Title

by
Your Name

(Based on, If Any)

Name (of company, if applicable)
Address
Phone Number

EXT. PARKING LOT – NIGHT

The line above is called a slug line. Slug lines give the location of the scene.

The first part indicates interior (INT.), exterior (EXT.) or a combination (I/E.). You would use I/E. if someone is looking out a window, for example.

This is followed by the location name.

This is followed, after a hyphen, by day or night. "CONTINUOUS" may be used if the action is moving continuously from one location to another, such as someone going from outside to inside. Occasionally you may see "LATER" or "MOMENTS LATER."

Slug lines are left justified, all caps. They may have one or two blank lines above them, and should have one blank line below.

INT. HALLWAY – DAY

This paragraph is an example of "action" or "description." It describes the location and what is happening there.

Action paragraphs are left justified and cross the entire page.

Avoid long paragraphs of action. Leave a blank line between paragraphs. Don't indent paragraphs.

INT. CLASSROOM – DAY

When DOUG (or any other character) is introduced in an action line for the first time, the name is written in ALL CAPS. After that it is normal.

                    DOUG
          For dialogue, the name of the
          character who is talking is in all
          caps and indented to 3.5" with a
          blank line above.

If a character's dialogue is broken by an action line, it is optional (but typical) to use a (CONT'D) after the new name indicator.

                    DOUG (CONT'D)
          Dialogue goes beneath the character
          name with margins of 2.5" and 6".
                    (MORE)

                                              (CONTINUED)

CONTINUED:

>   DOUG (CONT'D)
>   If character dialogue is spread
>   across a page break, split the
>   dialogue at the end of a sentence.
>   Most screenwriting software will do
>   this automatically for you.

Put a "(MORE)" indented to 3.5" to indicate a character's dialogue continues on the next page. Put a (CONT'D) after the character name on the next page.

It is optional (and uncommon these days) in a selling script to place "(CONTINUED)" at the bottom of the page and "CONTINUED:" at the top of the next page if the scene continues past a page break.

Montages are done in one of two ways. You can alert the reader that it is a montage and then list the shots like so:

MONTAGE

Doug teaches the class. Everyone is dressed in summer clothes. The students are bright and alert.

Doug teaches the class. Everyone now wears fall clothes. The students look worn and tired.

Doug teaches the class wearing a Santa Claus sweater. Half the class is asleep.

END MONTAGE

Similar to a montage is a series of shots which is done as follows:

SERIES OF SHOTS

1) Doug lecturing the class.

2) Students diligently taking notes.

3) A reading session for feedback.

This indicates that time is not continuous for these shots.

Sometimes a scene ends with a transition like "DISSOLVE TO" or "FADE TO." It is uncommon these days to use CUT TO. Transitions are right justified, all caps and followed by a colon. Typically a script ends with FADE OUT or FADE TO BLACK.

>   DISSOLVE TO:

INT. CLASSROOM - LATER

You do not need to start a new scene with an action line but
I think it looks better.

                    DOUG
               (explaining)
          Parentheticals can contain brief
          actions or a descriptions of the
          emotion of the line. The margins of
          parentheticals are 3" to 5.5". They
          should be used sparingly.

                    ACTOR
               (sadly)
          Actors hate parentheticals.

                    DOUG
               (beat)
          Beat in a parenthetical means a
          pause.

Parentheticals can also indicate subtitles. For example:

                    FRENCH GUY
               (In French, subtitled)
          I like speaking French.

If you have a longer scene of subtitles, you can save space
by indicating it in an action line. It is then common to
bracket the subtitled dialogue.

(THE FOLLOWING SCENE IS IN ARABIC WITH SUBTITLES)

                    SHOPKEEPER
          [Hello. May I help you?]

                    CUSTOMER
          [Yes. I would like to buy
          something.]

                    SHOPKEEPER
          [Well it is good that you speak
          Arabic then so I can understand
          you.]

(END SUBTITLES)

                    NARRATOR (V.O.)
          You use parentheses next to the
          characters name when someone's
          voice is heard but they're not
          seen. "V.O." means voice over.
                    (MORE)

CONTINUED:

> NARRATOR (V.O.) (CONT'D)
> Use it when the person speaking is
> not on screen *and is not heard by
> the other characters in the scene.*

> SHOPKEEPER
> Did you hear something?

> CUSTOMER
> No.

> SEDUCTIVE PERSON (O.S.)
> "O.S." means off-screen. Use it
> when the person speaking is not on
> screen *but is heard by the other
> characters in the scene.*

> SHOPKEEPER
> Did you hear something?

> CHARACTER
> I sure did.

Shopkeeper and Customer turn -- to see SEDUCTIVE PERSON
batting her seductive eyes.

Shopkeeper's POV

Seductive Person is speaking directly to us.

> SEDUCTIVE PERSON
> POV means point-of-view. Use it
> sparingly, when it's important to
> emphasize that we're seeing
> something through a specific
> character's eyes.

BACK TO SCENE

Seductive Person walks up to Shopkeeper and slaps his face.

> SEDUCTIVE PERSON (CONT'D)
> BACK TO SCENE takes us out of the
> POV shot, and back to the scene.

It is optional to begin a script with FADE IN: and end with
FADE OUT or FADE TO BLACK transitions. Often writers will put
THE END centered at the end of a script.

FADE OUT.

THE END