Every script should have a title page with one contact address only in the bottom left hand corner. Always include a phone number and an e-mail address if you have one.

If you have an agent the address and number can go here. A draft number or date is not required on a spec script.
FADE IN:

EXT. LOCATION - DAY

(BEGIN YOUR SCRIPT WITH A TEASER OR COLD OPENING. ALL TEASERS AND ACTS MUST BEGIN WITH FADE IN: FOLLOWED BY A SET HEADING)

(SELECT HEADINGS ARE CAPITALISED AND UNDERLINED AND TAKE THE FORM OF EXT. OR INT. LOCATION - DAY OR NIGHT)

CHARACTER #1

Character names appear capitalised. A character is designated by either their first or last name, but a role designation may be used instead with personal titles abbreviated. The designated character name should remain consistent throughout the entire script.

FADE OUT.

END OF TEASER
ACT ONE

Scene 1

FADE IN:

EXT. LOCATION - NIGHT

(SCENE ACTION IS CAPITALISED WITH EACH PARAGRAPH ENCLOSED WITHIN ROUND BRACKETS. SCENE ACTION SHOULD ONLY DEAL WITH WHAT IS ON THE SCREEN AND NEVER STRAY INTO SUPERFLUOUS NOVELISTIC TEXT)

CHARACTER #2

Dialogue appears double-spaced under the character name in normal upper and lower case.

CHARACTER #1

(SMILES)

Parenthetical instructions appear in capitals enclosed within round brackets in the body of the dialogue.

(PAUSE)

It is recommended that these are used sparingly!

(MORE)
CHARACTER #1 (CONT'D)

Split dialogue between pages only if at least two lines appear on the first page, and only after a sentence.

(IT IS ACCEPTABLE TO BREAK A CHARACTER’S SPEECH WITH PARAGRAPHS OF SCENE ACTION)

CHARACTER #1

But remember to repeat the character name. Paragraphs of dialogue must always be preceded by a character name and never appear on their own.

(SCENES CAN CONTINUE ACROSS PAGES WITHOUT THE NEED TO RETYPE THE SET HEADING. ONLY USE SET HEADINGS AT THE START OF A NEW SCENE)

(IT IS CUSTOMARY IN A TV SCRIPT TO SPECIFY A TRANSITION AT THE END OF EVERY SCENE)

CUT TO:
ACT ONE

Scene 2

INT. LOCATION #2 - DAY

(BEGIN EACH NEW SCENE ON A NEW PAGE, HOWEVER SHORT IT IS, AND ALWAYS FOLLOW A SET HEADING WITH A LINE OF SCENE ACTION)

(IF YOU HAVE A PARTICULARLY VISUAL SCENE WITHOUT MUCH DIALOGUE, THEN SPLIT UP YOUR SCENE ACTION INTO PARAGRAPHS)

(IT MAKES IT MUCH EASIER TO READ THIS WAY AS HEAVY TEXT ON A PAGE IS OFF-PUTTING)

CUT TO:
ACT ONE

Scene 3

INT. LOCATION #3 - NIGHT

(SOMETIMES IT MAY BE NECESSARY TO HEAR CHARACTERS WHEN WE CAN’T ACTUALLY SEE THEM)

CHARACTER #1 (O.C.)

Off-camera means the character is present within the scene, but can only be heard, e.g. they are speaking from an adjoining room.

CHARACTER #2 (V.O.)

Voiceover is used when the character is not present within the scene, but can be heard via a mechanical device such as a telephone or radio. It is also used when a character narrates parts of your story.

CHARACTER #2

If you need to differentiate between a character’s narration and their on-screen dialogue, just begin a new speech, omitting (V.O.).
CHARACTER #2 (V.O.)

Reverse this process to return to narration. As (O.C.) and (V.O.) are technical instructions, they appear next to the character name.

(USE V.O. WHEN YOU WANT TO SHOW ONE CHARACTER SPEAKING ON THE PHONE BUT ONLY HEAR ANOTHER)

CHARACTER #1

(INTO PHONE)

This is the character we see on the phone.

CHARACTER #2 (V.O.)

Whilst we hear the second character speaking at the other end.

CHARACTER #1

But the first character remains in vision throughout the scene.

(END EACH ACT IN THE FOLLOWING WAY)

FADE OUT.

END OF ACT ONE
FADE IN:

INT. LOCATION #1 / LOCATION #2 - NIGHT (INTERCUT)

(IF YOU NEED TO CUT BACK AND FORTH BETWEEN SIMULTANEOUS ACTION, LIKE THE PHONE CONVERSATION, THEN HANDLE YOUR SCENE LIKE THIS)

CHARACTER #1

(INTO PHONE)

You can type your dialogue as normal.

CHARACTER #2

(INTO PHONE)

Whilst indicating that both characters are on the phone.

CHARACTER #1

Although you don’t need to do that for every speech.

CHARACTER #2

Just make sure you indicate when the character hangs up.

(MORE)
CHARACTER #2 (CONT'D)

(HANGS UP)

Especially if you are going
to continue the dialogue and
scene beyond the phone conversation.

(This counts as one scene so
there's no need to begin a new
page each time a character speaks)

(IF YOU NEED TO SPECIFY EFFECTS
CUES THEN DO IT LIKE THIS)

SPFX: SPECIAL EFFECTS CUES
      APPEAR SEPARATED FROM
      THE SCENE ACTION

SFX: AS DO SOUND EFFECTS
     CUES

MUSIC: AND MUSIC CUES

(ALL APPEAR CAPITALISED AND
UNDERLINED)

CUT TO:
ACT TWO

Scene 5

EXT. LOCATION #1 - NIGHT -
1956 (FLASHBACK)

(IF YOU WANT FLASHBACKS IN YOUR
SCRIPT THEN TREAT THEM AS
SEPARATE SCENES AND INDICATE
THEM IN THE SET HEADING)

YOUNG CHARACTER #1

If it’s important, you can
include the specific year or
time period.

YOUNG CHARACTER #2

If your flashback takes place
across a number of
consecutive scenes, then
specify it as a flashback
sequence in the heading.

(INCLUDE WHEN THE FLASHBACK OR
FLASHBACK SEQUENCE FINISHES AND
BEGIN A NEW SCENE)

(END FLASHBACK)

FADE OUT.

END OF ACT TWO
CREDIT WINDOW

FADE IN:

EXT. LOCATION #1 - DAY

(END YOUR SCRIPT WITH A CREDIT WINDOW OR TAG SCENE. ALL PAGES SHOULD BE NUMBERED. PAGE ONE BEGINS WITH THE TEASER, NOT THE TITLE PAGE)

(This example of tape-live format includes numbered scenes within each act -- each new scene begins with the act number and scene number)

(An alternative way is to use the un-numbered system. Only new act numbers are specified, with each new scene indicated by a set heading on a new page)

(It is customary to sign-off a TV script in the following way. FADE OUT. ONLY EVER APPEARS AT THE END OF AN ACT AND THE ENTIRE SCRIPT. IF YOU WANT TO INDICATE A FADE OUT. AND A FADE IN: BETWEEN TWO SCENES WITHIN AN ACT, THEN THE CORRECT TRANSITIONAL TERM IS FADE TO:)

FADE OUT.

END OF SHOW