TITLE OF PLAY

by

Insert Your Name Here

Street
Address
Phone #
E-mail address

Place

Toledo? Paris? A poor family farm? Outer space?

Setting

A city street/ the porch/ the kitchen/ the space station

Time

The present. The past (good to specify date). The future.

Cast of Characters

CHARACTER #1	Either the first character to appear or the most important Brief description: age, race, gender, occupation maybe (do not go on about personality traits that we should pick up in the dialogue).
CHARACTER #2	Again with brief description. Also relationship to CHARACTER #1 (son/ wife/ lawyer) If a character has an accent or a physical impairment, this is also good to know
CHARACTER #3	Again with brief description. And relationship to other character(s) if any.

* You can use whatever font you want on title page, but being wacky about it is not recommended. The text of the play is a different story — there are industry expectations. Times New Roman is pretty standard for plays. Courier is okay too, though it's more standard for screenplays. Georgia's not bad. Arial is awful. Always use 12 point.

ACT I

Scene 1

> LIGHTS UP on the initial stage directions. They should be indented so that they begin half way across the page. Notice that the margins are set at 1.5 on the Left and .5 on the Right. This is ideal for a script that's going to be **printed one-sided**. For scripts that may be printed double-sided, it's better to have one inch margins on both sides. CHARACTER NAMES should always be capitalized in the stage directions. Page numbering should appear on the top right hand side. Stage directions may be italicized.

CHARACTER NAME

The dialogue always goes to the margins. In screenplays the dialogue is indented and the visual description goes to the margins because film is a visual medium and the action is paramount to the dialogue. In a stage play, the dialogue is paramount, and therefore it gets more space.

> All other stage directions should be indented to center, like this. Any SPECIAL EFFECTS, such as PHONES RINGING or LIGHTS FLASHING should be capitalized so that a stage manager or designer can quickly identify a script's needs.

STUDENT
(raising hand)
What about parentheticals?

> Pause.

INSTRUCTOR
(sighing)
Parentheticals are tricky.
(she sits)
You don't want to overuse them. And you always want to put them on a line separate from the dialogue—

STUDENT
(cutting INSTRUCTOR off)

But what if you have to describe something lengthy?

                    INSTRUCTOR
If you have something lengthy to say—

          A CELL PHONE RINGS. STUDENT 2 reaches
          into her bag, sheepishly, and turns it off.

                 INSTRUCTOR CONT'D
— then you should make it a stage direction, not a parenthetical and continue the dialogue after.

                      STUDENT
But what if... what if...

                    INSTRUCTOR
Spit it out.

                      STUDENT
What if it's medium long?

                    INSTRUCTOR
As a rule, if it's more than a five word sentence, then it's probably too long to be a parenthetical,
it's a stage direction. That's not a hard and fast rule, just a guideline. And remember:
Punctuation is your friend.
                    (beat)
Use. It. Wisely. Also, it pays to make your stage directions as minimal as possible. Convey as
much as possible through the dialogue.

          STUDENT 2 sheepishly EXITS.

          LIGHTS FADE.