

TITLE**Author's Name****Adapted by Script Writer's Name****Script Writer's Email Address****PAGE ONE****Panel 1**

Panel descriptions will go here. Please use as much detail as needed to convey the action occurring to the artist. Also, please remember to limit one key action of storytelling to a single panel. Please use strong, descriptive nouns and verbs to convey action, and try to tell what is happening rather than how the character feels or seems. For example, “He looks mad” might not convey the proper mood as well as “He is glaring at his boss, and his knuckles are turning white as he grips the side of his desk.”

1 Character Name: Dialog will go here. Please bear in mind when writing dialog how much or how little is going in the panel and don't add too much dialog per panel. Note that the dialog is numbered to help the letterer and artist determine placement for word balloons.

2 Character Name (off panel): Please indicate with parenthesis in the dialog tag when a character is speaking off panel. You may also indicate it within the panel description, but for the sake of simplicity for the letterer, please be sure to include the note in the dialog also.

3 Character Name: Note that the dialog is indented to set it off from the panel descriptions. This is different from a screen writing style, and it is good to realize the differences.

4 Character Name: Also note that ALL CAPS are only used for the page numbers and for EMPHASIZED WORDS within the dialog text. Please do not use all caps for character names or for running text because it makes the script much more difficult to read and edit.

5 Caption: Treat captions the same way as dialog and indent and number them.

6 Caption: If you have captions that are internal monologue, simply type them with no special formatting.

7 Caption: “If you have captions that are actually dialog (running over a flashback scene for example), put them within quotation marks.”

8 Quote: If you are running a famous quotation (if the book you're adapting does this and you want to do it also), indent it like dialog or captions. The letterer will then determine how best to present the quote on the page.

PAGE TWO**Panel 1**

Notice how each script page begins with a hard page break so that each script page is on a different page. This makes it easier for the editor to find sections quickly.

1 Character Name: Any dangling dialog that is continued can be --

2 Character Name: -- indicated by a double dash.

3 Character Name: Any words cut off by dangling dialog can be indicated by a double dash without a space before it like th--

Panel 2

Note that numbers are spelled out in the page numbers, but digits are used to indicate panel numbers. This may seem like a small thing, but it does help the editor move through the script with greater accuracy and find sections more quickly.

If you need to begin a second paragraph within your panel description, feel free to do so.

If you have no dialog within a panel, just move on to the next panel.

Panel 3

Indicate special panels as follows:

A **SPLASH PAGE** is a full-page panel that usually highlights a major point of action or plot movement.

A **DOUBLE-PAGE SPLASH** is a splash page that fills two facing pages.

An **INSET PANEL** is a small (usually close-up) panel inside a larger panel and often highlights a crucial, specific detail you want to be sure the reader doesn't miss. These panels usually stand out from the normal borders of the page panels.

A **BLEED PANEL** is one that “bleeds” off the edges of the page (in other words, art fills up the whole page with no room for borders).

4 Character Name: If you wish to indicate dialog that trails off and remains unspoken, simply

do so with an ellipses (three dots), such as...

Panel 4

Please use the following vocabulary to indicate panel layouts:

A CLOSE-UP is a tight camera view.

A MEDIUM SHOT typically has a straight-on camera angle, and the character takes up approximately half of the panel.

A BIRD'S-EYE panel has an overhead point of view, like a bird looking down on the action.

A WORM'S-EYE panel is seen from below, looking from the point of view of a worm.

A PANORAMIC panel typically takes the full width of the page and includes as much of a scene as possible, often to establish setting when beginning a scene.

PAGE THREE

If you have a special note to make to the artist about the whole page that involves more than just a single panel, please note it prior to the panel descriptions and emphasize it with a bold font face. For example, if you need to explain a page layout to the artist, such as indicating a six-panel grid or a layout of three stacked panels, you would do that here.

Panel 1

Please note the headers at the top of every page. If script pages get separated from the script, this will allow us to put pages and scripts back together without having to “play detective” with the first and last lines of the pages to do so.

Panel 2

Something to consider as you write your script is the hook at the bottom of every odd-numbered page, that extra teaser that makes a reader want to turn the page. It doesn't have to be a major plot point, but just something as simple as a bit of dangling dialog or a character asking a question or looking surprised. (This is not a rule, of course, but rather a style consideration that you might wish to consider as it has been a staple of great comic script writers from the Golden Age until today, and gives readers a desire and a reason to keep reading the book.)

Script Writer

Title

Page #

Contact Information:

Script Writer's Name

Full Mailing Address

Phone Number (either cell, home, or both, whichever would best allow us to contact you)

Email Address

Website Information

Please include contact information at the end of every script so that we can get in touch with you.

Have fun with it, and we look forward to reading your script.

Thank you for following these guidelines for script format.