

flush left

12/14

Formatting for Publication

If you are going to self publish, doing everything from start to finish, this section is not for you. It's your manuscript and your formatting. But if you're going to submit your manuscript to an agent or publisher, or as a self publisher to someone who will reformat it into a book, the next few pages are important.

Most types of writing—novels, plays and screenplays—have very specific requirements for manuscripts. Learn them and use them. If you intend to submit your work to an agent or publisher check to see if they have a preferred manuscript format: follow it if they do. If they do not, consider these guidelines. They may seem fussy and irrelevant, given that you can do pretty good digital typesetting in most word processing programs, and that very few people use typewriters any more. Here are some reasons to bite the bullet and do it:

- Proper formatting shows that you are willing to play by the rules.
- Proper formatting shows that you have invested extra time in preparing your manuscript and are more likely to have invested extra time editing.
- A properly formatted manuscript is easier to read, proofread, edit, and prepare for publication.
- Publishers and agencies have been downsizing since the mid-eighties. They don't have the time to consider anything that looks like it won't be worth their time. Don't give them the easy excuse to reject your work.

Personally, I like an attractive presentation: nice type, real italics, drop cap initials, big borders. The problem, which I will readily concede, is that not everyone gets that kind of formatting right, and this can cause problems down the road. To be safe, follow these guidelines. And if you get guidelines from an agent or publisher absolutely follow them.

As for things like tables, diagrams, and pictures. The goal is to make editing and typesetting as easy as possible. If there are lots of them, I like having them inserted in place: not to be used like that, but as place holders. The file names, presumably jpg's, tiff's or document files, should be clearly named (probably renamed) so that anyone can pick out what goes where.

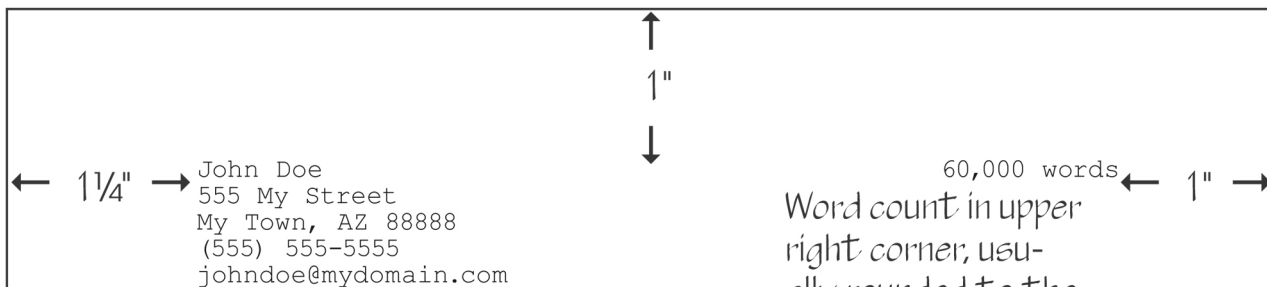
14/26 Times
Justified

10/12 Times
Justified

ctr

12on14.com

The Book



In the upper left corner:
name, address, phone number,
and email address, single spaced.

Centered & just
above the center of
the page:

MY BOOK
Title in caps
1 single line space by
"by"
1 single line space John Doe
Name

Your manuscript should look like it was typed on a typewriter:

- Courier (new, standard) 12pt (pica typewriter type)
- Double space, except as noted (12pt or 24pt)
- 8 1/2" X 11" opaque white paper
- Black type
- Print one side only
- Do not staple, paperclip, or bind your book manuscript
- Flush left, ragged right—do not justify

Dissertations and other academic papers use different formatting standards.

Doe/My Book/2
Last name/title/page no.

↑

1"

↓

↑

4 single (2 double spaces)

↓

Chapter 1

↑

3 single spaces

↓

Chapter Titles & sub-
heads: Do not underline.
For titles capitalize first
letters except preposi-
tions, articles, and coor-
dinating conjunctions.

Paragraph
Indentation
½" (5 space)
indent

→ Lorem ipsum dolor sit amet, consectetur adipiscing

elit. Vestibulum nec metus quis lacus eleifend sagittis ac

← 1" →

← 1¼" → nec urna. Vivamus scelerisque nunc vitae libero hendrerit
ut laoreet turpis placerat.

Praesent eget convallis magna. Ut scelerisque nunc
sed orci feugiat sed fringilla lectus commodo. Nullam porta
viverra odio, et vulputate purus elementum eu:

Block Quote

Indent a few
spaces.

Skip a line
before and
after the
quote

Proin dignissim dui quis est sodales a suscipit lacus
pulvinar. Praesent augue sem, blandit et blandit in,
gravida non tortor. Curabitur id est elit, eget lobor-
tis justo. Morbi scelerisque venenatis turpis, sit amet
viverra odio suscipit non. Ut viverra egestas felis vel
elementum. In non sapien non sapien cursus fringilla a
at sem. Duis eget libero vel turpis pharetra non tinci-
dunt.¹

← Footnote: 12pt and up one space, no parentheses,
periods, or slashes. Notes go on separate sheets.

In hac habitasse platea dictumst. Sed aliquam libero
ut risus ultricies luctus porta nulla pulvinar. Suspendisse
felis magna, venenatis non eleifend in, ornare at erat. Sed
in mattis eros. Integer a laoreet sapien. Donec ac mi nunc,

↑

1¼"

↓

Doe/My Book/3

↑
1"

↓
hendrerit hendrerit justo. Vestibulum facilisis arcu eget
nibh porta vulputate. In hac habitasse platea dictumst. Sed
consequat rutrum augue, non aliquam felis gravida sit amet.
Ut ornare rhoncus orci ac dictum. Mauris nec erat nibh.
Praesent sed congue risus. Nullam vulputate nibh eu mi sol-
licitudin quis aliquam urna consectetur.

Section Break

Skip a line
asterisks or dashes—centered * * *
Skip a line

Nullam vel nisl sed odio molestie gravida eget a nisi.
Phasellus pulvinar posuere neque vel convallis. Pellen-
tesque vehicula ipsum turpis, convallis facilisis metus.

Poetry Extract
Centered on page keeping
the original indentations
and spaces. Omitted
line(s) are indicated by a
row of spaced periods

Quisque porttitor enim ac orci
scelerisque feugiat.
Mauris posuere molestie odio
.
Eget congue. Donec tempus
euismod tincidunt.

Ut nec ligula non magna pharetra facilisis sit amet non
arcu. Nam in mauris eros. Donec lectus orci, accumsan ut
rhoncus nec, vulputate quis nisi. Aenean consequat, nisl
eget hendrerit consectetur, odio risus imperdiet lacus, id
vulputate augue tortor id turpis.²Footnotes are numbered consecu-
tively

Aliquam aliquet, diam id viverra feugiat, mauris mi ultrices nibh, eu sollicitudin dolor diam sed sem. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Vivamus bibendum odio nec magna aliquet quis luctus elit tempor. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Pellentesque in rutrum risus.

Tables, pictures, and diagrams are noted "Table #," "Picture #", "Diagram #" with the title.

Table 1

Integer Consectetur et Ligula

*Tables, pictures, and diagrams go on separate sheets.**

Aenean consequat nunc et magna vulputate ac posuere diam malesuada. Maecenas sit amet porta ipsum. Duis eu justo sem, sed ultrices nisl. Donec sem libero, vehicula sed varius quis, pulvinar at purus. Nulla vitae laoreet arcu. Duis in dui quam, id sollicitudin risus.

*Italics:
underline*

Ut turpis enim, vehicula eget dignissim ac, suscipit vitae turpis: Nam at ultricies justo. Nulla viverra ligula sit amet urna iaculis fringilla. Maecenas porttitor est in nulla fringilla volutpat. Fusce venenatis dictum erat, eu malesuada nisi faucibus auctor. Ut fermentum tristique augue, in semper mauris lacinia et.

Four blank lines after the
The End last sentence, "The End"

* This has been the standard form; however, with most word processing applications, adding pictures, tables, and diagrams, is easy. The problem for editing and designing a book is keeping everything in its place. If you have lots of pictures etc. consider putting them in place. You will have to provide separate files for them, and everything needs to be carefully labeled and named.

Notes

1. Aenean bibendum, neque nec adipiscing tincidunt, massa nisl ultricies nulla, a rutrum tellus libero ac ligula. Integer sit amet nisi nulla, ut molestie risus. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Duis adipiscing sagittis sem eu interdum. Nam facilisis blandit quam, ac cursus enim scelerisque vel. Integer egestas erat eget lectus commodo faucibus. Vestibulum nec velit eget nulla congue convallis mollis in dui. ad litora.

2. John Smith, Dreams Lost and Found (New York: Giles & Giles), pp. 22-47.
3. Ibid., p. 97
4. *ibid.*
5. Quisque mi quam, vestibulum et ultrices venenatis, ultricies eget nisi. Duis pulvinar ultricies mi, eget convallis ipsum ultrices eu. Pellentesque a rhoncus justo. Aenean in velit velit, ut fermentum lorem.

Consult a style book such as A Manual of Style, University of Chicago Press for details on citations.

The Screenplay

Elements of a Screenplay

Slugs: All caps, single-line, used to begin every shot or scene. It tells: interior or exterior shot, location, and time of day. There are also secondary slugs that indicate something that adjusts the focus of the shot. Do not use camera angles—that's the director's prerogative.

Directions: Use present tense and follow normal rules of capitalization. They describe the action, characters, settings, and object in a scene. Do not over describe. Remember there is a difference between direction and directing (the writer does not direct). Keep the description to about four lines or less per paragraph. There is another type of directions: a parenthetical. It is an instruction to the actor, placed in parentheses and beneath the character cue.

Dialogue: Begin all dialogue with a character cue in all caps. Never end a page with just a character cue.

Fades and cuts: There are two fades. "FADE IN:" opens the screenplay. "FADE OUT:" ends the screenplay. "CUT TO:" is used to indicate a major change of place, time, and/or action.

Marginals: Things found at the margins; the title on page 1, "THE END" at the end, "CONTINUED" at the top of a page and "(CONTINUED)" at the bottom of page.

Screenplays should be between 90 and 120 pages long. Each page is 1 minute of movie time, and movies are 90-120 minutes long.

Starting about 4"
from the top and
centered:

"TITLE"	"MARKET SHARE"
2 blank lines	
"Written by"	Written by
1 blank line	
Your name John Doe & Jane Doe	

Your manuscript should look like it was typed on a typewriter.

- Courier (new or standard) 12 pt.
- Single or double spaced (12pt or 24 pt line spacing) as shown
- 8½" x 11" opaque, white paper
- Black ink
- Print one side only
- 1½" margin on the left
- 3 hole punched and fastened (use two No. 7 brass, round headed fasteners)
- Screenplays have a front and back card stock cover with no writing on them.

Contact:

Contact information, about ¾
of the way down.

John Doe
555 My Street
My Town, AZ 88888
(555) 555-5555
johndoe@mydomain.com

The screenplay
opens with

"FADE IN:" FADE IN:

↑
1"
↓
"MARKET SHARE"

The title goes at the top,
centered, in caps, and in
quotation marks.

Slug

INT. PHIL'S HOUSE, MAIN ROOM, PRESCOTT, AZ -- LATE AFTERNOON

Introduce
characters in
directions

MAN 1 -- 20's, muscular, in a dark blue suit, white shirt, regimental tie, and short cropped hair -- searches the papers and folders on the desk, scattered around a manual typewriter.

Slug

EXT. ONE LANE DIRT ROAD, BY PHIL'S HOUSE --CONTINUOUS

← 1½"

→ KINGSTON -- his large dog.

INT. PHIL'S HOUSE, MAIN ROOM -- CONTINUOUS

← 1" →

Directions

Man 1 reads through a dark green binder. The phone rings. He waits for the answering machine to take the call. CARL LINDER -- distinguished Maricopa County Medical examiner.

Dialogue

← 2 7/8" → LINDER (V.O.)
Phil, this is Carl Linder. I know who's behind the drug. We've got to talk. Call me.

Use "(V.O.)" to indicate voice over.

Man 1 smiles and removes the tape from the answering machine.

Character
cue

EXT. ONE LANE DIRT ROAD, BY PHIL'S HOUSE -- CONTINUOUS

Phil and Kingston walk by a black Lincoln that blocks most of the narrow street.

←

4 1/8"

→ PHIL
Asshole.

They walk past Phil's gray Cherokee, toward the front of his green cottage -- the door is open.

INT. PHIL'S HOUSE, MAIN ROOM -- CONTINUOUS

Man 1 stands to the side of the door, holding the binder; his right hand is hidden by it. Phil and Kingston walk it.

PHIL
Who the hell?

If a scene or shot continues to
the next page, end with "(CON-
TINUED)"

(CONTINUED)

All pages start with either a slug for a new scene, or "CONTINUED:"

The first numbered page 2. is page 2.

CONTINUED:

MAN 1

Found it.

Man 1 grins and shakes the binder.

PHIL

That's mine! Give it--

Man 1 lowers the binder. He aims a .45 automatic at Phil.

Kingston growls and leaps at Man 1.

Man 1 swings the gun from Phil to Kingston. GUNSHOT. Kingston is shot, but his momentum propels him forward. Kingston's massive jaws grab the man's throat.

Surprised by the attack, he drops the gun and tries to push Kingston off. They fall over, Man 1's throat torn open. Phil pulls at Kingston.

If a character's dialogue is

PHIL (CONT'D) interrupted use "(CONT'D)"

Oh god!

Phil slumps to the floor, and cradles Kingston's massive head. Kingston whimpers, licks Phil's hand, and dies.

CUT TO: used to indicate

"CUT TO:," "(CONTINUED)," and "FADE OUT"



6 1/3"



CUT TO: a major change of place, time, or action

INT. PHIL'S HOUSE, BATHROOM -- NIGHT

The room is dark. Phil MOANS. The light comes on with a CLICK. There's blood on the floor by the toilet. Phil runs water in the sink and cleans the gash in his forehead. He shuffles out.

INT. PHIL'S HOUSE, MAIN ROOM -- MOMENTS LATER

Phil turns on the light. On the floor, dead, are Man 1 and Kingston. He lifts the man, pulls the binder out from under him, and replaces it with another binder. The answering machine is open. Phil finds the tape in Man 1's pocket. He dials 911.

PHIL

I'd like to report a break-in.

Because you must skip 2 lines after "CUT TO" and you may not have an orphan slug, some pages will be short.

CUT TO:

INT. JANE'S HOUSE, LIVING ROOM -- LATER

Phil's girlfriend JANE ATWATER -- mid-30's, attractive, in a white bathrobe -- is sitting on the sofa.

Phil paces. His hair is messed, and the gash in his forehead is puffy and red. His clothes are bloodied. The room is open to the cluttered kitchen with a dividing counter.

JANE
What did the police say?

PHIL
Nothing. I didn't stay.

JANE
You can't just leave the scene of a crime.

PHIL
You remember the article I did on police corruption?

Jane reluctantly nods.

PHIL (CONT'D)
So do they. They'd have kept me all night. Anyway, it's obvious what happened.

JANE
Except you took your notes.

PHIL
Linder said not to trust anyone.

JANE
Maybe there's no connection between Linder

She point to the binder, not wanting to touch it.

JANE (CONT'D)
this, and the man.

PHIL
It's the only thing that makes any sense.

FADE OUT:

THE END

End the screenplay with "FADE Out;" followed by 2 blank lines then "THE END"

The Stage Play

Elements of a Stage Play

After the title page, plays have a character page and a setting page.

The play itself consists of:

Directions: There are three types of directions. *Scene Directions* start the play, act, and sometimes scene. They tell where and when the scene is set, and what is happening. They may also tell what has happened between scenes as it applies to the new scene. *Stage Directions* explain what is happening on stage during a scene: entrances, exits, major character movements, etc. Finally, there are *Character Directions*, which are used to explain a character's line, but they should be used sparingly because they are directorial.

Dialogue: All dialogue starts with a *Character Tag*, which shows the character's name in caps.

Headers: The page number, starting with page 1 for each act, appears at the upper right corner, with the act number preceding it.

Footers: Your name and the name of your play go in one line in the lower right corner of each page of the play.

Title Page

Centered starting
just above the mid-
dle of the page.

Title in caps SIR JOHN'S PLAY
skip 2 lines
"by"
skip a line by
you name John Doe

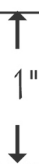
Your manuscript should look like it was typed on a type-
writer.

- Courier (new or standard) 12 pt.
- Single or double spaced (12pt or 24 pt line spacing) as shown
- 8½" x 11" opaque, white paper
- Black ink
- Print one side only
- 1½" margin on the left
- 3 hole punched and fastened (use two No. 7 brass, round headed fasteners)
- No covers

Contact information
in the lower right
corner

John Doe
555 My Street
My Town, AZ 88888
(555) 555-5555
johndoe@mydomain.com

↑
1¼"
↓



Character Page—center heading CHARACTERS

Left margin JOHN AUBRY: late sixties, gentleman, biographer Right margin
KING OF PERSIA: played by JOHN AUBRY

← 1½" → SIR JOHN SUCKLING: early thirties, courtier, poet, drama- ← 1"
tist

THERSAMES, PRINCE OF PERSIA, played by SIR JOHN SUCKLING,

THOMAS TYNDALE: late fifties,

AGLAURA: mid-twenties, she is a captive of the KING OF PERSIA.

ORBELLA: Middle aged, Queen of Persia.

ARIASPES: middle aged, brother of the KING OF PERSIA

IOLAS: a courtier in the Persian court

IOLINA: a young woman, the AGLAURA's maid

ZIRIFF: thirties, captain of the guard, AGLAURA's brother

HAMLET: played by ZIRIFF, a character from Shakespeare's Hamlet.

MESSENGER: a young man

COURTIER: a courtier in the Persian court, played by MESSENGER

CAVALIER: mid-thirties

All character names are in caps. The only time a character name is not in caps is when it is used in the dialogue by a character.

Setting Page—center the headings SETTING

This is a brief description of the general setting of the play. It can give a sense of the style and physical space of the stage. For example:

This is a play within a play; one, the English play, the other the Persian play. One set will accommodate both plays, since neither is particularized. The English play takes place in the theater in which it is performed. The Persian play takes place in and around the fictitious Persian court of a fictitious King of Persia.

TIME

This section sets the time of the play. For example:

Although the characters in the English play are Englishmen of the Seventeenth Century, it takes place in the timeless present. The Persian play takes place in the timeless past.

Acts (with roman numerals) and
Scenes (with arabic numerals) are in
caps and they are centered:

Each act starts on its own page 1, followed by,
e.g., 1-2, 1-3, or for ACT

ACT I

SCENE 1

(All directions go inside parentheses. This is a scene direction. The play, acts, and often scenes open with scene directions. These give the where and when of a scene. For example:)

Scene Direction

← 3½" →

(The stage is empty except for a table and a chair, where JOHN AUBREY sits, writing. The table is covered with papers. A small mirror sits by the edge. SIR JOHN SUCKLING enters and comes up behind JOHN AUBREY.)

Character
Direction,

also called a parenthetical

← 3" →

SIR JOHN SUCKLING

John, what are you doing? Perhaps you are revising your biography of me. I should hope.

JOHN AUBREY

(surprised by SIR JOHN SUCKLING'S appearance)

I thought, no offense intended, you died.

SIR JOHN SUCKLING

That is perhaps true. As I look about it seems we both are in another time. For, although I preceded you, you died too.

Stage Direction

← 2" →

(SIR JOHN SUCKLING takes a handful of papers and walks away from the table. JOHN AUBREY puts his pen down, and removes his glasses. He straightens up the remaining papers on the table. Then turns to look at SIR JOHN SUCKLING.)

Dialogue

← 1½" →

JOHN AUBREY
This is not quite the news I would have expected. I feel quite fine.

Character Tag

← 4" →

SIR JOHN SUCKLING
(thumbing through the papers)

I think it is a play you are about. And if this light isn't playing tricks on me, you have cast me amongst the players.

JOHN AUBREY

I have written so much about you, as you know, but 'tis a play that I fancy now. You wrote "Aglaura," which was

(Continued)

If the dialogue does continues
beyond the page break, mark it
"(Continued)"

SIR JOHN'S PLAY - Doe

Name of play/your name

When the dialogue continues from the previous page, start with the character tag, and add "(Continued)"

I-2

JOHN AUBREY (Continued)
not your best, but it had possibilities. I thought I could resurrect it, with a few corrections.

SIR JOHN SUCKLING
You are right, it was not the best. But, I have no false modesty, such that I would find fault with you. No, Please, if you can make it better, I would say, have at it.

JOHN AUBREY
Then as the author, I shall end this scene here. I will meet with you anon.

When the scene or act ends, the remainder of the page is blank. Some people put a blank page between acts.

Scene 2

(Just like the opening of an Act,
each scene opens on a new page. It
has a scene description.)

JOHN AUBREY

I know this hasn't been much of a drama. But perhaps we
have given you an idea of how the playwright should present
his art.

(Blackout.)

*You may end your play this way, with "Black-
out."*