Each assignment goes in a manila folder.

On the folder goes:

# Your name
# Due date of the assignment
# Assignment Identification

If the folder contains a rewrite, put Rewrite on the folder and include the original graded material. Remember, scripts are to be rewritten only at the instructor’s request.

Submit copies. Keep originals or data files.

For radio/audio scripts ...

# 1” margin all around.
# Page layout like this at line #1:

Joe Bagadonuts
January 12, 2000
Ch3; #2, 4, 8

Client Name/Spot Name
Airdate:
Nominal length

ANNOUNCER: Start your copy here, 1-1/2 inches in from the left margin. The copy will continue to the right margin. Notice that lines are double-spaced. Copy always should be double-spaced. Notice that the reader is identified in all-caps (“ANNOUNCER”). Continue your commercial until the nominal length has been reached. Be careful not to turn in rough drafts. At the end, put the universal sign of “the end”... a pound sign:

##
# If a personality will read the spot, put the person’s name in all caps in the left column:

WM SHATNER: Hi. Priceline Dot Com is the greatest thing since sliced bread.

# If an anonymous voice will read it, put one or more of these options:

MAN: The quick brown fox ...

WOMAN: The quick brown fox ...

MAN #1: The quick brown fox ...

MAN #2: The quick brown fox ...

VOICE #1: The quick brown fox ...

VOICE #2: The quick brown fox ...

# To add bed music, write the word MUSIC in the left column and the music content in the right column. Underline all:

MUSIC: “On Wisconsin,” UP AND BACKGROUND

or

MUSIC: “On Wisconsin,” ESTABLISH AND UNDER

or

MUSIC: “On Wisconsin,” SNEAK IN UNDER

# To get rid of music, use a similar MUSIC cue:

MUSIC: UP AND OUT

or

MUSIC: FADE OUT

or

MUSIC: STINGER
To add a sound effect, write the abbreviation SFX in the left column and the content of the effect in the right. Underline all:

SFX:         DOOR KNOCK

or

SFX:         FOOTSTEPS (HURRIED)

or

SFX:         WOMAN’S FOOTSTEPS (COMING ON)

or

SFX:         CITY STREETS (UNDER THROUGHOUT)

# Call for the sound effect at the exact place in the script you want it to begin.

# Split a line of copy, if necessary:

WM SHATNER:  Hi. Priceline Dot Com is the greatest thing since sliced bread. William Shatner here.

SFX:         SWOOSH OF SPACESHIP

And when I have an important Starfleet assignment, Priceline Dot Com is the first place I look to get a good fare. ...

# Include a pronunciation guide for difficult words. Put the accented syllable in caps, all the others in lower case. Be sure the guide is correct:

ANNCR:       If your lawsuit could stand a change of venue (VEN-yoo), then call Failing and Failing, attorneys at law. ...

# Use exclamation points sparingly. Do not use colons (:) or semi-colons (;), and use dashes (–) sparingly. These signs indicate a pause, which can be done with a comma or ellipsis (...):

ANNCR:       Get ready ... get set ... go! Tonight only, Kaufmann’s special one day sale. Bargains you won’t believe. Just listen ... suits and slacks, fifty percent
off.

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For TV/VIDEO scripts:

# 1” margin all around.
# Page layout as in audio at line #1, followed by line.
# On next line, the word VIDEO at 2” and the word AUDIO at 5”:

<table>
<thead>
<tr>
<th>Video</th>
<th>Audio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fade up: Cover shot of stadium</td>
<td>MUSIC: Theme from Summer Palace</td>
</tr>
<tr>
<td>Two-shot, Bill and Cyndy</td>
<td>BILL: I don’t know, honey. Do you think so?</td>
</tr>
<tr>
<td>CU Case of I-C Light</td>
<td>ANNCR: When you’re not sure, count on I-C Light.</td>
</tr>
<tr>
<td>Black</td>
<td>MUSIC: Up and out</td>
</tr>
</tbody>
</table>

# The rule of thumb for TV writing is to name the shot and then specify the shot’s content:

MS of talent
WS of newsroom
ECU of Lauren
MCU Bob Black