

Fountain Quick Reference

INT. BOXCAR - MOVING - DAY

AGENT MORTIMER lies bleeding in the corner. The car ROCKS gently. Mortimer pulls out his cell phone and dials.

MORTIMER
Come on. Pick up.

This is automatically a Transition because it's in uppercase and ends with "TO:"

CUT TO:

ext. hotel bar - day

Scene headings don't need to be uppercase. Just begin them with INT, EXT, etc.

A fiercely gorgeous brunette sips the last of something from a rocks glass. This is REBECCA.

Behind her, a dark FIGURE approaches. She seems not to notice.

REBECCA
(to Bartender)
Ritenhouse, neat.

Parentheticals are wrapped in ().

FIGURE (O.S.) ^
Ritenhouse, neat.

Simultaneous dialog is indicated by placing a caret after the 2nd speaker.

She turns to find the source of the voice.

FIGURE
Excellent choice.

Character elements are in uppercase. Be sure Character Extensions (O.S., etc.) are in uppercase too.

Before she can reply, her phone RINGS.

> INTERCUT WITH:

Since this Transition doesn't end in "TO:", it needs to be "forced" by preceding it with a greater-than symbol.

.THE BOXCAR

Where MORTIMER is just barely holding on to life.

MORTIMER
(into phone)
Calzone.

Create italics by wrapping text in asterisks.

He collapses.

.BACK IN THE BAR

If you want a Scene Heading that doesn't begin with INT, EXT, or similar, "force" it by beginning it with a period.

Rebecca, frantic now:

REBECCA
Mortimer? _Hello?_

To underline, wrap text in underscores.

But he's gone. She looks around. The shadowy figure is nowhere to be seen. But where he was sitting there's a COCKTAIL NAPKIN with something scrawled on it:

Room 492

Calzone

Indent Action text however you want it to appear.

Create bold text by wrapping in double asterisks.

She looks around, terror-stricken.

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AGENT MORTIMER lies bleeding in the corner. The car ROCKS gently. Mortimer pulls out his cell phone and dials.

MORTIMER
Come on. Pick up.

CUT TO:

EXT. HOTEL BAR - DAY

A fiercely gorgeous brunette sips the last of something from a rocks glass. This is REBECCA.

Behind her, a dark FIGURE approaches. She seems not to notice.

REBECCA
(to Bartender)
Ritenhouse, neat.

FIGURE (O.S.)
Ritenhouse, neat.

She turns to find the source of the voice.

FIGURE
Excellent choice.

Before she can reply, her phone RINGS.

INTERCUT WITH:

THE BOXCAR

Where MORTIMER is just barely holding on to life.

MORTIMER
(into phone)
Calzone.

He collapses.

BACK IN THE BAR

Rebecca, frantic now:

REBECCA
Mortimer? Hello?

But he's gone. She looks around. The shadowy figure is nowhere to be seen. But where he was sitting there's a COCKTAIL NAPKIN with something scrawled on it:

Room 492
Calzone

She looks around, terror-stricken.