

Sitcoms Script Writing Robot: Finetuning LLM to Write for Sitcoms

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Abstract

This project investigates the use of large language models for generating consistent and creative scripts, focusing on the classic US sitcom Friends. I present an approach that combines fine-tuning with a specialized planner and writer to enhance the quality of generated stories. The planner generates scene outlines based on the background and characters, while the writer produces character-specific dialogues. I train the models using a dataset of Friends scripts, incorporating summaries generated by deepseek-chat for better planning. Despite challenges in obtaining reliable human feedback for evaluating creativity, the results demonstrate that the generated scripts exhibit high quality, with the model only requiring a few attempts to produce satisfactory outputs. This work highlights the potential of LLMs for script generation and explores the complexities of evaluating creative outputs in a controlled setting.

The code and model checkpoints could be find at <https://github.com/linghaiCTL/Script-writing-robot-for-Friends>.

1 Introduction

Large language models (LLMs) have demonstrated remarkable performance in a wide range of natural language understanding and generation tasks. Today, the most common applications of LLMs include text summarization and conversational agents, where they excel at condensing complex information and engaging in dynamic, context-aware dialogues. In the realm of writing, LLMs are typically used as powerful tools to assist humans by refining and improving existing text, rather than generating entirely new content from scratch. While they can certainly help enhance clarity, coherence, and style, they are less often employed to create innovative ideas or entirely original paragraphs. Instead, their primary function is to support human writers in the revision process, providing suggestions for enhancing quality and precision.

Training large language models (LLMs) for creative writing is a meaningful task. On one hand, it enables LLMs to assist humans in a broader range of tasks, expanding their roles and applications beyond traditional functions like summarization and conversation. On the other hand, enhancing their storytelling ability also reflects a deeper capacity for planning, reasoning, and understanding narrative structure. The ability to craft engaging and coherent stories requires LLMs to generate not only contextually relevant content but also to apply logical progression, character development, and thematic consistency—skills that are transferable to other complex reasoning tasks.

The main challenges for large language models (LLMs) in creative writing, particularly storytelling, lie in creativity and consistency. Creativity refers to the model’s ability to generate original plots, which is largely influenced by pre-training and prompting. In my experiments, I have found that generating original plots is not a significant issue for LLMs. However, consistency remains a persistent challenge. Maintaining consistency throughout a story requires not only coherence in the development of the plot and characters but also a robust ability to track long-term narrative elements across the text.

Writing a story typically demands both long-text understanding and long-text generation. To produce a high-quality narrative that aligns with human expectations, a model often requires a detailed, extensive prompt to establish the story’s context. For instance, when asked to continue a novel, the

model must be aware of the entire preceding plot to accurately capture character details, relationships, and ongoing events. However, LLMs with shorter generation limits may struggle with this due to the nature of their token-length constraints. Stories that exceed the maximum generation length of many smaller LLMs can result in incomplete or inconsistent outputs, such as the model beginning to repeat tokens or lose track of earlier plot points.

Moreover, the interaction between long inputs and outputs further compounds this issue. When tasked with generating longer stories, LLMs might produce a narrative where the beginning is completely disconnected from the end, due to the limited context window they can process. This disconnect can lead to narrative errors, where the story’s earlier developments no longer align with its conclusion, undermining the overall coherence and quality of the story.

In this work, I focus on improving the consistency of stories generated by large language models. To explore this challenge, I have chosen the task of writing new scripts for the US TV series *Friends*, a classic sitcom that revolves around the daily lives of six main characters. There are several reasons for selecting this task. First, the scripts of sitcoms like *Friends* are typically short, which allows us to focus on consistency and other challenges without the added complexity of long-text generation. Second, the characters in *Friends* each have well-defined personalities, and the series’ original plots are widely recognized and familiar to its fans. This makes it easier for humans to evaluate the generated scripts, both in terms of creativity and stylistic consistency, as they can more easily compare the output to the well-established tone and narrative structure of the original show.

The main idea of my work consists of two key parts. First, I fine-tune a large language model (LLM) using existing plots from *Friends* to help it better understand the previous events and character relationships. Traditionally, to achieve this, LLMs would require processing an extremely long prompt, which often leads to information loss and reduced performance. However, I argue that, for understanding the context of a book or TV series, the volume of data is better suited for supervised fine-tuning (SFT) rather than relying solely on prompting. By fine-tuning the model with the series’ plots, the LLM can effectively retain and process the key elements of character interactions and plot development.

Secondly, to improve the consistency of the generated scripts, I developed a planner specifically designed to assist the model in structuring the story. The pipeline works as follows: each time the user provides the background of a scene and the characters involved, the **planner** envisions what might happen in that scene and generates a summary. The **writer** then uses both the user input and the generated summary to compose a script. This approach has shown promising results, as it enables the LLM to generate more coherent and contextually consistent narratives.

2 Experiment

2.1 Experiment setup

Dataset A new dataset of *Friends* scripts was created for fine-tuning the large language model (LLM). The dataset is derived from raw *Friends* scripts by splitting them into short scenes and categorizing each scene into its background, characters, and the characters’ dialogues. This dataset was then used to develop the first version of the Script Writing Model (SWM1.0). For training the planner in SWM2.0, I used deepseek-chat [2] to generate summaries for each short scene, which were subsequently added to the dataset to enhance its structure and context for better performance.

Models The backbone model I chose is Llama-3.2-1B [1], a powerful and up-to-date large language model (LLM) that is also efficient in terms of GPU memory usage. Initially, I experimented with GPT-2 [4] for this task, but found that it struggled significantly with the complexity of the problem. GPT-2 frequently failed during long-text generation, making it unsuitable for the task at hand. In contrast, Llama-3.2-1B demonstrated remarkable capabilities, even in zero-shot trials, proving to be more effective for the task.

2.2 Methods

The main method I employ is outlined in the introduction section and illustrated in Figure 1. I trained both a planner and a writer based on my dataset. The planner’s role is to envision the events that would unfold in a given scene and create an outline for the new plot. The writer, on the other hand,

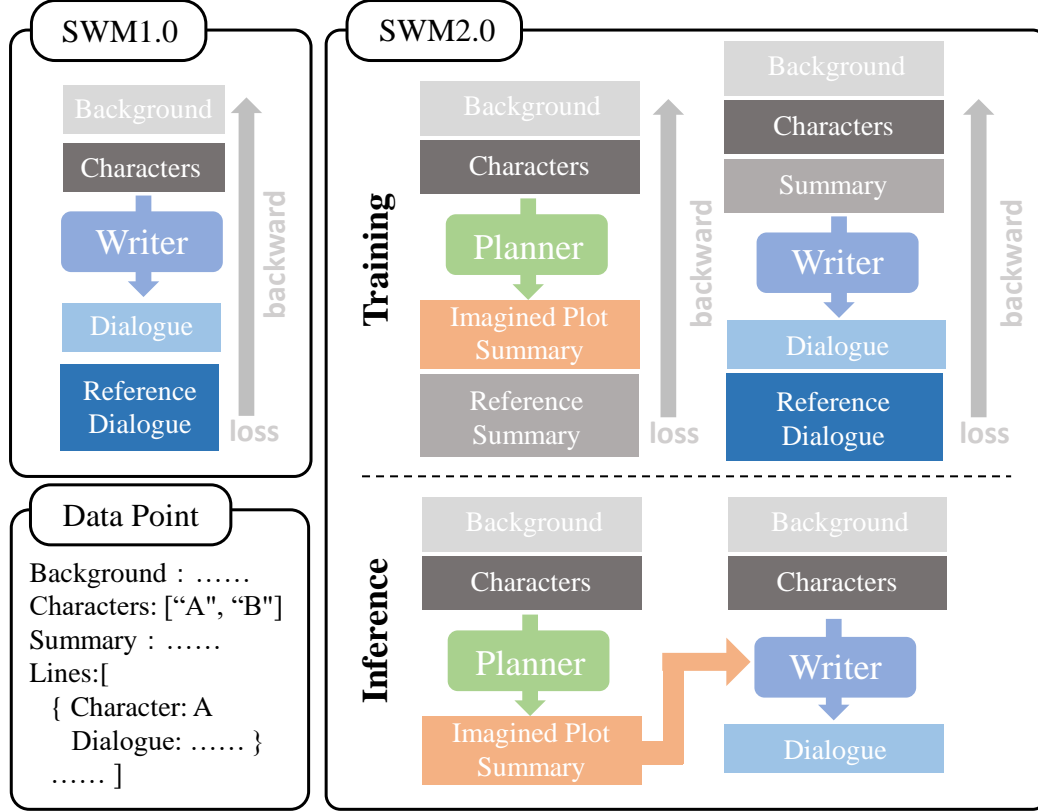


Figure 1: The pipeline for training and inference in the Script Writing Model (SWM), along with an example of a data point in the dataset. This figure illustrates two versions of the pipeline: SWM1.0, which relies solely on the writer for script generation, and SWM2.0, which incorporates an additional planner to enhance performance and consistency.

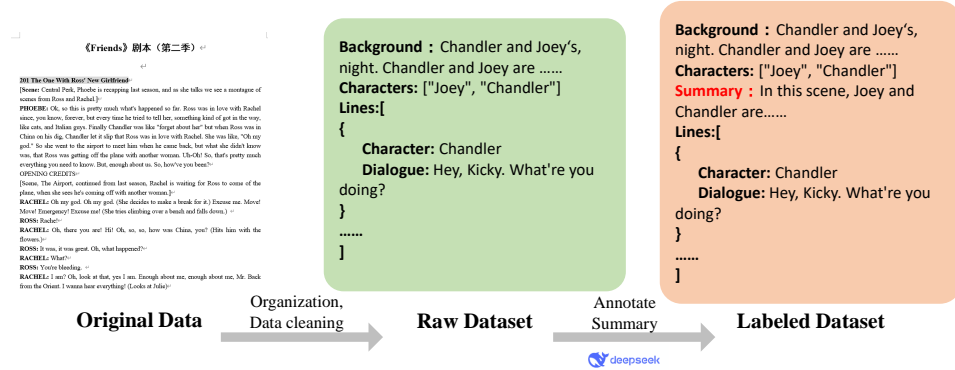


Figure 2: The pipeline of dataset creation.

generates character dialogues based on this outline, ensuring that the dialogues are customized to each character's unique personality.

For the training details, I used LoRA [3] to fine-tune both the planner and the writer. The planner takes the scene's background and characters as input, with the summary generated by deepseek serving as the target label. For the writer, the input includes not only the background information, the involved characters, and the deepseek-generated summary, but also the first three lines of dialogue between the characters as initial guidance. This approach has proven to yield better results during training, providing a more coherent starting point for dialogue generation.

For the hyperparameters, both the writer and planner were trained on the dataset using a new chatting template for 10 epochs, with 2112 data points per epoch. The initial learning rate was set to $1e-4$. For

the LoRA training parameters, the LoRA rank was set to 8, LoRA alpha to 32, and the dropout rate to 0.1.

3 Results and Discussion

3.1 Chosen of evaluation metrics

I referred to several papers on creative writing but found no suitable evaluation metric for this task. Most evaluation benchmarks rely on LLMs that are specially fine-tuned for specific tasks, which may fail to reasonably assess the quality of generated scripts, especially when these scripts fall outside the distribution of the fine-tuned dataset. While there are a few rule-based evaluation metrics, they still offer limited insight. Creative writing inherently involves generating novel content that differs from the training dataset.

For instance, in another research ¹, the researchers attempted to use LLMs to generate a new chapter of a novel based on previous chapters and evaluated it using the BLEU score. The rationale was that a smaller BLEU score indicates better creativity, as it suggests the generated chapter differs more from the original ². However, there are several issues with this approach. First, it is questionable whether BLEU can truly measure creativity. Under this metric, a model that generates random tokens could theoretically achieve the best score, despite lacking any actual creativity. Second, creativity is primarily rooted in the model's pre-training stage. Fine-tuning the model on a small, specialized dataset helps it become more familiar with a specific task or context, but it also limits its creativity to some extent. Since the fine-tuning dataset is much smaller than the pre-training dataset, it tends to narrow the model's output distribution, reducing its ability to generate novel or diverse content.

In my opinion, the key quality metrics for evaluating a story are consistency, completeness, style (which is impossible for LLM to evaluate with zero-shot), and, most importantly, human preference. To assess these dimensions, human feedback is irreplaceable, whether it's through direct preference annotations or by training a score model based on human ratings. However, this aspect exceeds my current capacity to afford human annotation. When I reached out to my friends for help with annotation, I found it challenging to establish a reliable pipeline. One of the main issues is that humans tend to "overfit" to the original plots, making it easy for them to distinguish between the original and newly generated scripts. As a result, the preference annotations may introduce significant bias, undermining the evaluation process.

Given the challenges mentioned above, selecting an appropriate evaluation benchmark for assessing the story quality within a specific distribution remains a difficult problem. The only way I can present my results in this report is by directly showing the generated stories alongside the original scripts, allowing you, the reader, to evaluate the quality based on your own "inner reward model." While this approach may lack objectivity, it represents the best method for demonstrating the results within the constraints of my current resources. ³

3.2 Results

Below is a case of generated results. It includes the original script, the script generated by the instruction fine-tuned model (baseline), and the scripts generated by SWM1.0 and SWM2.0. Additionally, I have included one more normal case and a failed case to highlight the most common types of failure in generation in the appendix. The results are presented as follows. The new generated plot by SWM1.0 and 2.0 is highly close to the style of the original Friends TV show, and the dialogue totally fitting the personality of the characters. While baseline model can only get the information of the character relationship by background input, and the generated plot is totally not suitable for the characters in the aspect of their personalities.

¹A custom final project of Stanford CS224N. The report could be found at <https://web.stanford.edu/class/archive/cs/cs224n/cs224n.1244/final-projects/JoyceChuyiChenMeganMou.pdf>

²To be concrete, the BLEU score between the original scripts of Friend and model-generated scripts on test dataset is 0.41 for the planner and 0.10 for the writer.

³In fact, the quality of the scripts generated by the model is remarkably high. It only takes a few attempts to "cherry-pick" a satisfying output.

- **Background:** Monica and Rachel's, Monica is talking to her father.
- **Characters:** Monica, Mr. Geller
- **Summary:** In this scene, Monica is talking to her father, Mr. Geller, at their apartment. Mr. Geller casually brings up his desire to be buried at sea when he passes away, much to Monica's surprise and discomfort. He explains that he wants to be buried at sea because it seems like a fun and unconventional way to be remembered, breaking away from the usual expectations people have of him. Monica humorously responds, but ultimately goes along with his quirky request, acknowledging that it would indeed be a memorable and unique way for him to be remembered.
- **Original Script:**

Mr. Geller: I was just thinking. When my time comes-

Monica: Dad!

Mr. Geller: Listen to me! When my time comes, I wanna be buried at sea.

Monica: You what?

Mr. Geller: I wanna be buried at sea, it looks like fun.

Monica: Define fun.

Mr. Geller: C'mon, you'll make a day of it! You'll rent a boat, pack a lunch...

Monica: ...And then we throw your body in the water... Gee, that does sound fun.

Mr. Geller: Everyone thinks they know me. Everyone says 'Jack Geller, so predictable'. Maybe after I'm gone, they'll say 'Buried at sea! Huh!'.

Monica: That's probably what they'll say.

Mr. Geller: I'd like that.
- **Script generated by baseline model:** Monica: Dad, I know you think I'm being dramatic, but I just had the worst day.

Mr. Geller: (sitting on the couch, looking concerned) What's wrong, sweetie? You look like you've lost your last marble.

Monica: (sighing) I had a fight with Rachel. She said I'm being too controlling and bossy.

Mr. Geller: (shaking his head) Oh, no, no, no. You're not being controlling, you're just... enthusiastic. (chuckles) That's what makes you so lovable.

Monica: (frustrated) That's not the point! Rachel said I'm suffocating her and that I don't trust her.

Mr. Geller: (sitting up straight) Monica, I don't know what you're talking about. Rachel and I are fine.

Monica: (angrily) Don't lie to me, Dad! I know what I heard.

Mr. Geller: (calmly) Monica, I'm not trying to lie to you. I just... (pauses) Never mind. You're going to talk to Rachel and work things out.

Monica: (sighing) I know, Dad. I'll try. But it's hard when she says I'm being so pushy and mean.

Mr. Geller: (smiling) That's just being a mother, sweetie. You have to be willing to listen and understand where she's coming from.

Monica: (sighing) I know, Dad. But it's hard when I feel like I'm always right.

Mr. Geller: (putting a hand on Monica's shoulder) That's not true, Monica. You're not always right. And that's okay. We'll work through this together, okay?

Monica: (nodding) Okay, Dad.
- **Script generated by SWM1.0:**

Monica: Hey Dad.

Mr. Geller: Hey.

Monica: So how was the funeral?

Mr. Geller: Oh, it was a nice little ceremony. I-I-I never liked funerals, but the kids did it.

Monica: I'm glad you could make it.

Mr. Geller: Yeah, I-I-I just wish I could've spent more time with them. But it's not like I could've done anything, you know, I'm still alive.

Monica: I know.

Mr. Geller: Yeah, well, I'm just glad you're doing all right.

Monica: Yeah, me too.

Mr. Geller: So what are you doing tomorrow?

Monica: I don't know. I haven't decided.

Mr. Geller: Oh, that's okay, I'm sure you'll figure it out.

Monica: Yeah.

Mr. Geller: So uh, I was thinking maybe we could take the kids to the beach tomorrow?

Monica: Oh, that sounds great! Yeah, I think that sounds great.

Mr. Geller: Great! Oh, hey, I'll pick you two up at 9?

Monica: Okay.

Mr. Geller: Okay.

- **Planning generated by SWM2.0:** In this scene, Monica is discussing her wedding plans with her father, Mr. Geller. She reveals that she has found the man she wants to marry and is considering asking him to be her best man instead of one of the other guests. Mr. Geller is initially skeptical, suggesting that one of the other guests might be more suitable. Monica insists that the other man is equally perfect, mentioning that he is smart, funny, and even offers to help with her wedding plans. Mr. Geller remains unconvinced but agrees to help with the chicken, even if it means spending more time with the girls.

- **Script generated by SWM2.0:**

Mr. Geller: Monica, I don't think you really think one of the guys is perfect, do you?

Monica: No, I think one of the guys is very nice, but he's not the one. I think the one that I want to marry is the one.

Mr. Geller: You want to marry one of the guys?

Monica: Yeah! Look, I've been thinking about it and I really think it is worth asking him to be my best man. Who says you can't ask someone who is not one of the guys?

Mr. Geller: Well, I don't know. But if I was running a restaurant and one of my waiters was perfect, I'd ask him, but I'm not running a restaurant, I'm a scientist.

Monica: Well, maybe one of the guys at the party is perfect. Which one would you say that is?

Mr. Geller: I'm not so sure. One of the guys there is very smart, very funny...

Monica: And he also happens to be very nice, very helpful... He would really make a great best man.

Mr. Geller: I suppose I could ask him.

Monica: I could help too!

Mr. Geller: Well, I suppose I could also ask him. But honey, if I spend more time with you girls, I'll never get anything done.

Monica: I'll take that as a yes.

3.3 Discussion

In summary, my experiment shows two main results. The first is LLM shows remarkably creative in story telling even without more post-training tricks. Large pre-training scale enable it to generate totally new plots, and the fine-tuning enable it to written in certain style. The second result is that peft fine-tune can certainly insert new memory to LLM. In the experiment, we can find that LLM could even remember a plots of a character who only show up few times in the show and mention that plot in its generation. And this idea is supported by several other researches. For example, an research indicate that LLM perform reasoning based on the cases it has viewed instead of logical rules, fine-tuning help LLM to memory more cases, and therefore it would perform better in certain reasoning task. And with the peft training method, fine-tuning now cost relatively low GPU time. Utilizing fine-tune to help LLM memorize long context for one-time inference might be a new method. It stores the memory in external LoRA parameters instead of key and value matrixs, which might show better performance.

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A Appendix

Here shows two more cases of the model generated result. One is a normal generated case and another is a failure case.

Case normal:

- **Background:** Chandler and Joey's, night. Chandler and Joey are sharing the sofa bed in the living room. Joey is restless.
- **Characters:** Joey, Chandler
- **Summary:** In this scene, Joey and Chandler are sharing the sofa bed at Chandler and Joey's apartment. Joey is having trouble sleeping and is restless. He expresses his concern about his inability to stay committed to one woman, reflecting on his father's example. Chandler reassures Joey, reminding him of his past decisions to pursue his acting career despite the pressure to follow in his father's footsteps. Chandler encourages Joey to believe in his ability to commit when the right woman comes along. Joey appreciates Chandler's support and snuggles up to him, but Chandler quickly tells him to get off.
- **Original Script:**

Chandler: Are they end to end, or tall like pancakes?

Joey: Y'know what I mean, about how I'm always going out with all these women. And I always figured, when the right one comes along, I'd be able to be a stand-up guy and go the distance, y'know? Now I'm looking at my dad, thinking...

Chandler Hey, you're not him. You're you. When they were all over you to go into your father's pipe-fitting business, did you cave?

Joey: No.

Chandler: No. You decided to go into the out-of-work actor business. Now that wasn't easy, but you did it! And I'd like to believe that when the right woman comes along, you will have the courage and the guts to say "No thanks, I'm married."

Joey: You really think so?

Chandler: Yeah. I really do.

Joey: Thanks, Chandler. (Snuggles up to him)

Chandler: Get off!

• **Script generated by baseline model:**

Joey: (fidgeting with his hands) Come on, Chandler, I'm bored. I want to watch something.

Chandler: (sighing) I don't know, Joey. We just got back from a long trip. I'm not exactly in the mood for TV.

Joey: (pouting) That's not fair. I'm a great sleeper. I can fall asleep anywhere.

Chandler: (laughing) Yeah, right. You fell asleep in the car on the way here. That's not exactly a great sleep.

Joey: (defensively) Hey, that was one time! And it was a great nap. You were sleeping too, you know.

Chandler: (smirking) Oh, yeah. I was sleeping. I was dreaming about being a great actor.

Joey: (laughing) Yeah, and I was the lead in the movie. (both laugh) Chandler: (teasingly) Oh, really? What was the movie about?

Joey: (grinning) You know, the one where I'm a famous actor and you're my agent.

Chandler: (laughing) That's a great movie. I'm sure it's a real blockbuster.

Joey: (laughing) Shut up, Chandler. You're just jealous because you're not a famous actor.

Chandler: (smiling) Maybe a little. But I'm a great actor. I've got a great agent.

Joey: (teasingly) Oh, yeah? What's your agent's name?

Chandler: (smiling) Ah, that's a secret. But let's just say he's a very... influential person.

Joey: (laughing) I bet. (both laugh)

• **Script generated by SWM1.0:**

Joey: (kicks the pillow) I'm gonna go to bed now. (He gets up and walks to the bathroom.)

Chandler: I'm gonna go to bed now. (He gets up and walks to the bathroom.)

Joey: (coming out of the bathroom) Hey!

Chandler: Hey.

Joey: I don't wanna sleep.

Chandler: What's wrong?

Joey: I don't know. I don't know. I'm just tired. I think I'm gonna go to sleep now.

Chandler: Okay. (He gets back on the sofa and Joey gets back on top of him.)

Joey: I'm gonna go to sleep now.

Chandler: Okay.

Joey: (sleeps.)

Chandler: (turns out the light and sits up, and looks around the room.)

Joey: (notices him) Hey!

Chandler: Hey.

Joey: What?

Chandler: I don't know what the matter with you people is. It's like, I'm with you, I'm not alone. I'm with you, I'm not alone. I'm with you, I'm not alone.

Joey: (pouts) You're right. I'm not alone.

Chandler: I'm right.

Joey: (pouts) You're right.

Chandler: I'm right.

Joey: I'm right.

(The following dialogues are repeated tokens till reach the max generating length.)

- **Planning generated by SWM2.0:** In this scene, Joey is feeling restless and complains about Chandler not doing enough to help him relax. Chandler suggests making more noise, but Joey is still dissatisfied. Joey then suggests that they could "burn some candles," but Chandler is confused by the idea and asks if it's actually candles. Joey clarifies that he means fireplaces or a fireplace, but Chandler is still puzzled. Joey decides to go to his room and suggests they play a game to pass the time, which Chandler reluctantly agrees to. Joey then asks Chandler a question about a dream he had, and Chandler, trying to be supportive, offers some vague and confusing advice, leaving the dream's meaning unclear.

- **Script generated by SWM2.0:**

Joey: There's something bothering me.

Chandler: What?

Joey: You're not doing anything to help me relax. I'm telling stories, and you're not making any noise.

Chandler: Then what is it?

Joey: Make more noise!

Chandler: Then what?

Joey: (Picks up a glass and pours a drink.) We'll have to burn some candles.

Chandler: (Confused) Are you making fireplaces or putting candles on the fireplaces?

Joey: I mean fireplaces or a fireplace.

Chandler: Okay, I don't understand. You-You keep saying 'fireplaces,' and I'm just saying 'okay, okay.'

Joey: I'll go to my room. Let's play a game.

Chandler: Fine.

Joey: Chandler? Do you have any idea how long this took me?

Chandler: Um-m, hint?

Joey: No.

Chandler: Oh, come on! I'm-I'm really sorry!

And here comes a failure case. Here we can find that when the scene becomes complex with more characters. The generated length could easily be too long and fail at end. **Case failure:**

- **Background:** Chandler and Joey's, the next morning. Joey is getting the door in his dressing gown—it's Ross.

- **Characters:** Rachel, Monica, Ross, Joey, Paolo, Chandler

- **Summary:** In this scene, Ross is at Joey and Chandler's apartment, trying to keep a secret from Chandler. He had kissed Chandler's mom the previous night and is worried about Chandler finding out. Joey agrees to keep it a secret but reminds Ross that it's against the "code" to kiss a friend's mom. The conversation becomes awkward and defensive when Chandler comes out, and Ross and Joey quickly make up a story about planning to play racquetball.

Later, Rachel and Paolo, who are in a relationship, share a goodbye kiss, which Ross awkwardly observes. Joey pressures Ross about whether he will tell Chandler the truth, but Ross is hesitant, especially since Chandler's mom might reveal it herself. The scene ends with Monica entering and questioning what they are doing, to which Joey gives a nonsensical answer about not wearing a jockstrap.

- **Original Script:**

Ross: Hey, is Chandler here?

Joey: Yeah.

Ross: Okay, uh, about last night, um, Chandler.. you didn't tell... (Joey shakes his head) Okay, 'cause I'm thinking- we don't need to tell Chandler, I mean, it was just a kiss, right? One kiss? No big deal? Right?"

Joey: Right. No big deal.

Ross: Okay.

Joey: In Bizarro World!! You broke the code!

Ross: What code?

Joey: You don't kiss your friend's mom! Sisters are okay, maybe a hot-lookin' aunt... but not a mom, never a mom!

Chandler: What are you guys doing out here?

Ross: Uh.. uh.. Well, Joey and I had discussed getting in an early morning racquetball game. But, um, apparently, somebody overslept.

Joey: Yeah, well, you don't have your racket.

Ross: No, no I don't, because it's being restrung, somebody was supposed to bring me one.

Joey : Yeah, well you didn't call and leave your grip size.

Chandler: Okay, you guys spend waaaaay too much time together. (Goes back inside and shuts the door)

Ross: Okay, I'm scum, I'm scum.

Joey: Ross, how could you let this happen?

Ross: I don't know, God, I... well, it's not like she's a regular mom, y'know? She's, she's sexy, she's...

Joey: You don't think my mom's sexy?

Ross: Well... not in the same way...

Joey: I'll have you know that Gloria Tribbiani was a handsome woman in her day, alright? You think it's easy giving birth to seven children?

Ross: Okay, I think we're getting into a weird area here...

Rachel: Hey.

Ross: Hey.

Rachel: What're you guys doing out here?

Ross: Well, not playing raquetball!

Joey: He forgot to leave his grip size!

Ross: He didn't get the goggles!

Rachel: Well,sounds like you two have issues.

Rachel: Goodbye, baby.

Paolo: Ciao, bela.

Ross: Do they wait for me to do this?

Joey: So are you gonna tell him?

Ross: Why would I tell him?

Joey: How about 'cause if you don't, his mother might.

Ross: Oh...

Monica: (Entering) What are you guys doing here?

Joey: Uhhhh.... he's not even wearing a jockstrap!

Monica: ...What did I ask?

• **Script generated by baseline model:**

(Ross walks into the living room, holding a large box)

Ross: (excitedly) Alright guys, I've got it! The dinosaur exhibit is ready to go.

(Joey looks up from his coffee table, where he's sprawled out in his dressing gown)

Joey: (grumbling) Great, just what I needed. A bunch of weirdos in dinosaur costumes.

(Rachel walks into the room, holding a cup of coffee)

Rachel: (laughing) Oh, come on Joey. It's not that bad. It's just a fun day out.

(Monica enters the room, holding a stack of laundry)

Monica: (smiling) I've got the laundry folded and ready to go. You can't have a dinosaur exhibit without some clean clothes.

(Paolo enters the room, holding a large box)

Paolo: (grinning) Hey guys, I brought some snacks. We can have a little party while we're setting up.

(Chandler walks into the room, holding a script)

Chandler: (skeptically) What's going on? Is this a costume party?

Ross: (ignoring Chandler) Oh, yeah! We're going to have a whole day of dinosaur-themed fun. I've got a whole list of things to do... (starts to list off his plans)

Joey: (interrupting) Can we just get to the snacks already? I'm starving.

Rachel: (laughing) Okay, okay. Let's get started. Paolo, can you bring out the snacks?

Paolo: (smiling) Of course! I've got some delicious Italian food. (exits the room)

Monica: (smiling) Alright, let's get started. We've got a lot of work to do before the exhibit opens.

Chandler: (sighing) Great. Just what I needed. Another day of pretending to be interested in dinosaurs.

Ross: (ignoring Chandler) Okay, guys, let's get to work. We've got a lot to do before the exhibit opens.

• **Script generated by SWM1.0:**

Joey: (opening the door) Hey, you're up early!

Ross: Yeah, I had a weird dream about a chicken.

Joey: A chicken? You had a chicken?

Ross: Yeah, it was running around my head. I was trying to get out of it but I couldn't.

Joey: What happened?

Ross: I think I was in a kitchen.

Joey: A kitchen? You in a kitchen?

Ross: Yeah, it was like a normal kitchen, but there was a big rooster in the corner.

Joey: You know you're gonna be late for work today.

Ross: Yeah, I'm sorry, I'll see you later.

Joey: Okay.

Ross: Bye.

Joey: Bye.

Ross: (to Rachel) Hey, Rach.

Rachel: Hey.

Ross: (to Joey) I'm going to go get some coffee.

Joey: Okay.

Ross: (to Rachel) Want some coffee?

Rachel: (laughing) No thanks.

Ross: Okay. (he leaves)

Joey: (to Rachel) So, what did you do last night?

Rachel: Not much. I went to bed at like, 10.

Joey: Wow, you guys are going to be late for work.

Rachel: Yeah, I'm sorry.

Joey: I'll see you later.

Rachel: Okay.

Joey: Okay. (he closes the door)

Joey: (to Chandler) Hey, you're up early too!

Chandler: Yeah, I had a weird dream about a girl.

Joey: A girl? You had a girl?

Chandler: Yeah, it was a woman. I was walking down the street and there was this girl. She was naked. I mean, really naked. Naked.

Joey: What did you do?

Chandler: I just stood there. I just stood there. I was just there.

Joey: What happened?

Chandler: I think she was going to get into a car, but then she started to walk towards it. And I followed her. I followed her.

Joey: What?

Chandler: I followed her. I followed her to the parking garage.

Joey: What? Why?

Chandler: I don't know. I don't know. Why? Why?

Joey: Why? Why?

Chandler: Because I had a weird dream about a girl.

Joey: I see. (they both sit down)

- **Planning generated by SWM2.0:** In this scene, the group is gathered at Chandler and Joey's apartment, where they are enjoying a lazy morning. Joey is getting dressed in his dressing gown, and Ross is helping him. Monica enters wearing an uncomfortable dress, and Joey playfully teases her about it. Rachel enters dressed up for a day at the office, and she and Paolo share a lighthearted

moment, kissing and hugging. Joey, Chandler, and Ross join in on the hug, with Joey expressing his approval of their relationship.

Meanwhile, Chandler is dealing with the aftermath of a disastrous date with Janice. He is frustrated and embarrassed, especially when he sees Monica, Rachel, and Chandler all holding up a sign that reads, "Happy Thanksgiving, Janice." Chandler tries to hide his anger, but the group's teasing and laughter make it difficult for him to keep his emotions in check.

The scene ends with Chandler finally snapping at Monica, accusing her of being a "bully bitch" and storming out of the apartment, leaving the group in a mix of shock and amusement.

• **Script generated by SWM2.0:**

Joey: (in his dressing gown) Hey.

Ross: Hey.

Joey: (sticking out his neck) Hey. Ready to go out and have some fun?

Ross: Sure. How about if we go 10, 12, 15, no wait! 17 miles per hour?

Joey: (in a slower voice) Ready.

Ross: (in a slower voice) Ready.

Joey: (in a slower voice) 17 miles per hour.

Ross: 17?

Joey: 17 miles per hour.

Ross: 17.

Joey: 17.

Ross: 17 miles per hour?

Joey: (in a slower voice) Ready.

Ross: Ready.

Joey: Ready.

Ross: Ready.

Joey: Ready.

Ross: Ready.

Joey: Ready.

Ross: Ready.

Joey: Ready.

Ross: Ready.

Joey: Ready.

Ross: Ready.

Joey: (to Chandler) You're kinda doing a great job with this relationship thing.

Chandler: Yeah! It's going really well. It's just Janice. Hang out with her, have fun, do things you wouldn't normally do. That's all it is.

Joey: (looking over at Monica) Yeah, or have fun with Monica.

Chandler: I'll tell you a story. (Starts to go for it) Monica and I went on a date last night. It did not go well. I'm not gonna tell you the details. I don't want to have to look you in the eye on that.

Rachel: (entering) Hey, what was the date?

Monica: I was supposed to be at work today.

Rachel: Oh, that's just great. Look, I'm gonna go hold you. (She gives her head for Rachel and Joey to kiss her.)

Joey: (smiling) Good.

Rachel: (smiling back) Good.

Joey: Yeah.

Monica: (smiling) So, what-what's going on?

Rachel: I'm just here today at work.

Monica: Oh, great, I'm so relieved that I'm not here. Hey, look, thanks for understanding, okay?

Rachel: Of course, I just... I don't... I don't blame you for not wanting to do it. I mean, you don't, do you?

Monica: No.

Rachel: Right, just, just give me a big hug.
Monica: 'Cause you're my friend. (Hugs.)
Rachel: Okay.
Monica: 'Cause you're my friend. (Kisses herself. She's wearing a dress.)
Rachel: You're right. (She goes to get changed.)
Monica: Okay. (She comes back naked.)
Rachel: Oh, I'm sorry.
Monica: No, it's okay, I know. I was just, I was just taking my time. You know.
Rachel: Oh, I'm sorry. No, it's okay.
Monica: I'm gonna go change. (She goes into the bathroom.)
Rachel: So, what are you doing?
Monica: I'm just changing.
Rachel: I can see that.
Monica: I'm just, I'm just getting ready.
Rachel: Okay. (She goes into the bathroom.)
Monica: (coming out naked) I'm just getting ready. I'm just getting ready. (She goes into the shower.)
Joey: (to Chandler) So, how was it? How did the date go?
Chandler: It was a disaster.
Ross: What was it?
Chandler: She called. She hung up on me.
Paolo: What?
Chandler: I'm not telling. Ross: What was it?
Chandler: She called. She hung up on me.
Paolo: What?
Chandler: I'm not telling.
Rachel: (entering) What is it?
Chandler: Janice. I had a date with Janice and it was so bad that I'm still in my apartment. Chandler:
She called. She hung up on me.
Paolo: What?
Chandler: I'm not telling.
Rachel: (entering) What is it?
Chandler: Janice. I had a date with Janice and it was so bad that I'm still in my apartment.
Rachel: (entering) What is it?
Chandler: Janice. I had a date with Janice and it was so bad that I'm still in my apartment. Chandler:
Janice. I had a date with Janice and it was so bad that I'm still in my apartment.
Paolo: What happened? Paolo: What happened?
Chandler: She was dirty, put something in her vagina. I'm not telling. Chandler: She was dirty, put
something in her vagina. I'm not telling.
Ross: What happened?
Chandler: I don't want to tell.
Joey: Why not?
Chandler: 'Cause it's not pretty, but that she does it and I don't tell.
Ross: What is with you and Janice?
Chandler: I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm
sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry,
I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry,
I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry, I'm sorry

And in the end, the repeated tokens exceeding the max generate length.

This case shows the limitation of current method. The model lack the ability for long-text generation. Most commonly, it won't fail to generate the dialogues but generate poor quality scripts when the

generation length is too long. To enhance its ability for generating longer text, we might need sparse attention and bigger model.