

SCENE 1

Morning. The present. A fictional living room. This is where you'd write what we see as the lights come up. Enter ADAM CHARACTER, 30s, the kind of man for whom you could easily write a phrase to describe what he's about the first time we meet him. He carries a script.

ADAM

Capitalize my name the first time you see me in the stage directions. It's all I ask.

Enter EVE CHARACTER, 30s, every bit his significant other. She carries a script as well.

EVE

Our dialogue should run margin to margin, Adam. Don't you agree?

ADAM

I agree that all this formatting talk is making me hungry.

EVE

Then what if I said that the name of the speaker—in this case, moi—is in all CAPS and either centered or left-indented at a uniform distance?

ADAM

Left-indented at two and a half or three inches? I could become ravenous.

EVE

And with the stage directions left-indented about another half inch more?

ADAM

Feed me—

EVE

Don't call me Seymour. And stand back. I'm going to monologue.

(Opening her play script:)

Single-space and parenthesize stage directions if they modify the dialogue, but put a space on either side—no parentheses—if they don't. Use twelve point Courier or Times Roman, with one inch margins on the top, bottom and right, one and a half on the left to allow for binding. Oh—and those centered act and scene headings up top? Use 'em if you need 'em, but if your play doesn't have acts or scenes, fuhgetaboutit. And this is all called "manuscript format," courtesy of Jonathan Dorf. Now give me some sugar.