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Welcome to Screenwriter's Production Bible

This "New Testament" replaces the Screenwriter in Production chapter in the original manual, and you should refer to this rather than the original manual for all your production questions. We've streamlined, improved and added a huge number of production features since the original manual was printed, and you hold in your hands the results of all these changes.

Although Screenwriter makes production rewrites incredibly easy, at the very least we HIGHLY recommend that you review the first three chapters. And ONLINE production help can always be found within the program by going to the **Production** menu and clicking **Production Solutions**.

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Movie Magic Screenwriter 2000 in Production

What does "production" mean?

If you have to ask, chances are you won't be needing to use most of these functions anytime soon. If you DO know and need to know how Screenwriter handles production then jump down to **The Production Menu** which starts on page 3... otherwise feel free to read on, as it certainly can't hurt to know what it's all about.

Let's say you've written your script, submitted it, sold it . . . and then learned, to your delight, that it's been bought and will be transformed from your personal vision into something millions of people will see on the big screen, the small screen, the computer screen or the stage. You'll be rich, famous, admired and . . . wait, we're getting way ahead of ourselves.

Before the Academy Award can be handed to you, the film, video, computer game or stage play must first be completed. Your script is the blueprint. Be warned, though, odds are your darling will be modified, tweaked, rearranged, and rewritten by any number of people involved in the artistic or technical side of the process. And that's even before production actually begins.

Before most of that happens, though, at some point a version of the script is agreed upon and the script is "locked"—that is, declared official. Special options are then applied to its format—for example, scene headings will usually be numbered for ease of identification, and top and bottom continues are added to appropriate pages. The script is then printed out, and a copy distributed to everyone concerned, so that they are literally "on the same page." This minimizes miscues and costly delays while the prop guy is trying to find the stuffed gorilla he didn't realize got added into Scene 11.

So now that the script is locked, no further changes will occur to it . . . right? Not likely. It might turn out that the stuffed gorilla can't be used, because of a PETA boycott; or the star breaks her leg and has to be replaced with someone who can't do an Armenian accent; or the pyrotechnics wizard refuses to work with fissionable material; or the director has a dream that shows him a better way to stage the love scene. As a result, new scenes must be written and inserted, and old scenes deleted. This obviously wreaks havoc with the numbering of existing scenes and pages.

In the bad old days when scripts were written on typewriters, this posed a really major problem because it was hardly practical to retype the entire script every time someone made a change. So several shortcuts were developed: revision marks, and the so-called "A-Scene" and "A-Page." These are tools to ensure that whenever a locked script is revised, everyone concerned knows what's been changed, and where, and that they've all got the exact same version. This way, a scene numbered 12 when the script was locked will *still* be scene 12 when production wraps, even if a half-dozen scenes get placed before it in the meantime.

You might think that computers, with their ability to instantly renumber and repaginate a document, would make it easy to send out a brand-new script after every revision. True, but that's actually *not* desirable as everyone from the costumer to the director has made a lot of notes in the script, and has all this paperwork that references specific page and scene numbers.

So here's how the system works. Let's say we've got a locked script, and someone wants to add a new scene after Scene 11. If you were to simply assign the new scene the number 12, that would mean you'd have to change the next scene number from 12 to 13, and so on throughout the script. That's a recipe for serious confusion. So, in order to protect the original numbers, the new scene is given the number 12A.

Same thing with pages. If enough new material gets added to page 77 so that some of the original text is forced down a page, well, rather than allowing the "excess" to slop over onto page 78 (and therefore push the remainder of 78 down to 79, and so on throughout the script), the excess simply gets placed, all by itself, on a page numbered 77A.

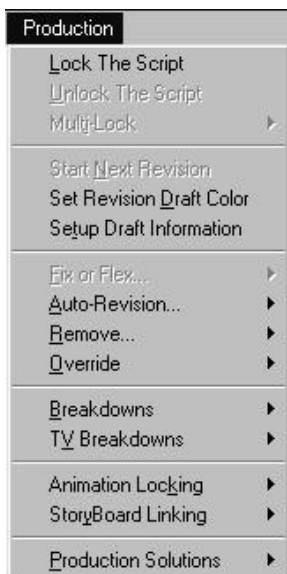
Ah, but what if only a word or two is changed; not enough to generate an A-Scene or A-Page? How does anyone know what's been changed? Simple: Every line that gets changed receives a "revision mark," usually an asterisk, that shows up in the adjacent right hand margin.

Once all the new changes have been made to the script, only the changed pages are printed out and they are distributed to everyone on a different color of paper, to make it easy to verify that everyone is working from the correct version of each page. Thus if you're looking at a BLUE copy of page 16 and everyone else has YELLOW, it's pretty obvious that *someone* doesn't have the right version.

So now everything's fine, right? Well . . . what happens if the director has another dream? What if he wants to add a scene after 12A? What happens is this: The script evolves to the next revision level. The new scene will be called 12B, and new revised pages will be issued in a new color, and so on throughout the production process.

As you can imagine, this process can get pretty complicated, but not when Screenwriter's on the job, *automatically* generating all the A-Pages, A-Scenes and revision marks for you. However, for the program to do this, you must first tell it to start noting changes by locking the script. And your gateway for doing that is...

The Production Menu



The Production Menu is THE one-stop shopping location for all your production needs. Here you can do everything from locking the script, to having the program insert or remove revision marks, to producing production breakdown sheets of your script, to preparing production information for export to Movie Magic Scheduling.

There are currently fifteen menu items on the Production menu:

LOCK THE SCRIPT—click on the **Lock the Script** menu, and you'll see a warning asking you whether you REALLY want to lock the script. Respond YES if you do, and you'll be taken to the **Lock the Script** dialog.

For more details on this menu's specific options, see the chapter **The Production Revision Cycle...**

UNLOCK THE SCRIPT—this item will ONLY be available in a script with locked pages and/or scenes. Occasionally a locked script gets so many A-pages or A-scenes that the decision is made to unlock it so that everything gets numbered consecutively, then re-lock it and start all over again by issuing a completely new draft. In this case, selecting this menu item is the way to do that.

However, since unlocking a script can wreak havoc on a production if done unintentionally, if you select this menu, you'll get a warning message requiring another **YES** response; then you'll see an **Unlock the Script** options dialog again. This time you will have to UNcheck anything that you don't want to be locked, and then press OK.

NOTE: From this Unlock Menu, you can also unlock a script from a certain page on forwards rather than unlocking the entire script. To do so, simply put the cursor on the first page to be unlocked before calling up the Unlock Menu, and then click the FORWARDS button rather than ENTIRE SCRIPT.

MULTI-LOCK—this will take you to a sub-menu where you can specify Multi-Locked Pages or Multi-Locked Scenes.

What is Multi-Locking?

Let's say that several scenes have been inserted in your script following a locked scene, so you've got, say, Scenes 21A, 21B, and 21C. Now, someone comes along with a new scene to insert between 21A and 21B. Oops . . . what happens to your numbering now? Multi-lock gives you the opportunity to create yet another level of locking, generating unique scene and/or page numbers like 21AA that won't change any existing A-numbers.

START NEXT REVISION—After the most recent version of the locked script has been printed and distributed, but *before* you start putting in the next set of changes, you need to tell Screenwriter to go from the current revision color (blue, for example) to the next one—yellow, or whatever you decide. To tell Screenwriter to make the move, all you need to do is click **Start Next Revision**. Once again you'll have to

respond **YES** to another warning box—and then the program will do everything necessary to prepare the script for the next set of revisions including:

- Removing all Current Revision Marks
- Fixing all A-Pages (which will ensure that if you delete some text on page 12, for example, it won't affect 12A)
- Fixing all Header Text (which ensures that each page's header correctly reflects the date/color in use when that specific page was last revised)
- Incrementing the Revision Color
- Taking you to the Title Page Publisher so that you can add the current revision color to a running list.

SET REVISION DRAFT COLOR—Because different production companies use different progressions through the rainbow for their production revisions, (some going from BLUE to YELLOW to GREEN, others going from BLUE to GOLDENROD to BEIGE) we offer you the option of setting the color order to whatever your Production Manager or 1st AD desires. This menu item will take you to a menu where you can set these colors, how their names will print in the header, and whether or not they will display on-screen in their respective colors. See the section on [Revision Colors](#) for LOTS more details.

SETUP DRAFT INFORMATION—This option is only used if you are printing with WATERMARKS, and it allows you to change the draft's information without printing out any copies.

FIX OR FLEX—This option will be grayed out if your script does not have locked pages. Otherwise, it takes you to sub-menus where you can fix or flex A-Pages and/or Headers.

"Fixing" A-pages means to convert all the flexible A-Pages to Fixed A-Pages so that if you delete text on page 34, it won't affect page 34A

"Flexing" A-pages means to convert all the fixed A-Pages back to Flexible A-Pages so that if you have short pages 34A, 34B, and 34C, they'll be joined into just one or two pages.

"Fixing" Headers means to "lock" them, so that each existing page's current header text will remain fixed until that page is revised and a new header applied.

"Flexing" Headers means to convert all the headers in the script to the current header settings

AUTO-REVISION—This will take you to a sub menu where you can turn on or off the...

- **MARKS**—Selecting this menu will turn on or off the Auto-Revision marks. When they are on, any changes you make to your script will automatically be "flagged" with the chosen revision mark in the margin of the appropriate line. The menu item will have a check mark next to it when auto-revision marks are on, and selecting it again will then turn it off.
- **COLORS**—When selected, this will take you to a sub-menu where you can select which Auto-Revision Color to use: **Red**, **Blue**, or **Green** in addition to giving you the option to **Turn off the Auto-Revision Color**. An Auto-revision color is like an Auto-Revision Mark in that all text you change after turning it on will appear on your screen in the selected revision color rather than black.

REMOVE—will take you to a sub-menu where you can remove such things as:

- **CURRENT REVISION MARKS**—This menu item will remove *all* the current Revision Marks from the script.
- **STRIKEOUT CODES AND/OR TEXT**—This will remove all Strikeout codes from the script, with the option of removing all Striked-out text along with them.
- **RED, BLUE, OR GREEN OR USER DEFINED HIGHLIGHTS**—Will remove the selected highlight color from the script, though the text that had been highlighted will not itself be deleted.
- **ALL OMITTED SCENE HEADINGS**—Pretty self-explanatory, as it will completely remove all Scene Headings in the script that are

currently marked as omitted, though by doing so, all remaining scenes will be renumbered as if the omitted scenes never existed.

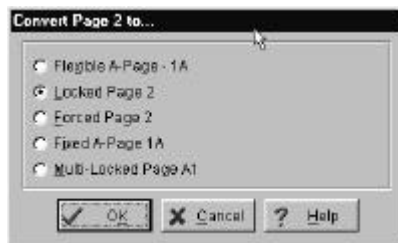
- **SCENE HEADING W/OUT OMITTED**—This option will be grayed out unless you are in a script with locked Scene Headings. Selecting it will remove the Scene Heading that the cursor is currently in WITHOUT creating a corresponding OMITTED. Use this with caution as it WILL cause all following Scene Headings to be renumbered!!!
- **LOCKED PAGE BREAK**—This option will be grayed out unless you are in a script with locked page breaks. Selecting it will remove the page break that the cursor is immediately before or immediately following, resulting in an A-Page as appropriate.

OVERRIDE—This will take you to a sub-menu with powerful features which allow you to manually override the program's automatic numbering of pages or scenes so that you can always make the script print out exactly how you and your production people want it to, regardless of how arcane.

- **PAGE'S HEADER/DRAFT COLOR**—This option will be grayed out unless you are in a script with locked page breaks. Selecting it will allow you to override that page's header text and/or that page's revision color.

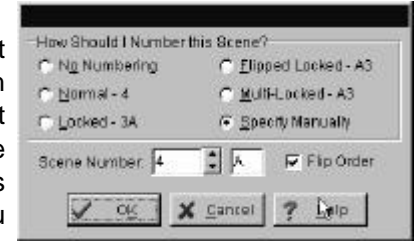
NOTE: You CANNOT override a Page's Header or Draft Color if that page has Revision Marks on it AND the option AUTO-UPDATE HEADERS ON REVISION is set on the REVISIONS Page of the Program Options Menu. This is true because, in that case, the existence of the Revision Mark would override your cheating, assigning that page the current header.

- **PAGE BREAK TYPE**—This option will be grayed out unless you are in a script with locked page breaks. To use it, the cursor must be either immediately before or immediately following a locked page break. Select it, and you will see the menu displayed to the right (though the numbers listed will vary



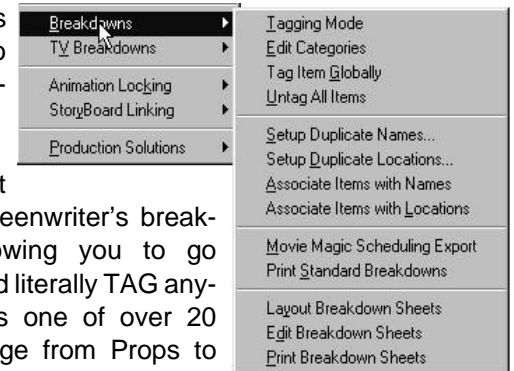
likely be different, depending on the page which you started on). On it, you can change the page break type with the result of having it (and any following pages) being renumbered appropriately.

- **ELEMENT'S NUMBERING**—This option will be grayed out unless you are in a script with locked Scene Headings. Put the cursor anywhere in a Scene Heading and then select this menu item to see the menu shown on the right, where you can override this Scene Heading's numbering as desired.



NOTE: When you override a Scene Heading's numbering, you MAY end up renumbering some or all of the following scenes, so you may also need to override the following Scene Heading's number in order to maintain the correct scene numbering in the script.

BREAKDOWNS—This menu item will take you to a sub-menu with 13 powerful breakdown options:



- **TAGGING MODE** is at the very heart of Screenwriter's breakdown functions, allowing you to go through your script and literally TAG anything in the script as one of over 20 categories which range from Props to Sound Effects to Stunts to anything else you need. Once anything is tagged, Screenwriter will include it in one of its many breakdowns in addition to exporting that information directly to Movie Magic Scheduling.

NOTE: See the chapter on Production Breakdowns for more information on Breakdown Tagging.

- **EDIT CATEGORIES**—This menu item will allow you to edit the breakdown categories to add new ones or remove ones you never use.

NOTE: At the time of this writing, Movie Magic Scheduling does NOT support renamed categories so if you intend to export to it, then we do not recommend renaming them.

- **TAG ITEM GLOBALLY**—This will tag a word or phrase globally with the category you desire, so, for example, if you want to tag MACHINE GUN as a PROP everywhere it appears, select this menu item.
- **UNTAG ALL ITEMS**—If, for some reason, you want to remove all tags from the script, use this option.
- **SETUP DUPLICATE NAMES**—It is not uncommon that a character may be introduced in the script as, say **MR. MELVILLE**, but from then on, he is referred to simply as **MELVILLE**. Screenwriter can report BOTH of these names as either **MR. MELVILLE** or **MELVILLE** in all breakdowns if you merely tell it that they are, in fact, the same character. This function will allow you to do so.
- **SETUP DUPLICATE LOCATIONS**—Like Character Names, it is not uncommon that a location may be first introduced in the script as, say **MIKE'S CORNER OFFICE**, but from then on it's referred to simply as **CORNER OFFICE** or just **OFFICE**. Screenwriter can report ALL of these locations as **MIKE'S CORNER OFFICE** in all breakdowns if you merely tell it that they are, in fact, the same location. This function will allow you to do so.
- **ASSOCIATE ITEMS WITH NAMES**—In many cases, a character or actor may always have certain breakdown items associated with them, and rather than tagging those items every time that character or actor appears in the script, you can simply *associate* that breakdown item with the character in question, and Screenwriter will automatically always fill in that breakdown item whenever that character is in the scene. Common examples of when you might use this would be a BLIND CHARACTER who will always need DARK GLASSES and a CANE, or a CHILD ACTOR

who will always need a SOCIAL WORKER present when he or she is on the set.

- **ASSOCIATE ITEMS WITH LOCATIONS**—Just like the option above, except the association is with a location rather than a character. A common example of its use would be EXTRAS for GRAND CENTRAL STATION, or BOOKS and BOOKSHELVES for LIBRARY.
- **MOVIE MAGIC SCHEDULING EXPORT**—will export all the breakdown information, including any tagged items, in a form which can be read by **Screenplay Systems' Movie Magic Scheduling** program. When you select this menu, you are given the choice to export the breakdown information for the entire script or for selected scenes only.

NOTE: We are proud to now be a reseller of Movie Magic Scheduling with a special discount for Screenwriter users! Call 800-450-9450 for pricing and availability.

- **PRINT STANDARD BREAKDOWNS**—will print breakdowns in one of many different formats. Selecting it is identical to choosing **Production Breakdown** on the **Print** Menu and then pressing **OK** or **FAX**. In either case, you will be taken to the **Production Breakdown** menu as described in the chapter, **Production Breakdowns**.

TV BREAKDOWNS—will take you to a sub-menu with three options specific to Television Production, and you should see the chapter **Screenwriter and Television Production** for more specific details.

- **GENERATE RUNDOWN SHEETS**—will take you to a menu where you can specify how you want the Rundown Sheet laid out, then it can automatically print this run-down sheet for you.
- **PRINT SET LIST**—will take you to a menu where you can specify how you want the set list laid out, then automatically print it for you.
- **SCENE CHARACTER LISTS**—many sitcoms put lists of all the characters in each scene directly under the scene heading.

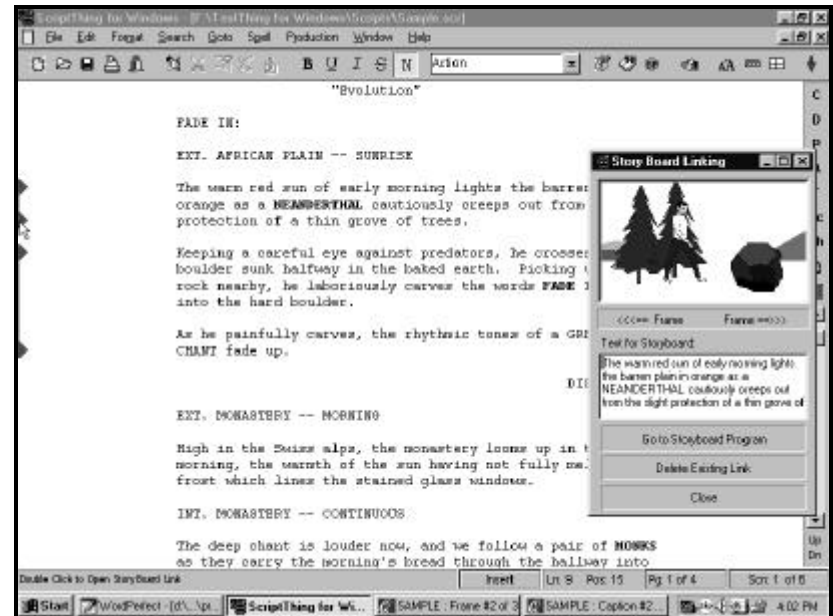
Screenwriter can generate these lists automatically for you, by selecting this menu and then choosing **Generate**.

ANIMATION LOCKING—Animation Production is fairly similar to normal feature production, except for having the concept of locked asterisks and numbered dialogue. See the chapter **Screenwriter and Animation Production** for more details.

STORYBOARD LINKING—allows you to “Link” specific frames of storyboards created in Storyboard Quick, produced by PowerProductions, Inc., to specific text within Screenwriter. To do so, have both Storyboard Quick and Screenwriter running at the same time, then select one of the following options:

- **CREATE NEW FRAME**—Selecting this option will create a new Storyboard frame, automatically passing whatever text is currently selected, or just the text of the current element if no text is selected, to be associated with this frame in Storyboard Quick. You will automatically be taken to Storyboard Quick to draw the frame as desired.
- **ASSIGN TEXT TO EXISTING FRAME**—Selecting this option will automatically take you to Storyboard Quick where you should select the frame you want “linked” to be displayed on-screen and then click back into Screenwriter. It will automatically assign all selected elements (or just the current element if none are selected) to be linked to that frame.
- **CLEAR LINKS TO FRAME(S)**—Use this option when there is an existing link or links that you wish to be removed. Highlight the text whose links you wish to clear and select this option.
- **HIDE ALL LINK BRACKETS**—When there are links in a script to frames in Storyboard Quick, they are displayed as large Red Brackets on the left hand side of the page. If you don't want them displayed, simply select this option.

Once you have links in the script—assuming you haven't checked **Hide all Link Brackets**—you will see red link brackets on the very left edge of the screen, which look like the following:



When you double-click on any red Link Bracket, it will automatically display the frame associated with that link in a floating window as displayed on the previous page. You can then “walk” forwards or backwards through the linked frames by clicking on the “<<<==FRAME” or “FRAME==>>>” buttons respectively, or go directly to that frame in Storyboard Quick by double clicking on the displayed image of the frame itself.

Preparing for Production Rewrites

Production rewrites can be completely painless, and as long as you follow some basic rules, Screenwriter can automatically generate all the A-Pages, A-Scenes and revision marks for you.

Setting Screenwriter up PRIOR to Production

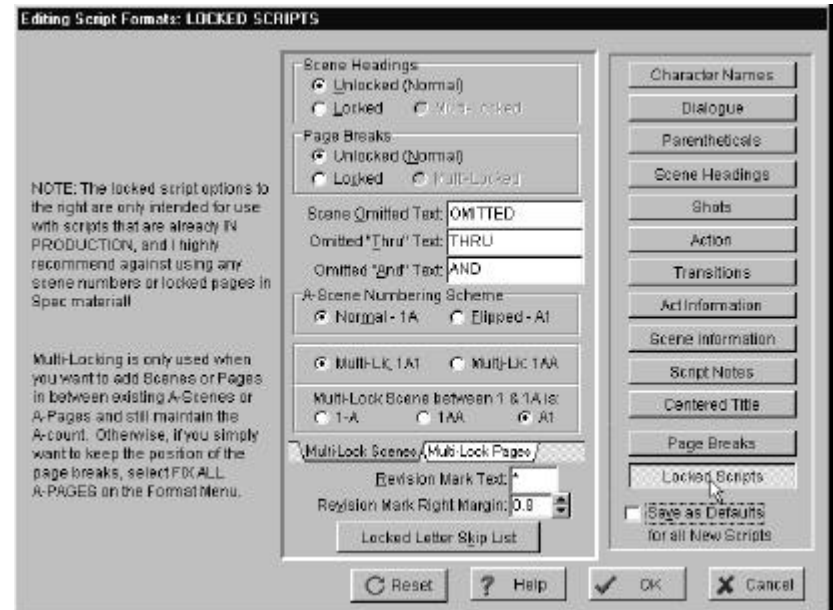
Screenwriter is designed to handle the entire gamut of production revision styles in Hollywood (and beyond!) so it's a good idea to verify that it is set-up to perform revisions the way you want **before** you start your production revisions and are in the depth of production.

Here's what we recommend you check *prior* to production.

- The **REVISIONS** page of the **Preferences** dialog—On this page you can specify how to tag revised text, when an entire page should be considered revised and so on. To get there click on the **FILE** menu, select **Program Options** and then click on the tab labeled **Revisions**. (For detailed description of each option on this page, in the full manual, see the section **Revisions Page** in the chapter entitled **Configuring Movie Magic Screenwriter 2000**.)
- The **LOCKED SCRIPTS** page of the **Edit Scripts Format** dialog— You get to this menu by clicking on the **Formats** Menu, then **Edit Script Formats**, then on the **Locked Pages** Button. On this page you can specify exactly HOW the A-Pages and A-Scenes should be numbered, which letters (such as "I" and "O") should be skipped and so on.

NOTE: Since these options are *SCRIPT SPECIFIC*, you have to **FIRST load the script in question**, and THEN click the **FORMATS** menu, select **EDIT SCRIPT FORMATS** and then click on the button labeled **LOCKED SCRIPTS**.

The **Locked Scripts Page** looks like the menu on the following page, though of course what selections are checked and what their values are will vary depending on the settings within the script itself.



Scene Headings/Page Breaks

These options show the current locking level of both Scene Headings and page breaks, and though you **can** set them here, we **HIGHLY** recommend that you use the **Lock The Script** and **Start Next Revision** functions on the **Production** Menu instead, as they do a lot more and ensure that everything is done correctly.

Setting OMITTED text

When you've locked your scene headings and then delete one, Screenwriter automatically replaces it with whatever OMITTED text is specified here, rather than actually deleting it, so as to maintain the numbering correctly. If more than one scene is being omitted in a row, then it will list it with whatever AND or THRU text you've specified, and will look something like the following:

```

3      OMITTED : 5                               3
THRU                                     THRU
5                                         5

```

NOTE: (1) Any text from the colon onwards in the OMITTED LINE (such as the ":5" text displayed above) will NOT Print as it is there solely for manual override control, that is to allow

you to change the ending number of the run if you ever need to. (2) Screenwriter will automatically use the specified AND text when only two scenes in a row have been OMITTED, and the specified THRU text when MORE than two scenes in a row were omitted.

A-Scene Numbering Scheme

There are many alternative ways of numbering inserted A-Scenes, and Screenwriter can pretty much handle all of them. This is where you'd set how you want inserted Scenes to be numbered, with either the letter after the number (as in 12A) or before the number (as in A12). Underneath that, you can specify whether Multi-Locked Scenes should be number, letter, number (as in 12A1) or number, letter, letter (as in 12AA). Finally, you can specify how it should number a Multi-locked Scene inserted between a normal scene and an A-scene, such as a multi-locked scene inserted between 12 and 12A.

NOTE: These numbering Schemes are *Dynamic*, meaning that if your 1st AD later changes his/her mind as to what numbering scheme to use for Multi-locked Scene Numbers then you can simply change it here, and the entire script will be instantly updated with the new numbering scheme.

Multi-Locked Pages

You can specify how Screenwriter numbers **Multi-Locked Pages** differently from how it numbers multi-locked scenes, though the options themselves are identical. To do so, simply click the **Multi-Lock Pages** tab and set the values as desired.

Revision Mark Text

This field lets you specify how you want Screenwriter to print and display all Revision Marks for this script. Common ways are with an Asterisk or text such as "(X)".

Revision Mark Right Margin

Lets you specify the position for revision marks based on the distance from the right hand side of the page in tenths of an inch. Thus if you put in a value of 1.0, then revision marks will print 1" from the right hand side of the page, a value of 0.5 would have them print ½" and so on...

Locked Letter Skip List

Due to potential confusion between the letter "l" and the number "1", the letter "O" and the number "0", many production companies skip those letters, going straight from "H" to "J" and from "N" to "P". Other companies also like to skip "E" and "F" because they look too much alike, and some even skip "C" and "G" for the same reason.

To exclude specific letters from being used in the Scene Numbering, simply click the **Locked Letter Skip List** button and you will see a dialog with all the letters of the alphabet on it. Check the check box next to those letters which you don't want Screenwriter to use, and it will skip them in all numbering.

NOTE: Screenwriter also uses this skip list in the way it numbers Act and Scene Info if they are set to use LETTERS.

- The **SET REVISION DRAFT COLOR** dialog lets you specify exactly which revision colors the program should use, and in what order it should use them, in addition to turning on/off the actual display of revision colors on-screen. See the chapter **Revision Colors** for more details.

Revision Colors

Screenwriter is currently the ONLY software program on the market to completely internalize Production Revision Colors. This has quite a number of advantages, including:

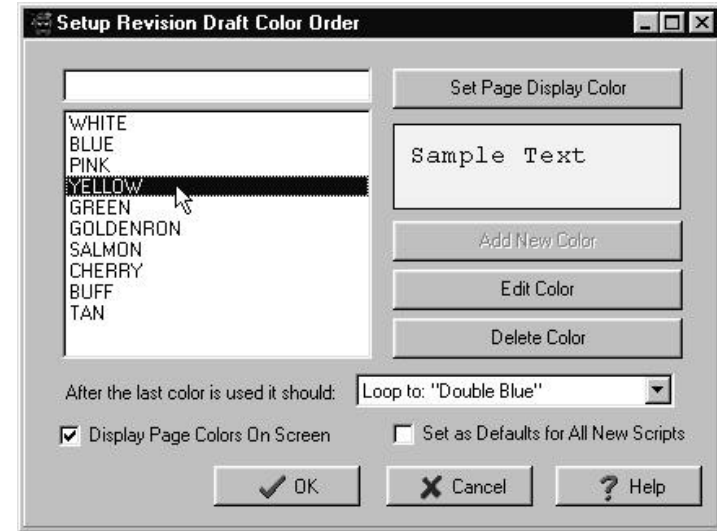
- **Not having to edit the header every time you change the revision color**, as Screenwriter *automatically* updates the headers of all changed pages to have the correct revision color.
- **Having each individual page *always* show the correct header for that page** with the date and revision color that it was last modified on... thus page 2 may show BLUE REVISION - 9/9/98 and page 3 would have WHITE REVISION - 9/8/98 and so on, all within the same script!
- **The ability to print *just* the pages that are in a certain color**, which means that if you are in your GREEN revision and you need to go back and print all the BLUE pages that are currently in the script to rebuild a draft for someone, it's a snap!

However, since not all production companies use the same revision color order, Screenwriter allows you to edit the color order, the names of each of the colors (in case you want them in upper-lower case like "Blue" rather than "BLUE") and how they'll display on screen.

All of this is done by going to the **Set Draft Color** Menu which is found under the **Production** menu. You will then see the menu displayed on the following page.

- **TO CHANGE THE REVISION COLOR ORDER**, simply drag and drop the colors in the list, to re-order them as desired.
- **TO DELETE ANY COLOR FROM THE COLOR ORDER**, simply click on the color you want to remove so that it is highlighted and click the **Delete Color** button or press the **DELETE** key.

- **TO EDIT THE NAME OF ANY COLOR**, for example, to change "WHITE" to "White" or "BLUE" to "CYAN", simply click on the color whose name you want to edit, then click the **Edit Color** button.



- **TO ADD A NEW COLOR**, click on the color that you want this new color to FOLLOW, type the new color's name in the text entry field located above the color list, and then click ADD NEW COLOR.

NOTE: After you add a new color, don't forget to set how it will display on-screen, as otherwise it will display as white.

- **TO SET HOW ANY COLOR DISPLAYS ON-SCREEN**, click on the color whose display you want to change, then click the button **SET PAGE DISPLAY COLOR**.

NOTE: Screenwriter can dynamically display all revision colors ON-SCREEN so your BLUE pages display as BLUE, your YELLOW as YELLOW and so on. However, for it to do so in a pleasing manner, you MUST have your Windows Display set to show MORE than 256 colors. If this is beyond the capabilities of your computer, or if you simply find the on-screen display of colors distracting, then uncheck the check box DISPLAY PAGE COLORS ON SCREEN.

To set Windows 95/98/NT to display more than 256 colors do the following:

STEP 1: Click the **START** button, choose **SETTINGS** then **CONTROL PANEL**.



STEP 2: Double-Click on the icon labelled **DISPLAY**.

STEP 3: Click on the **SETTINGS** tab at the top of the screen and you will see a menu similar to the one on the right, though both it and the number of tabs on the top can vary greatly due both to your specific graphics card and the version of Windows that you are running.

STEP 4: Click on the drop-down menu listed under **COLOR PALETTE** and select any option on the list as long as it's displayed **BELOW** 256 colors. Typically it will be called **High Color** or **True Color**.

STEP 5: Click **OK** and then Windows may or may not need to reboot, but you'll then have the higher color settings.

NOTE: Some older screens (and many laptops) do not support over 256 colors and if this is the case, you'll either be given a message to that effect, or there simply won't be any options below 256 colors.

Setting the Current Revision Draft Color

Although Screenwriter automatically sets and increments the revision draft colors for you when you use the **Lock the Script** and **Start Next Revision** menu items found on the **Production** Menu, there may be certain odd cases when you need to manually set the revision color yourself. To do so simply:

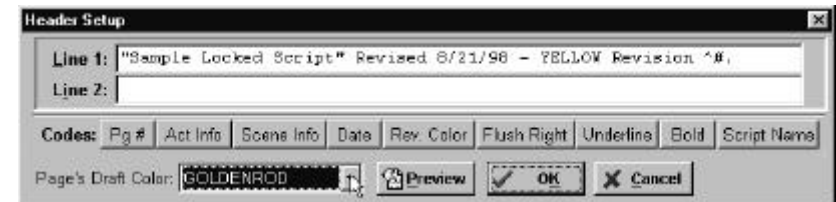
STEP 1: Click on the **Production** menu and select **Set Revision Draft Color**.

STEP 2: Click on the **Revision Color** that you want to be the current color, and then click **OK**.

Cheating the Revision Color

In extremely rare cases, you may want to simply tell Screenwriter that a specific page should be a certain color. To do so:

STEP 1: Go to the **Production Menu**, click **Override**, then **Page's Header/Draft Color**. You will see the following menu, though as always, the text will vary from what you see here:



STEP 2: Click on **Page's Draft Color** and set it to whatever available color you desire.

NOTE: You will **ONLY** be able to Cheat a page's Header/Draft Color if there are **NO REVISION MARKS** on that page or if the **AUTO-UPDATE LOCKED HEADERS ON REVISION** option is **NOT** checked on the **REVISIONS** Page of the **PROGRAM OPTIONS** Menu. This is because otherwise any cheats you made would be ignored as the revision marks would cause Screenwriter to automatically update that page to use the current header.

Printing only those pages of a certain color

One of the big advantages of having internalized revision colors is that Screenwriter can print just those pages of a certain color, even if you've long since incremented past that color!

STEP 1: Click the **FILE** Menu and select **PRINT**. You will see this menu:

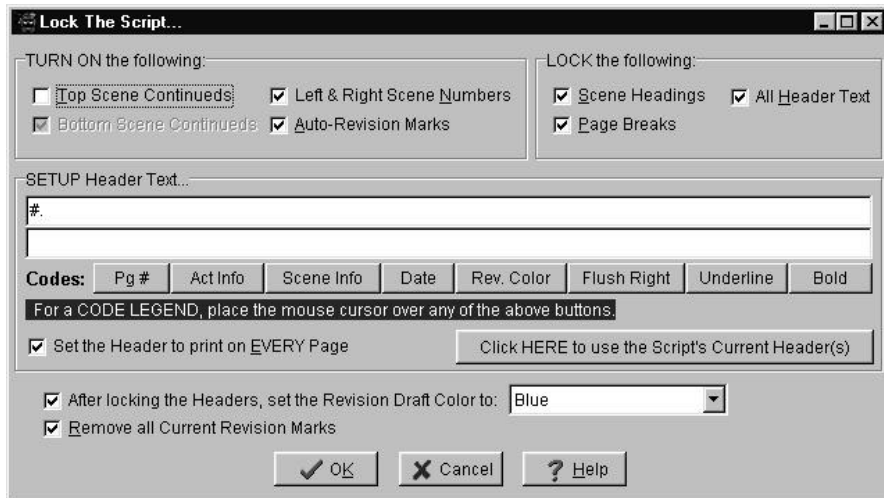


STEP 2: To the right of Script Notes will be an option with the current revision color displayed in it. Click it to select it, and/or change the selected color as desired.

STEP 3: Click **OK** and Screenwriter will automatically print only those pages which are in the selected revision draft color.

The Production Revision Cycle

Congratulations. The script's been given a green light, and you're ready to issue your final full WHITE script. Before doing so, however, you need to go to the **Production** Menu and select **Lock the Script** to ensure that all future pages will "track" when inserted within this WHITE draft. When you select **Lock the Script**, you'll have to respond **YES** to a warning prompt asking if you *really* want to lock the script, and then you will see the following dialog:

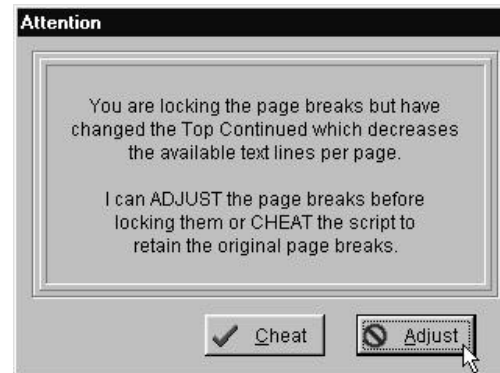


In most cases you'll want to leave all the selections in their default states, but (of course!) feel free to check or uncheck any items as your specific production needs dictate.

TURN ON THE FOLLOWING: has four options—if any of them are grayed out, that is because that option is already turned on in the script and there's no need for it to be accessible on this menu.

- **Top Scene Continueds**—These are the continued text lines which will go on the top of each page where the scene continues from the previous page. They typically use the text CONTINUED: and will automatically pick up whatever numbering is being used on the scene headings.

NOTE: Adding Top Scene Continueds to your script will mean that each page has 2 FEWER lines on it, as the top continued takes up one line and then there is a blank line following it. Thus if you add TOP CONTINUEDS as part of locking the script, it will prompt you as follows:



CHEAT will cause Screenwriter to cheat the Text Line and Blank Line spacing in order to squeeze the extra two lines onto each page without any change in the position of the page breaks.

ADJUST will cause Screenwriter to adjust all the page breaks before locking them so that each page will have the correct amount of text on it, but two fewer lines of it compared to the script before being locked. This may result in adding one or even several pages to the total page count.

- **Bottom Scene Continueds**—these are the continued text lines which will go on bottom of each page where the scene continues onto the next page. They typically use the text (CONTINUED) and adding them *won't* change the page breaks in your script.
- **Left and Right Scene Numbers**—turns on left and right scene numbers and also automatically applies them to the Top Continueds if they are turned on.
- **Auto-Revision Marks**—will turn on the auto-revision marks to ensure that everything that's added, changed or deleted after the script has been locked will be marked as revised.

LOCK THE FOLLOWING has three options:

- **Scene Headings**—will lock the Scene Headings so that any new Scene Headings will be put in as A-Scenes and any deleted ones will be tracked as OMITTEDS.

- **Page Breaks**—will lock the Page Breaks so that if you add enough new text to require a new page break, it will flow onto an A-Page, and all existing page breaks will be maintained.
- **All Header Text**—will lock the text of all headers so that each page's header will be “frozen” at the header in use when that page was last modified. If a page is subsequently modified, then the current date and revision color will be applied to that page's header.

SETUP HEADER TEXT—will allow you to set the header text to contain codes for Revision Color, Revision Date and/or any other text you desire.

NOTE: Screenwriter will normally default to a “generic” locked script header which consists of whatever you last used, under the assumption that your unlocked script's header probably contains only a page number. However if you want it to use the script's current header then click the button **CLICK HERE TO USE THE SCRIPT'S CURRENT HEADER**.

CLICK HERE TO USE THE SCRIPT'S CURRENT HEADER—will change the Header Text to whatever is being currently used by the script.

SET THE HEADER TO PRINT ON EVERY PAGE—will do just that.

AFTER LOCKING THE HEADERS, SET THE REVISION COLOR TO [BLUE]—lets you specify what revision color should be applied to any pages that are revised AFTER the script has been locked.

NOTE: The Revision color that you set here will **ONLY** be applied to any pages that are **SUBSEQUENTLY** changed, not to the headers of the pages that exist when you lock the script!

REMOVE ALL CURRENT REVISION MARKS—will do just that, so you're ready to start with a brand new, clean white copy without revision marks.

Change the settings of any of the items as needed, then click **OK** to accept these settings. When you're back to the script, print out your final full white copy and distribute it. You are now ready to make any changes for your BLUE draft (or whatever revision color you selected).

Putting in the first Day's Revisions

Once you've received the revisions for today's draft, assuming you've already **Locked the Script** and have issued the final WHITE, simply go ahead and start putting in the changes. You'll notice that all deleted pages and scenes will automatically be correctly omitted, any added or edited text will have an automatically generated revision mark next to it, and the headers on all revised pages and any new A-Pages will reflect both the correct date and revision color while the headers on all unchanged pages will remain as they were when that page was last revised.

Printing Today's Revisions

STEP 1: Go to the **FILE** menu and select **Print**.

STEP 2: Click on the Revision Color which you want to be printed.

STEP 3: Click **OK** and only those pages which are in the selected revision color will print. It's THAT easy!

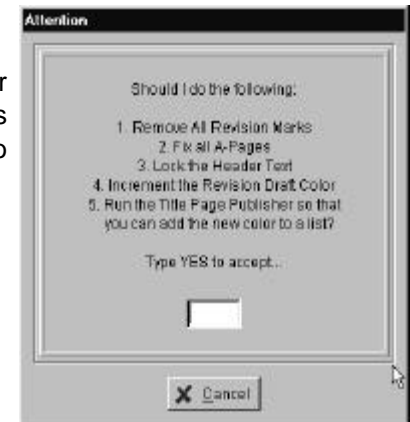
Preparing for the Next Revision

Once you've issued today's revisions,

STEP 1: Go to the **Production** Menu and select **Start Next Revision**.

You will see the following menu:

STEP 2: Type YES, then after you've made any needed changes to the Title Page, you're ready to start the next revision!



Production Techniques

Here are a number of useful production techniques that can help your production go a lot smoother, and we HIGHLY recommend that you review these items before you get into production.

MANUALLY PUT IN & REMOVE REVISION MARKS—you can manually put in or remove a revision mark simply by pressing the asterisk (*). If there isn't a current revision mark on that line it will put one in, if there is one, then it will remove it.

NOTE: The asterisk key is used to manually put in and/or remove revision marks even if the revision mark has been re-defined to something other than an asterisk.

CHANGING A SPECIFIC SCENE HEADING'S NUMBER—If, for some arcane reason, you need to manually override any given Scene Heading's number, then simply do the following:

STEP 1: With the cursor anywhere in that Scene Heading, click the **Production** Menu, select **Override**, and then **Element's Numbering**.

STEP 2: Select whatever numbering you desire from the menu that appears, and then press **OK**.

NOTE: Overriding a Scene Header's Number will affect the numbering of all subsequent Scene Headings accordingly, so use this with caution!

CHANGING A PAGE BREAK'S NUMBERING—There are rare cases where you may want to change a page break from one type to another in order to change its numbering (and thus the numbering of all following pages). To do so:

STEP 1: With the cursor on the first line of that page whose numbering you want to change, click the **Production** Menu, select **Override**, then **Page Break Type**.

STEP 2: From the menu which appears, select the **Page Break Type** which gives you the number you want for this page.

HINT: If a page number is too low—i.e. you need to make Page 15 be page 17—then the way to do it is by inserting blank pages before it until it is numbered the way you want. To add these blank pages, simply go to the EDIT MENU, click **ADD FORCED PAGE BREAK** to add a **LOCKED PAGE BREAK**, and repeat as many times as needed.

- **To Remove an existing Locked or Fixed A-Page Break**, put the cursor at the beginning of the first element that *follows* that page break, and then either press the **BACKSPACE** key or select **Remove Forced Page** from the **EDIT** Menu.
- **To Put in a Locked or Fixed A-Page Break**, in a script with locked page breaks, put the cursor at the end of the element that you want the page break to **follow**, press **SHIFT+ENTER** (or select **Add Forced Page Break** from the **EDIT** Menu) and then select the page break type you want to put in.

NOTE: Adding or removing **LOCKED PAGE BREAKS** WILL CHANGE THE NUMBERING OF ALL FOLLOWING PAGE BREAKS!

UNLOCKING LOCKED ELEMENTS—There are times when the script gets SO revised that the decision is made to reissue the ENTIRE script with all the numbers reverted to normal numbering. In that case...

STEP 1: Click the **Production** menu and choose **Unlock the Script**.

STEP 2: On the menu that appears, *uncheck* all items which you wish to unlock and press either **ENTIRE SCRIPT** or **FORWARDS**, the latter button ONLY performing the changes from the cursor position on forwards.

NOTE: If you UNLOCK a script's page breaks or scene headings, all of the A-Numbering will be completely and permanently lost and you will not easily be able to recreate it.

Merging (or Joining) Different Pieces of a Locked Script back into the Original

Sometimes two or more writers will be simultaneously editing different copies of the same locked script (e.g., one will be working on Scene 13, the other on Scene 57) and then these modified sections have to be rejoined into the same locked script as if all the writers had been actually editing the same file. To do so:

STEP 1: Open the two copies of the script, one of which will be your "Master Copy", the other one containing the modified text to be merged.

STEP 2: Go to the **Production** Menu, select **Production Solutions** and then **Merge Text into Script**.

Follow the on-screen prompts and it will merge the changed text into the script while maintaining all revision marks, and scene numbers/page breaks.

Screenwriter's Production Tricks & Tips

Screenwriter has some great tools for both production and pre-production including script analysis, script comparison, and dialogue printing tools.

Casting and Sides

When you are ready to go into casting and you want to find good scenes to read, try the following:

STEP 1: Click on the **File** Menu and select **Print**.

STEP 2: Click on the **Dialogue** radio button and you'll see the following menu with five great options for printing out scenes and information about each character.



- **Dialogue with Reference Page Numbers and Statistics** will print out all the dialogue of the selected name(s) with reference page numbers and statistics about how many speeches he or she had, the total number of words and sentences, and the longest sentence.

HINT: This can be particularly useful in TV production when how much bit actors are paid is defined by how many sentences they spoke, and whether they are “under-5’s” and so on.

- **Dialogue with Cues for Actors** will print out all the dialogue of the selected name(s) with reference page numbers, and preceded by either the previous character’s speech (if there is one) or the preceding action element.
- **Entire Scene that ANY of the Selected Character(s) is/are in...** will print out all scenes that any of the selected characters are in, thus providing a great source of possible scenes for casting.
- **Entire Scene that ALL of the Selected Character(s) is/are in...** will print out all scenes that ALL of the selected characters are in, thus giving you a selection of all scenes with specific characters (like the two leads) so you can have them read a scene together in casting.

Once you’ve selected the dialogue printing option you want, click on as many character names as desired to select them, then click the **OK** button to return to the standard **Print Menu**. Click **OK** to start printing.

NOTE: When Screenwriter prints entire scenes, it can print **JUST** the text of the scene (with blank lines before and after the Scene Heading) or it can print the full pages which may contain bits of the preceding and/or following scenes. To choose which of these it should do, go to the **PROGRAM OPTIONS MENU** (found under **FILE**) and click on the **PRINTER TAB** and then check or uncheck **WHEN PRINTING BY SCENES, PRINT ENTIRE PAGES**, as desired.

Script Analysis

Gives you statistical information about the script—how many scenes you have, how many unique locations, how many major characters and so on. This can be invaluable if you’re trying to reach a certain budget or shooting schedule.

Script Analysis is gotten to by going to the **Help** Menu and selecting **Script Analysis**.

Script Comparison

Allows you to take two drafts of the same script and have Screenwriter automatically generate a redlined/striking-out comparison of the two. To do so, open both scripts and then click the **Help** Menu and select

Compare Two Scripts. It will give you the option to compare **Word by Word** or **Element by Element**. The former is much more detailed but takes a lot longer, the latter will note changes by redlining and striking-out entire elements rather than within elements, but is a lot faster.

In either case, it will use the older of the two scripts as a “baseline” and the newer one as the “modified version.” Anything it finds in the baseline that’s not in the modified version will be marked in strike-out to identify that it’s been removed, while anything that’s in the modified version but *not* in the baseline will be added in redline to identify that it’s been added.

Once it is done, you can “walk” your way through the changes in the comparison script by starting at the top and selecting the **Goto** Menu, then **Next Strikeout or Colored Text** or by pressing **SHIFT+F3**.

NOTE: The Script Comparison function will only find TEXTUAL CHANGES and it ignores any margin or formatting changes other than element type changes.

Script Notes

Script Notes can be an amazingly useful production and pre-production feature, allowing different people (such as the director, writer, producer, or 1st AD) to put in non-printing notes into the script.

Screenwriter supports up to 25 different colors of Script Notes, so different people can be assigned different colors. This not only allows for easy visual identification in the script, but when you print the notes, you can select which colors to print, allowing you to only print out the notes that you’re interested in.

To Put in a Script Note

METHOD 1: Press **<CTRL+F1>** from anywhere in the script and you’ll be put into a script note.

METHOD 2: Click the Script Note Element Button (the button on the right speed bar with a Musical Note on it) and you’ll be put into a script note.

Cheating the color of a Single Script Note

STEP 1: Put the cursor anywhere in the Script Note.

STEP 2: Click the **Format** Menu, select **Cheat**, then **Element**.

STEP 3: Click the **Cheat Note Color** button and select the desired color from the menu that appears.

Changing the Default Script NoteColor

STEP 1: Click the **Format** Menu, select **Edit Script Formats**.

STEP 2: Click the **Script Notes** button then the button labelled **Click Here to Set Note Color**.

STEP 3: A **Color Selection** Menu will appear and you should select the desired new color, then click **OK**.

STEP 4: Click **OK** and it will then ask you if you want to change all the Script Notes in the current color to the new color, select **NO** unless you want to change the color of existing Script Notes. Any new Script Notes will now be put in using the new color.

Hiding/Showing Individual Notes

Each Script Note has a **Hide/Show Box** to the left of it which has an **H** for Hide in it when the note is visible, and an **S** for Show when the note is hidden. In either case double-clicking on this box will toggle the display state (i.e. hiding it if it’s visible, showing it if it’s hidden).

Hiding All Script Notes

...or all except those of a certain color...

STEP 1: Go to the **File** Menu.

STEP 2: Click **Hide Elements On-Screen** then **Script Notes**.

STEP 3: Select either **All Colors** or **All Colors Except...** and it will hide all of the Script Notes in the selected color(s).

Showing All Script Notes

...or all except those of a certain color...

STEP 1: Go to the **File** Menu.

STEP 2: Click **Hide Elements On-Screen** then **Unhide**.

STEP 3: Select **Script Notes (All Colors)** or **Script Notes (All Colors Except...)** To show the Script Notes in the selected color(s).

Printing Script Notes

You have many options in printing Script Notes, including having them print within the script, having them print separately with reference page numbers, and even having them print on the backs of the facing pages, lined up with whatever element they preceded.

Turning On/Off Script Note Printing WITHIN the text of the Script

STEP 1: Click the **Format** Menu, select **Edit Script Formats**.

STEP 2: Click the **Script Notes** button then check or uncheck the option **Print Notes in Script** as desired.

STEP 3: Click **OK** to return to your script.

HINT: When Script Notes are set to PRINT WITHIN THE SCRIPT, they will do so UNLESS they are hidden, at which point they will NOT take up any space and will not print, so even if you generally want them to print within the script, you can hide individual notes so they won't print as desired.

Printing Notes Separately

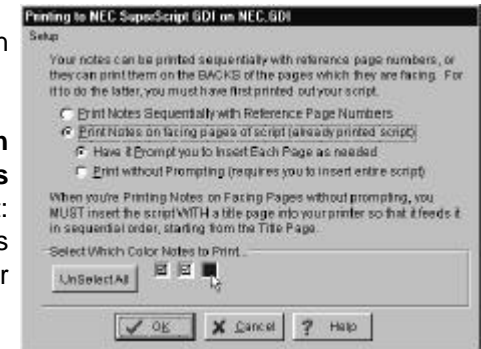
STEP 1: Click the **File** Menu and click **Print**.

STEP 2: On the **Print Menu** that appears, click the **Script Notes** radio button, then click **OK**.

You will see the following **Print Script Notes Menu** though the colors and number of colors displayed under **Select Which Color Notes to Print** will vary depending on what actually exists within your script.

There are two main options on this menu:

Print Notes Sequentially with Reference Page Numbers which, if checked, will do that: printing only the script notes with a reference page number for each note.



Print Notes on facing pages of script (already printed script) which has under it two additional options:

- **Have it Prompt you to Insert Each page as needed.** If selected, this will cause the program to prompt you to insert each required page one at a time, face-down in your printer. It will tell you which page is needed by its page number, and this is particularly useful if you don't have a huge number of notes in your script.
- **Print without Prompting (requires you to insert the entire script).** If this is selected, then you will have to put the entire script, including Title Page, face-down in your printer and it will then print all the script notes, simply ejecting any pages which have no notes on them.

NOTE: Depending on the paper path and feeder of your printer, you may need to experiment to determine the correct order to have the script printed out to use this later function without requiring you to shuffle pages. Some printers will need it printed in normal order, some in reverse order.

Select Which Color Notes to Print will have under it a colored box for each color of Script Note currently in the script. To select or unselect a color, simply click on the colored box. When a color is selected to be printed it will have a check mark in it, otherwise it will not.

STEP 3: Click **OK** to have it print the selected Script Notes.

Highlight All of One Character's Dialogue

It is not uncommon for an actor to want a copy of the script with all of their dialogue highlighted. Screenwriter can do this automatically for you.

STEP 1: Go to the **Format** menu, select **Mark One Character's Dialogue**, and click the **Character Name** to highlight.

STEP 2: **Double-click** the menu's header to continue, and all of that Character's dialogue will now be highlighted in RED (which on a B&W printer will print out as a gray background).

HINT: To remove this highlighting once you've printed out a copy for this actor, go to the Production menu, select Remove then Red Highlights and type YES at the menu that appears.

Screenwriter and Television Production

Although most Television Production follows the same sorts of revision cycles as feature production, there are some things they do differently and Screenwriter is set up to handle them.

Scene Character Lists

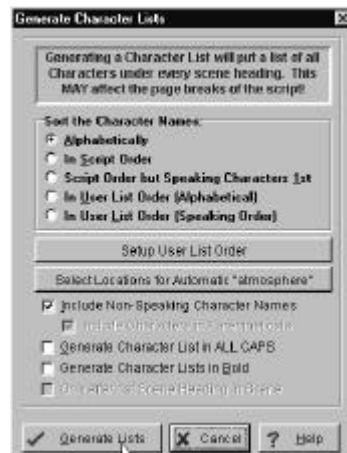
Most ½ Hour TV shows and some 1 hr TV shows use Scene Character Lists, which are a list of all the characters in each scene directly under the Scene Heading. It typically looks something like the following:

INT. RESTAURANT DINING ROOM - DAY
(MANDY, JANI NE, WAI TER)

To have Screenwriter automatically generate these lists, simply go to the **Production** menu, select **TV Breakdowns** then **Scene Characters Lists**, and then click **Generate**. You will see the following menu:

Sort the Character Names: has five options as to the order in which it will put the names into the Scene Character list.

- **Alphabetically** will put the names in alphabetical order.
- **In Script Order** will put the names in the order in which they appear in that scene.
- **Script Order but Speaking Characters 1st** will put the names in the



order in which they speak in the scene, followed by any non-speaking characters in the order in which they appear in action.

- **In User List Order (Alphabetical)** will put the names in the order in which they appear in the Character Name User List, followed by any names which do *not* appear in the Character Name User List, in alphabetical order.
- **In User List Order (Speaking Order)** will put the names in the order in which they appear in the Character Name User List, followed by any names which do *not* appear in the Character Name User List, in the order in which they speak within the scene.

The **SETUP USER LIST ORDER** button will take you directly to the Character Name User List (just as if you'd clicked **Format, Edit User Lists**) so that you can set up the User List Order.

The **SETUP LOCATIONS FOR AUTOMATIC ATMOSPHERE** button will allow you to designate specific locations as always having "ATMOSPHERE" or "EXTRAS" or whatever text you desire.

HINT: A much more powerful version of the same feature is ASSOCIATE ITEMS WITH LOCATIONS which allows you to associate specific extras with specific locations, like BUSBOYS & WAITERS at RESTAURANT and OFFICE EXTRAS at OFFICE. See the chapter on Production Breakdowns for more information.

General Options for Scene Character Lists

In addition of the options as to sort order, there are options for how the program should identify which characters are in each scene.

- **Include Non-Speaking Characters**—Checking this option will tell Screenwriter to scan each Action and Script Note element for all Character Names to automatically include non-speaking characters such as one who may be standing behind a doorway listening but who has no dialogue.
- **Include Characters In Parentheticals**—Checking this option will tell Screenwriter to also scan parentheticals for non-speaking character names.

NOTE: This option will ONLY be available if Parentheticals are part of Dialogue rather than a separate element.

- **Generate Character List in ALL CAPS**—If checked, the list will be all capitals, otherwise the list will be generated in upper/lower case.
- **Generate List in Bold**—Checking this will have the lists be bolded, otherwise they won't be.
- **Only After 1st Scene Heading in Scene**—This option will ONLY be available if the script uses Scene Information (e.g. SCENE ONE) and in that case, if checked, it will treat the entire scene as one big scene regardless of the number of Scene Headings in it, and it will ONLY put the Scene Character List under the very first Scene Heading in the Scene, otherwise it will put a Scene Character List under each Scene Heading.

When all the options are set to what you desire, click the **GENERATE** button, and the program will automatically generate all the Scene Character Lists for you.

NOTE: Once you have generated the lists, every time you go to print it will ask you if you want to regenerate the lists, as the script may have been modified since they were last generated and thus they might be no longer accurate.

Manually Modifying a Scene Character List

There are times when you may want to manually modify an auto-generated Scene Character List, to add extras, re-order specific names, or so on. As the Scene Character Lists are simply text, you can do so as desired.

HINT: (1) Use a semi-colon in place of the first comma when you add names to any autogenerated Scene Character List, as that will tell Screenwriter to leave all additions following the semi-colon untouched when it next regenerates that list. And when it prints, it will print the semi-colon as a comma too! (2) If you want to "freeze" a list completely, put the semi-colon at the very beginning of the list, just following the left parenthesis. In this case, Screenwriter will not touch this list

when it regenerates all lists, and it will not print the semi-colon at all, either.

Rundown Sheets

Many TV Shows use a semi-standard Rundown (or Timing) sheet to aid with production. It is distributed with the script and different departments use it for different things, but its quite helpful for most of the people involved. Screenwriter can layout these rundown sheets in many different ways, but they fundamentally look something like the following:

First - 8/25/98

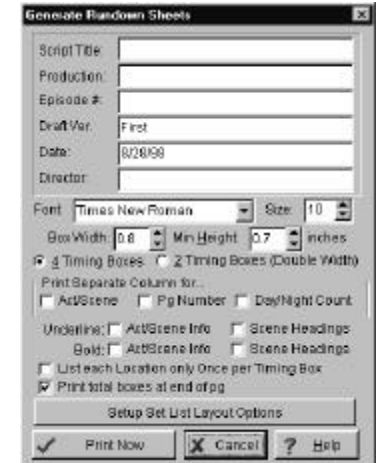
COLD OPENING, SCENE A (DAY 1) INT. THE MAZE - MORNING - (Abby, Delaney, Liz, Matt, Val, Jimmy, Hal, Chris)	(1)				
ACT ONE, SCENE B (DAY 1) INT. THE MAZE - MORNING (Abby, Delaney, Matt, Tim)	(2)				
ACT ONE, SCENE C (DAY 1) INT. 43RD FLOOR LOBBY - DAY (Liz, Receptionist)	(4)				
ACT ONE, SCENE D (DAY 1) INT. THE MAZE - CONTINUOUS (Delaney, Evelyn, Liz, Matt, Tim, Val) INT. THE MAZE - CONTINUOUS (Delaney, Evelyn, Liz, Messenger, Office Extras)	(5)				
ACT ONE, SCENE E (DAY 1) INT. TIM'S OFFICE - DAY (Delaney, Matt, Tim)	(11)				
ACT ONE, SCENE H (DAY 1) INT. THE MAZE - CONTINUOUS (Abby, Liz, Tim, Val)	(16)				
ACT ONE, SCENE J (DAY 1) INT. THE MAZE - LATER (Abby, Delaney, Tim, Val)	(18)				
ACT ONE, SCENE K (DAY 1) INT. TIM'S OFFICE - CONTINUOUS (Tim, Val)	(20)				
ACT ONE, SCENE L (DAY 1) INT. TIM'S OFFICE - DAY (Tim)	(21)				
ACT ONE, SCENE M (DAY 1) INT. 43RD FLOOR LOBBY - DAY (Delaney, Matt, Receptionist)	(22)				
ACT ONE, SCENE P (DAY 1) INT. TIM'S OFFICE - DAY (Abby, Evelyn, Liz, Tim)	(26)				

To Layout & Print Rundown Sheets

STEP 1: Click on the **Production** Menu, select **TV Breakdowns** then **Generate Rundown Sheets**.

It will ask you if you want to regenerate the character Lists, choose YES or NO as desired and you will be taken to the menu shown on the following page.

The first SIX fields are script information used in the Rundown's header; underneath that are the settings used to determine the actual layout.



Font Name Drop-Down Box lets you select which font should be used for the Rundown Sheets (and Set Lists).

Font Size Box lets you select the font size.

Box Width lets you specify the width (in tenths of inches) of the Timing Boxes which follow to the right of the Scene Information Box.

Min. Height lets you specify the *minimum height* of the Timing boxes.

NOTE: The height of each row of boxes is normally auto-adjusted based on the number of lines actually in the left-most Scene Information box. Thus this *minimum height* is only used when the height of a row of boxes would be less than this specified value, at which point this one row is forced to be the minimum height.

4 Timing Boxes or **2 Timing Boxes (Double Width)** lets you specify how many timing boxes follow the Scene Information Box. When you select 2 Timing Boxes (Double Width), each of the two timing boxes is automatically double the value of the Box Width that you'd specified.

Some shows use Rundowns with separate columns for **Act/Scene**, **Day/Night** and/or **Page Number**, so Screenwriter lets you turn on/off these extra columns simply by checking or unchecking the appropriate check box.

You can also have the **Act/Scene Information** and/or the **Scene Headings** bolded or underlined if desired, and you should check or uncheck the appropriate boxes to set it to your preference.

Normally, each location is only listed ONCE per Timing box, as the purpose of the box is to identify which sets need to be used. However,

certain productions want each and every scene heading within a TV Scene listed in each timing box. To have it do so, uncheck **List each Location only Once per Timing Box**.

Finally, at the end of each page is an optional set of “Total Boxes” which lets you total timing numbers from each row of boxes. As some shows don’t use these total boxes, you can check or uncheck the option **Print Total Boxes at End of Pg** as desired.

Set Lists

Many TV shows also distribute Set Lists containing varying amounts of information along with the script. Screenwriter can automatically generate a wide variety of set lists, in addition to putting the same information into the clipboard so that it can be pasted into another word processor (such as WordPerfect® or MS Word®) and modified further as desired. A Set List typically looks something like the following:

First - 8/25/98

SETS

COLD OPENING

SCENE A	Pg. 1-1	INT. THE MAZE - MORNING - (DAY 1) (Abby, Delaney, Liz, Matt, Val, Jimmy, Hal, Chris)
---------	---------	--

ACT ONE

SCENE B	Pg. 2-3	INT. THE MAZE - MORNING (DAY 1) (Abby, Delaney, Matt, Tim)
SCENE C	Pg. 4-4	INT. 43RD FLOOR LOBBY - DAY (DAY 1) (Liz, Receptionist)
SCENE D	Pg. 5-10	INT. THE MAZE - CONTINUOUS (DAY 1) (Delaney, Evelyn, Liz, Matt, Tim, Val)

ACT TWO

SCENE E	Pg. 11-17	INT. THE MAZE - LATER - (DAY 1) (Abby, Delaney, Evelyn, Liz, Matt, Tim, Val)
SCENE H	Pg. 18-21	INT. HOTEL ROOM - LATER - (DAY 1) (Lisa, Matt, Mrs. Richards, Mr. Richards)
SCENE J	Pg. 22-24	INT. FUNERAL HOME - LATER - (DAY 1) (Abby, Delaney, Liz, Mrs. Bennett)
SCENE K	Pg. 25-25	INT. THE MAZE - LATER (DAY 1) (Tim, Val, Office Extras)
SCENE L	Pg. 26-27	INT. TIM'S OFFICE - CONTINUOUS (DAY 1) (Tim, Val)

END OF EPISODE

To Setup/Generate a Set List

STEP 1: Click on the **Production** Menu, select **TV Breakdowns**, then **Print Set List**.

It will ask you whether you want to regenerate the Character List, select YES or NO as desired.

You will then see the following Menu, and as it explains on the top, It will automatically use the same script/production information that you’ve set on the **Generate Rundown Sheet** Menu as the Set List’s header, too.

Always Print Set List with Rundown Sheets lets you specify whether or not it should automatically print the Set List whenever you print the Rundown Sheets.

Include Page Numbers in Set List lets you specify whether or not each Scene Heading should have its starting (and optionally ending) page number printed next to it.

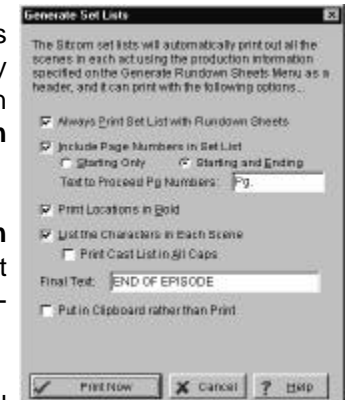
- **Starting Only, Starting and Ending** and **Text to Proceed Pg Numbers** will *only* be available if **Include Page Numbers...** is checked, and they specify how the page numbers will be printed.

Print Locations In Bold sets whether or not the Scene Headings should be printed in bold or not.

List the Characters in Each Scene will copy the Scene Character Lists into the set list if checked, printing them in all capital letters if **Print Cast List in All Caps** is checked, otherwise it will print them in upper/lower case.

Final Text lets you specify how Screenwriter should end the Set List, and this text is typically **END OF SHOW** or **END OF EPISODE**.

Put in Clipboard Rather than Print will put the set list into the clipboard rather than printing it, so that you can then go into another Word Processor (such as MS Word® or WordPerfect®) and edit the set list.



Production Breakdowns

Screenwriter can generate an amazing variety of breakdowns ranging from a “standard” production breakdown listing the scene information sorted in basically any way you can imagine, to directly generating its own internal rundown sheets, or exporting that same information to **Movie Magic Scheduling**.

Without you having to do anything special at all, Screenwriter can automatically gather the following information for each scene:

- Scene Heading, broken down to INT. vs. EXT., LOCATION, and TIME-OF-DAY
- Starting and Ending Page Numbers for that scene
- Page Count in Eighths of a Page - with an eighth defined either as 6 lines (1") or as a “truer” 7 lines
- All the Characters in the Scene, *whether or not they have dialogue*, as long as they are listed in action and speak *somewhere* in the script.

However, if you want to go through the script and **Tag Items for Breakdown**, you can identify any items such as props, stunts, extras and so on, and Screenwriter can add this information to virtually any of its breakdowns.

Tagging Items for Breakdown

Although Screenwriter can gather a lot of information automatically from the script, there’s a whole lot more in there like props, costume, extras, fx and so on, that it needs a little help to know about. And thus the idea of breakdown tagging.

What Breakdown Tagging lets you do is go through the script and highlight any information that the production people need to know about (like a costume or special effect), and assign it to one of more than twenty breakdown categories.

From that point on, Screenwriter knows about this tagged item and can include it in all of its breakdowns and scheduling exports.

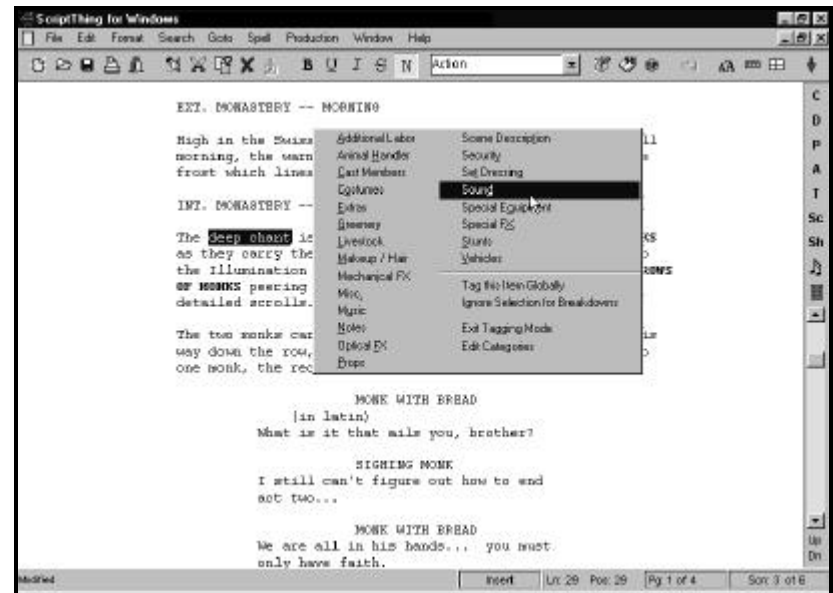
To Tag Items for Breakdowns

You first need to turn on the **Tagging Mode** so Screenwriter knows that you’re tagging items rather than editing.

METHOD: Click the **PRODUCTION** Menu, select **BREAKDOWNS**, then **TAGGING MODE**.

Once you’re in tagging mode:

STEP 1: Simply highlight a word or phrase with the mouse or keyboard like you would normally, and as soon as you release the mouse button or selection keys, you will see the menu below or something very much like it.



STEP 2: Choose the category that’s appropriate for the selected text and that’s it, Screenwriter will automatically list that item in that category for all future breakdowns and Scheduling Exports!

NOTE: While you're in tagging mode you will see *tagging codes* in the script which identify what category the text is tagged for, like "[PR GUN]" (which identifies this GUN as a PROP). These codes will NOT take up any space, will NOT print, and as soon as you exit Tagging Mode, they will NOT be displayed either.

One of the options on the pop-up menu is **TAG THIS ITEM GLOBALLY** which, if selected, will mark every instance of the selected text in the script with whatever category you choose.

HINT: If there is something that you want the breakdowns to list as being in a scene, but that item is not actually written within the text of the scene—such as a WIND GENERATOR for a kite flying scene—then simply put in a SCRIPT NOTE, type the text in the note and then tag it within the note. This way it will be in the script but not change the text or layout at all.

Associating Breakdown Items with Characters or Locations

There are many cases where a specific character or location may *always* have certain breakdown items associated with them, like a **CHILD ACTOR** who will always need a **SOCIAL WORKER** present when he or she is on the set, or a **CAFÉ** which always has **PLATES** and **FOOD** as props.

Instead of having to manually add these items to every scene where this character exists, or to every scene that's set in that given location, you can tell Screenwriter to *Associate* any breakdown item or category with any Character or Location. To do so, simply do the following:

STEP 1: Click on the **Production** Menu, select **Breakdowns** and then **Associate Items with Characters** or **Locations** as appropriate.

You will see the menu displayed on the following page (and though this menu will be *slightly* different if you're Associating items with Characters instead of Locations, it functions in basically the same manner):

STEP 2: Click on the desired Character or Location so that it's highlighted.



STEP 3: Click on the drop-down list on the right side of the menu and select the category whose items you want to associate with the selected Character or Location. (In the screen shot above, we're selecting extras.)

STEP 4: If the breakdown item you want is already displayed on the list below this category list, then simply click on it so that it's highlighted, otherwise click **ADD NEW** and type in the new item's text.

Repeat Steps 3-4 as many times as desired.

STEP 5: Click OK to save all your added associations.

NOTE: On the Associate Items with LOCATIONS Menu, there is an additional option: INT. ONLY, EXT. ONLY or BOTH INT./EXT. This allows you to associate BOOKS, for example, with INT. LIBRARY but not with EXT. LIBRARY. Make sure you set this as appropriate!

Internal Breakdown Sheets

Screenwriter can print its own internal breakdown sheets, much like you'd get from a full-fledged scheduling program.

However, in addition to printing them out (as displayed below), the **On-Screen Breakdown Sheet Editor** actually lets you add, edit, change or even re-categorize ANY tagged breakdown item, making it incredibly

useful in the production process, *even* if you're ultimately going to send the information to a real scheduling program.

Script Breakdown Sheet

Generated by ScriptThng for Windows - 8/12/88

ScriptPerfection, Inc. <small>PRODUCTION COMPANY</small>	Sample <small>PRODUCTION TITLE/NO.</small>	3 <small>BREAKDOWN PAGE NO.</small>
3 <small>SCENE NUMBER</small>	MONASTERY <small>SCENE NAME</small>	INT. <small>INT. OR EXT.</small>
		CONTINUOUS <small>DAY OR NIGHT</small>
		0 5/8 <small>PAGE COUNT</small>
		1-2 <small>SCRIPT PAGE NO'S</small>
<small>DESCRIPTION</small>		

CAST MONK WITH BREAD SIGTING MONK	STUNTS SET DRESSING manuscripts Slanted "Illumination" Tables	EXTRAS Scribes
SPECIAL EFFECTS	PROPS Quill pens & ink baskets morning's bread	VEHICLES/ANIMALS
WARDROBE Robes	MAKEUP/HAIR	SOUND FX/MUSIC
SPECIAL EQUIPMENT	PRODUCTION NOTES	

The On-Screen Breakdown Sheet Editor

As mentioned above, the **On-Screen Breakdown Sheet Editor** is a powerful tool for breakdown tagging, allowing you to dynamically see, edit, add or even re-categorize any breakdown items for every scene!

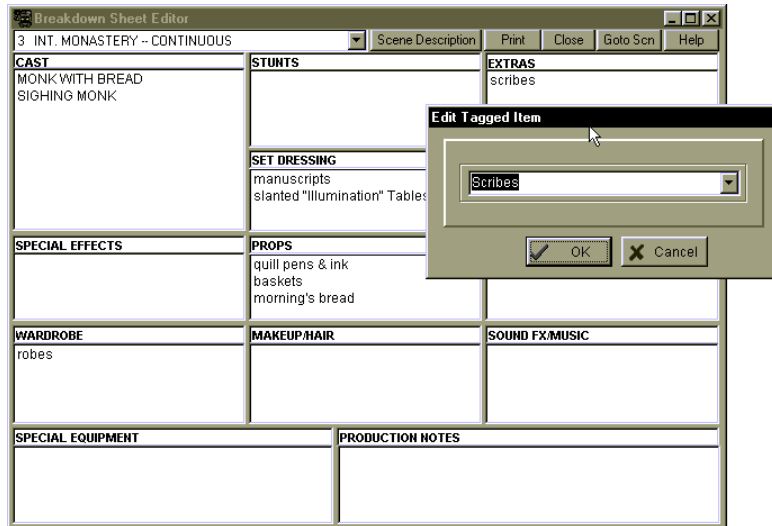
HINT: The most useful time to use the on-screen Breakdown Sheet Editor is **AFTER** you've gone through the script in tagging mode and tagged all the items that are actually in

the script. Then you can do a second pass with the Breakdown Sheet Editor and add all the items that might not be within the text of the script itself.

To open the Breakdown Sheet Editor

METHOD: Click the **Production** Menu, select **Breakdowns**, then **Breakdown Sheet Editor**.

You will see the following menu, though of course the text in it will be different depending on what's actually tagged within your scene, and it won't initially have the EDIT TAGGED ITEM box popped up.



The top Row of the Breakdown Editor consists of the following:

- **A Drop-Down list of all the Scene Headings** in the script with the selected one currently displayed.

HINT: You can "walk" your way through the script simply by changing the selected Scene Heading on this menu.

- **Scene Description Button** which allows you to add a non-printing Scene Description as a Tagged Item so that when you print the Breakdown Sheets there is a brief description of the scene.

- **Print Button** will print the current Breakdown page.
- **Close Button** will return you to wherever you were in the script when you first opened the Breakdown Sheet Editor.
- **Goto Scn Button** will take you to the beginning of whatever scene is currently selected in the drop-down menu.

Adding a New Item

STEP 1: Double-click in the category box into which you want to add the new item. The **Edit Tagged Item** box will pop up and you can either type in the new item, or if it exists somewhere else in the script, you can drop down the list in the **Edit Tagged Item** box, and select it from a list of all previously tagged items.

NOTE: When you add a new item to the breakdown sheet, it will automatically add it to a hidden Script Note placed right under the scene heading, with all the appropriate tags. This won't affect the layout of the script and will ensure that Screenwriter will always know about this tagged item.

Editing an Existing Item

STEP 1: Double-click on the item whose text you want to edit. The **Edit Tagged Item** box will pop up and you can change the text as desired.

NOTE: If you change the text of an item which was tagged within the text of the script itself, it **WILL** be changed in that script text with possibly undesirable results, so use this function with caution!

Deleting an Existing Item

STEP 1: Click on the item to highlight it.

STEP 2: Press the **DELETE** key, and all tagging codes which reference this item will be deleted from the scene, though the text itself will not be removed if it's actually within the script's text.

NOTE: You will NOT be able to delete Character Names who actually have dialogue within the scene.

Recategorizing Items

You can recategorize most any tagged item simply by dragging it from one category box to another.

NOTE: Items categorized as CAST can ONLY be recategorized to EXTRAS, and you CANNOT recategorize any ASSOCIATED ITEMS, though you CAN delete them.

Editing the Category Headers

Since there are over twenty different breakdown categories but only 12 boxes on the Breakdown sheets, you can edit both the category names (i.e. the headings such as CAST, STUNTS etc.) and which categories get assigned to each box. Thus, for example, the box labelled SPECIAL EFFECTS could list both OPTICAL EFFECTS and SPECIAL EFFECTS while still maintaining them as separately categorized lists. To do so:

STEP 1: Click on the **Production** Menu, select **Breakdowns** then **Layout Breakdown Sheets**.

You will then see the following menu, though the headers and categories may be different.

STEP 2: To move any category from one box to another, simply drag it into a new box.

STEP 3: To change any category header, simply click inside the header text to be changed, and edit it as desired.



STEP 4: Click **OK** when done.

Printing Breakdown Sheets

There are three basic methods of printing breakdown sheets:

METHOD 1: Click on the **Production** Menu, select **Breakdowns** then **Print Breakdown Sheets**.

METHOD 2: On the **Print Menu**, select **Production Breakdowns** and click **OK**. Then select **Script Breakdown Sheets** and click **OK**.

METHOD 3: From within the **On-Screen Breakdown Editor**, click the **PRINT** button and it will print the currently displayed Breakdown Sheet.

NOTE: Methods #1 and 2 will allow you to print a RANGE of Breakdown Sheets and will perform Time-of-Day Normalization while Method #3 will NOT.

“Standard Breakdowns”

In addition to the Internal Breakdown Sheets, Screenwriter can print a wide variety of “standard” breakdowns sorted in virtually any way you might desire. To print a “Standard Breakdown” do one of the following:

METHOD 1: Select the **File** Menu, then **Print**. On the standard **Print Menu** which appears, click the **Production Breakdown** radio box, then click **OK**.

METHOD 2: Select the **Production** Menu, then **Breakdowns**, then **Print Standard Breakdowns**.

No matter which method you use, you will see the menu displayed on the following page.

Breakdowns can be sorted in two levels: a **Primary Sort** and an optional **Secondary Sort**. In both cases, the first four options are the same:

SCRIPT ORDER—will print the breakdown in the order the scenes appear in the script without any sorting.

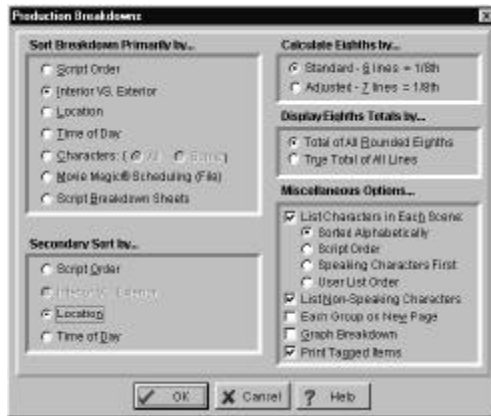
INTERIOR VS. EXTERIOR—Will group all the INTERIORS and EXTERIORS together.

LOCATION—Will group all scenes that take place in the same Location, sorting those grouped scenes into alphabetical order.

TIME OF DAY—Will group all scenes in the same Time of Day, sorting these groups into alphabetical order.

CHARACTERS (ALL)—Will list all the Characters (in alphabetical order) followed by all scenes that each Character appears in, whether or NOT they actually have dialogue in that scene.

CHARACTERS (SOME)—Will list *only* the Character Names you select followed by all the scenes that each selected Character appears in, whether or NOT they actually have dialogue in that scene.



NOTE: (1) If you select Script Order as your PRIMARY SORT, the SECONDARY SORT BY... options will be unselectable. (2) If you choose a sort other than Script Order, then the breakdown will perform "Time of Day Normalization." This means that any scene with a Time-of-Day of CONTINUOUS, LATER or SAME will be given the previous Scene Headings's Time-of-Day...

MOVIE MAGIC (PRINT TO IMPORT FILE)—This will ?print" out a breakdown and save it as a file which can be imported into Screenplay Systems' Movie Magic® Scheduling program. The file contains Scene Heading Info, Page count in Eighths/page and Character Names in addition to all tagged items. With this checked, the **Secondary Sort**, and **Miscellaneous** options will be grayed out and unselectable.

SCRIPT BREAKDOWN SHEETS—will print your script onto Screenwriter's Internal Breakdown Sheets. See the previous section **Internal Breakdown Sheets** for lots more information.

The Secondary Sort Order

Allows you to specify how you want the scenes sorted *within* the primary groupings. For example, if you chose **Interior VS. Exterior** as your primary sort and **Script Order** as a secondary sort you'd get something like the following:

<u>EXTERIOR</u>		
1	HOSPITAL -- DAY	1-2 1 1/8
4	PARK -- DAY	4-4 2/8
5	HOSPITAL -- EVENING	4-5 6/8

		2 1/8
<u>INTERIOR</u>		
2	HOSPITAL -- DAY	2-2 3/8
3	EMERGENCY ROOM -- DAY	2-3 5/8
6	EMERGENCY ROOM -- EVENING	5-5 2/8

		1 2/8

Let's say you chose **Location** as a secondary sort instead, then the same script would breakdown as:

<u>EXTERIOR</u>		
1	HOSPITAL -- DAY	1-2 1 1/8
5	HOSPITAL -- EVENING	4-5 6/8
4	PARK -- DAY	4-4 2/8

		2 1/8
<u>INTERIOR</u>		
3	EMERGENCY ROOM -- DAY	2-3 5/8
6	EMERGENCY ROOM -- EVENING	5-5 2/8
2	HOSPITAL -- DAY	2-2 3/8

		1 2/8

...with the locations grouped together in alphabetical order.

NOTE: The numbers with dashes in between them are the starting and ending page numbers for that scene.

Calculate Eighths

Allows you to specify how you want Screenwriter to define an eighth of a page. Historically—way back when the Mesopotamians were breaking down scripts and inventing beer—an eighth was always an inch (6 lines), but as most writers are now using more than 48 lines on a page, Screenwriter gives you a choice between this standard eighth or a "truer" Adjusted Eighth.

- **Standard: 6 lines = 1/8th of a Page**—Will tell Screenwriter to define an eighth of a page as that good old historical standard of 1" (6 lines). If you have more than 8" of text on a page, however, it then becomes possible for it to report a page as longer than 8/8ths and this may produce some inappropriate results.
- **Adjusted: 7 lines = 1/8th of a Page**—Will tell Screenwriter to define an eighth of a page as the total allowable lines on a page divided by eight which, when rounded, becomes 7 lines.

Display Eighth Totals...

Lets you specify how you want Screenwriter to calculate the totals for each grouping, because if it simply adds up the displayed totals for each scene, it accumulates rounding.

For example, say a group has Scene 5, and Scene 7 in it. Scene 5 is 39 lines long, Scene 7 is 50 lines long, and you've told Screenwriter to use 6 lines per eighth. Thus for Scene 5, it will report 7/8ths because 39 divided by 6 is 6.5 eighths, which rounded upwards becomes 7/8ths. And Scene 7 is reported as 1 1/8 because 50 divided by 6 is 8.33 eighths—or 1 and 0.33/eighths—which rounded upwards becomes 1 1/8. Okay, so if you choose...

Totals of All Rounded Eighths—Screenwriter will simply add up the displayed length of each scene in that group. In our previous example, it will show 2 0/8 as the total of Scenes 5 & 7.

True Total of All Lines—Screenwriter will add up the *actual number of lines* in each scene, then convert *that total* into eighths, thus producing a more accurate total. In our previous example, the total of the lines from Scenes 5 & 7 is 89. And 89 divided by 6 is

14.83 eighths—or 1 and 6.83 eighths—which rounded upwards comes out to 1 7/8ths rather than 2 0/8ths.

Miscellaneous

Has several additional options for your selection enjoyment:

LIST CHARACTERS IN EACH SCENE—which will list all the characters that are in any given scene (whether they have dialogue or not!) directly underneath the Scene Heading in the breakdown. You have four options as to how it lists them:

- **SORTED ALPHABETICALLY**—Will print all the names in any given scene sorted into alphabetical order.
- **SCRIPT ORDER**—Will print all the names in any given scene in the order in which they appear in that scene.
- **SPEAKING CHARACTERS FIRST**—Will print all the names in any given scene in the order in which they speak in the scene, followed by any non-speaking characters, if any.
- **USER LIST ORDER**—Will print all the names in any given scene, first in the order in which they appear in the Character Name User List, then followed by any names *not* in the user list, in alphabetical order.

LIST NON-SPEAKING CHARACTERS—Will add characters who are found in action, even if they have no dialogue in the scene.

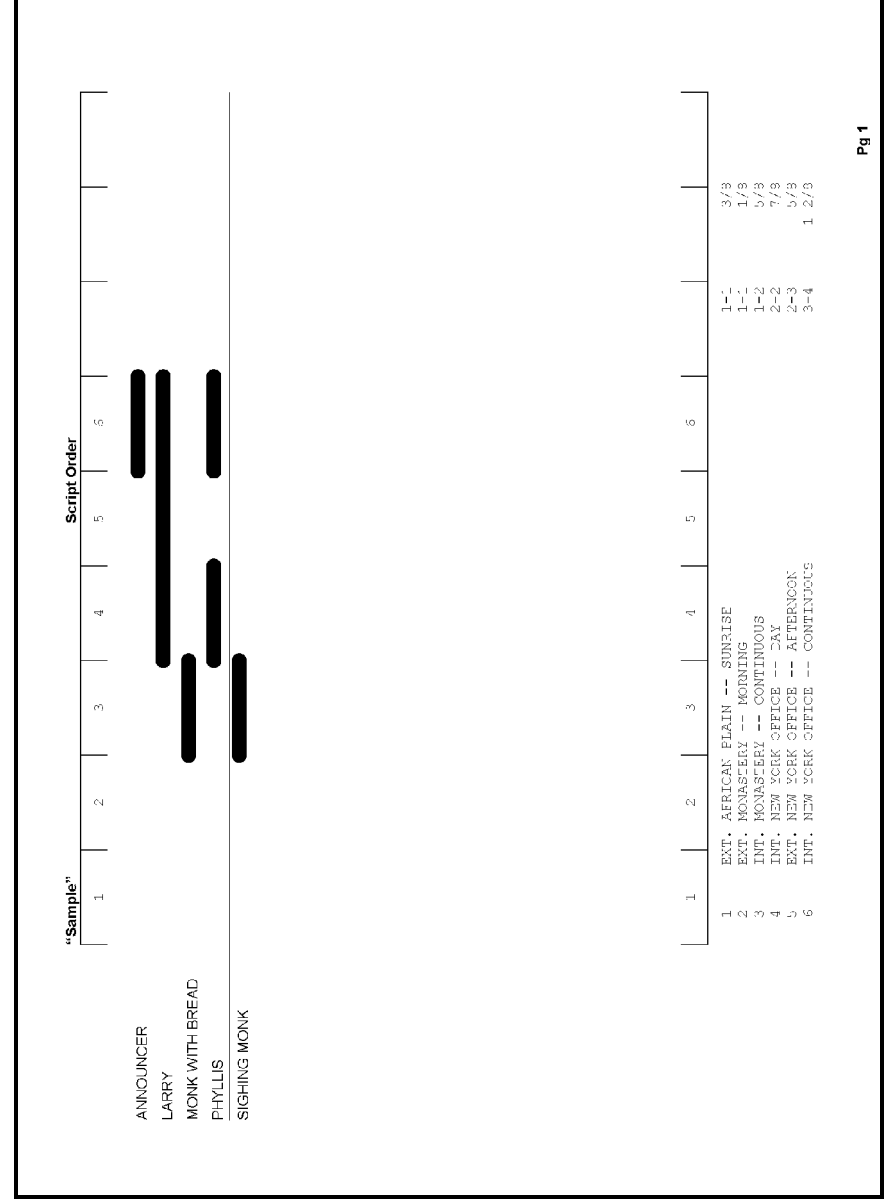
EACH GROUP ON NEW PAGE—This option will be grayed out if you've selected **Script Order** as your primary sort, otherwise, if checked, will start each group at the head of a new page.

GRAPH BREAKDOWN—This option will cause the breakdown to print in a chart form rather than a text form, though all the same information (except tagged items) will be included. This is particularly useful if you're doing a call sheet or as a "poor man's strip board." A sample of this graphic breakdown follows on the next page.

PRINT TAGGED ITEMS—Sets whether it should list the tagged items in each Scene in the normal breakdowns or not.

Time-of-Day Normalization

Many writers use times-of-day such as LATER or CONTINUOUS in their scene headings to help the reader with the flow of the script; however, once you get into production and start looking at the scenes out of order, this sort of Time-of-Day is not very useful. Because of that, Screenwriter will AUTOMATICALLY perform Time-of-Day Normalization (which will replace LATER, SAME or CONTINUOUS with the previous scene's time of day) for all breakdowns whenever you are printing a range of scenes in anything other than Script Order. A Production Breakdown printed as a graph looks like the following:



The numbers across the top and bottom refer to the Scene Numbers listed in the legend on the bottom, and each character has a bar listing which scenes it is in.

Movie Magic Screenwriter 2000 & Animation Production

Multiple Revision Marks

As most animation is being produced overseas, production companies are discovering that the usual multi-colored page identification of revisions doesn't work all that well when pages need to be faxed to Korea or elsewhere.

To solve this problem, a multi-revision mark standard has been introduced whereby the first day's revisions are a single asterisk (*), the next day's are two (**) and so on. Needless to say, Movie Magic Screenwriter 2000 handles this quite nicely.

It does this with a Revision Locking Count which you increment by...

Locking Revision Marks

There are two types of Revision Marks available in Screenwriter, **Current Revision Marks** and **Locked Revision Marks**.

Current Revision Marks are the ones that are put in automatically by the Auto-Revision function—or manually by pressing *—and which will not be visible if you turn on “reveal codes”.

These Current Revision Marks are the only ones which will be removed by selecting **Remove**, then **Current Revision Marks** from the **Production** Menu; they are the only ones that will be found when you select **Next Current Revision Mark** from the **Goto** menu; and finally, they are the only ones used to select pages to print when you select **Asterisked Pages** on the **Print** Menu.

Locked Revision Marks are ex-Current Revision Marks which have been Locked so that the program goes to the next Revision Mark Locking Level.

To Lock Revision Marks and/or Increase the Revision Mark Locking Level

METHOD: Go to the **Production** Menu, select **Animation Locking**, then select **Lock Current Rev. Marks**.

What it does at that point is (1) convert all Current Revision Marks into a code appropriate for the Revision Locking Level; (2) embed this code in the text where there had been a Current Revision Mark; and then (3) increment the Revision Locking Level.

If you turn on **Reveal Codes** (**ALT+F3**) then any Locked Revision Marks will be displayed as [1],[2],[3], and [4] depending on their locking level.

NOTE: Repeating the method above will increase the Revision Mark Locking Level.

Decreasing the Revision Mark Locking level

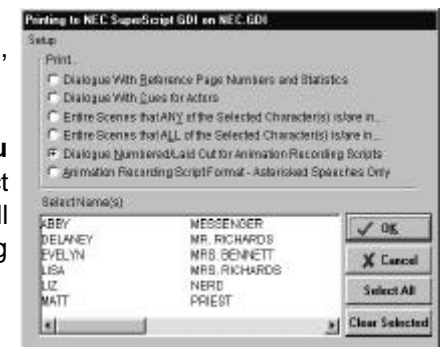
METHOD: Go to the **Production** Menu, select **Unlock One Rev. Mark Level** and it decrement the Revision Locking Level.

Printing Numbered Dialogue

Many animation production companies want recording scripts—that is, print-outs of just dialogue with an incrementing number assigned to each speech. With Movie Magic Screenwriter 2000, all you need to do is the following:

STEP 1: Click the **File** Menu, and select **Print**.

STEP 2: On the **Print** Menu that appears, select **Dialogue** and you will see the following menu:



STEP 3: Click **Dialogue Numbered / Laid Out for Animation Recording scripts**.

STEP 4: If you want the recording scripts to contain the dialogue of certain characters only, then select those names, otherwise click **Select All**, then click **OK**.

To change the Animation Numbering Layout both for Recording Scripts and within the script itself

STEP 1: Click on the **File** Menu and select **Print**.

STEP 2: On the **Print** Menu, click on the word **SETUP** in the upper left hand corner, then select **Animation Dialogue** and change the layout options as desired.

NOTE: Two option on this menu will affect how numbering is layed out in the script itself and they are:

- **SPEECH NUMBERING - On Right Margin of Page/On Left Margin of Page**
- **PRINT <> AROUND NUMBERING**

To Lock the Numbering of Dialogue

You can lock the Dialogue's numbering—which you might want to do if you're using these numbers to relate to story boards or cels—so that any new speeches will be numbered as A-Speeches and any reordered speeches will retain their original numbers.

METHOD: Go to the **Production** Menu, select **Animation Locking** and then **Lock Dialogue Numbering**.

This will cause Screenwriter to display on screen each speech's number on the right or left margin of the page next to the Character Name depending on the settings in the **Animation Dialogue Layout Menu** described immediately above.

These numbers are typically put in angle brackets (e.g. <6>) to distinguish them from Page and Scene Numbers, though as mentioned above, you can also turn this off in the **Animation Dialogue Layout Menu**.

To Set the Dialogue Numbering to Print Within The Script

Although the dialogue number is displayed on screen as a reference, it will not print within the script unless you:

STEP 1: Click the **Production** Menu, select **Animation Locking**, and then click **Print Numbering In Script**.

Multi-Locking Dialogue Numbering

You can Multi-Lock the dialogue numbering so that any new speeches added between existing speeches are added as AA Numbers (e.g. <6AA>) by simply repeating the method listed above **To Lock the Numbering of Dialogue**.

Unlocking Dialogue Locking

You can also unlock the Dialogue Numbering at any point, going from AA-Numbering to A-Numbering or from A-Numbering to non-locked numbering.

METHOD: Go to the **Production** Menu, select **Animation Locking** then **Unlock Dialogue Numbering**.

Overriding Animation Dialogue Numbering

Once dialogue numbering has been Locked or Multi-Locked, you can override any speech's automatically generated numbering.

STEP 1: Put the cursor in the Character Name whose number you wish to change.

STEP 2: Click on the **Production** Menu, select **Animation Locking** then **Adjust Dialogue Numbering**.

You will see a menu with the following options:

- **Set this Dialogue's numbering to Normal**—which, if selected, will change the current A or AA numbered Dialogue to a normally numbered Dialogue.
- **Set this Dialogue's numbering to A-Numbering**—which, if selected, will change the current AA- or normally numbered Dialogue to A-Numbering.

- **Set this Dialogue's numbering to AA-Numbering**—This option will only be available in scripts where the dialogue numbering has been Multi-Locked. If it is selected, then it will change the current A- or normally numbered Dialogue to change to AA-Numbering.
- **Override this Speech's Numbering**—This option will only be available when you are in a normally numbered speech in a script that has Locked or Multi-Locked Dialogue Numbering. If selected, then you can specify which normal number this speech should be given.

NOTE: If you change the normal numbering order in any way—either by switching a normally numbered speech to an A- or AA- speech or vice-versa—then you will be given an option to have it adjust all following speeches accordingly so that you don't end up with two speeches with the same number.