

"YOUR SCREENPLAY TITLE"  
an original screenplay by  
<Your name here>

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WGA #XXXXXXX

<Your name here>  
<your address>  
<City, State, Postal>  
<Your Phone Number>  
<Your email>

FADE IN:

Unnecessary action text.

EXT. MALL--DAY

A PROPHET, white, twenty-five, wiry, and frantic, quickly climbs from a sidewalk to stand up on a chair, at a table where THREE MEN, all of them somewhat punk-styled, sit and eat.

PROPHET  
The end is *near*!

MAN NUMBER ONE  
Um, shut up?

UNECESSARY SHOT DIRECTIVE:

Do a high shot looking down on the men from the Prophet's point of view.

PROPHET (V.O.)  
It's *closer* now!

The man throws his drink cup at the...prophet, and the prophet tries to dodge, but it hits him with a splatter.

EXT. EARTH--DAY

Earth explodes.

INT. BORING PLACE--DAY

Then some stuff happens in *italics*. And underlined italics.

Then **bold**. Then **underlined bold**.

Then ***bold italics***. Then ***underlined bold italics***.

Then an underscored line was--interspersed with an italicized phrase, just for the sake of formatting nightmares.

CHARACTER (V.O.)  
(parenthetically)  
Then a character says something in voice-over. He then--says something something other something--until this is long...enough to (what?--a parenthesis--in the-middle of dialogue) go on...two lines...at least and probably many more and the audience no longer wants to hear--him, if they ever did.

INT. BORING PLACE--DAY

CHARACTER (V.O.)  
 (parenthetically yet  
 again)  
 This is a (parenthetical)...remark.

CHARACTER (V.O.)  
 (and still, this is  
 guy loves  
 parenthesis!)  
 This is yet another, useless,  
 paranthetical remark.

Then the screenplay ends.

FADE OUT:

THE END

SOME GUY

What?

FADE IN:

INT. KITCHEN--DAY

Sunshine washes dishes. The telephone rings.

INT. DARKNESS--NIGHT

PERSON ONE, unidentifiable, broods over a telephone,  
 furious...An ANGER SPIRIT, aflame in bright red, overlooks. It  
 moans with perverse ecstasy.

SUNSHINE (V.O.)  
 Hello?

text...text and text...text other text...text and text...text  
 other text...text and text...text still other text...text and  
 text...text still yet other text...text and text...text text--  
 text text--text text--text text--text text--text text--text--  
 text--text text--text text--text text--text text--text text--  
 text text--text text--text text--text

INT. KITCHEN--DAY

Sunshine listens to an unknown person over the telephone.

PERSON (V.O.)  
 Wah wah wah wah wah-wah-wah wah wah-  
 wah-wah wah-wah **wah-wah-wah-wah wah-**  
**wah, wah wah wah-wah-wah wah wah-wah!**

INT. DARKNESS--NIGHT / INT. KITCHEN--DAY

Intercut between the two scenes.

SUNSHINE (V.O.)

(brightly)

Yes, that's quite funny, I also enjoy  
anonymous angry phone calls! phone-  
shmone calls!

PERSON (V.O.)

Wah wah wah wah-wah-wah-wah-wah-wah  
WAH wah wah wah wah wah-wah-wah WAAAAAH  
wah-wah wah wah-wah-wah-wah wah wah  
WAAAAAAH WAAAAAAH WAAAAAAHH!!!

SUNSHINE (V.O.)

My sentiments exactly! Nice talking to  
you! T.T.F.N!

She hangs up.

THE OTHER, UH, STORY, END