

Text is centered in the page and includes the title, genre and author.

A Dog's Life

A full-length play

By Rachel Thompson

Include as much information as needed for someone to contact you.

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MODERN PLAY FORMAT



Dialogue begins 1.5 inches from left side to account for binding. Dialogue is single-spaced.

BOSS

You've probably come here to question me about that ex-convicts story in that damned yellow sheet down there in Wilkes county – That stuff about getting Pellagra in here – Jimmy, hand me that sample menu!

JIM

She's not a reporter.

BOSS

Aw. – What is your business, young lady?

EVA

I understand there's a vacancy here. Mr. McBurney, my landlady's brother-in-law, told her that you were needing a new stenographer and I'm sure that I can qualify for the position. I'm a college graduate, Mr. Whalen, I've had three years of business experience – references with me – but, oh – I've – I've had such abominable luck these last six months. – the last place I worked – the business recession set in they had to cut down on their sales-force – they gave me a wonderful letter – I've got in with me.

She opens her purse and spills contents on floor.

BOSS

Anybody outside?

EVA

Yes. That woman.

BOSS

What woman?

EVA

The one from Wisconsin. She's still waiting –

BOSS

I told you I don't want to see her.

(talking into phone)

How's the track, Bert? Fast? Okay.

Sailor Jack's mother, MRS. BRISTOL, has quietly entered. She carries a blanket.

MRS. BRISTOL

I beg your pardon, I – You see I'm Jack Bristol's mother, and I've been wanting to have a talk with you so long about – about my boy!

Character name in all caps; in the center of the page.

Dialogue extends to 1.0 inch from right margin

Stage action begins in the center of the page and scans to the right margin. A blank line is inserted before and after.

Standard font for this formatting is 12.0 point.

Stage action reliant on the preceding dialogue is indented to the left of the character name.



The scene citation ——— SCENE 8
is centered to the
page.

49.

Dawn. Same as Scene Two, the dividing line of forest and plain. The nearest tree trunks are dimly revealed but the forest behind them is still a mass of glooming shadow. The tom-tom seems on the very spot, so loud and continuously vibrating are its beats. LEM enters from the left, followed by a small squad of his soldiers, and by the Cockney trader, SMITHERS. LEM is a heavy-set, ape-faced old savage of the extreme African type, dressed only in a loin cloth. A revolver and cartridge belt are about his waist. His soldiers are in different degrees of rag-concealed nakedness. All wear broad palm leaf hats. Each one carries a rifle. SMITHERS is the same as in Scene One. One of the soldiers, evidently a tracker, is peering about keenly on the ground. He grunts and points to the spot where JONES entered the forest. LEM and SMITHERS come to look.

In setting up the beginnings of scenes, make your notations run from off the center of the page to the right margin, and italicize the text.

Character names, in these directions, are placed in all CAPS to distinguish their action. But after these initial directions, the character names return to regular formatting.

SMITHERS

(after a glance, turns away
in disgust)

That's where 'e went in right enough. Much good it'll do yer. 'E's miles orf by this an' safe to the Coast damn 'S 'ide! I tole yer yer'd lose 'im, didn't I?—wastin' the 'ole bloomin' night beatin' yer bloody drum and castin' yer silly spells! Gawd blimey, wot a pack!

LEM

(gutturally)

We cotch him. You see.

(He makes a motion to his soldiers who squat down on their haunches in a semi-circle.)