Casablanca

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PREPARED FOR
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SUBMITTED LENGTH
127 pages

FORMAT
Feature screenplay

GENRE
Wartime romantic drama with thriller underpinnings; tone is elegiac, witty, and morally urgent, shot through with melancholy and dry sophistication.

Page references in this report cite your script as uploaded.

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OVERALL ASSESSMENT

This screenplay does not need a rewrite. It needs no structural rescue. The assessment below is calibrated accordingly: the work is examined honestly, the two or three places where something could be stronger are identified precisely, and the report is frank about which of those are genuine problems and which are defensible design choices that look like problems only if you apply the wrong standard.

The most important asset is the near-perfect interdependence of the script's major choices. The opening withholding of Rick's face, the post-reunion placement of the Paris flashback, Renault's behaviorally enacted arc, and the ending's refusal of romantic comfort are not independent virtues. They support each other. Any revision carries real risk of damaging something it was not aimed at. The report will name that risk directly before each note.

The most important limitation is that one vertex of the central triangle, Laszlo, is more symbol than person for most of the script, and Rick's sacrifice at the airport asks the audience to invest in what Laszlo's survival means without having been given much of a Laszlo whose survival they have personally cared about. This is a real issue, though a narrower one than it first appears. The fix is surgical.

The script runs 126 pages. For the period, the form, and the story, this is not an overlength concern.

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 Casablanca, 1941, refugees wait for exit visas to Lisbon and onward to America. The city is under Vichy French administration, watched closely by Nazi Germany. Rick Blaine runs a cafe and gambling room under a studied neutrality. He drinks alone, refuses to involve himself in politics, refuses to sell his establishment, refuses to explain his past.

A small-time criminal named Ugarte has murdered two German couriers and stolen their letters of transit, documents that cannot be questioned and cannot be revoked. He deposits them with Rick for safekeeping, intending to sell them that evening. Before he can, the police arrest him at Rick's cafe. He dies in custody.

That same night, Victor Laszlo arrives. He is the most famous resistance leader in Europe, escaped from a concentration camp, and traveling with a woman named Ilsa Lund. When Ilsa walks past the piano, the pianist Sam refuses to meet her eyes. She asks him to play "As Time Goes By." Rick comes out of the gambling room furious at the song, sees her, and stops cold.

The script then, in one of its major structural gambles, withholds the explanation. Rick drinks alone in an empty cafe until Ilsa returns. He is cruel to her. She leaves. Only then does the Paris flashback arrive, showing us their love affair, its apparent perfection, the approaching German occupation, Rick's plan to flee together, and Ilsa's letter at the train station saying she cannot come and he must not ask why. We now know the wound.

The next morning Rick learns from Renault that the letters of transit are almost certainly with Rick and that Laszlo must not be allowed to escape. Laszlo and Ilsa make the rounds of the black market, find every door closed, and are pointed back toward Rick. Ilsa goes to Rick's apartment at night with a gun, tells him

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what really happened in Paris, and surrenders the decision about the letters to him. Rick by this point has already decided, though the audience does not yet know it.

Laszlo is arrested. Rick proposes a deal to Renault: appear to help Laszlo escape, then arrest him at the cafe on a serious charge, while Rick takes Ilsa to Lisbon. Renault agrees. When the moment comes, Rick pulls a gun on Renault instead, forces him to authorize the letters over the phone, and brings both Laszlo and Ilsa to the airport. He puts them on the plane together. When Strasser arrives and reaches for a telephone to stop the flight, Rick shoots him. Renault, faced with the choice, tells his men to round up the usual suspects. The plane takes off. Rick and Renault walk into the fog together toward what Renault calls a Free French garrison, Rick calling it the beginning of a beautiful friendship.

STORY AND STRUCTURE

The script's architecture is causal throughout, which is a higher standard than it sounds. Every scene creates the conditions for the next one. Ugarte's arrest on pages 28 through 30 leaves the letters with Rick and no seller for Laszlo to find. Laszlo's failed rounds of the black market across pages 66 through 76 eliminate every route except Rick. Rick's deal with Renault on pages 109 through 112 creates the false floor the airport scene then pulls away. Nothing is coincidental.

- The structural decision to place the Paris flashback after the reunion, pages 52 through 59, rather than before it, is the script's most important single choice. The audience watches Rick's reaction and feels the wound before they are given its cause. The flashback then confirms rather than creates the emotional reality.

- Rick's refusal to sell the letters to Laszlo on pages 90 and 91, explained only as "I suggest you ask your wife," is thin as written. The emotional logic is correct but the structural seam is visible: Rick holds letters Laszlo needs, they are alone, and the script keeps the letters undistributed for another forty pages on the strength of that one deflection. The scene survives because the triangle's pressure is high enough to override the question, but it is worth one precise line of additional justification.

- The mid-section across pages 62 through 76 covers three scenes that all establish the same structural fact: official and black market channels are closed to Laszlo. The genuine problem is not information redundancy but the temporary disappearance of direct Rick-Ilsa dramatic pressure. Keeping that thread visible across this section would restore momentum without cutting scenes that are individually earning their keep.

The ending is structurally exact. Every thread is paid. The resolution refuses false comfort without withholding resolution.

FORM-SPECIFIC DEVELOPMENT

Casablanca is a feature built around a single interior transformation, Rick's movement from deliberate neutrality back to commitment, and the architecture serves that transformation without announcing it.

The first act is not a conventional setup. It is a convergence: Ugarte deposits the letters on pages 14 and 15, Renault names Laszlo on pages 24 through 26, and Ilsa appears on page 34. All three events land in compressed sequence and together create the impossible situation the rest of the script must resolve.

The midpoint is distributed rather than pinned to a single moment. Rick's nod to the orchestra on page 92, authorizing the Marseillaise without joining it, is an act of incomplete commitment. It is the right choice for a midpoint in a story about a man who is not yet ready to admit what he is doing.

The climax is concealed inside an apparent betrayal. Renault's announcement on page 116 that Laszlo is

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under arrest looks like Rick's double-cross of Laszlo, until Rick produces the gun on page 117. The script has been generating the expectation of one outcome in order to deliver another, and the reversal lands with full force because it is structurally prepared and not telegraphed.

The two-line climax and the two-line resolution, "round up the usual suspects" and "the beginning of a beautiful friendship," carry the entire thematic weight of the film and do so without explanation. This is the right formal choice. Features that explain their own endings in the last scene lose the resonance those endings have been building toward. This one does not explain anything.

The script's refusals of genre convention are design strengths. The MacGuffin matters less than the internal condition of the man holding it. The lovers do not end up together. No battle is depicted. These are not problems.

THE FIRST TEN PAGES

The opening ten pages are as precisely constructed as any ten pages in the produced canon.

The narrator's prologue on page 1 is the only necessary use of voice-over in the script: it establishes geography, the refugee trail, and the word "wait," which is Casablanca's governing condition, before a single image appears. The police broadcast on pages 2 and 3 introduces political pressure through bureaucratic routine, which is exactly the right register for a police state. The pickpocket on pages 3 through 5 performs the script's most compressed piece of world-building: a man who warns tourists about vultures while picking their pockets, shot through with dramatic irony, existing in Casablanca's moral atmosphere before any named character has arrived.

Rick's entrance on page 11 is a masterclass in introduction by withholding. The camera shows a hand signing a chit with the word "Okay-Rick" before it shows a face. We know his authority before we see him. When he appears, playing chess alone, he already carries the weight of everything the script has constructed around him.

The one note: the airport sign glimpsed from the landing plane on page 6, "Rick's Cafe Americain," is a small miracle of placement. It makes the cafe a destination before it is a location. This technique of building desire for a space before entering it is working perfectly and must not be disturbed.

PACING

The opening section through Ugarte's arrest, pages 1 through 30, is paced with exceptional confidence. The rapid scene changes, each micro-scene adding a layer to Casablanca without being allowed to run long, build momentum without any single beat feeling rushed.

- Pages 44 through 59, from "As Time Goes By" through the train station farewell, sustain a continuous emotional pressure across multiple scenes and multiple registers, from drunk and bitter to tender to devastating, without losing the thread. This is the script's best-paced extended sequence.

- Pages 62 through 76 are where the energy visibly dips. Three consecutive scenes establish the same structural condition. The black market exterior on pages 66 through 67 is the lightest of the three and could absorb cuts without losing information the Blue Parrot scene does not also carry.

- The Annina conversation on pages 82 through 85 sits inside the dip and is frequently identified as a pacing problem. It is not. It is the script's clearest articulation of Rick's self-diagnosis, "nobody ever loved me that much," placed immediately before Ilsa walks back in. It must stay exactly where it is. The pacing issue in this section is around it, not inside it.

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- Pages 99 through 126, from Ilsa's apartment visit through the airport, accelerate cleanly and do not pause. This is the right pacing for a climax. Nothing should be added here.

CHARACTER DEVELOPMENT AND ARCS

Rick's arc is the film's spine and it is handled with structural precision. His want, to feel nothing and be left alone, is stated through behavior in his first scene. His need, to re-enter the world, is implied by his record on pages 25 and 26, which reveals a man who once acted on his convictions. His transformation is delivered in stages: the roulette fix on pages 86 through 88, the Marseillaise nod on page 92, the apartment decision on pages 99 through 104, and the airport enactment on pages 119 through 123. No single scene does all the work.

Ilsa is caught between two men and two versions of love, and the script does not resolve that tension cleanly. Her surrender on page 104, "you'll have to think for both of us," is frequently read as a failure of agency. It is not. Her surrender passes the film's central question to Rick, which is exactly what the structure requires at that point. Her departure from the airport is itself an active choice: Renault notes on page 123 that "she knew you were lying," meaning she accepts Rick's protective fiction on her own authority. Her agency is operating in a register the script has earned the right to use.

Laszlo is the script's one genuine character problem, though narrower than it appears. He speaks primarily in the declarative mode of a man representing a cause. His most human moment, "I am also a human being. Yes, I love her that much," on page 108, is placed at the last possible beat before Rick's decision is enacted, which gives it maximum leverage. The question is whether the audience has been given enough of a Laszlo by page 108 to feel the weight of what that admission costs him. See PRIORITY ISSUES.

Renault's arc is the script's most economical piece of character engineering. It is enacted entirely through behavior: the gambling winnings pocketed while ordering the cafe closed, the airport collusion, the Vichy water bottle dropped into the trash on page 126. That bottle closes an arc that has been building for 120 pages without ever announcing itself. Any revision that makes his sympathies more legible earlier would destroy the precision of this payoff.

DIALOGUE AND VOICE

The script's dialogue operates through a technique that must not be disturbed: almost every significant exchange has a surface subject and a real subject, and the pleasure lives in the gap between them.

The Rick-Renault conversations on pages 20 through 27 and 109 through 112 conduct serious negotiations in the register of pleasantries. Neither character says what he means directly. This technique of concealment as characterization is the script's most exportable craft lesson.

Rick's voice is built on compression. "I never make plans that far ahead," page 18. "If I gave you any thought, I probably would," page 13. These function as a defense mechanism that the dialogue itself enacts rather than describes.

The airport sequence beginning on page 120, "we'll always have Paris. We didn't have, we'd lost it, until you came to Casablanca," works because the syntax is grammatically incomplete in exactly the way the feeling is incomplete.

The Laszlo-Rick exchange on pages 107 and 108 is the script's most explicit. Laszlo voices theme in language Rick would never use: "each of us has a destiny, for good or for evil." This is not a craft failure. Laszlo speaks explicitly throughout; it is part of his characterization as a man of declared convictions

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operating without Rick's defensive irony. The explicitness is in character.

The one line that asks to be looked at: on page 61, Rick's dismissal of Ilsa's story, "Tell me, who was it you left me for? Was it Laszlo, or were there others in between? Or aren't you the kind that tells?" crosses from bitter into something slightly uglier than the scene needs. It drives her out, which is its function, but it costs him audience sympathy at a moment when the script has not yet given us the Paris flashback to explain and partially excuse him. This is a minor note, not a foundational one.

TONE AND THEME

The script argues, through accumulated dramatic pressure rather than through any character's speech, that neutrality has a cost. Rick's claim on page 90 that he is "not interested in politics" is contradicted by his record on pages 25 and 26, by his behavior toward the Brandels on pages 86 through 88, and by everything that happens at the airport. The world will not leave him alone no matter how carefully he constructs his isolation. The script's thesis is that the world is right not to.

This argument is dramatized through motifs rather than through statement. The airport beacon sweeping over Rick's face on page 20, the plane the refugees watch on pages 5 and 6 as the only symbol of hope, the letters of transit changing hands across the entire script: all three are images of movement in a story about a man who has stopped moving. When he finally moves, the motifs acquire their resolution.

The tone is consistent throughout: wartime melancholy undercut by wit, neither register allowed to overwhelm the other. Renault's "shocked, shocked to find that gambling is going on" on page 94 arrives in the middle of a genuinely dangerous moment and defuses it without trivializing it. This is the tonal accomplishment the whole script is working toward and it is achieved consistently.

The ending refuses false comfort. Ilsa and Laszlo are on a plane with no visible destination. Rick is walking into fog with a former antagonist. The friendship offered in the final line is called beautiful rather than sufficient. This honesty is the source of the script's durability. Any pressure toward a cleaner resolution would be pressure in the wrong direction.

WRITING ON THE PAGE

The action lines are lean without being arid. The description of Rick on page 11, "an American of indeterminate age. There is no expression on his face, complete deadpan," tells a casting director and a director exactly what they need and nothing more. The train station sequence on pages 58 and 59, "raindrops pour down the letter, smudging the writing," is a single image doing the work of a paragraph.

The script uses the parenthetical sparingly and correctly. When Renault sidesteps the implication about Casablanca's climate "with a smile" on page 7, the parenthetical earns its place because the smile is doing something specific. When parentheticals appear too frequently in dialogue exchanges, as they occasionally do in the apartment scene on pages 99 through 102, they can become substitutes for trusting the dialogue to carry its own tone.

The camera is not over-directed. Scene headings and action lines tell the story; they do not write the shot list. This is the correct discipline for a screenplay that needs to function as a production document as well as a reading experience.

One technical note: the submission's cover page indicates this is a synthesized reconstruction from multiple extant versions of the production documents. No character name errors that would create problems in modern screenplay software are visible in the submitted text. If this reconstruction is used as the basis for a production document, a full proofreading pass specific to character name consistency

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across the entire script is advisable before submission. ScreenwritingCommunity.net offers a screenplay proofreading service if a dedicated pass is needed.

MARKETABILITY AND GENRE POSITIONING

The script occupies a position with no clean contemporary parallel, which is both its greatest distinction and the source of any positioning difficulty it theoretically presents. It is a romance in which the lovers do not end up together. It is a thriller in which the MacGuffin matters less than the internal condition of the man holding it. It is a war film in which no battle is depicted. These refusals of convention are what make it durable.

The closest contemporary structural comparables are films in which private love comes into irresolvable tension with public obligation in a wartime or politically charged setting: "The English Patient," "The Lives of Others," and in its triangle architecture, "Brief Encounter." None of these are precise matches, which is correct. Scripts that fit cleanly into existing categories are rarely the ones remembered.

What a producer reading this cold would immediately identify as commercial assets: the compression of the opening eight pages, which establishes world, stakes, and character with economy that most scripts never reach; the central triangle, which generates genuine dramatic pressure because all three members of it are sympathetic; and the fact that the climax costs the protagonist the thing he wants most while restoring the thing he needs most, which is the structural engine of the most durable stories in the canon.

The element that would prompt a contemporary development conversation is the relative passivity of the female lead across the second half. This is a real conversation to be prepared for, not a note to act on. The script's design requires Ilsa's surrender of decision-making on page 104; changing it would damage the architecture. Having a clear, articulate account of why the design works as written is more useful than revising to avoid the conversation.

WHAT IS WORKING AND WORTH PROTECTING

Strength 1. The opening ten pages withhold the protagonist's face until the world has earned it.

Rick is introduced through a hand signing a chit on page 11, through authority demonstrated before identity revealed. The city's moral atmosphere is established through the pickpocket's hypocrisy on pages 3 through 5, the airport sign glimpsed from a landing plane on page 6, the police broadcast on pages 2 and 3, all before any named character speaks. This compression and sequencing must survive any revision intact.

Strength 2. The Paris flashback arrives after the reunion, not before it.

The audience watches Rick's reaction to Ilsa and already feels the wound before the flashback on pages 52 through 59 explains its cause. This reversal of chronological expectation makes the backstory emotionally confirmatory rather than expository. It is the script's most structurally daring choice and its most rewarding one. Any revision that relocates or restructures the flashback must begin from a clear account of what this placement is accomplishing.

Strength 3. Renault's arc is enacted entirely through behavior and never through statement.

The Vichy water bottle dropped into the trash basket on page 126 closes an arc that has been building for 120 pages without ever announcing itself. The arc works because Renault never declares a change of heart: the declaration would falsify it. Any revision that makes his sympathies more legible earlier in the script would destroy the precision of this payoff.

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Strength 4. The climax is concealed inside an apparent betrayal.

Renault's announcement on page 116 that Laszlo is under arrest looks like Rick's double-cross until Rick produces the gun on page 117. The reversal carries full force because it is structurally prepared and not telegraphed. This architecture depends on the audience having been given no prior signal of what Rick has decided in the apartment scene. Protect that ambiguity.

Strength 5. The ending refuses false comfort and is correct to do so.

Ilsa and Laszlo are on a plane with no visible destination. Rick is walking into fog with a former antagonist. The final line offers a friendship rather than a victory. This honesty is the source of the script's durability and must be protected from any pressure, internal or external, toward resolution that the script has not earned.

PRIORITY ISSUES

Issue 1. MODERATE: Laszlo is more symbol than person for most of the script, and Rick's sacrifice asks more of the audience's investment in him than the script has built.

Issue 2. The issue: Laszlo speaks primarily in the declarative mode of a man representing a cause

"If we stop fighting our enemies, the world will die," page 107. "Even Nazis can't kill that fast," page 64. These are position statements, not character. His most human moment arrives on page 108, one scene before Rick must decide to honor his love for Ilsa over Rick's own. That placement gives the moment maximum leverage, and the script is not wrong to put it there. But the question is whether the audience, by page 108, has been given enough of a Laszlo to feel what that admission costs him, and the answer is marginally no.

Issue 3. Important counterevidence

the script does provide human dimension at calculated moments. Laszlo's walk to the orchestra on page 92, ordering the Marseillaise without consulting anyone in a room full of German officers, is the action of a person not an abstraction. The concentration camp reference on page 64, delivered with controlled irony, establishes suffering without sentimentality. The script is not empty in this area; it is thin.

Issue 4. The risk in any fix

if Laszlo becomes a fully individuated, personally compelling human being competing for Ilsa on equal emotional terms, the airport resolution collapses into a conventional romantic triangle where Rick simply loses. The script needs Laszlo to feel, at some level, like a force rather than a rival. Any humanization must add personal dimension without converting him into a romantic competitor.

Issue 5. What to try: the scene on page 39, when Renault and Strasser leave the table and Ilsa tells Laszlo "this time they (On page 39)

really mean to stop me" and he responds "we have been in difficult places before, haven't we," is an opportunity. It is currently functional but generic. One specific, non-political detail of private life shared between them in that moment, something that reveals a person rather than a leader, would do the work without enlarging the scene.

Issue 6. No other foundational or major structural problems exist in this screenplay.

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REVISION ROADMAP

Step 1. Add one private, non-political detail of human dimension to Laszlo in the first night at the cafe, specifically in the page 39 exchange after Renault and Strasser leave.

Step 2. This is the highest-priority change

The exchange currently has Laszlo say "we have been in difficult places before" and Ilsa smile with troubled eyes. Inside this moment, one specific detail, something Laszlo remembers or notices or cares about that has nothing to do with the resistance, would give the audience a person to invest in without converting him into a romantic rival. The detail must be small. This is not a scene expansion; it is a single line or a piece of business. The scene should not grow by more than half a page.

Step 3. Downstream effect

the page 108 moment, "I am also a human being," lands as confirmation of something we already know rather than a correction of our impression. Rick's sacrifice at the airport carries the full weight the climax requires.

Step 4. Look once at the page 61 dismissal and decide how much ugliness serves the scene.

Step 5. Rick's line, "Tell me, who was it you left me for? Was it Laszlo, or were there others in between? Or aren't you the

kind that tells?" drives Ilsa out of the scene, which is its structural function. But it arrives before the Paris flashback has given the audience the information that explains and partially excuses Rick's bitterness. Consider whether a version of this line that is equally cruel but slightly less sexually contemptuous would serve the scene without costing Rick the sympathy the script needs him to retain going into the flashback. This is a minor note and may not need changing at all. Read it in sequence before deciding.

Step 6. In the mid-section across pages 62 through 76, keep the Rick-Ilsa emotional thread visible even when neither is in the same scene.

Step 7. The black market exterior on pages 66 through 67 and the extended Blue Parrot visit on pages 67 through 75 are (On pages 66 through 67)

individually earning their keep but arrive in a section where the central relationship has been left suspended since the late-night bar scene on page 61. The fix is not compression of these scenes. The fix is ensuring that at least one beat in this stretch, perhaps a moment during the Blue Parrot scene when Ilsa's face darkens at the mention of Rick's name on page 75, is given slightly more room to register. The beat is already there; it may need one more line or one more action to prevent it from being absorbed into the information delivery around it.

Step 8. Examine the parentheticals in the apartment scene, pages 99 through 102, and remove any that are doing work the dialogue can do alone.

Step 9. This is a polish note, not a structural one

The apartment scene is the script's most concentrated dramatic passage and the parentheticals are more frequent here than anywhere else. Some are earning their place. Others may be substituting for trust in dialogue that does not need stage direction. Read the scene aloud before deciding which is which.

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Length target

The roadmap proposes one addition of approximately half a page at most, one potential minor revision of a single line, and two adjustments to existing scenes without added length. The net page effect is neutral to negligible. The script at 126 pages is not overlength for its period or its form.

Where to start

The single change that would improve the script most is adding one specific, non-political detail of human dimension to Laszlo in the page 39 exchange. Everything else in the script already works. That one vertex of the triangle being more person than symbol is the only load-bearing gap, and it is the only place where a small addition would have consequences that reach all the way to the final scene.

WHAT NOT TO BREAK

Protect four things above all others during revision.

The placement of the Paris flashback after the reunion, not before it. The structural inversion is what makes the backstory emotionally confirmatory rather than expository. Any revision that relocates it must begin from a clear account of what this placement is accomplishing.

Renault's arc as enacted through behavior and never through statement. If his sympathies become more legible earlier in the script, the Vichy water bottle on page 126 becomes illustration rather than revelation.

The ambiguity about Rick's decision between pages 104 and 117. The climax's force depends entirely on the audience not knowing what Rick has decided in the apartment until the gun appears. Any scene added in that window that clarifies his intentions would defuse the structural charge the script has been building.

The ending's refusal of false comfort. The final line offers a friendship rather than a victory, and the script has earned that restraint over 126 pages. It must not be softened.

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 1-2: Narrator prologue and globe insert | NO CHANGE NEEDED

The world-building device earns its place; the final repeated "wait" lands with exactly the right weight.

Scene 2. Pages 2-3: Police station broadcast | NO CHANGE NEEDED

The APB delivered through bureaucratic routine establishes the police-state atmosphere in the most economical register available.

Scene 3. Pages 2-4: Street roundup and shooting of the civilian | NO CHANGE NEEDED

The Petain poster irony and the discovery of Free French literature on the body do the thematic work in one compressed action beat.

Scene 4. Pages 3-4: Palais de Justice exterior | NO CHANGE NEEDED

The "Liberte, Egalite, Fraternite" inscription functions as a single precisely placed visual irony and needs nothing added to it.

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Scene 5. Pages 3-5: Sidewalk cafe pickpocket | NO CHANGE NEEDED

The European pickpocket warning tourists about vultures while lifting their wallets is the script's most compressed piece of world-building and must not be touched.

Scene 6. Pages 5-6: Refugees watching the plane / Annina's line | NO CHANGE NEEDED

"Perhaps tomorrow we'll be on that plane" plants the Brandels and the plane motif in the same beat. The placement is exact.

Scene 7. Pages 6-8: Airfield arrival, Strasser introduced | NO CHANGE NEEDED

Strasser's entrance, Renault's manner, and the Tonelli-Casselle comedy in the background establish the political power structure and both major antagonists in under three pages.

Scene 8. Pages 8-9: Rick's Cafe exterior and main room opening | NO CHANGE NEEDED

The plane swooping past the Rick's Cafe Americain sign before we enter is the right device for making the cafe a destination before it becomes a location.

Scene 9. Pages 9-11: Main room tableau, gambling room, Carl and the Leuchtags | MOSTLY WORKING - SMALL CHANGES

The montage of overheard table conversations efficiently builds the world, but the transition into the gambling room slightly blurs focus. Consider whether the fishing-smack Santiago exchange and the conspirators exchange can be trimmed by one line each without losing either beat; the room's atmosphere is already established before they arrive.

Scene 10. Pages 11-13: Rick's entrance and the German at the door | NO CHANGE NEEDED

Introducing Rick through a hand signing "Okay-Rick" before showing his face is the script's most precise piece of characterization by withholding and must survive any revision intact.

Scene 11. Pages 12-16: Rick and Ugarte, letters of transit deposited | NO CHANGE NEEDED

The scene does exactly what it must, plants the MacGuffin, establishes Rick's contempt for Ugarte, and makes the trust paradox credible, without overstaying.

Scene 12. Pages 16-17: Rick hides letters in Sam's piano, Ferrari scene | NO CHANGE NEEDED

The business of hiding the letters during the spotlight's shift is clean visual storytelling, and the Ferrari exchange efficiently establishes Sam's loyalty and Rick's refusal to commodify people.

Scene 13. Pages 17-20: Yvonne dismissed, Rick and Renault on the terrace | NO CHANGE NEEDED

The Yvonne scene confirms Rick's emotional shutdown behaviorally rather than through dialogue, and the terrace conversation with Renault plants the bet, Lisbon, and Rick's past without any element feeling like setup.

Scene 14. Pages 21-22: Renault tells Rick about the murder arrest, Rick's office | NO CHANGE NEEDED

Renault's announcement that there will be an arrest and Rick's involuntary glance toward the gambling room, caught immediately by Renault, is a small gem of dramatized subtext.

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Scene 15. Pages 22-27: Rick's office, Renault reveals Laszlo, the bet | MOSTLY WORKING - SMALL CHANGES

This is the script's most information-dense expository scene and it handles the load well through the wit of the sparring. The one moment that shows the machinery: Rick's repetition of "Victor Laszlo?" reads slightly more like a cue for Renault's reaction than like genuine surprise from a man who, by his own account, is not interested in politics. Consider whether a beat of silence before the repetition, rather than the immediate echo, would make Rick's reaction feel more involuntary and less prompted.

Scene 16. Pages 27-28: Renault gives orders, Strasser's table | NO CHANGE NEEDED

Carl's aside about giving Strasser the best table "knowing he is German and would take it anyway" is a one-line compression of the entire Vichy accommodation and lands without a word wasted.

Scene 17. Pages 26-27: Rick and Renault private bet on Laszlo | NO CHANGE NEEDED

Scene earns its place precisely: the wager externalizes Rick's suppressed interest in Laszlo's fate while Renault's dossier recitation plants the Ethiopia and Spain details that will matter at the airport.

Scene 18. Pages 28-30: Strasser joins Renault at Rick's; Ugarte arrested | NO CHANGE NEEDED

The arrest sequence is structurally exact. Ugarte's chips-cashing delay, his bolt, his plea to Rick, and Rick's refusal to help are all doing simultaneous work on character and plot with no wasted motion.

Scene 19. Pages 30-34: Rick meets Strasser; Laszlo and Ilsa arrive | MOSTLY WORKING - SMALL CHANGES

The Rick-Strasser table exchange is tight and correctly handled. The small change: when Ilsa and Laszlo enter on page 34 and Sam consciously keeps his eyes on the keyboard, the action line reads "He appears to know this woman." Consider cutting that explanatory phrase. Sam's avoidance already shows it; the line tells what the behavior demonstrates.

Scene 20. Pages 35-36: Berger and the resistance ring; Renault intercepts | NO CHANGE NEEDED

The dual-register scene, ring sale as cover for resistance contact, interrupted by Renault's arrival, is handled with clean economy and Laszlo's code-switch from low to loud voice is dramatized without stage-managing the audience.

Scene 21. Pages 36-40: Renault introduces Strasser to Laszlo; confrontation at the table | MOSTLY WORKING - SMALL CHANGES

Laszlo's defiance of Strasser is strong, but the exchange on page 40, "this time they really mean to stop me" followed by "we have been in difficult places before," is the script's best available window for adding one private, non-political detail of human dimension to Laszlo. As noted in the main report, one specific detail here, something that reveals a person rather than a leader, would carry weight all the way to the airport. The scene should not grow by more than a few lines.

Scene 22. Pages 40-42: Laszlo consults Berger at the bar; learns Ugarte is dead | NO CHANGE NEEDED

Laszlo absorbs the news of Ugarte's death with controlled economy and Berger's devotion registers without sentimentality. The scene does exactly what it must and no more.

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Scene 23. Pages 42-44: Ilsa summons Sam; "As Time Goes By" begins | NO CHANGE NEEDED

Sam's escalating evasions are perfectly pitched, his protectiveness of Rick is established without explanation, and Ilsa's "you used to be a much better liar" closes the approach sequence before the song begins.

Scene 24. Pages 44-48: Rick sees Ilsa; first reunion at the table | NO CHANGE NEEDED

The entrance, the broken incomplete introduction, the small-talk surface over the charged undercurrent, and Rick's decision to drink with them are all correctly weighted. The Germans-wore-gray exchange is doing more emotional work per word than almost any other exchange in the script.

Scene 25. Pages 48-50: Laszlo and Ilsa leave; Rick waits alone; requests "As Time Goes By" | NO CHANGE NEEDED

Rick sitting alone with the bourbon and the empty chair opposite him, the beacon light sweeping, and his permission to Sam to play the song he banned are three consecutive beats each earning their place. The transition into the Paris flashback that follows is set up with precision.

Scene 26. Pages 51-52: Rick alone in the empty cafe after hours, Sam at the piano | NO CHANGE NEEDED

The scene earns its length. Every line is doing compressed character work, and the transition into the flashback is precisely timed.

Scene 27. Pages 52-59: Paris flashback montage through the train station farewell | NO CHANGE NEEDED

The placement of this sequence after the reunion rather than before it is the script's most important structural choice. The emotional logic is exact and the train station image, raindrops smudging the letter, closes the sequence correctly.

Scene 28. Pages 59-61: Ilsa returns to the empty cafe at night, Rick's drunken confrontation | MOSTLY WORKING - SMALL CHANGES

The scene drives Ilsa out as it must, but Rick's closing line, "who was it you left me for, was it Laszlo, or were there others in between," arrives before the flashback has given the audience enough to excuse his cruelty. Consider whether a version that is equally bitter but slightly less sexually contemptuous would let him keep more audience sympathy entering the flashback. One line, nothing structural.

Scene 29. Pages 61-62: Renault's office, Strasser and Renault discuss the letters and Laszlo | NO CHANGE NEEDED

Efficient intelligence delivery. Renault's joke about American blundering in Berlin earns its place as characterization, not filler.

Scene 30. Pages 62-66: Prefecture lobby and Renault's office, Laszlo and Ilsa meet with Strasser | NO CHANGE NEEDED

Laszlo's refusal under interrogation is well pitched and his concentration camp line lands with controlled irony. The scene holds its weight.

Scene 31. Pages 66-67: Black market exterior, Frenchman directed to Ferrari | NEEDS REVISION

This scene establishes that Ferrari controls the black market, information the Blue Parrot scene immediately repeats and extends. The exterior beat adds no character dimension and no new pressure

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on the central triangle. Trim it to a brief transition or fold its single piece of information into the Blue Parrot arrival.

Scene 32. Pages 67-75: Blue Parrot, Rick and Ferrari, then Laszlo and Ilsa with Ferrari | MOSTLY WORKING - SMALL CHANGES

The scene cluster is working but the mid-section energy dip identified in the main report is most visible here. On page 75, when Ferrari mentions Rick and Ilsa's face darkens, that beat is already in the script but is absorbed too quickly into information delivery. Give it one more beat of duration, a held look or a half-line from Laszlo observing her reaction, so the central relationship stays legible across a stretch where Rick himself is absent.

Scene 33. Pages 76-77: European pickpocket returns, Rick's cafe reopens | MOSTLY WORKING - SMALL CHANGES

The brief reprise of the pickpocket works as comic texture and tonal reset after the melodrama of the closing scene. The only adjustment worth considering: Carl's pocket-check gag after the collision lands slightly softer than the original English-couple version on page 4 because it has no victim to react. If you want the beat to pay more fully, give Carl one line of dry self-satisfaction rather than simply the action of checking his pockets.

Scene 34. Pages 77-80: Rick and Renault at the bar, Yvonne and the German officer, Strasser and Renault on Laszlo's danger | NO CHANGE NEEDED

This scene cluster does multiple jobs without strain. The Yvonne subplot delivers the Franco-German friction that justifies Strasser's concern, the Rick-Renault banter re-establishes their register after the emotional weight of the previous night, and Strasser's conclusion that Laszlo is too dangerous either to keep or release lands as genuine escalation. No change needed.

Scene 35. Pages 80-82: The Leuchtag toast | MOSTLY WORKING - SMALL CHANGES

The Leuchtag scene is doing real work: it offers the only unambiguously hopeful refugee outcome in the script, and their broken English simultaneously provides comedy and embodies the aspiration of assimilation. It sits slightly long given where it falls in the script's rhythm. Consider trimming one exchange inside the "what watch, ten watch, such much" sequence. Carl's exit line, "you will get along beautifully in America," is the right closing beat and must stay.

Scene 36. Pages 82-85: Annina and Rick, the Renault arrangement | NEEDS REVISION

The scene itself is correctly placed and must not move. Annina's question, "if someone loved you very much and did a bad thing to make certain of it, could you forgive her," is the script's most direct articulation of Rick's self-diagnosis before Ilsa's return, and Rick's reply, "nobody ever loved me that much," is essential. The revision needed is small: Rick's exit line, "everybody in Casablanca has problems, yours may work out," is slightly too casual given what Annina has just disclosed. He is effectively telling her to proceed with sleeping with Renault. A single word or phrase that registers the cost he is not quite willing to name would sharpen the scene's moral edge without enlarging it.

Scene 37. Pages 85-86: Ilsa and Laszlo arrive for the second night, Rick seats them | MOSTLY WORKING - SMALL CHANGES

Rick's instruction to Sam to play "As Time Goes By" and his aside to Ilsa, "I believe that's your favorite tune," is a small act of cruelty delivered as courtesy, which is exactly right. The one beat that runs slightly thin is Laszlo's line requesting a table "as far away from Major Strasser as possible," which is functional but generic. This is the only moment before page 90 where you could add a small, non-political personal

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detail for Laszlo at negligible cost. It need not be more than a glance or a half-line.

Scene 38. Pages 86-89: Rick rigs the roulette wheel for Jan | NO CHANGE NEEDED

The scene is precisely constructed. Rick acts without explanation, Carl watches with delight, Renault observes and understands, and Jan and Annina are dispatched on a note of guarded hope. Sacha's kiss on both cheeks and Rick's "go away, you crazy Russian" land the register correctly. Renault's exit line, "I'll be in tomorrow night with a breathtaking blonde and it will make me very happy if she loses," sustains the ironic surface while pointing toward his own ambivalence. No change needed.

Scene 39. Pages 89-91: Laszlo asks Rick for the letters in the office | NEEDS REVISION

Rick's refusal on page 90, meeting Laszlo's escalating financial offers with flat rejection and finally saying only "I suggest you ask your wife," is the scene's structural problem identified in the main report. Rick holds letters Laszlo needs and the script keeps them undistributed for another twenty-five pages on the strength of that one deflection. The scene survives because the triangle's pressure is high enough to override the question, but Rick needs one additional beat of justification that is personal rather than evasive. Something that communicates he is not refusing the cause but refusing this specific transaction for a reason that has nothing to do with money. One line or one action carrying that implication would close the gap without explaining what should remain unexplained.

Scene 40. Pages 91-94: German singing, Laszlo orders the Marseillaise, cafe closed | NO CHANGE NEEDED

This sequence is the script's most emotionally complete set piece. Laszlo's walk to the orchestra, Rick's nod from the balcony, Yvonne's conversion, Strasser's fury, and Renault's "find one" as the excuse to close the place form an unbroken causal chain. Each beat pays the one before it. Yvonne's "Vive la France" arriving from the woman who entered on a German officer's arm is the script's best use of a minor character. No change needed.

Scene 41. Pages 94-95: Strasser approaches Ilsa after the closing | NO CHANGE NEEDED

Strasser's threat, "in Casablanca, human life is cheap," lands with the right weight. Ilsa's reference to what German guarantees have been worth in the past establishes her political intelligence without requiring explanation. The scene is short, correctly so.

Scene 42. Pages 95-98: Hotel hallway and room, Laszlo and Ilsa, Laszlo leaves for the underground meeting | MOSTLY WORKING - SMALL CHANGES

The scene on page 97 where Laszlo asks "when I was in the concentration camp, were you lonely in Paris" is the closest the script comes to acknowledging that he may know more than he says. His follow-up, "is there anything you wish to tell me," and Ilsa's "no, Victor, there isn't," carry enormous compression. The scene earns its place. The one adjustment: Laszlo's exit line, "it isn't often that a man has a chance to display heroics before his wife," reads as a deflection designed to ease her worry. It is a good line. Consider whether a beat of genuine stillness before he delivers it would let the audience feel what he is suppressing rather than receiving only the surface charm.

Scene 43. Pages 98-99: Rick and Carl close the cafe, Carl departs for the meeting | NO CHANGE NEEDED

The exchange is economical and characterizes both men through indirection. Rick's interruption of Carl, "don't tell me where you're going," is simultaneously self-protective and a gift to Carl, keeping Rick technically uninvolved while Carl proceeds. No change needed.

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Scene 44. Pages 99-102: Ilsa comes to the apartment, confrontation, the gun | NEEDS REVISION

The scene through the gun moment is working. The revision concern is narrower than the scene's reputation suggests. Ilsa's speech beginning "you want to feel sorry for yourself" on page 101 is her most forceful moment in the script and must stay. The parentheticals in this sequence, flagged in the main report, are more numerous here than anywhere else in the script. Read the scene aloud with the parentheticals removed and restore only those where the dialogue genuinely cannot carry the tone alone. The scene will not shrink by more than a few lines but it will breathe more freely.

Scene 45. Pages 102-104: After the kiss, Ilsa's explanation, "you'll have to think for both of us" | NO CHANGE NEEDED

Ilsa's account of the Paris marriage and concentration camp on pages 103 and 104 is the script's necessary exposition delivered at the latest possible moment and in the highest emotional register. Her final surrender, "you'll have to think for both of us, for all of us," passes the film's central question to Rick at exactly the right structural beat. Rick's reply, "all right, I will. Here's looking at you, kid," completes the transfer without overexplaining it. No change needed.

Scene 46. Pages 101-102: Ilsa's gun confrontation | NO CHANGE NEEDED

Scene delivers its reversal cleanly. Ilsa's threat collapses into her confession, and Rick's "go ahead and shoot, you'll be doing me a favor" earns its logic from everything built before it.

Scene 47. Pages 102-104: Apartment aftermath, Ilsa's explanation | MOSTLY WORKING - SMALL CHANGES

The scene that finally gives Ilsa's Paris departure a cause is exactly where it needs to be, and the information lands. One small issue: Ilsa's line "I didn't care" on page 103 reads as a transcription error or false compression. She means she set aside her own feelings, not that she was indifferent. Clarify that phrasing so the sentence does not contradict the emotion the scene is building.

Scene 48. Pages 104-105: Ilsa surrenders the decision to Rick | NO CHANGE NEEDED

"You'll have to think for both of us, for all of us" is the structural hinge the climax depends on. The scene executes it correctly and must not be adjusted.

Scene 49. Pages 104-105: Laszlo and Carl flee the underground raid | NO CHANGE NEEDED

Brief, functional, and correctly paced. Laszlo's physical injury gives him something other than a symbol to inhabit for the first time in several scenes.

Scene 50. Pages 105-108: Laszlo at the bar, Rick and Laszlo's night conversation | MOSTLY WORKING - SMALL CHANGES

Laszlo's declaration on page 107, "each of us has a destiny, for good or for evil," is in his register and defensible, but his most human moment, "I am also a human being, yes, I love her that much" on page 108, is arriving here as the script's first real emotional investment in him as a person rather than a cause. As noted in the main report, one earlier beat of personal dimension would make this land as confirmation rather than correction. The scene itself needs no changes; the work belongs at page 39. Within this scene, resist any temptation to expand Laszlo's personal disclosure beyond what is already here. The compression is correct.

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Scene 51. Page 108: Laszlo arrested | NO CHANGE NEEDED

The timing is exact. Laszlo's most human line is immediately followed by the gendarmes, which prevents the scene from resting in sentiment. Rick's "it seems that destiny has taken a hand" is the right tone and correctly withholds his real intention.

Scene 52. Pages 109-112: Rick's deal with Renault | NO CHANGE NEEDED

The negotiation is the script's most compressed piece of plot machinery, and it runs clean. Renault's delight in the arrangement, combined with his genuine puzzlement at Rick's motive, is exactly the right register. The exchange earns every line.

Scene 53. Pages 112-113: Rick sells the cafe to Ferrari | NO CHANGE NEEDED

Short scene, correct placement. Rick's insistence that Sam gets twenty-five percent and that Abdul, Carl, and Sacha stay establishes the sacrifice is real before the airport makes it explicit.

Scene 54. Pages 113-116: Renault arrives at the closed cafe, Laszlo and Ilsa arrive, the letters change hands | MOSTLY WORKING - SMALL CHANGES

The scene builds precisely to Renault's announcement on page 116. One staging note in the action lines may confuse a director: on page 115, "Laszlo deposits his hat on a nearby table" receives its own sentence of emphasis but carries no apparent dramatic function. If this is not a production-era blocking note with practical purpose, cut it. It briefly pulls focus from the letters transferring to Laszlo's hands, which is the shot that matters.

Scene 55. Pages 116-118: Rick pulls the gun on Renault, forces the airport call | NO CHANGE NEEDED

The reversal is structurally exact. Rick's gun appearing mid-sentence, cutting off Renault's triumphant "Love it seems has triumphed over virtue," is the climax's fulcrum and it lands with full force because nothing in the preceding scenes telegraphed it.

Scene 56. Page 118: Strasser at the German consulate | NO CHANGE NEEDED

Economical cross-cut that installs the clock without padding it. Strasser's urgency is established in under a page and the scene returns to the airport before momentum drops.

Scene 57. Pages 119-121: Airport hangar, letters filled in, Rick names Ilsa | NO CHANGE NEEDED

The revelation that the names are Mr. and Mrs. Victor Laszlo is the second structural reversal in four pages and it hits cleanly. Ilsa's confusion, "but why my name, Richard," followed by Rick's explanation, is paced correctly. Renault countersigning the papers while Rick argues Ilsa into the plane is a piece of staging that earns its irony without underlining it.

Scene 58. Pages 121-123: Rick's farewell speech to Ilsa | NO CHANGE NEEDED

"We'll always have Paris" through "here's looking at you, kid" is the script's emotional climax and it needs nothing. The syntax is correctly incomplete. Renault's observation on page 123 that "she knew you were lying" is essential: it restores Ilsa's agency and must stay exactly where it is.

Scene 59. Page 122: Strasser drives to the airport | NO CHANGE NEEDED

One-beat scene that earns its place by sustaining the clock Rick wound up with the airport phone call.

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Scene 60. Pages 122-123: Rick clears the air with Laszlo before handing over the letters | MOSTLY WORKING - SMALL CHANGES

Rick's claim that Ilsa "did her best to convince me that she was still in love with me, but that was all over long ago" is a protective lie the audience knows is a lie, which is correct and moving. Laszlo's response, "I understand," followed immediately by "welcome back to the fight," is too fast. Laszlo has just been told his wife spent the night with another man trying to obtain documents he needed. One beat of silence, or one piece of physical business before his line, would let the exchange breathe without adding a word of dialogue. As written, the transition risks reading as a continuity compression rather than a chosen emotional beat.

Scene 61. Pages 123-126: Strasser arrives, the confrontation, the shooting, Renault's choice, the walk into fog | NO CHANGE NEEDED

The final sequence executes every remaining obligation. Strasser's death is structurally required and correctly staged. "Round up the usual suspects" is the right four words for Renault's arc to close on. The Vichy water bottle dropped into the trash basket is the one image that completes everything the script has been withholding about Renault's real position, and it arrives without announcement. The final line is earned and must not be changed.

Scene 62. Pages 126-127: Rick and Renault walk into the fog | NO CHANGE NEEDED

The closing exchange and final image are perfect as written. Renault's silent rejection of Vichy water closes his arc without announcing it, the last two lines earn everything the script has built, and the deliberate refusal of triumphant resolution is the source of the script's durability. Touch nothing here.

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