

1 SOUND FADE UP OUTDOOR DAY AMBIANCE. HOLD

2 UNDER:

3 JENK An author submitting a manuscript for a
4 producer's consideration (the "spec
5 script"), should layout the masterpiece
6 in the old, standard American MS style,
7 which many producers still use for
8 production.

9 POTTER Use a good quality 8½" x 11" opaque
10 bond. Bind with a clamp, paper clip or
11 other easily removable device. I prefer
12 three-hole punched paper fastened with
13 brads at the top and bottom. The final
14 page is always blank.

15 MUSIC BRIDGE.

16 SOUND FADE UP SPEEDING CAR INTERIOR.

17 ARCH Top margin for the page number is ½"
18 from the top edge of the paper, about 1"
19 from right edge.

20 LUCILLE Optional "slug line" goes at top left
21 opposite the page number. Body copy
22 begins 1" down from the top edge. Number
23 each line. When splitting dialogue
24 between two pages, begin the second page

1 LUCILLE (CONT'D) with a new cue and (CONT'D).

2 NORMAN (fading up) The first line number of
3 every page is always 1. Exactly 24 lines
4 per page. No paragraphing within cues.
5 (coughs) Do not separate the action into
6 acts and scenes.

7 ORSON If a sound or music cue, or general
8 direction, interrupts a line of
9 dialogue...

10 SOUND PHONE RINGS.

11 ORSON ...treat it as two lines, the first ended
12 and the second started with ellipses.

13 VIC (FILTER) If you absolutely must make
14 corrections by hand, do so neatly in
15 black ink. You're best advised to retype
16 pages that require corrections.

17 MUSIC STING.

18 SADE Of course, the computer makes tidy edits
19 much easier than ever and should obviate
20 the necessity for hand-written
21 corrections.

22 SOUND CROSSFADE TO BOTTLING PLANT AMBIANCE.
23 WORKERS SINGING "HI HO! HI HO!" UNDER:
24 PERKINS More cola! We're out of cola!