

Standard Screenplay Format

Abbreviations

VO Voice Over OS Off Screen INT Interior EXT Exterior POV Point of View

Scene Heading

- 1) INT or EXT LOCATION
- 2) TIME OF DAY
- 3) CAMERA ANGLE (close up, long shot, etc)
- 4) WHAT (what the camera sees, specifically)

Year and specific time of day should be in parenthesis, for example:

"EXT. LONDON (1892) – DAY - ESTABLISHING" or

"EXT. PEARL HARBOR (6:15AM) – DAY – ESTABLISHING"

Direction

This is where you state what is happening. You introduce characters, give camera cues, describe action.

Camera Cues

In the stage direction, camera cues are always written in capital letters. Such cues would include: FOLLOW, ZOOM, ANGLE WIDENS TO INCLUDE, SEE, MOVE, PAN DOWN, HIGH ANGLE, etc.

Character Names

The first time a character appears in a script, the name should be in all capital letters in the stage direction.

Characters Dialogue

When writing dialogue for a character, that character's name appears in capital letters, centered over the dialogue (see tab settings). Any description of how they give their dialogue is in small letters and parenthesis, for example:

SHELBY
(weeping)
I had no idea the test would be so hard!

Personal Direction

Comments for the actors such as 'beat' and 'excitedly' appear as personal direction with the dialogue. Personal direction such as 'Shelby enters' appears as stage direction when it would occur under another character's dialogue. Also, it cannot be more than four lines long.

SHELBY
(to Mary in the next room)
I had no idea the test would be so hard!
Mary enters.

MARY
I told you to pay attention in class!

Ending Scenes

FADE OUT
DISSOLVE TO:

Page Breaks

(CONTINUED) should be used with parenthesis at the bottom right of the page if a scene continues on the next page. On the subsequent page, at the top left should have no parenthesis, but a colon - CONTINUED:

Tab settings

1"	1.6"	2.6"	3.3"	3.9"	5.9"	7.2"
Left Margin	Direction	Dialogue	Personal Direction	Character Name	Transitions	page #

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INT. STUDY, INDY'S HOUSE

Brody enters the book-lined, dark-wooded study. He paces for a moment before the fire which is dying in the fire- place, then spots something and goes over to Indy's big desk. The surface is covered with open books, monographs, maps and drawings--all about the Ark of the Covenant. Brody smiles; he knows his friend very well. Indy comes in, closing the door behind him. Brody turns to him with a triumphant expression.

INDY

(smiles)

Good work, Marcus. And, of course, the Museum gets the Ark when we're done.

BRODY

(smiles)

Of course.

Indy's manner is vigorous, aggressive.

INDY

Okay, here's the way it's gonna be. First, I'll high-tail it to Shanghai.

Indy leans over a map on his desk. Brody steps over toward the door.

INDY (CONT'D)

Then I think I know where I can find Ravenwood. If only I can get--

BRODY (O.S.)

General Hok's a tough customer. They don't call him the Wild Boar for nothing.

DISSOLVE TO:

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EXT. IN THE AIR - DAY/NIGHT

A Pan Am Clipper flies west over the Pacific.
SUPERIMPOSE: Shanghai

WIPE TO:

MONTAGE

- 1) Josh is born. The doctors clean him and hand him over to his mother.
- 2) Josh rolls over in his playpen. His mother applauds.
- 3) Holding on to the coffee table, Josh takes his first steps. His mother joyously hugs him.
- 4) Clad in droopy diapers, Josh runs gleefully through the sprinklers.
- 5) His mother sighs, and reaches for the diaper bag.

SUBTITLE FADES IN: INDONESIA - 1980

FADE OUT.

THE END