

TITLE IN ALL CAPS

by Name Namerson

Description of what it is here (i.e. 22-Page Comic Script)

Date of Last Revision (e.g., “Revised 11/15/2011)

CHARACTER NOTES

JANE: If I include character notes (which varies) I put them up here, below the title but before the page descriptions.

TOM: There’s absolutely no standard for how to handle character descriptions. I like to do them like this, just because I think it makes it a bit easier for the artist to quickly browse through them, and find the character he or she is looking for.

ART NOTES

Occasionally I’ll have art (or lettering or coloring) notes that I’ll put here. For example, “please do this all in watercolor, using only your left foot.”

PAGE ONE – THREE PANELS

PANEL ONE

Start each page with the page number, followed by the number of panels. I underline it to help it stand out. Then I put the panel and number in all-caps. Underneath it (here) is the panel description, in bold.

1. TOM: For dialogue, I indent the character’s name at half an inch, and indent the dialogue itself at two inches. I’ve created a short-cut macro in MS Word for this.
2. TOM: Also, be sure to number your dialogue, to make things easier on your letterer (re-start the numbering on each new page). Each number indicates a new word balloon, thought balloon, caption, et cetera. Put the number first, to help the letterer and so that everything lines up neatly.
3. JANE: Uhm, Tom? Who are you talking to?

PANEL TWO

When you mention a character for the first time in the panel descriptions, put his NAME in all-caps. Some people cap the name every time it appears in the panel description. I also sometimes put action words in all-caps. For example, TOM, a small chicken, RUNS across the road, desperate to get to the other side. When

deciding what to put in all-caps, I try to do whatever will provide clear and concise communication with my art team and letterer.

PANEL THREE

I keep my panel descriptions concise, and do minimal art direction. I try to leave room for collaboration by the artist and specify only what’s vital to the story or character development. Opinions do differ on this, though.

4. CAP – FLOATING: The night before...[If I want a modern-style, unboxed “location/time” caption, I would label it as shown at left.]
5. CAPTION: But this is how I handle caption boxes, if it’s just general, boxed narration.
6. CAP - TOM: However, if the caption box is a specific person’s thoughts, I’ll do it like this.

LETTERING NOTE: Once in a while I’ll have a lettering note about one specific line of dialogue. If so, I put it here.

PAGE TWO – SPLASH PAGE

PANEL ONE

If I have a splash page, I handle it like this. If I have a two-page spread I’ll just hyphenate, PAGE TWO-THREE. Also, some people start a new page (in Word) when they start a new page in the script, but that makes the script longer, especially if the artist wants to print it out. I just put two spaces in between the end of one page and the beginning of another.

1. TOM (OP): If a character says something off-panel (on the phone, or as a carry-over from the previous panel) I handle it like this.
2. TOM: If I want a word to appear in bold-italics in the lettering, I’ll bold and underline it like ***this***. Don’t skip the underlining, because bolding doesn’t survive the letterer’s copy-and-paste process.
3. TOM: **Also**, this is **just** personal **opinion**, but **please** don’t **overdo** the **bold words**, because it is **so** darned **annoying** when books **do** that. One final note: if a line dialogue starts in one balloon but ends in another ...

4. TOM: ... use ellipses to indicate that. Okay, I'm sure there's more but that's all I can think of right at—
5. JANE: Hey! If someone interrupts, use an em-dash (“—”) as shown in the previous line. That's all for now. By the way, I'm leaving you, Tom. And I'm about to slam the door—to demonstrate how to do a sound effect. Have fun!
6. SFX (Door): SLAMMM!