

(Name of Project)

by  
(Name of First Writer)

(Based on, If Any)

Revisions by  
(Names of Subsequent Writers,  
in Order of Work Performed)

Current Revisions by  
(Current Writer, date)

Name (of company, if applicable)  
Address  
Phone Number

FADE IN:

INT. KITCHEN - DAY

Here you describe the location and any important PROPS, CHARACTERS and SOUNDS that may be present. The first time important things are mentioned, they should be written in CAPITALS. This way it is easy to glance through the script and see when characters first appear, and how many specific props will be needed for a scene (which can help with budget estimation).

This is also where you can describe the physical action of the scene. The original screenplay should keep camera instructions to a minimum, only explaining technical aspects when they are vital to the story itself.

If you start telling a director or cinematographer how to do his job, they could swiftly become annoyed with the script and stop reading. Of course, if you are directing the film yourself then you can put as much information in as you wish - but remember that your actors are going to have to read the script as well, and won't want to have to wade through endless technical details. A shooting script and storyboards can be created at a later stage to define how the script will be translated to the screen.

In this scene we happen to have FRANK and BEN, who are both seated playing CARDS. Rather than describing the camera moves to establish the location, you could instead use an insert.

INSERT: A close-up on Frank dealing the cards.

This way we make sure the setting is sufficiently explained, while still leaving the actual execution up to the director.

FRANK

When a character speaks, you indent his dialogue like this, making the action and the dialogue easy to identify at a glance.

You can cut back and forth between dialogue and narrative. Be sure to space each segment of the script to avoid it looking cluttered.

BEN

(whispering)

You can give additional information about how a character is to say a particular line by writing it in indented brackets between the character's name and the dialogue.

(MORE)

BEN(cont'd)

Make sure you don't try and do the actor's job for them, though. Just as a director might become frustrated at a script full of camera moves, an actor may get annoyed if you leave them no room to improvise and explore the character.

As you can see, when dialogue is split across a page it is common practise to include a (MORE) and a (cont'd), to avoid any confusion.

Let's say that Frank gets up and leaves the room, moving through the house and into the

INT. HALLWAY

Making scenes flow from one to another can help the action seem natural and makes it easier to read.

FRANK (V.O.)

Sometimes you might want to hear a character's dialogue without the actor actually speaking it in the scene. The (V.O.) addition to the character's name stands for 'voiceover'.

Sometimes you might want to specify how one scene moves into another, rather than it just flowing from one set to the next. This is when you can use transitions.

CUT TO:

EXT. LIBRARY - LATER

Transitions are placed to the right of the page, with scene headers on the left. Other transitions include 'DISSOLVE TO:' and 'FADE TO BLACK.' You do not need to put a transition between every scene, as this tends to break up the flow of the script.

Once we reach the end of the script, there's little left to do except

FADE TO BLACK.

THE END.