

*From APPLAUSE, Book by Betty Comden, Adolph Green
Music by Charles Strouse, Lyrics by Lee Adams (suggested musical format)*

Essential page numbering**



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

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

KAREN
(to Margo)

Margo, you've been kicking us all around long enough. Someone ought to give you a good swift one for a change!

(She leaves.)

EVE

Miss Channing . . . if I ever dreamed that anything I did could possibly cause you any unhappiness, or come between you and your friends . . . please believe me.

MARGO

(in a low, weary voice)

Oh, I do. And I'm full of admiration for you.

(stands, approaches Eve)

If you can handle yourself on the stage with the same artistry you display off the stage . . . well, my dear, you are in the right place.

(She speaks the following lines as the music of WELCOME TO THE THEATRE begins.)

Welcome to the theater, to the magic, to the fun!

(She sings.)

WHERE PAINTED TREES AND FLOWERS GROW
AND LAUGHTER RINGS FORTISSIMO,
AND TREACHERY'S SWEETLY DONE!

NOW YOU'VE ENTERED THE ASYLUM,
THIS PROFESSION UNIQUE
ACTORS ARE CHILDREN
PLAYING HIDE-AND-EGO-SEEK . . .

SO WELCOME, MISS EVE HARRINGTON,
TO THIS BUSINESS WE CALL SHOW,
YOU'RE ON YOUR WAY
TO WEALTH AND FAME,
UNSHEATH YOUR CLAWS,
ENJOY THE GAME!
YOU'LL BE A BITCH
BUT THEY'LL KNOW YOUR NAME
FROM NEW YORK . . . TO KOKOMO

WELCOME TO THEATRE,
MY DEAR, YOU'LL LOVE IT SO!

56.
Stage action is indented 3 inches from left; put in parenthesis. A blank line is inserted before and after.

Dialogue extends to 1.0 inch from right margin

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

Lyric are in all CAPS, separated line to line by either musical phrasing and/or the rhyming scheme and clearly indented from the left margin.

For duets, or characters singing counterpoint, create two columns side by side, following the same format here.

Stanzas are separated by a blank line and distinguish themselves by dramatic thought and/or changes from verse to chorus to bridges, etc.

***There are many ways to paginate your play, from the straight forward numerical sequence of 1, 2, 3 to an older format of 1-2-16, (meaning Act 1, Scene 2, Page 16).*

