolling sound cutting them off mid-scene is clean scene construction.

Scene 45. Pages 85-87: Rocky slope, Selden's body, Stapleton arrives | NO CHANGE NEEDED

The best-controlled suspense beat in the script. Stapleton saying "Sir Henry" before seeing the face, Holmes catching it, Stapleton's near-invisible relief: these three beats are precisely sequenced and the comedy of Watson saying "Still angry" does not undercut the menace.

Scene 46. Pages 87-88: Portrait gallery, Holmes covers Hugo's face | NEEDS MAJOR WORK

Sir Henry absorbs a triple revelation: Stapleton is his cousin, wants the estate, and Beryl is his wife. He gets three lines and the script itself notes on page 88 that this emotional beat lasts eight seconds because the script is impatient. That meta-note does not substitute for the beat. Cut the meta-commentary line entirely and replace it with a physical action: Sir Henry sets something down, or turns to the portrait, or is simply still for two seconds while Holmes waits. The scene continues identically afterward. Without this change the bait-agreement that follows feels unearned because Sir Henry has not had time to decide anything about Beryl, which is the only reason his agreement to the dinner plan carries risk.

Scene 47. Pages 89-91: Merripit House exterior, Sir Henry approaches for dinner; cut to government command centre | MOSTLY WORKING - SMALL CHANGES

The subtitle appearing under Sir Henry's English line is a clean one-beat joke and the government command centre material is efficiently placed here, now that Sir Henry is in position. One cut: the exchange between Lestrade and Pomfret about Holmes's authority, "that is not authority / it has been surprisingly effective," can be trimmed to a single line without losing anything.

Scene 48. Pages 91-93: Merripit dining room, dinner with Stapleton and Beryl | NO CHANGE NEEDED

The scene earns every beat. Three people at a table who all know exactly what is happening and must pretend they do not. Stapleton's "How convenient" after Sir Henry reveals the scripted time is the scene's peak and is correctly placed as the last word before Beryl breaks. The fork drop is the right physical punctuation.

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Scene 49. Pages 94-96: Merripit drawing room and Stapleton's confrontation with Beryl | NEEDS REVISION

Sir Henry's exit and Stapleton's interrogation of Beryl is the script's best scene for her, and it is also where her characterization problem is clearest. She defends Sir Henry and takes a slap and then asks Stapleton why there are hundreds of tomatoes. That last question is good and the answer, "Britain will never again laugh at a botanist" - is the line that retroactively makes Stapleton's entire scheme cohere. But Beryl receives the information and then is locked in a room. She needs to do something with it rather than waiting to escape. The escape through the window on page 100 is the right action, but the window is twenty feet up and the sheets will not hold a housecat: accelerate to that moment by cutting the intermediate lines between Stapleton locking her in and the window scene, and use the recovered space to let Beryl's window escape connect to the information she has just extracted from him. She should be escaping toward a purpose, not merely away from danger.

Scene 50. Pages 96-97: Merripit cellar, Stapleton activates the Alpha | NO CHANGE NEEDED

Clean, economical, and the "Come, Hugo" naming completes the ancestor parallel efficiently. "A tomato is not a boy, but the script never deals with this" is the meta-commentary at its most defensible: it is describing an intentional anthropomorphization the story commits and knows it commits.

Scene 51. Pages 97-99: Moor road at night, the Alpha attacks Sir Henry; Watson intervenes with the recorder | NEEDS REVISION

The chase and intervention sequence is strong but the confrontation moment between Watson and the Alpha on page 99, "You remember me," and Holmes's "Watson, this is not the time for rapport" - resolves too quickly into the next plot beat. This is the scene that most directly demonstrates the Alpha's selective recognition of Watson established in the mine. It should breathe for two additional beats before the B-flat override arrives. Specifically: let the Alpha hold on Watson long enough that Lestrade lowers his shotgun without being told to, because even he can see something is happening that he does not have a category for. That one image, Lestrade choosing not to fire, would communicate what three lines of dialogue are currently trying to communicate about the Alpha's non-monstrous capacity.

Scene 52. Pages 99-100: Holmes identifies Stapleton's remote control; sends Lestrade and Watson to separate tasks | NO CHANGE NEEDED

The tactical split is clear and each assignment is causally motivated. Sir Henry's "I am still bait, apparently / Only residually" is the scene's correct comic close.

Scene 53. Pages 101-102: Cellar confrontation, Watson vs. Stapleton | MOSTLY WORKING - SMALL CHANGES

The scene plays well as physical comedy but the cabinet door hitting Watson on entry wastes a beat. Cut it and let Watson's gun immediately cover Stapleton, forcing the standoff to turn on Stapleton's actual contempt for the recorder rather than on slapstick. The Phase Three switch moving accidentally during the fight is good causal chaos; keep it exactly as written.

Scene 54. Pages 103-104: Stapleton's motive speech | NEEDS REVISION

"Britain will never again laugh at a botanist" is the script's best villain line and earns its place. The problem is everything before it: Stapleton cycles through Correction, Restoration, Justice while Holmes says No each time, which is funny for two rounds and runs one round too long. Cut the Correction exchange, keep Restoration and Justice, and reach the botanist line faster. The motive clarification that the estate funds the larger plan, stated on page 104, must be preserved because it retroactively explains Phase Three.

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Scene 55. Pages 105-106: Baskerville Hall siege, Lestrade and servants | MOSTLY WORKING - SMALL CHANGES

The carpet solution is the scene's best invention and Scullery Boy Tom's name announcement is the scene's best throwaway. The three servants with similar names, LUCY, LUCIE, and TOM, create a dialogue traffic problem; LUCIE has no function LUCY does not already fill. Consolidate them into one character so Lestrade's "nearest enormous one" confusion reads as Lestrade's failure rather than the script's.

Scene 56. Pages 107-108: Grimpen Village attack and pub sequence | NO CHANGE NEEDED

Both scenes accomplish exactly what they should at this stage of the climax.

Scene 57. Pages 108-110: Government command centre, Watson's recorder deployed | NEEDS REVISION

The amplified-recorder idea paying off here is the script's single best structural callback and must be protected. The problem is Mortimer's line "Moral development!" on page 138, which appears later, is already foreshadowed here when Mortimer says he cannot yet explain why the Alpha is helping. This exchange in its current form is fine, but the Conditioning Collars explanation on page 110 is doing the work of a scene that belongs with Beryl at the mire path on page 111. Move Mortimer's technical explanation of the collars there, delivered by Beryl as part of her active choice, so Watson arrives at the B-flat instruction on page 116 with intelligence Beryl gave him, not just Holmes's inference. Mortimer's line here can then be one word: "Collars."

Scene 58. Pages 110-111: Beryl emerges from Merripit House | NEEDS MAJOR WORK

As written, Beryl provides directions and exits. This is the script's best available location to give Beryl an active choice with a cost, as the main report identifies. She knows the transmitter's acoustic override principle because she watched Stapleton test it on the Alpha before conditioning was complete. Telling Holmes and Watson implicates her own early involvement. Add ten to twelve lines in which she chooses to give them this information anyway, knowing what it costs her. This single change transforms her from a character who survives into one who acts, makes Holmes's B-flat instruction on page 116 a collaborative deduction rather than a solo revelation, and makes her apology to the Alpha on page 125 land with earned weight rather than sentiment.

Scene 59. Pages 111-113: Holmes and Watson track Stapleton across the mire | NO CHANGE NEEDED

The missing stake, dark water at Watson's boot, and the exchange about tracking footprints in fog at night through a swamp that eats horses are the script's best-sustained action-comedy writing. Do not touch it.

Scene 60. Pages 113-116: Island laboratory confrontation | MOSTLY WORKING - SMALL CHANGES

"Come, Hugo. Hunt." on page 96 named the Alpha earlier; here Stapleton uses the name again and it still works. The moral argument exchange, Plant, Animal, Functionally both, Morally neither, is sharp and correctly placed as the philosophical climax before the physical one. One cut needed: "Holmes suddenly understands something no one else could have inferred" on page 115 is prose telling what the action should show. Replace it with a physical action, Holmes going still, picking up the dead collar, crouching to examine the transmitter frequency display - anything that demonstrates the inference before he speaks. Then "Watson, do not play against his tone" lands as deduction proven, not announced.

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Scene 61. Pages 116-118: Watson redirects the Alpha, Stapleton sinks | NO CHANGE NEEDED

Watson playing something between A and a dying goose is the recorder's one hundred pages paying off. Stapleton stepping onto the ground where he removed his own markers is the irony the script has been building since the path was introduced. Holmes reaching with the branch and failing to close the distance is the moral ambiguity the script earns. This sequence is complete.

Scene 62. Pages 118-119: Watson and Holmes at the mire edge, Alpha and offspring | NEEDS REVISION

The script names its own failure here: "This moral uncertainty is introduced nine pages from the end and will not be explored." Remove this line. In its place, add Watson saying something that does not resolve the uncertainty but acknowledges it without apology, something consistent with his medical training about proximate and distal cause. He argued for the Alpha throughout the climax while knowing people died. One line that holds both truths simultaneously, rather than the meta-note that deflects them, would make pages 139 through 142 feel earned rather than procedural.

Scene 63. Pages 121-124: Alpha crossing the pallet track | MOSTLY WORKING - SMALL CHANGES

Watson catching the tiny tomato when no one suggests it, and then using its call to motivate the Alpha off the sinking boards, is Watson's most independent action in the film and must read as such. The scene currently moves immediately to "I cannot believe that worked" without giving Watson a beat to register that he trusted his own read of the creature and was right. Add one action line before Holmes says "Neither can the laws of mechanics" that physically shows Watson processing what just happened, not through dialogue. This is the moment the arc object, Watson's own judgment, completes its transformation, and it needs two seconds of space on the page.

Scene 64. Pages 124-125: Mortimer's carriage arrives, Beryl and the Alpha | MOSTLY WORKING - SMALL CHANGES

Beryl's approach to the Alpha and her "I'm sorry" is the script's quietest emotional moment and it works. If the revision to page 111 gives Beryl an active choice with a cost, this scene gains weight automatically without any changes here. One small cut: the stage direction "Sir Henry watches her" followed immediately by the explosion of artillery does not let the Alpha's response to Beryl land before interrupting it. Give the Alpha's low sound and Beryl touching its skin two uninterrupted lines before Mortimer speaks.

Scene 65. Pages 126-127: Moor road convoy and Hall arrival | MOSTLY WORKING - SMALL CHANGES

The absurd convoy image is the script's best single tableau, and the Alpha stopping the juvenile tomatoes reads as a genuine payoff. Cut the camera direction self-commentary ("PULL BACK TO REVEAL the Alpha arrives, which is a camera direction nobody asked for"). Write the direction straight; the joke has been made enough times and is weakening here.

Scene 66. Pages 127-138: Battle of Baskerville Hall | NEEDS REVISION

The sequence works as escalating farce, the carpets, flour, mirrors, sluice, and collar-breaking all pay off planted elements, and Holmes directing the household without explaining himself is the right comic register. The problem is length: the collar-breaking plan from pages 135 through 137 and the sluice operation from pages 130 through 134 each take a full scene where one combined scene would serve. Merge the flour-line marking and the mirror-disorientation into a single continuous action rather than two separately staged sub-operations. Cut the extended household banter inside the Great Hall on pages 129

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through 130 after Tom introduces himself; that exchange ends the moment it lands and currently runs three exchanges past its button. The structural beat you must protect is the Alpha choosing to break collars rather than attack: that action is the climax of Watson's moral argument and must play with room to register.

Scene 67. Pages 138-140: Government stand-down and study debrief | NEEDS REVISION

Holmes stepping in front of the rocket is correct and must stay. His "I don't. But neither do you" is the script's best use of Holmesian certainty inverted, and it earns the stand-down. The study debrief on pages 140 through 141, however, delivers information the audience already holds. Stapleton's scheme is fully reconstructed for a room of characters who were mostly present for it. Compress the debrief to the two revelations that are genuinely new: the Rotterdam seed company as acquisition route, and the confirmation that the original Hanchang escape was unrelated to Stapleton's crimes. Everything else can be cut. Beryl's "He wrote about me" and Holmes closing the journal without reading it aloud is the scene's best moment and must survive compression.

Scene 68. Pages 141-143: Organism disposal debate | MOSTLY WORKING - SMALL CHANGES

Watson's argument for the Alpha, "Some did. Under control," against Bickerstaff lands correctly because it has been built across 70 pages. Holmes's quarry proposal and Pomfret's "temporary authorization" exchange is the right institutional-comedy resolution. One small change: Sir Henry's "I predicted that" is the scene's button and should be its last line. The current draft adds no further exchange after it; confirm this holds in revision and that no additional Pomfret material has crept in during editing.

Scene 69. Pages 143-145: Aftermath and Watson-Holmes at the pen | NEEDS REVISION

This is where Watson's arc should land and currently does not. Mortimer's "medicine for tomatoes is a young field" earns its place. Watson's "Yes. So did we" to the Alpha is correct and should stay. What is missing is the arc beat: Watson acted on his own read of the Alpha throughout the climax, beginning with catching the tiny tomato on page 122 and culminating in the B-flat instruction on page 116, and was right. Holmes's "for an error in classification" is a thematic statement, not an acknowledgment of Watson's independent judgment. Add one line from Holmes before or after that line, something deflected and indirect in his register, that concedes Watson's assessment of the Alpha preceded and exceeded his own. The line should not praise Watson directly; it should simply place Watson's observation first. This closes the arc that has been building since page 14 without changing the scene's tone.

Scene 70. Pages 146-147: Beryl and Sir Henry at breakfast | NEEDS REVISION

The exchange is well-written and the "ask me again in a year" beat is earned by the ordeal they have shared. The problem, which the script names correctly on page 147, is that Beryl's arc ends in a romance holding pattern rather than at a point of her own choosing. The repair belongs earlier, at page 111, not here. However, this scene can do one additional thing: give Beryl one line that names what she is leaving behind, not Stapleton, but her own complicity, the early feeding, the watching, the silence. One sentence that shows she knows what she is accountable for. Sir Henry's smile then means he knows it too and is choosing her anyway, which is a more interesting relationship beat than two people who survived the same event.

Scene 71. Pages 147-148: Mire search and red glove | NO CHANGE NEEDED

The red rubber glove on a branch is precisely the right note: Stapleton unconfirmed, the case legally unresolved, and Lestrade's paperwork-driven persistence as institutional comedy. "Damn" is the correct final word.

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Scene 72. Pages 148-149: North Quarry reserve establishment | MOSTLY WORKING - SMALL CHANGES

The three signs on the gate earn their space. Pomfret's "temporary authorization" loop is the right institutional joke for this moment. Trim one exchange between Sir Henry and Pomfret, specifically "For how long?" and "Government is patient," since the joke is already complete at the second temporary-authorization beat. The Alpha rolling into the enclosure with the tiny tomato following is the emotional image that should close this scene and currently does; confirm nothing follows it before the cut to the train.

Scene 73. Pages 149-150: Train and title discussion | MOSTLY WORKING - SMALL CHANGES

The title debate is correctly placed and Holmes's "plural is inaccurate, most were coerced" is the right objection delivered in the right register. The tomato sandwiches on the cart are a clean coda image. One cut: remove "Watson writes it down" after Holmes approves the title. The action is unnecessary after 150 pages of Watson writing things down, and the scene's button is Holmes conceding the argument, not Watson noting it.

Scene 74. Pages 150-151: Baker Street soup coda | NO CHANGE NEEDED

This is the script's best constructed coda. Every element pays off something earlier: the crooked window, Mrs. Hudson's pragmatism, the six-foot tomato left in the sitting room, the pot growl, Watson reaching for the recorder and being refused. "Not in my dining room" is the correct final line for Mrs. Hudson and for the script's entire treatment of institutional authority. Do not add to this scene.

Scene 75. Page 152: North Quarry cucumber epilogue | NEEDS REVISION

The cucumber is the right concept and the triple title card, "THE END? NO. THE END. PROBABLY." is the correct formal joke for this script's meta-aware register. The problem is the setup: "It rolls six inches, which cucumbers do not normally do" is an authorial annotation where a visual should stand alone. Cut that sentence. Show the cucumber rolling. Let the audience supply the recognition. The joke is stronger without the explanation, and removing the annotation makes the cucumber's movement genuinely uncanny for one beat before the comedy resolves it.

Scene 76. Pages 151-152: Baker Street soup coda | NO CHANGE NEEDED

The scene lands exactly as intended: Mrs. Hudson's tomato soup, the growl from the pot, Watson reaching for the recorder, and her refusal to permit it in her dining room is a perfect final beat for her character and for the script's running joke about the recorder. No revision needed.

Scene 77. Pages 152: North quarry epilogue and title cards | MOSTLY WORKING - SMALL CHANGES

The cucumber emerging from the drainage pipe earns its laugh and the triple title card sequence closes the meta-commentary register correctly. One small fix: the cucumber is introduced without any earlier visual logic to support it, so the joke reads as purely arbitrary rather than as a callback or escalation. Consider planting one throwaway reference to cucumbers anywhere in the script earlier, even a single word on a produce sign or in a Mortimer line, so the final image feels like the script noticing something rather than the writer adding a gag.

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