

h u n t e r a r r o g a n t
e n t e r t a i n m e n t

SCRIPT FORMATTING 101

Why does this document exist?

Simply put, many new writers have trouble formatting their script for a play or musical, and I thought I'd put in my two cents as a professional producer. There are some industry standards, but by and large, people have either been following submission guidelines from the Dramatists Guild or Samuel French that have been widely shared across the Internet and held (arbitrarily, I feel) to be the standard, replicating templates by other licensing houses, or just writing it and worrying about formatting later.

One may find templates to use in garden-variety screenwriting software such as Final Draft, and they're welcome to use those as they like. However, I tend to find such programs confusing to operate, especially with all the keystroke commands, and they never come out looking quite like I want them to. Generally, I want them to look like the scripts I've seen in the past; while the screenplay templates of such programs at least look like a standard film script, however technically perfect their stage script template is about meeting its preset standard, it just never looks "right," know what I mean? Besides this, every licensing agency soliciting submissions will say that if you use screenwriting software, its default settings are not necessarily standard play format. Moreover, if one doesn't have such programs, they're dealing with Microsoft Word or a similar word processor, which is not equipped to deal with the demands of a play or musical unless one creates a new template.

So... I've come up with my own set of general rules that has always served me well, plucking a little here and there from each format I've encountered, and one is welcome to give them a shot! For the record, nobody is married to this. It's just a pointer for those who have no clue. I always re-format the scripts created by my office this way, mainly because I want to set an example, and it's what I have arrived at after years of trial and error.

Before we begin...

All references to function apply to Microsoft Word 2021. Some research may be required for your particular word processor. Also, all measurement references are in imperial units. Attempts at metric conversion throughout failed due to an inability to determine the default metric unit Word uses internationally. My apologies.

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Page Margins (for Printing and Binding Purposes)

You should set custom margins for your script like so:

- Select the **Layout** tab in the ribbon.
- Select the **Margins** button on the far left-hand side.
- When the drop-down menu opens, choose **Custom Margins...** at the bottom of the list.
- When the “Page Setup” window opens, leave every other field alone, but set “Left” to 1.5” (one-and-a-half inches) to allow extra space for binding when printed. *(This goes back to the days of printing out the script, adding special “cover page” paper, and binding it with brass brads. Today, it leaves enough space not to screw up hole-punching for whatever binding you choose, particularly traditional or three-ring binding.)*
- **Additional tip:** The above presupposes a single-sided page script, like the good old days. If you are printing on both sides of a page, like an MTI libretto/vocal book or the spiral-bound materials R&H used to distribute, doing the above will leave you with extra white space in the wrong margin, and binding may interfere with the body of your script on the back side of each page. To avoid this, select **Mirror margins** in the same window, in the drop-down menu next to “Multiple pages.” This is a unique setting designed especially for a two-sided layout that allows you to mirror the margins of a page depending on whether it is odd or even. That way, your binding will always be in the white space.

Font

Script formatting hit its prime in the age of the typewriter; while tools have changed with the advent of computers, PDF, and printers, standardizing around a specific typeface and size has been the case for so long and is so woven into the fabric of the industry that it’s just what we do.

12-point Courier (New or otherwise) used to be the standard, mainly because it was the standard typeface on IBM’s best-selling Selectric II typewriter, and soon became the default typeface. However, the standard has grown lax with time. Most submission guidelines say that as long as it’s a readable font (for example, 11- or 12-point Times New Roman), they don’t care. Indeed, *many* modern scripts are set in Times New Roman. It’s such a ubiquitous font that you might not even notice it. It is installed on all Mac and Windows operating systems and was the default font for Microsoft Word for many years. It’s serviceable, but there are two main reasons, among others, to choose another font in its place. The first reason is purely aesthetic: replacing Times New Roman with something less pedestrian can make your script look more distinctive. The second reason is more practical: Times New Roman can be difficult to read, especially at smaller point sizes.

If you’re working on a script that has been carefully set with Times New Roman and is already in its final stages, your options are more limited if you want to avoid “items shifting during flight.”

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Font (cont.)

One option—available at no cost from [Google Fonts](#) under the Apache 2.0 license—is the Tinos font (*formerly Liberation Serif*), designed by Steve Matteson as a metrically equivalent font to Times New Roman. That means that you can replace Times New Roman with Tinos, and the position of your text will stay the same. The latter is generally more legible than the former, definitely more square and less decorative, and, to be clear, that’s the point. Tinos is not trying to be a close replica of Times New Roman; its main feature is that it fits precisely into the same space as TNR. Hopefully, it looks appropriately distinctive, as I’ve set the entire document so far, barring the company letterhead, in Tinos to get you comfortable using it.

As for the size, it’s always better to go with 12+ because most readers’ eyesight fades as they age, usually quicker than they’re willing to admit. (This text is 12-point, just for a frame of reference.)

Pagination and You: A Guide to Headers and Section Breaks

Scripts require different page number formats in separate sections. Formal page numbering begins with the actual first page of the play; Page 1 should never appear beforehand. The title page is not numbered and never should be. Any necessities before the start of the script proper (i.e., character or song/scene lists, etc.) are usually numbered with Roman numerals (e.g., I, II, III, etc.). The pagination for the play itself should be continuous and not reset at the start of an act or scene; speaking of which, acts/scenes should also be in the page number. (*Example: if Act II, Scene 5 occurs on page 61, it should look like this: II-5-61. In the event of a prologue in either act, go with 0 for the scene number; it occurs before the first formal scene either way.*) Lastly, all page numbers should appear in the top right corner, right-aligned.

That’s a lot to keep track of, right? In the old days, they had to do it the hard way: manually typing the numbering for each page and right-aligning it. But there’s an easier method if you allow Word to do the legwork for you. I mean, you still have to do *some* stuff, but not *all*.

First, a quick refresher on page numbering is in order:

- Select the **Insert** tab in the ribbon.
- In the seventh subsection from the right, **Header & Footer**, select the **Page Number** option.
- In the resulting pop-out menu where you choose where you want the page number to be, select **Top of Page**, and then **Plain Number 3** in the following pop-out menu, which will automatically set a right-aligned page number in the top right corner of your document.
- This will also automatically open up the **Header & Footer Tools** ribbon, specifically the **Design** subsection. Put a tick in the box next to **Different First Page**, and just like that, you’ve excluded the title page from numbering! Look at you go!

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Pagination and You (cont.)

- Don't forget to alter the pagination to match the overall look of your document. If your document's main font is 12-point Times, for example, the page numbers should be, too. Highlight the number that has now landed there and adjust the size and font accordingly.
- Next, right-click the page number itself. In the resulting drop-down menu, select the **Format Page Numbers** option.
- A window should open up labeled **Page Number Format**. In the drop-down list next to **Number format**, you can switch to any of several variations in the page numbering, such as an Arabic numeral (i.e., 1, 2, 3, etc.) with or without a dash on either side, a lowercase Roman numeral, an uppercase Roman numeral, etc. Choose whatever is appropriate to the section you're working on.
- Note that pagination is constant, meaning you can add anything in front of the (automated) page number, and it'll stay in sync with the rest of the document, or at least with whatever parameters you give the numbering. This is how you'll pull off, for example, II-5-61 (and the page numbers that follow) later.
- Once you're done with this and out of the header, feel free to use **Page Break** on the **Insert** tab as necessary in the document's main body to force items onto the next page. *(An example will come within the script template to follow.)*

"Alright," you may be saying. "I'm all set for the first section. Big whoop! What about varying the numbering throughout the document in all the other sections?" Keep your shirt on, I was just getting to that! Word recognizes that large documents occasionally require different page number formats in separate sections, and they provide a handy tool to help you accomplish that.

So, let's assume you've finished the character list, the scenes and/or musical numbers, and everything that comes before the script begins, and you've been using the Roman numerals all the way through. Here's what happens next:

- Select the **Layout** tab in the ribbon, which should be familiar from setting the margins earlier.
- This time, select **Breaks** in the same subsection where you found the **Margins** button.
- A menu will pop out with a list of possible **Page Breaks** and **Section Breaks**. In this case, under **Section Breaks**, choose **Next Page**, which Word handily explains will "insert a section break and start a new section on the next page."
- You'll notice that the page numbering has restarted at the beginning, indicating you've successfully started a new section. Double-click in the header to open it for editing, which should also open up the **Design** tab of **Header & Footer Tools**.
- You'll notice a little label at the bottom right of the header that says "Same as Previous." This is what you want to avoid. Move up to the **Design** tab, and un-tick the box next to **Link to Previous**. You have now started a new header in a new section!

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Pagination and You (cont.)

- Using the **Format Page Numbers** function described above, you can switch to Arabic numerals (i.e., 1, 2, 3, etc.) and select **Start at** ___ and fill in 1. Congratulations, you're on Page 1—don't forget to stick an act and scene designation in front of it (e.g., I-1-1).
- When you move on to the next scene, repeat the first five bullet points to change the act and scene designation; once you've set the header the first time, they're all you'll ever need to manually change for each section. As for the page number, to keep it continuous in the script proper after Scene 1, use the **Format Page Numbers** function to set the numbering to continue from the previous section. "Set it and forget it!"

Now that the basic guidelines are in place, it's time to get more specific about each element. In the following section, I'll first show you a sample, and then break down the more granular points on the page that follows. Sort of a style guide, if you will.

Data (Draft No., Desc., etc.)
(Date)

TITLE

Byline (A Musical, A Play, etc.)

Primary Credit by **Name** (*repeat as needed*)

Secondary Credit (if any) by **Name** (*repeat as needed*)

Source Material or Tertiary Credit by **Name** (*repeat as needed*)

WGA Reg. No. (*if applicable*)
Copyright Info

Contact Info

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Title Page

The preceding is what a title page should look like, complete with the margins I described at the beginning of this tutorial (as, indeed, all of the samples will have). It is not numbered (and, again, never should be), and it contains all the essential information (title, byline, credits, copyright notice, etc.).

- In the upper right corner, right-aligned, is the data relevant to this particular edition of the script, such as the draft number, what type of script it is (e.g., “Workshop Draft,” etc.), and the date it was completed. This is primarily helpful for filing and archival purposes, but it also helps ensure you’re sending the right draft to the right person at the right time.
- The title and byline should be centered approximately halfway down the page. (*In Word, this is typically at the two-inch mark on the vertical ruler to the left-hand side. Of course, it would help to be able to see the ruler, which is turned off by default; to turn it on, choose the **View** tab and tick the box next to **Ruler** in the fourth subsection from the left.*)
- The title is always 24-point and bold and is separated from the byline by a manually typed underline, achieved by switching to 12-point, turning off bold, and hitting the underscore key approximately twenty-three times.
- The byline and credits are all separated by two 12-point line breaks between each. The byline is always 14-point, the primary credit is always 16-point, then the secondary credit (if any) is 14-point, and any tertiary (e.g., *Orchestrations or Dramaturgy credit if mandated, etc.*) or source material (e.g., *if the musical or play is based on a popular film or novel*) credit, if applicable, is 12-point. The names of each person credited should be bold, in the size of their respective line, and mixed case (i.e., both upper and lowercase, as in John Smith).
- After the credits/billing are finished, there are four 12-point line breaks (*or however much space allows*), followed by the WGA registration number (if applicable), copyright notice, contact info (*if you have an agent, put theirs; otherwise, put yours*), etc.
- The WGA number (again, if applicable) and copyright notice should be separated from the contact info by a single line break (*if space allows*), and all of that information should be right-aligned at the bottom of the page.

SHOW TITLE

CAST OF CHARACTERS

(In Order of Appearance)

- LEADS:** Brief description (age/vocal range, character details, etc.).
SUPPORTING: Brief description (age/vocal range, character details, etc.).
ENSEMBLE: Describe, in brief, the various groups that members of the chorus – if there is one – may play.

ADDITIONAL NOTE(S)

Any additional notes on casting (possible doubling, enlarging/reducing cast size, etc.) go here.

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Cast of Characters

As it says on the tin, this is a brief listing of the cast of characters (i.e., names, ages, genders, any short but important physical characteristics or other form of description, vocal range if applicable, possible doubling in casting, etc.).

- The page should always immediately follow the title page and always begin with the show's title, the "CAST OF CHARACTERS" heading, and the notation "(In Order of Appearance)." The first two are underlined, and the last is italicized. They are separated from one another by a single 12-point line break.
- There are two 12-point line breaks after "(In Order of Appearance)" before the list begins.
- The list's look is achieved by creating a table with two columns, set to "No Border" for a polished look. For tidiness' sake, before flipping the switch (so you can see what you're doing), you may expand or contract the borders of individual cells as necessary, so long as the final result is clean and readable and doesn't run into the binding, as in the sample. You will also center-align the finished table (*not its contents!*).
- The characters' names in the left-hand column are always bold and uppercase, followed by a colon. They are listed in order of appearance in each category (i.e., Leads first, then Supporting, etc.).
- In the event of a smaller cast or a show without an ensemble, you might opt to add an empty row between each character, the better to fill the page.
- You may also need to add an extra row at the end of the character list (which no one will see anyway), as in the sample, so the bottoms of the letters aren't cut off, as occasionally happens with Tinos.
- The number of 12-point line breaks before the additional note(s), if there are any, is two if there's an invisible extra row, and three if not. The heading is always centered, underlined, and separated from the left-aligned note(s) by a single 12-point line break.

SHOW TITLE

SYNOPSIS OF SCENES AND MUSICAL NUMBERS

TIME: Description of period.

PLACE: Description of place.

ACT ONE

Overture (*if there is one*) Instrumental

Scene One: Brief Description of Setting

“Song Title” Soloist 1, Soloist 2, Company

ACT TWO

Entr’acte (*if there is one*) Instrumental

Scene One: Brief Description of Setting

“Song Title” Soloist 1, Soloist 2, Company

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Synopsis of Scenes and Musical Numbers

Again, pretty self-explanatory. A listing of scenes and musical numbers is important. The latter should include both the song titles *and* the characters who sing them.

- The page should always immediately follow the cast of characters and always begin with the show's title and the "SYNOPSIS OF SCENES AND MUSICAL NUMBERS" heading. Both are underlined, and they are separated from one another by a single 12-point line break.
- There are two 12-point line breaks before the time and place indications.
- The indications' look is achieved by creating a table with two columns, set to "No Border" for a polished look. For tidiness' sake, before flipping the switch (so you can see what you're doing), you may expand or contract the borders of individual cells as necessary, so long as the final result is clean and readable and doesn't run into the binding, as in the sample. You will also center-align the finished table (*not its contents!*).
- You may need to add an extra row at the end of the above (which no one will see anyway), as in the sample, so the bottoms of the letters aren't cut off, as occasionally happens with Tinos.
- The number of 12-point line breaks before the scene/song list is one if there's an invisible extra row, and two if not. There is one between each act following each list.
- Each scene in the list is left-aligned, bold, and not indented/tabbed; each musical number is indented/tabbed once.
- All titles of instrumental sequences appear sans quotation marks. (*I almost suggested leaving the indication of an "Instrumental" up to you, but I've never lost a dollar underestimating a reader's intelligence. You may substitute "Orchestra" if you like, but an indication is recommended regardless of the terminology.*)
- All soloists are listed in the order in which they appear in the musical number.
- You may substitute "Ensemble" for "Company," or even a more specific designation than either, but keeping it generic allows for flexibility in revision.
- In my experience, as spaced in the sample, each act can fill up to a single page, if not longer (*depending on how thorough you are in listing, say, underscoring*). You may try eliminating line breaks between scenes and musical numbers to save space, but that's not always a guarantee.
- Ellipses between the musical number and the list of performers are always like so: ". . ." After setting the initial three, copy-paste as necessary until the list is pushed to the right margin. Ideally, the list will take up a single line; if not, three characters per line is my recommendation for tidiness' sake. You may occasionally discover that the list will only stay on a single line if there is a period next to the first soloist with no space. This will not do; eliminate that period and put an extra space in its stead (*see "Overture" in the example*). It should maintain neatness *and* keep the list, or its start, on a single line.

SHOW TITLESYNOPSIS OF SCENES [*Straight Play*]***If there is a unit set or a single scene:***

TIME: Description of period.

PLACE: Description of place.

If there's more than one scene:

Scene One: Brief Description of Setting

Scene Two: Brief Description of Setting

If there's more than one act:

ACT ONE

Scene One: Brief Description of Setting

Scene Two: Brief Description of Setting

ACT TWO

Scene One: Brief Description of Setting

Scene Two: Brief Description of Setting

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Synopsis of Scenes (Straight Play)

Similar to the last one, but different. Let's dive right into it.

- The page should always immediately follow the cast of characters and always begin with the show's title and the "SYNOPSIS OF SCENES" heading (*the "Straight Play" indication is not necessary and only appears here to distinguish it from the musical sample*). Both are underlined, and they are separated from one another by a single 12-point line break.
- There are two 12-point line breaks before the time and place indications.
- The indications' look is achieved by creating a table with two columns, set to "No Border" for a polished look. For tidiness' sake, before flipping the switch (so you can see what you're doing), you may expand or contract the borders of individual cells as necessary, so long as the final result is clean and readable and doesn't run into the binding, as in the sample. You will also center-align the finished table (*not its contents!*).
- You may need to add an extra row at the end of the above (which no one will see anyway), as in the sample, so the bottoms of the letters aren't cut off, as occasionally happens with Tinos.
- Everything else is as seen in the sample, and—in the event of more than one act—follows the spacing conventions of the previous musical-centric variant, with the scenes indented/tabbed once rather than musical numbers.
- If there is more than one scene and space allows (usually only in the event of a one-act), you may include a line break between each scene.
- When not dealing with a song list as seen before, this information is usually short enough, especially if a unit set or single scene is indicated, to include on the same page as the "CAST OF CHARACTERS" to save space and hasten the reader along to the actual text. (In that event, it should follow the character list.) However, you may opt to stick the information on a separate discrete page regardless to avoid confusion. Either is fine.

ACT I
Scene 1

(Description and action look like this. They consist of what the audience sees the characters doing, sometimes with an indication as to their motivation. Description and action should be simple, active, specific, evocative, and visual. It should suggest movement. Use verbs and nouns that create visual, sensory, and auditory images. Use economy of language, the goal being ease of reading.)

CHARACTER NAME

(Parenthetical follows the same conventions as descriptions; unlike this example, you should only use it to change the direction to whom the speaker is addressing, to reveal a change in voice, or to direct actors, but the last with no more than simple one-line cues)

Dialogue looks like this. For emphasis, underline the word you wish to emphasize.

Music Cue #1 – A Song

THE LYRICS TO A SONG
APPEAR IN ALL CAPS
AND ARE INDENTED/TABBED ONCE.
IF THE SAME CHARACTER
WHO WAS JUST SPEAKING
IS NOW SINGING,
THEIR NAME DOES NOT NEED
TO APPEAR ABOVE THE LYRICS.

THE ONLY EXCEPTION IS
IF THE SONG IS STARTING
ON ANOTHER PAGE,
IN WHICH CASE
INCLUDE THE CHARACTER'S NAME
(POSSIBLY WITH "(CONT.," NEXT TO IT
IF THEY WERE STILL SPEAKING
AND CONTINUE INTO SONG).
OTHERWISE, NAME THE SOLOIST FIRST!

(Enter ANOTHER CHARACTER. Character names are always uppercase in stage directions.)

ANOTHER CHARACTER

That has to be the weakest goddamn song I've ever heard. And I'm going to make a big speech about how shitty it was because this is my template and I can do what I want. It doesn't sing. There's not a scintilla of rhythm to be found. And the rhymes... where in blue fuck are the rhymes?

CHARACTER NAME

Hey, just a minute—

ANOTHER CHARACTER

—and this is how you cut someone off.

CHARACTER NAME

Oh, I get it now, you're describing how...

ANOTHER CHARACTER

Yeah, and that's how you show someone is trailing off.

CHARACTER NAME

What if we both talk at once? That must be hard to demonstrate. Then again, maybe not...

ANOTHER CHARACTER

Well, simultaneous dialogue is placed side-by-side, ideally spaced to start and end at the same place on the page.

CHARACTER NAME

That table tool and the ability to change cell size and switch off borders come in handy here, I take it.

ANOTHER CHARACTER

You bet your ass. Now, it's time for a big dramatic monologue. If you, the reader, assume it has a purpose other than being a pointless rant that has zilch to do with the price of tea in China, you're 100% on the money! Let's say a speech continues onto the next page, as any paragraph would. A sentence runs on and could go on without any clue who's saying what, as though unencumbered by formatting conventions. The character is running off at the mouth like Lucky in *Waiting for Godot*. (You know the scene.) Do you want that? Of course not. So, here's what you do there. After the last complete sentence on the previous page, you hit enter. That should put the remainder of the speech on the next page. (If it doesn't, insert a page break. Sometimes you gotta crack a few eggs to make an omelet.)

ANOTHER CHARACTER (CONT.)

Then, you simply add a designation indicating that the character is continuing to speak as you see above before the dialogue (or the song, it applies either way) continues. Got it?

CHARACTER NAME

I think they do.

ANOTHER CHARACTER

Good, 'cause unless you write like Shakespeare, it's hard to fill a page with talking.

CHARACTER NAME

Ain't that the fuckin' truth!

(Well, if that's the end of the scene, there's nothing more to do. The close of a scene should be appropriately noted in every instance [i.e., "Blackout," "Scene Change," "Curtain," etc.], and should appear in uppercase, aligned and rendered as per stage directions. If it's the end of the first act, however, you throw in a couple of line breaks and then...)

END OF ACT I

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The Play Proper

Ideally, the sample covered just about everything, but here are the extra details.

- Each new act and/or scene starts on a new page, center-aligned. The act designation is uppercase, Roman numerals, and underlined, the scene in mixed case, Arabic numerals, and underlined. A single 12-point line break separates the opening description from these.
- When a moment is too short to be formatted as a separate scene, like a brief transition from one scene to the next which contains significant dramatic action but could be described in the space of a paragraph, you label it “TRANSITION:” at the start and render it as you would a conventional stage direction after the scene proper has ended.
- The scene proper begins with a description of the setting and activity at the beginning of each scene. Some open their description with the terms “Setting” or “At Rise,” but I think the formatting itself suggests the former well enough, while the latter confines scenic transitions to the rise and fall of a curtain – more common in a bygone era than today’s theater of folding sets and computerized light displays. In any case, write it left-aligned, highlight it, and use Word’s horizontal ruler to slide it to the 1.5-inch mark. (*Why not just hit “Tab” until you’re in roughly the right place? First, note the word “roughly”; second, if it’s longer than one line, it continues into standard alignment on the next line. When you drag the direction to the 1.5-inch mark, the text wraps accordingly.*)
- Any stage directions, including the initial description, should always appear in standard parentheses, rendered in italic.
- When a character speaks or sings, their name should be centered, uppercase, and bold, on a line by itself. (If continuing a speech or song from a previous page, include “(CONT.)” after their name on the same line before continuing.)
- Any stage direction specifically associated with a character (e.g., a parenthetical) or occurring while the character is saying/singing something and followed by more dialogue/singing is separated from the character’s name and the dialogue or lyric by a single 12-point line break in each direction between the action and the spoken or sung material.
- The titles of musical numbers, song or instrumental, should always be rendered bold and italic and left-aligned, white in color, on a horizontal black bar. The format is: “Music Cue #[Number]: Title,” in mixed case, with “Number” being the song’s numerical position in the score, and any additional information separated from the song title by a dash, as in the event of a reprise. The black bar is created by going to the **Insert** tab on the ribbon, choosing **Shapes**, and selecting the first item to the left under **Rectangles**. Draw a rectangle with your cursor across the page, and to achieve the proper black color, choose the equivalent example farthest to the left in the “Shape Styles” section. Then right-click it and choose **Wrap Text** from the menu. In the resulting pop-out submenu, select **Behind Text**. This will place the black bar behind your text. Set the color, thickness, etc., of your font accordingly, and then adjust the size of the black bar so it doesn’t overwhelm the rest of the page. (Top tip: after you’ve done it once, you can copy-paste it everywhere else it will need to appear in the script.)

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The Play Proper (Cont.)

- If a new character starts a song rather than the person who spoke last, a single line break in either direction separates the character's name from the title and the lyrics.
- Song lyrics should be uppercase, indented/tabbed once. (*As with the stage direction, to avoid having to do that for every line, type out the verse in uppercase in standard left-aligned format, highlight it, and drag the section using Word's horizontal ruler to the halfway notch before the 1-inch mark.*)
- Spacing between characters' sections of a song, and trailing off vs. cutting off, follows the equivalent dialogue rule. Simultaneous lyrics follow the equivalent simultaneous dialogue rule, with a similar manual indent/tab to the standard lyrics and line breaks that follow as much as possible what word, phrase, or (sometimes) syllable is being sung at the same time per the score.
- The close of the show follows the convention set in the sample, with one difference: after the last transition or close of a scene, add a couple of line breaks, and write "CURTAIN," followed by "END OF PLAY," both of which should appear in uppercase, center-aligned and underlined, with a single line break between them.

Conclusion

This has been your guide to a clean, readable script, the Hunter Arrogant way. Happy formatting!