

NAME OF SERIES

"THE NAME OF YOUR PILOT"

YOUR NAME HERE

TEASER

INT. UCLA - CLASSROOM - NIGHT

We're in a small, nondescript room in the Public Affairs Building. Several Students watch as their teacher, MR. ELLIOT, lays out the basics of script formatting.

Being rather nondescript himself, Mr. Elliot doesn't get much of a description here. Mr. Elliot holds a MOUSE, which, being a prop, is in caps, as is his name.

MR. ELLIOT

(moves mouse)

Do you all see the elements so far?

(drops mouse)

Damn. I hate it when that happens.

(picks up mouse)

Any questions about what they do,
what their margins are?

If we need to see a camera shot here, that too would be in caps as in: we PAN ACROSS to see the student's faces, some interested, some bored, one who is asleep. Noises, like a loud CRASH, are also placed in caps.

ANGLE ON:

The big screen, as Mr. Elliot works the mouse in the margins of the screen.

If you have more than one shot in a row, for the second or third you can drop the ANGLE part of the shot, so it reads:

ON A STUDENT

Who watches "Breaking Bad" reruns on his cell phone.

This can also simply be:

A student watches "Breaking Bad" reruns on his cell phone.

EXT. CAMPUS QUAD - NIGHT - TO ESTABLISH

The fading sun filters through the branches of the jacaranda trees in the sculpture garden. Or:

EXT. CAMPUS QUAD - NIGHT - ESTABLISHING

The fading sun filters through the branches of the jacaranda trees as we HEAR... (PRELAP)

MR. ELLIOT (O.S.)
I'm probably droning on about something here while the viewer looks at the trees.

There'd be an action line here...

MR. ELLIOT (V.O.)
On the other hand, this would be a voice-over narration, as opposed to a voice lapped over the scene.

And there would be more action here, because we don't end scenes on dialogue.

INT. CLASSROOM - NIGHT

Mr. Elliot finishes making a point and looks up.

MR. ELLIOT'S P.O.V. - HIS STUDENTS

As everyone in class stares out the window, paying him no mind.

BACK TO SCENE (OR RESUME)

Mr. Elliot keeps diagramming script formatting.

MR. ELLIOT
To get to the elements to alter them, go to Format, Elements, and then click on an element. To change the enter key, simply replace what's in that box with one of the other choices from the pull-down menu...

ANGLE ON:

The Students, as they continue to stare out the window.

ON MR. ELLIOT

As he keeps talking.

MR. ELLIOT (CONT'D)

To use the shortcut keys, simply press the key indicated. To see what they are, hold down the control key, and the list will appear on the lower tool bar. Also, notice in any element (by putting the cursor there) that Final Draft will display what the Tab key and the Enter key will do in that element.

ANGLE ON

a Young Woman (because we want to end scenes on actions or reactions, not on dialogue), who looks almost angelic in sleep as we:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

EXT. CAMPUS QUAD - NIGHT

The campus bells TOLL 8:00. We see a STRAGGLER walking across the sculpture garden toward Public Affairs.

INT. PUBLIC AFFAIRS BUILDING - HALLWAY - MOMENTS LATER

The Straggler is in caps in the action line above because she will speak in a moment. She saunters down the hall and opens the door to Mr. Elliot's classroom.

INT. MR. ELLIOT'S CLASSROOM - CONTINUOUS

The Straggler enters, moving toward her seat.

STRAGGLER

Sorry I'm late.

This is the only time you use the word "Continuous." When a character begins an action (like walking) in one set and ends it in another. If things are happening at the same time but in two different places, use the word SAME, like this:

EXT. CAMPUS QUAD - NIGHT

The campus bells TOLL 8:00. We see a STRAGGLER walking across the sculpture garden. (PRELAP)

MR. ELLIOT (O.S.)

It's too bad our Straggler isn't here to see this.

In this case, we HEAR Mr. Elliot's dialogue as we SEE the Straggler walking across campus.

OR:

INT. MR. ELLIOT'S CLASSROOM - SAME

Mr. Elliot looks at his own work, pleased with himself.

MR. ELLIOT

Our straggler is missing this.

In this case, SAME indicates that these two things are happening at the same time, but in different places.

As Mr. Elliot continues writing and droning away, his cell phone RINGS. Embarrassed, he answers it.

MR. ELLIOT (CONT'D)
(into phone)
Hello?

INTERCUT WITH:

INT. ELLIOT KITCHEN - NIGHT (OR SAME)

MRS. ELLIOT sits at the kitchen table, holding a cookbook.

MRS. ELLIOT
Hi, Hon.

MR. ELLIOT (O.S.)
I thought I told you never to call me here.

MRS. ELLIOT
Yeah, yeah. Can you pick up a few things on the way home?

MR. ELLIOT
(annoyed, sotto)
I will call you at the break.

MRS. ELLIOT
Okay. Bye.

END INTERCUT

Mr. Elliot hangs up the phone and goes back to teaching, the class has all fallen asleep.

MR. ELLIOT
Break time.

The class wakes up and files out as we:

FADE TO BLACK.

END OF EPISODE