TV THREE-CAMERA FORMAT

"Episode Title"

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<u>TEASER</u>

<u>FADE IN</u>:

<u>EXT. LOCATION - DAY</u>
(Character #1)

BEGIN YOUR SCRIPT WITH A TEASER OR COLD OPENING. ALL TEASERS
AND ACTS MUST BEGIN WITH <u>FADE IN</u>: FOLLOWED BY A SET HEADING.
SET HEADINGS ARE CAPITALISED AND UNDERLINED AND TAKE THE FORM OF
EXT. OR INT. LOCATION - DAY OR NIGHT. FOLLOW THE SET-HEADING
WITH THE NAMES OF THE CHARACTERS WHO APPEAR IN THE SCENE.

                      CHARACTER #1

         Character names appear capitalized and

         indented to around the middle of the

         page, but not centered. 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.

<u>FADE OUT</u>.

                    <u>END OF TEASER</u>

ACT ONE

SCENE A

<u>FADE IN</u>:

<u>EXT. LOCATION #1 - NIGHT</u>
(Character #1, Character #2)

SCENE ACTION IS DOUBLE-SPACED UNDER THE HEADING IN CAPITALS
WITH DOUBLE-SPACING BETWEEN PARAGRAPHS. SCENE ACTION SHOULD
ONLY DEAL WITH WHAT IS ON THE SCREEN AND NEVER STRAY INTO
SUPERFLUOUS NOVELISTIC TEXT.

                    CHARACTER #1

        Dialogue appears double-spaced under

        the character name in normal upper and

        lower case. Like the character name,

        it is not centered.

                    CHARACTER #2

        (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 #2 (CONT'D)

     Split dialogue between pages only if at

     least two lines appear on the first

     page, and only after a sentence.

IF SCENE ACTION INTERRUPTS A CHARACTER'S SPEECH ON THE SAME
PAGE...

                    CHARACTER #1 (CONT'D)

     Then you must begin a new character cue

     when continuing the dialogue.

     Paragraphs of dialogue must always be

     preceded by a character name and never

     appear on their own.

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

CUT TO:

ACT ONE

SCENE B

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:

<u>ACT ONE</u>

<u>SCENE C</u>

<u>INT. LOCATION #3 - NIGHT</u>
(Character #1, Character #2)

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 directions, 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

          (INTO PHONE) But the first character

          remains in vision throughout the scene.

END EACH ACT IN THE FOLLOWING WAY.

FADE OUT.

                         END OF ACT ONE

ACT TWO

SCENE D

FADE IN:

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

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

          (INTO PHONE) But make sure you indicate

          when a character hangs up.(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.

SCENES CAN CONTINUE ACROSS PAGES WITHOUT THE NEED TO RETYPE THE
SET HEADING. ONLY USE SET HEADINGS AT THE START OF A NEW SCENE.
IF YOU NEED TO SPECIFY EFFECTS CUES THEN DO IT LIKE THIS.

<u>SPFX:</u>   <u>SPECIAL EFFECTS CUES APPEAR SEPARATED FROM THE SCENE
        ACTION.</u>

<u>SFX:</u>   <u>AS DO SOUND EFFECTS CUES...</u>

<u>MUSIC: AND MUSIC CUES.</u>

ALL APPEAR CAPITALIZED AND UNDERLINED.

<u>CUT TO</u>:

ACT TWO

SCENE E

EXT. LOCATION #1 - NIGHT - 1956, FLASHBACK
(Young Character #1, Young Character #2)

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.

INDICATE 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 THREE-CAMERA FORMAT INCLUDES ACT NUMBERS WITH
EACH SCENE -- EACH NEW SCENE BEGINS WITH THE ACT NUMBER AND
SCENE LETTER. AN ALTERNATIVE WAY IS TO ONLY INDICATE ACT
NUMBERS AT THE BEGINNING OF A NEW ACT, WITH EACH NEW SCENE
INDICATED BY THE LETTER ONLY 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