



# Reference Guide

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# Reference Guide

# Getting Started

Introduction.

How to install Final Draft on your computer and launch it.

The differences between Final Draft 5 and previous versions.

## Introduction

Welcome to Final Draft, the world's premiere screenwriting software. Behind its easy-to-use interface is a host of powerful writing and production features that can take you smoothly from outline to first draft to final draft to production script.

Final Draft was designed with the help of industry professionals. It understands the correct formats for screenplays, sitcoms and stage plays. With Final Draft, you'll be able to concentrate on your material instead of on how your material is laid out on the page. The program automatically places every script element in its proper place. SmartType™ Lists remember and fill in all of your character names, scene headings, transitions and more.

Final Draft users enjoy unparalleled cross-platform compatibility - Final Draft for Windows can read Final Draft for Macintosh scripts and vice versa. Other features include unlimited revision and page-locking mode, email capability, Scene Navigator (an index card and outlining utility that allows you to lay your scenes out and rearrange them easily), scene breakdown reports and, of course, powerful WYSIWYG (What-You-See-Is-What-You-Get) word-processing functions that should be familiar to Word® and WordPerfect™ users.

If you get stuck, there is both general help and context-sensitive help available from every Final Draft window and dialog box, or you can refer to the *Reference Guide* on the Final Draft CD-ROM. If you experience technical problems, please call the Technical Support staff at (818) 995-8995, Monday through Friday, 9AM to 12:30PM and 1:30PM to 5PM Pacific Standard Time.

## The Final Draft Package

- Final Draft CD-ROM, which can install the Final Draft program on both Windows and Macintosh systems, and contains the complete *Final Draft Reference Guide* in Adobe Acrobat format
- *Getting Started booklet*
- *User Manual*
- *Registration card*, with two Customer Code stickers.

Place one sticker on the Final Draft CD-ROM sleeve.

Place one sticker on the *User Manual*.

## System Requirements

### Windows

- 486 or faster processor
- Windows 95, 98 or NT (Final Draft 5.x will *not* run on Windows 3.x)
- 16 MB of RAM
- 10 MB of available hard-disk space
- CD-ROM drive

### Recommended System

- Pentium processor
- 32 MB of RAM
- 50 MB of available hard-disk space

### Macintosh

- Macintosh computer with 68030 or greater processor, including Power Macintosh
- Apple System Software version 7.6 or later
- 16 MB of RAM
- 10 MB of available hard-disk space
- CD-ROM drive

### Recommended System

- Power Macintosh
- Apple System Software version 8.5 or later
- 32 MB of RAM
- 20 MB of available hard-disk space

## About the Documentation

All documentation provides cross-platform instructions for using Final Draft on both Microsoft Windows® and Mac OS™ platforms. Differences in features, commands and procedures between platforms are noted in the text.

We presume you have a working knowledge of your computer and its operating system conventions. This includes how to use a mouse, standard menus and commands and how to open, save and close files. Please refer to your Windows or Mac OS documentation for complete explanations.



**NOTE:** Final Draft is continually being updated and new features are added (mostly from user feedback). The menu structure and even the commands may change. If you encounter commands that are not explained, check for any “Read Me” or “New Features” files in the Final Draft folder. These text files provide overviews of new features that were added.

Also, check our website at <<http://www.finaldraft.com>> for the latest information and downloadable files.

## **Installation**

### **Windows**

1. Place the Final Draft CD-ROM in the drive.
2. Double-click the My Computer desktop icon.
3. Double-click the CD-ROM drive icon.
4. Double-click the Final Draft Installer icon.

A screen appears asking where you would like to install Final Draft and under what name (the recommended/default settings are already in place).

5. Click Next.

A screen appears asking if you would like to register your copy of Final Draft.

6. Choose Yes and your default Internet Web browser will automatically be opened and will bring you to the Final Draft Registration web page, so you can register (make sure your modem is turned on.)

- or -

Choose No and installation will continue. You can register at a later time.

7. Choose Finish to complete installation.

For your convenience, a Shortcut to the Final Draft program has been placed on the desktop.

## **Macintosh**

1. Place the Final Draft CD-ROM in the drive.

The contents of the CD-ROM appears in a window.

2. Double-click the Final Draft Installer icon.

A screen appears asking you where you would like to install Final Draft and under what name (the recommended/default settings are already in place).

3. Click Next.

A screen appears asking if you would like to register your copy of Final Draft.

4. Choose Yes and your default Internet Web browser will automatically be opened and will bring you to the Final Draft Registration web page, so you can register (make sure your modem is turned on.)

- or -

Choose No and installation will continue. You can register at a later time.

5. Choose Finish to complete the installation.

6. Restart your computer.

For your convenience, an alias to the Final Draft program has been placed on the desktop.

## Registration

It is *extremely* important that you keep your Final Draft CD-ROM in a safe place.

The CD-ROM *must be inserted* every time you launch (run) Final Draft. If the Final Draft CD-ROM is lost or stolen, you may purchase a one-time replacement disk at a reduced cost.



**NOTE:** Only registered Final Draft customers are entitled to the many services we provide, including free lifetime technical support and free updates. Your Customer Code number, found on the registration card, is required to receive these services.

As a bonus for registering, you will be sent a Response Code that allows you to authorize the hard disk on *one computer*. You can then run Final Draft without having to insert the CD-ROM.

To receive your Response Code quickly, use our on-line form to complete your registration.



**NOTE:** Please allow up to 2 to 3 business days for email responses and up to two weeks for mailed responses.

Before filling out the registration form electronically or mailing the registration card, you need to get your special Challenge Code.



**WARNING:** You *must* get your special Challenge Code from the *one computer* that you want to authorize. You can authorize only one computer, so choose carefully which computer you will use.

*To get your Challenge Code:*

1. Run Final Draft (see Starting Final Draft on the following pages).
2. Choose Help > Authorize.

The Final Draft Authorization dialog appears.

3. Write down the Challenge Code.
4. Press Cancel.

*To register electronically:*

1. Have your Customer Code (from the Registration Card) and Challenge Code (from Final Draft) ready.
2. Go to the Final Draft website at < <http://www.finaldraft.com/register.html>> and completely fill out the registration form.
3. When done, press Submit.

*To register by mail:*

Fill out the enclosed registration card completely and mail it to the preprinted address.



**NOTE:** After you receive your code, you should still keep the CD-ROM in a safe place.

## Authorizing a Hard Disk

After receiving your registration, you will be sent a Response Code, which will allow you to authorize the hard disk on one computer. After authorizing, you will not need to insert the Final Draft CD-ROM when you start Final Draft.



**WARNING:** You can only authorize the one computer whose Challenge Code was used when you registered.

*To authorize a hard disk:*

1. Have both your Customer Code *and* Response Code at hand.
2. Run Final Draft (see next page).
3. Choose Help > Authorize.

The Final Draft Authorization dialog appears.

4. Choose the hard disk to authorize from the pop-up menu.
5. Enter your Customer Code in the appropriate text field.
6. Enter your Response Code in the appropriate text field.
7. Press OK.

The designated hard disk will be authorized so you will no longer need to insert the Final Draft CD-ROM when you run Final Draft.



**IMPORTANT NOTE:** Keep your Customer Code, Challenge Code and Response Code in a safe place. If your hard disk crashes, you will be able use the codes to reauthorize your computer.

## Special Authorization for Final Draft 4 Users

Any computer that has had its hard disk authorized for Final Draft 4 will *not* need to be reauthorized to work with Final Draft 5.



## Starting Final Draft

*To start Final Draft from Windows 95/98 or Windows NT:*

1. Click the **Start** button on the taskbar.
2. Choose **Programs** on the Start menu.
3. Choose **Final Draft 5** on the Programs submenu.

*To start Final Draft on any Macintosh computer:*

1. Open the **Final Draft 5 Folder**.
2. Double-click the **Final Draft program icon**.

Once the program is started, one of several things will happen.

*If the hard disk has not been authorized:*

1. A message appears asking you to insert the Final Draft CD-ROM in order for the program to run.
2. Once inserted, click OK.

*After you either insert the Final Draft CD-ROM, or if the hard disk has been authorized:*

1. The Copyright/About window appears for several seconds, or until you click it.
  2. The Tip of the Day dialog appears. It will be displayed for a short while and then disappear.
- or -
- Click the Close box, or OK button.

A new, blank script window appears, ready for you to start typing.

## Differences Between Final Draft 5 and Previous Versions

There are significant enhancements to Final Draft 5. Users of previous versions should use the following as a general guide to learning how to adapt to this new version. Many options and functions have been relocated and renamed. A majority of features are now available in both Windows and Macintosh versions.

Please refer to the individual topics' section in the Reference Guide for details.

### **Slug Line**

All references to have been changed to Scene Heading.

### **Importing and Exporting**

These commands have been eliminated. File > Open and File > Save As now contain similar functionality.

### **Text Document**

Final Draft can now also be used for writing "regular" word-processed documents (treatments, letters, resumes, etc.). This permits many other features to be edited and saved as separate documents.

#### **Reports**

Previously located in the File menu, now be found in Tools > Reports. All reports can be edited, printed or saved.

#### **Title Page**

Can now contain multiple pages which may be edited, printed or saved.

### **GoTo**

The new Edit > GoTo command includes all goto functions previously available as separate commands.

### **Views**

Three views are now offered in the View Menu: Normal, Page, and Speed.

### **Stationery**

Replaces the many individual Load and Save features for all attributes, such as Page Layout, Macros, Elements, SmartType lists, etc.

### **Scene Numbers**

All separate numbering and display functions have been consolidated in a single dialog. In addition, the feature to number any Element has been added.

### **Spacing** (Very Tight/Normal/Loose)

This is now located in Document > Page Layout > Options.

**Colors (Windows)**

This is now located in Document > Page Layout.

**File > Preferences (Windows)**

This is now Tools > Options.

**New Features**

Email, Footers, additional SmartType lists (Extensions, Locations, Time), spell checking while typing, ability to print Character Sides, Backup (archiving), TV templates available at no charge, 90,000 entry character name database, and Speech Controls (to listen while a script is “played back”).

**Macintosh**

Besides the listed features above, additional features include ability to customize Toolbars, updated look and feel, and contextual menus have been enhanced.

# Tutorials

A welcome to screenwriting, from Syd Field.  
Learn how to write a script using just the Tab and Enter/Return keys.  
Explore many features of Final Draft.  
Check terms in the Glossary.

## Welcome to Screenwriting

by Syd Field

*Syd Field is regarded by entertainment professionals as the foremost authority on the craft of screenwriting in the world today. Thousands of screenwriters credit Field as their mentor, including many of the most famous names in Hollywood. His books, including Screenplay, The Screenwriter's Workbook, Selling a Screenplay and The Screenwriter's Problem Solver have sold over 800,000 copies, have been translated in 16 languages and are used in colleges and universities as a teaching aid around the world.*

Congratulations! You've just entered the world of the professional screenwriter. As the author of several best-selling books on screenwriting, what industry professionals refer to as *The Bible*, I've had the opportunity of working with writers all over the world teaching them the art and craft of screenwriting. Despite the differences in language, culture and geographical location, the professional screenwriters all share one thing in common: the need to know the best way to format the screenplay.

If you think about it, writing a screenplay is both an art and a craft. There is the art of storytelling, then there's the craft of telling the story. There's a right way and a wrong way.

As a writer and a teacher, and former head of the story department at a major film production company, it is my job to read and evaluate a screenplay in terms of story, execution and commercial potential. I've read thousands and thousands and thousands of screenplays over the past twenty-five years, so I'm always looking for an excuse not to read a script.

When I see a screenplay not written in proper format, I automatically file it away in the wastepaper basket. I am not going to do the writer's job for him or her. One of the basic rules of screenwriting is writing the script in the proper format, and if you don't do that, there's no need for the reader, executive, writer, director, actor or producer to read your screenplay. Screenwriting is a personal responsibility; if you're going to do it, do it right. Otherwise, don't do it at all.

You have to know that a screenplay is a reading experience before it becomes a visual one. That's where **Final Draft** comes in. It is the finest stand-alone screenplay formatting program available. It is an incredible tool that provides every screenwriter with the opportunity of writing a professional screenplay.

Whether you're an aspiring or professional screenwriter, Final Draft gives you everything you need. Learning Final Draft through its tutorials is simple, and surprise, surprise, the easy-to-read reference guide is really easy to read. It's so easy you might even find it difficult.

If you're interested in learning about the art of screenwriting, you should check out my new video, *Syd Field's Screenwriting Workshop*. I call it a "plug and play" workshop; just plug it in, listen to the instructions, then write the assignments. At the end of this two-hour video you'll have acquired the knowledge you need to write a professional screenplay.

All you have to do is just add words.

Best wishes,

Syd Field

*For more information, or to order Syd Field's Screenwriting Workshop, check Final Draft Inc.'s website <<http://www.finaldraft.com>>, call (800) 231-4055 or (818) 995-8995.*

## **Introduction**

Final Draft is a full-featured word processor specifically designed for writing screenplays, sitcoms, episodics and stage plays. It can also be used to write “regular” word-processed documents - treatments, letters, resumes, etc.

It combines powerful word processing with screenplay formatting intelligence, which allows a writer to focus on what is being written instead of how it appears on the page. If you have used a word processor, most of the editing functions, from selecting text to changing fonts and text alignment, will be familiar to you.

To make entering your text as easy as possible, the Tab and Enter keys (Windows), or Tab and Return keys (Mac OS), are used to perform most of the formatting functions specific to writing scripts. These keys are supplemented by the use of a number of special element shortcuts and keystroke macros. Once you have learned the basic key commands, you will have all of the tools necessary to quickly and easily enter a script in the correct format.

This tutorial will step you through creating a new script and entering the first few lines of text. Afterwards, it will step you through a number of features and functions that are common to all screenwriting. It will also introduce you to some features, unique to Final Draft, that have made it the number-one choice for screenwriters throughout the world.

There are a number of different methods you can choose to perform most of the functions of Final Draft. This gives you the flexibility to choose the ones that best fit your writing style.

The best way to learn is to do. It will help if you actually perform the steps outlined in this tutorial to create your first script with Final Draft, and to experiment with the sample script and treatment which have been provided.

## Starting The Program

*To start Final Draft from Windows 95/98 or Windows NT:*

1. Click the **Start** button on the taskbar.
2. Choose **Programs** on the **Start** menu.
3. Choose **Final Draft** on the **Programs** submenu.

*To start Final Draft on any Macintosh computer:*

1. Open the **Final Draft 5 Folder**.
2. Double-click the **Final Draft program icon**.

Once the program is started, one of several things will happen.

*If the hard disk has **not** been authorized (see *Installation* instructions):*

A message appears asking you to insert the **Final Draft CD-ROM** in order for the program to run.

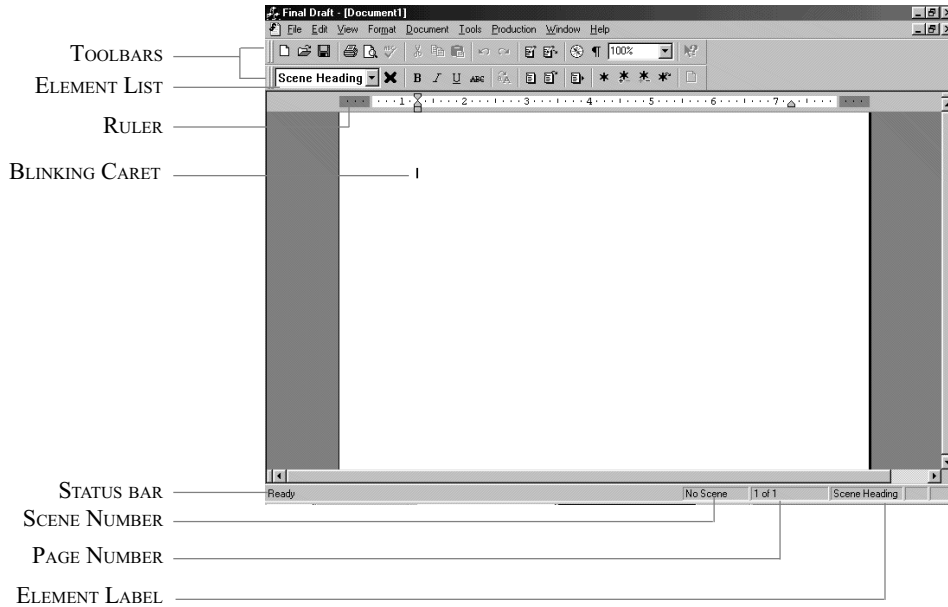
*After you either insert the Final Draft CD-ROM, or if the hard disk has been authorized:*

1. The Copyright/About window appears for several seconds, or until you click it.
  2. The Tip of the Day dialog appears. It will be displayed for a short while and then disappear.
- or -
- Click the Close box, or OK button.

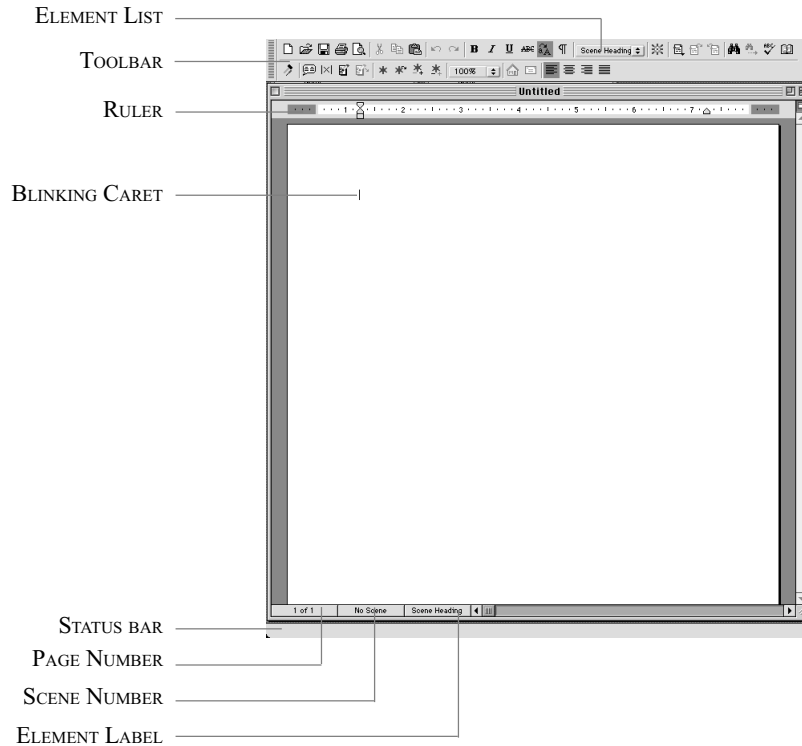
A new, blank script window appears, ready for you to start typing.



# Windows



# Macintosh



The blinking **caret** indicates where the next typed character will be placed.

There is an **Element List** in the **Toolbar** (at the top of the window). At the bottom of the window, there is also a text area called the **Element Label**. Both of these indicate the Element (or style) for the current caret position. Elements in Final Draft represent the different types of paragraphs found in scripts, with each Element having its own margins, justification, and casing. These Elements, and their styles, have been accepted as standard script format.

The Element Label and Element list initially indicate **Scene Heading**. Final Draft starts off with a scene heading at the beginning of each script. Every scene in a script begins with a scene heading, which lets the reader of the script know where and when the scene takes place.

Here is an excerpt of a script which contains most of the basic Elements (except Shot):

SCENE HEADING — EXT. STUDIO PARKING LOT - DAY

ACTION — A WRITER and an AGENT are walking from the parking lot towards an office.

CHARACTER NAME ————— AGENT

PARENTHETICAL ————— (whispers)

DIALOGUE ————— Just follow my lead. I know you're ready to do this pitch.

TRANSITION ————— DISSOLVE TO:

*For a complete discussion of elements, see the Elements section.*

## Using the Tab and Enter Keys/Tab and Return Keys

You can automatically change Element paragraphs by using the Tab and Enter keys (Windows), or Tab and Return keys (Mac OS). This allows you to type without worrying about proper formatting. Final Draft has built-in intelligence to place each Element in proper script format, and it knows how to correctly space each of them.

In the following, the Tab key is represented by the → symbol, and the Enter key (Windows) key/Return key (Mac OS), by the ↵ symbol.

### Tab Key

In script format, as you move left to right across the page, you first encounter the margins for Scene Heading, then Action, then Character, then Transition. The Tab key cycles through the elements whose margins begin to the “right” of the current Element, and follows this pattern:

From Scene Heading → , to Action → , to Character Name → , to Transition → , and back to Scene Heading.

This works fine if the element is blank. If you have typed any text in a paragraph, Tab works as if you had first pressed Enter /Return, and then pressed Tab *except in the case of Character Name*.

After you have typed in a Character Name, a Parenthetical or Dialogue paragraph *must* follow. Once a Character Name is typed, Tab will cycle only through the character related elements, as follows:

Type a Character Name, then → Parenthetical → Dialogue. If you finish typing Dialogue, → creates a new Parenthetical.

This is true whether the Parenthetical element is blank (and what you wanted was to go directly to Dialogue). If you do not type either a Parenthetical or Dialogue, you will keep switching between them, until you type in one of them, or press ↵.



**NOTE:** Pressing **Shift + Tab** will cycle through the Elements in reverse order, to the relative “left”:

From Scene Heading **Shift + →** , to Transition **Shift + →** , to Character Name **Shift + →** , to Transition **Shift + →** , back to Scene Heading.

## Enter/Return Key

As a writer, you normally use the Enter/Return key when you have finished a paragraph. In Final Draft this is essentially true. The Enter/Return key is used when you have finished one paragraph to change to an element that “usually” follows the one just typed:

Type a Scene Heading, ↵ takes you to Action.

Type a Character Name, ↵ takes you to Dialogue.

Type a Parenthetical, ↵ takes you to Dialogue.

Type a Dialogue, ↵ takes you to Action.

Type a Transition, ↵ takes you to a Scene Heading.

Type an Action, ↵ takes you to another Action.



**NOTE:** The reason ↵ doesn't change elements after typing Action is because you can follow Action with either another Action, a Character Name, a Transition, or a Scene Heading. There is no “usual” element paragraph that follows Action.

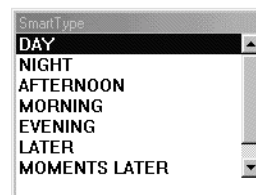
You can write complete, correctly formatted scripts by using just the Tab and Enter/Return keys.

Let's type in a short sample. With Final Draft open:

1. Type: INT. DARK OFFICE. It will automatically be capitalized, as scene headings contain only capital letters.
2. Type: a space, then a dash (“ -”).

The Time SmartType list appears:

INT. DARK OFFICE - DAY




SmartType lists are used to ease repetitive typing, and will be discussed in greater detail in a moment.



3. Type: N.


The word NIGHT becomes highlighted:


INT. DARK OFFICE - NIGHT



4. Press  to accept the item.

5. Type: The office is dark. Hunched over the desk, staring intently at a computer, sits a WRITER.  

6. Type: WRITER .

7. Type: excited .

As you can see, when you are in a Parenthetical Element, Final Draft automatically enters parentheses for you.

8. Type: I sure hope my bid for that old manuscript on eBay was accepted.

As you typed, Final Draft automatically placed the text in proper script format. Your screen should appear as:

INT. DARK OFFICE - NIGHT

The office is dark. Hunched over the desk, staring intently at a computer, sits a WRITER.

WRITER

(excited)

I sure hope my bid for that old manuscript on eBay was accepted.

INDICATES MISSPELLED  
OR UNKNOWN WORD



**NOTE:** The text you have entered appears in 12-point Courier Final Draft (Windows), and 12-point Courier (Mac OS). The customized Windows Courier font was specially designed for use with Final Draft to provide a better, thicker and more properly-spaced Courier font than the standard Courier or Courier New fonts.



**WARNING:** The reliance on Courier font (12 point size, plain text style) represents a holdover from the “old days” in what is the officially accepted appearance of scripts. This default font and size matches what is used on most typewriters. *Use a different font at your own risk.* Many industry professionals do not “trust” seeing scripts in a different font. They feel you may be “cheating” the length of your script, or worse, are unprofessional.



**NOTE:** Final Draft automatically informs you about possible misspelled (or unknown) words as you type, and underlines them.

## Using Element Shortcuts

You could continue to write a complete, correctly-formatted script using just the Tab and Enter/Return keys. But Final Draft has alternatives to using them, called Element Shortcuts. These combinations make use of the **Control** (Ctrl) key (Windows), or **Command**/Apple key (Mac OS). Element shortcuts can be used to perform the same functions as the Tab and Enter/Return keys, and more.

For these element shortcuts you will press the **Control** (Ctrl) key (Windows), or **Command** key (Mac OS), plus another key at the same time.

*To view the current element shortcuts:*

Hold down the Ctrl key (Windows), or Command key (Mac OS).

The following appears in the Status Bar at the bottom of the window:

[0] General [1] Slug line [2] Action [3] Character [4] Paren [5] Dialogue [6] Transition [7] Shot

The numbers (i.e. [1], [2]) represent the keys to be pressed while simultaneously pressing the Control/Command key. These element shortcuts cause a new paragraph of the Element type indicated to be added to the script at the current caret position.



**NOTE:** If you prefer, Final Draft can be set to use Function keys instead of the Control/Command key to switch to a new paragraph. If this function is enabled, the Status Bar will reflect the Function keys required for each type of Element.

We'll enter text using some element shortcuts in a moment, after discussing SmartType.

## Easing Repetitive Typing With SmartType Lists and Macros

Using the Tab and Enter/Return keys or element shortcuts enables you to write your script without having to concentrate on proper formatting. Final Draft also contains features for easily entering text that is repeated frequently. SmartType lists can be used to enter character names, extensions, locations, time (of day) and transitions. Additional keystroke shortcuts called Macros are also available to add text and, in some cases, to change to a different element type at the same time.

**SmartType** contains items for a specific script.

**Macros** contain text that is used in most scripts.

We will continue the tutorial by exploring SmartType lists, Macros and some of the Element Shortcuts. Let us end the first scene in this script by adding a Transition (which indicates the scene has ended) using SmartType:

9. Make sure the current caret position is at the end of the text by pressing the keystroke shortcut Ctrl + End (Windows), or Command + End (Mac OS).
10. Press the keystroke shortcut Ctrl + 6 (Windows), or Command + 6 (Mac OS).

The caret should now be correctly positioned at the proper margin for entering a transition:

```
                WRITER  
            (excited)  
I sure hope my bid for that old  
manuscript on eBay was accepted.
```

READY FOR A TRANSITION

---

11. Type: C (it will automatically be capitalized).

A pop-up window appears showing all of the Transitions that begin with the letter “C”:

CUT TO:



The item(s) in this pop-up are obtained from the SmartType Transition list. A number of commonly-used Transitions are in the list when you create a new script. As you can see, when a letter is typed into the transition paragraph, Final Draft looks in the list, picks the first entry that matches the text typed and “enters” the rest of the item in the script in gray.

12. Press  to approve the match and move on to the next scene.

The pop-up will disappear, the gray text will change to black, and a new scene heading paragraph (which naturally follows a transition) will be added.

To begin the new scene heading, we will use a Macro. Macros allow text to be entered using a different combinations of keys. Final Draft has twenty built-in macros (they can be modified, if you wish). Macros are invoked by holding down the **Ctrl+Alt** keys or the **Ctrl+Alt+Shift** keys plus a number (Windows), or the **Option** key or **Option+Shift** keys plus a number (Mac OS).

*To view all the current Macros:*

- Hold down the Ctrl and the Alt keys (Windows), or the Option key (Mac OS).

The list of macros for each of the number keys appears in the Status Bar at the bottom of the window:

[1] INT [2] EXT [3] I/E [4] DAY [5] NIGHT [6] SUNRISE [7] MAGIC [8] CONT [9] INTER [0]

- Release all keys.

- Hold down the Ctrl + Alt + Shift keys (Windows), or the Option + Shift keys (Mac OS).

Additional macros for each of the number keys appears in the Status Bar at the bottom of the window:

[1] CUTTO [2] FADEIN [3] FADEOUT [4] FADETO [5] DISSLV [6] BACKTO [7] MATCHCUT [8] JUMPCUT [9] FBLACK [0]

We want to continue the tutorial and start a new scene heading with the text “EXT.”

*To add a scene heading beginning with “EXT.”:*

13. Press the Ctrl+Alt keys (Windows), or the Option key (Mac OS), and then press “2”.

The macro text is entered in the script:

MACRO TEXT \_\_\_\_\_ EXT.  DARK OFFICE



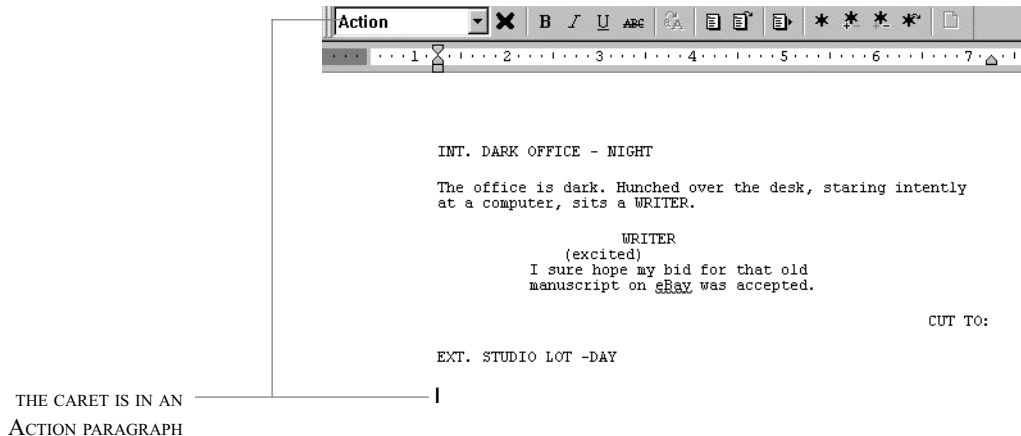


The phrase “EXT.” has been automatically entered. SmartType has recalled the location “DARK OFFICE” (which we entered previously) in gray and the Location SmartType pop-up appears. There is only one entry, because we have only entered one location so far. The recalled scene heading is in gray because we haven’t told Final Draft that we want the matching item.

In this case, we don’t. We want to enter a new one, and then we will use a different Macro to add the time of day.

14. Type: STUDIO LOT, followed by Ctrl+Alt+5 (Windows), or Option+5 (Mac OS).

As soon as the letter “S” is typed, the pop-up disappears because SmartType cannot find a match for “S” in the list. This allows us to enter a new scene heading. The macro enters the text “- DAY” for us , and creates an Action paragraph (since Action normally follows a Scene Heading):



If we were to examine the SmartType Location list now, this new location would be listed, ready for reuse. This also happens when new characters, extensions, times or transitions are entered. *See the SmartType section of the Reference Guide for more details.*



**Tip:** All Macros, and their behavior, can be altered at any time. *See the Macros section.*

As mentioned, there is usually more than one way to perform most of the functions in Final Draft. For example, to enter “- DAY”, we could have used the SmartType Time list instead of a Macro:


15. Backspace to the “T” in ‘STUDIO LOT’.

16. Type: a space, then a dash (“-”).

The Time SmartType list appears.

17. Type: D.

The word “DAY” is entered.

18. Press .

The caret is now in an Action paragraph.

As you can see, Final Draft is flexible, so you can choose the best method for your writing style.

Let’s save the sample script.

*To save a script:*

19. Choose File > Save, and the standard Save dialog appears.

20. Navigate to where the file is to be saved.

Type in the name for the script (like *Sample*).

21. Click OK.

## Magnification

To continue the Tutorial, we will use a sample script that was installed along with Final Draft.

*To open the sample script:*

22. Choose File > Open.

The standard Open dialog appears.

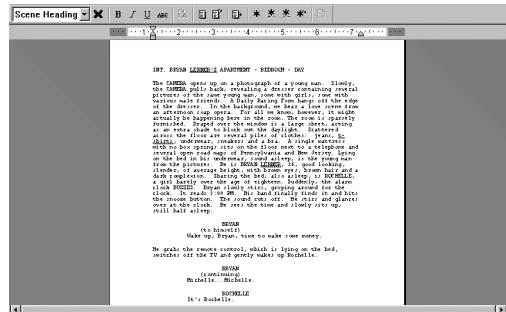
23. Navigate to the Final Draft folder.

24. Open the Final Draft folder.

25. Open the Tutorial folder.

26. Open the script *Out4life*.

The script appears, but the type looks “different”:



The magnification feature is being used. It allows you to view more of the script on screen.



**TIP:** If you work on a small screen or on a laptop computer, you will find the Magnify feature especially useful.



**NOTE:** Final Draft retains its settings between sessions. When you open a script, it appears just as you saved it. That’s why *Out4life* opened up magnified.

*To view the script at normal size:*

27. Choose View > Magnify > 100%.

If you wish, take a few moments now to view (or read) the sample script *Out4life*. To scroll through it, press the Page Down key, or click and drag the scroll bar at the right of the script window.

The script is only six pages long. The script is in Page View, so we see separate (virtual) pages.

Each page has a number which appears in the upper right-hand corner of every page, except the first page (scripts rarely have their first page numbered).

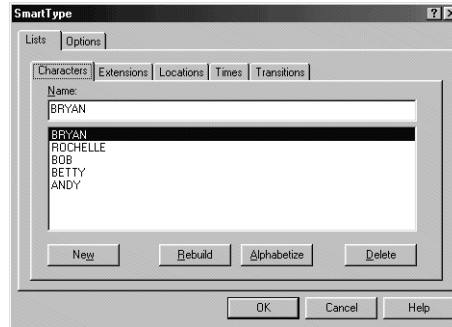
28. Before we continue, make sure the caret is positioned at the end of the text by typing the keystroke shortcut Ctrl + End (Windows), or Command + End (Mac OS).

## SmartType Character List

*To view SmartType lists:*

29. Choose Document > SmartType

The SmartType dialog defaults to showing the Character list. It indicates that the script currently has five characters.



*To examine the contents of the other Smart Type lists:*

30. Click the tabs (Windows), or choose items from the pop-up menu (Mac OS).

31. Click OK when done to return to the script.

*To enter a character using the Character SmartType list:*

Make sure the caret is at the end of the script.

32. Press **→**, to create a new character paragraph.

SmartType displays the choice “ANDY”.

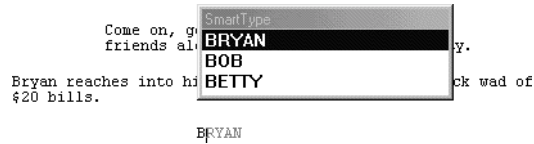
Bryan reaches into his pocket and pulls out a thick wad of  
\$20 bills.

ANDY

“ANDY” is chosen due to SmartType’s Auto-Guess feature. If you read this last scene, you will see that “BRYAN” and “ANDY” are having a conversation. “BRYAN” has just spoken, so Final Draft’s Auto-Guess presumes that “ANDY” is going to speak again. This is another (optional) function, intended to save you unnecessary typing (see Document > SmartType > Options). If we did want him to speak again, we’d press **←** to accept the match.

33. Instead, type: B.

The pop-up list appears, with all the “B” names.



Notice that “BRYAN” is entered in light gray, followed by the extension “(cont’d)”. “BRYAN” was the last speaker, and we’d want this extension if he was to continue. If we did want him to speak again, you would press **↵** to accept the match. If we wanted another “B” name, we could type the first few letters (like “E” for “BETTY”) and that name would be typed in, or we could use the Arrow keys to choose the character from the list. Instead:

We do not want a “B” character. We want to enter a new character named “MARC”.

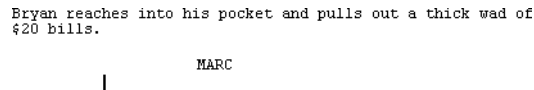
34. Press the Backspace key (or delete key) once, and the pop-up disappears.

35. Type: M.

The pop-up does not appear, because there are currently no “M” matches.

36. Continue typing: ARC **↵**.

A new dialogue paragraph is created.



37. Type in some text like: Don’t do that! (or anything you’d like).

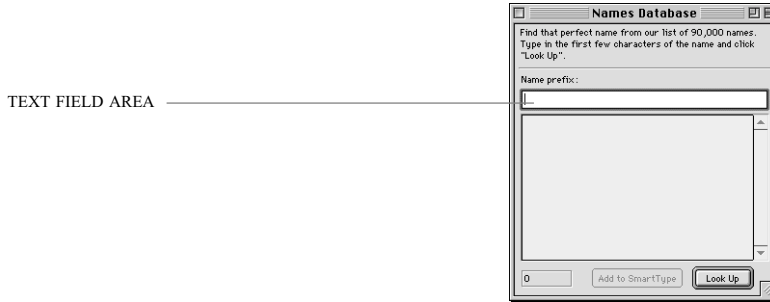
If you choose Document > SmartType again, to view the SmartType Character List, you will see that “MARC” has been added.

Feel free to add more text of your own. Since you are close to the bottom of page 6, adding more text will show you what happens when you cross a page boundary. Final Draft will paginate the text appropriately, keeping characters and their dialogue together, adding Mores and Continueds (where necessary), and keeping your work looking professional.

## Names Database

To help you name your characters, Final Draft includes a 90,000 entry Names Database.

38. Choose Tools > Names Database. The Character Names dialog appears:



Let's say we wanted to find some name that started with "Fr".

39. Type "Fr" in the text field area.

40. Press the Look Up button.

A list of alternatives appears. *If one is acceptable:*

41. Click (to select) the desired name.

42. Click the Add to SmartType button. The name is added to the Character SmartType list, and it can now be used in the script.

43. Click the Close box when finished.

## Spell-Checking

Let's check the spelling of the first sample script we wrote.

*To switch to another open script:*

44. Choose Windows > [sample script name]

- or -

Choose File > Open, to open it again (if you closed the file).

The script is now the active (frontmost) window:

*To begin spell-checking:*

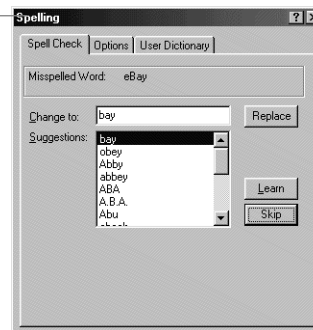
45. Choose Tools > Spelling.

The Spelling dialog appears.

46. Click the Start button.

Spell-checking of the script will begin. When a misspelled or unknown word is encountered, it will appear in the Misspelled Word area. A list of possible alternatives appears. In our sample script, the word “eBay” will be found by the spell-checker as an unknown/misspelled word:

MISSPELLED  
WORD AREA



We want “eBay” to be accepted as a correctly-spelled word, because we do not want the spell checker to repeatedly stop when we check again.

*To instruct the spell checker to learn a word:*

47. Click the Learn button.

The word in the Misspelled Word area is added to the User Dictionary and spell-checking resumes.



As with most spell-checkers, when it reaches the end of the script, Final Draft will ask if you want to continue checking from the beginning of the script. If spell-checking was started in the middle of the script, this allows you to wrap around to the top of the script and continue checking the rest of the script.

48. Click Yes to continue spell-checking from the beginning of the script.

When the entire script has been checked, a message is displayed, informing you that the whole script has been checked.

49. Click No to end checking.

50. Click the Close box in the Spelling dialog.

The Spelling dialog will be closed.



**NOTE:** At any time during spell-checking, you can close the Spelling dialog and return to the script by clicking the Close button.

## Header

The Header contains text that will appear at the top margin of each page of the script. Though screenplays rarely have anything more than a page number and title in their header, most sitcoms and episodics require more information.

If you have been following the Tutorial and switched to the short script, you need to switch back to the script *Out4life*:

*To switch to another open script:*

51. Choose Windows > Out4life.

- or -

Choose File > Open, to open *Out4life* if you closed it.

*Out4life* becomes the active window.

52. Choose Document > Header and Footer.

The Header and Footer window appears:

SPECIAL SYMBOLS

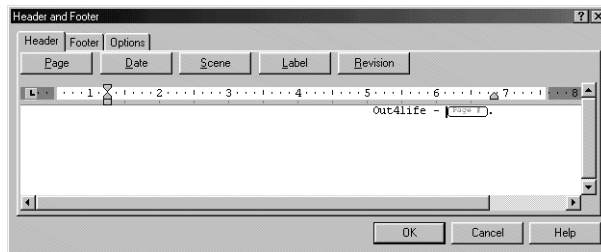


Whatever is entered in the Header will appear on the top of each page (except page one, unless it is set to do so in the Options tab of the Header and Footer window). You can type text directly into the Header. You can also include special symbols (for page number, date, scene number, label and revision), which serve as “placeholders” for their specific information.

By default, text in the Header is right justified. The page number is automatically added to the Header. The special page symbol appears in a little rectangle. This lets you know that this is a special character and is not just text that was typed into the Header window.

53. Click the caret to the left of the page symbol and type: `Out4life - .`

Since the Header is currently right justified, any letters entered move to the left as they are typed. The Header and Footer window now appears as:



54. Click OK.

55. Press `Ctrl + Home` (Windows), or `Command + Home` (Mac OS) to scroll to the beginning of the script.

Notice that the header does not appear at the top of the first page. As mentioned, in most scripts, page numbering begins on page 2, rarely on page 1.

56. To see the header, press the Page Down key a few times.

- or -

Click and drag the scroll bar at the right of the script window.

## Getting Help

Built into Final Draft is a detailed help system that contains information about program operations, all functions, each menu command, etc.

*To use Help:*

57. Select the Help > Help Topics (Windows, Mac OS 8.x), or Apple Guide > Final Draft Help (Mac OS 7.x).

- or -

(Windows) Whenever a dialog box is displayed, click the Question Mark button near the right edge of the title bar :



## Previewing the Script

At this point, we want to see what the script will look like when it is printed.

58. Select File > Print Preview.

59. Use the scroll bar to view other pages.

There are buttons that allow you to Print, view One Page at a time or Two Pages at once, or close and return to the script window.



**NOTE:** You cannot edit or change the script while in Print Preview.

60. Click the Close button when done.

## Printing the Script

61. Select File > Print.

Depending on the printer you are using, the appropriate print dialog is displayed.

There are a number of options specific to Final Draft. None of them need to be set at this point.

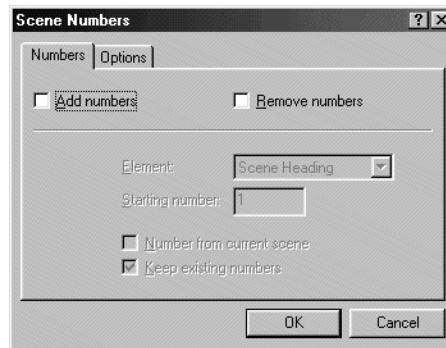
62. Click OK to start the printing.

## Scene Numbering

Traditionally, scenes are not numbered until pre-production begins. If you are submitting a script, we suggest that you do not number the scenes. However, we also suggest you become familiar with the scene numbering process (as well as explore other features of a production script).

*To number scenes:*

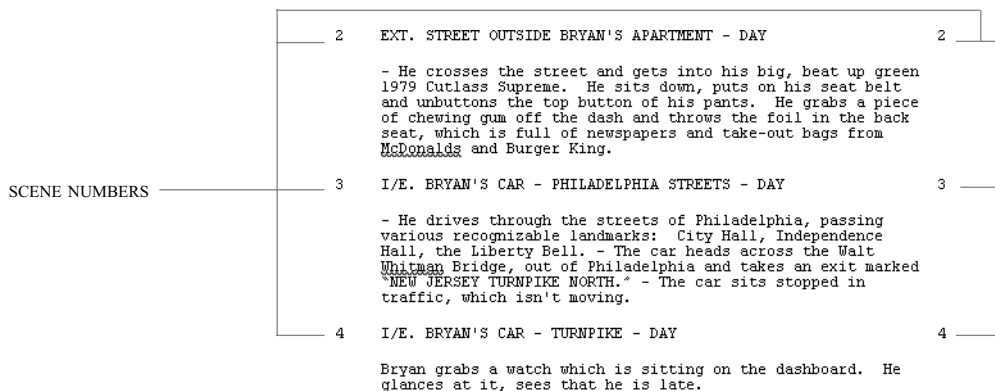
63. Choose Production > Scene Numbers. The Scene Numbers dialog appears:



64. Click the Add Numbers checkbox. Leave the other default settings as they are.

65. Click OK.

Following standard screenplay format, scene numbers are assigned to the scene headings only:



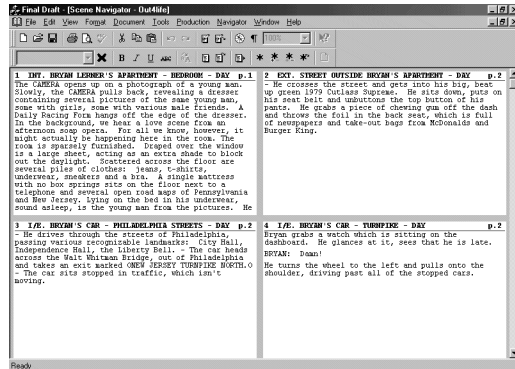
## Scene Navigator

With Scene Navigator, the script can be viewed in two different ways, Index Card view and Outline view, which also enables it to be interactively reorganized. Both views contain the same functionality. You can easily rearrange scenes, because many are viewed at once. As scenes are reordered or new scenes added in the Scene Navigator, the changes are reflected in the script. Scene Navigator also provides the ability to print out a consolidated “overview” of the entire script in just a few pages, or on actual three-by-five index cards. This allows you to get a better grasp on the script’s flow and pacing.



**Tip:** Many writers begin new scripts by using the Scene Navigator to help organize their thoughts.

66. Choose Tools > Scene Navigator. The Navigator window appears, with the Index Card view displayed:



This mimics the traditional way in which scripts have been developed and fleshed out. Each card contains one scene. The number of cards that fit across the window can be adjusted.



**NOTE:** A Navigator Menu has been added to the Menu Bar.

To change the layout:

67. Choose Navigator > Cards Across > 4.

The Navigator window now appears as:

1 INT. BRYAN LESBNER'S p.1 The CAMERA opens up on a photograph of a young man. Slowly, the CAMERA pulls back, revealing a dresser containing several pictures of the same young man, some with girls, some	2 EXT. STREET OUTSIDE p.2 - He crosses the street and gets into his big, beat up green 1979 Oldsmobile Supra. He sits down, puts on his seat belt and unbuckles the top button of his pants. He grabs a	3 I/E. BRYAN'S CAR - p.2 - He drives through the streets of Philadelphia, passing various recognizable landmarks: City Hall, Independence Hall, the Liberty Bell. - The car heads across the	4 I/E. BRYAN'S CAR - p.2 Bryan grabs a watch which is sitting on the dashboard. He glances at it, sees that he is late. BRYAN: Damn! He turns the wheel to the
5 I/E. BRYAN'S CAR - p.2 Bryan is stopped at an intersection, staring at a street map in his hands. He looks at the map, glances up at the street sign, down at the written directions in his	6 EXT. HOUSE IN p.3 Bryan's car pulls into the driveway of an upper-middle class home. He parks behind a new Honda Civic, gets out and buttons his pants. He notices a satellite dish	7 INT. HOUSE IN p.3 Seated on one side of the kitchen table is Bryan, his sample case on the floor next to him. Across from him sit Bob and his wife, BETTY WILLIAMS. In Betty's arms is the baby,	8 INT. ANDY RICHMAN'S p.5 The door opens and Bryan walks into the apartment of ANDY RICHMAN, his best friend since childhood. He is 27 years old with stalker features to Bryan. Andy's apartment, like

To rearrange scenes in Scene Navigator:

68. Select (click) the last scene (as above).

While continuing to hold down the left mouse button (Windows), or the mouse button (Mac OS), drag the card across the others.

69. It does not matter where we move it, so release the button when the selected card is positioned anywhere but where it started.

The Navigator window is updated.

THE SCENE HAS BEEN  
MOVED TO HERE

1 INT. BRYAN LESBNER'S p.1 The CAMERA opens up on a photograph of a young man. Slowly, the CAMERA pulls back, revealing a dresser containing several pictures of the same young man, some with girls, some	0 INT. ANDY RICHMAN'S p.5 The door opens and Bryan walks into the apartment of ANDY RICHMAN, his best friend since childhood. He is 27 years old with stalker features to Bryan. Andy's apartment, like	2 EXT. STREET OUTSIDE p.2 - He crosses the street and gets into his big, beat up green 1979 Oldsmobile Supra. He sits down, puts on his seat belt and unbuckles the top button of his pants. He grabs a	3 I/E. BRYAN'S CAR - p.3 - He drives through the streets of Philadelphia, passing various recognizable landmarks: City Hall, Independence Hall, the Liberty Bell. - The car heads across the
4 I/E. BRYAN'S CAR - p.3 Bryan grabs a watch which is sitting on the dashboard. He glances at it, sees that he is late. BRYAN: Damn! He turns the wheel to the	5 I/E. BRYAN'S CAR - p.3 Bryan is stopped at an intersection, staring at a street map in his hands. He looks at the map, glances up at the street sign, down at the written directions in his	6 EXT. HOUSE IN p.3 Bryan's car pulls into the driveway of an upper-middle class home. He parks behind a new Honda Civic, gets out and buttons his pants. He notices a satellite dish	7 INT. HOUSE IN p.4 Seated on one side of the kitchen table is Bryan, his sample case on the floor next to him. Across from him sit Bob and his wife, BETTY WILLIAMS. In Betty's arms is the baby,

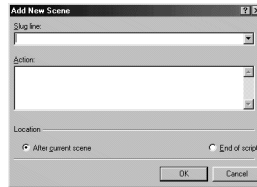
70. Click the Outline tab. The Outline view appears:

1. INT. BRYAN LESBNER'S APARTMENT - BEDROOM - DAY The CAMERA opens up on a photograph of a young man. Slowly, the CAMERA pulls back, revealing a dresser	p.1
0. INT. ANDY RICHMAN'S APARTMENT - LIVING ROOM - NIGHT The door opens and Bryan walks into the apartment of ANDY RICHMAN, his best friend since childhood. He	p.2
2. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY - He crosses the street and gets into his big, beat up green 1979 Oldsmobile Supra. He sits down, puts on	p.2
3. I/E. BRYAN'S CAR - PHILADELPHIA STREETS - DAY - He drives through the streets of Philadelphia, passing various recognizable landmarks: City Hall,	p.3
4. I/E. BRYAN'S CAR - THIRDPINE - DAY Bryan grabs a watch which is sitting on the dashboard. He glances at it, sees that he is late.	p.3
5. I/E. BRYAN'S CAR - SUBURBAN STREET - DUSK Bryan is stopped at an intersection, staring at a street map in his hands. He looks at the map, glances up	p.3
6. EXT. HOUSE IN SAKESVILLE - DRIVEWAY - DUSK Bryan's car pulls into the driveway of an upper-middle class home. He parks behind a new Honda Civic,	p.3
7. INT. HOUSE IN SAKESVILLE - KITCHEN - DUSK Seated on one side of the kitchen table is Bryan, his sample case on the floor next to him. Across from	p.4

It provides a consolidated, linear, top-to-bottom ordering of the scenes.

*To add a scene in Scene Navigator:*

71. Choose Navigator > Insert Scene. The Add New Scene dialog appears:



Enter a scene heading and some action of your own choosing.

72. Click the Add To End radio button.

73. Click OK.

The new scene appears at the bottom of the Outline view, the end of the script.

74. Scroll to the end of the script.

- or -

Press Ctrl + End (Windows), or Command + End (Mac OS).

The new scene has been added to the end of the script.

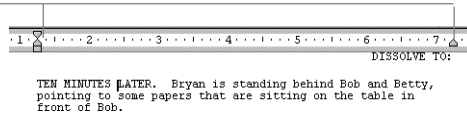
## Adjusting Margins

Each Element paragraph has its own margins. This enables Final Draft to automatically format the script as you write. However, an occasion might arise where you may wish to change the margins. For example, when a paragraph will not completely fit on a page, flowing over to the next page by just a few words, extending the individual paragraph's margins will allow it to fit on the bottom of the desired page.

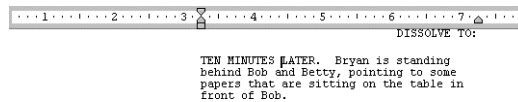
*To use the Margin Markers in the Ruler to change the margins for a paragraph, overriding the element defaults :*

75. Place the caret in any paragraph (the example below uses Action).

MARGIN MARKERS



76. Click and drag either the left or right marker and drag it to the left or right until positioned appropriately. For example:



Although the paragraph in question is still considered an Action paragraph, it has been assigned unique margins, which it will retain, even if the Action margins are changed in the Element dialog.

As with most operations in Final Draft, this can be undone:

77. Choose Edit > Undo (Paragraph Indent)

*To change the margins for a particular Element throughout the script:*

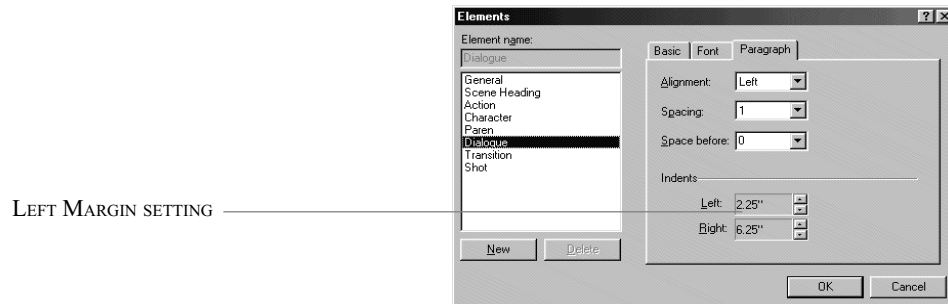
78. Choose Format > Elements.

The Elements dialog appears. It contains the controls for all aspects of each element. It contains a list of the current elements as well as all the margins, alignment, spacing and stylistic information for each Element.



79. Click (to select) the Dialogue element.

80. Click the Paragraph tab.



81. Change the Left margin to 2.00 by clicking the down arrow twice.

82. Click OK.

All the dialogue margins have been changed. If you wish, choose the Elements dialog again and set the Dialogue Left Margin back to 2.25.

## Text Document

Though primarily designed for writing screenplays, Final Draft can be also used for writing “regular” word-processed documents. As a sample, a treatment has been provided.

*To open the sample text document:*

83. Choose File > Open.

The standard Open dialog appears.

84. Navigate to the Final Draft folder.

85. Open the Final Draft folder.

86. Open the Tutorial folder.

87. Open the document *Sample Treatment*.

The document appears. Examine the menus. Notice that many of the commands have been disabled. These are all screenwriting-specific functions, not needed for general word processing.

Feel free to edit the document to see for yourself that Final Draft can be used as a normal word processor.

## Production Features Overview

The commands and functions in the Production Menu are used when a script is placed into production. Production scripts (shooting scripts) mean scene numbers, revision marks, revision pages, A and B pages, A and B scenes, and (without Final Draft) potential headaches for the writer. Final Draft contains all the functions required to track the changes and meet the challenges that production brings to the script (and the writer).



**Tip:** We suggest that all screenwriters should understand what happens to a script when it goes into production, and we recommend reading the complete *Production Menu* section. For this tutorial, we will briefly explore three aspects of a production script – A and B scenes, A and B pages and revisions.

Revisions keep track of all changes made to a production script. After a few hundred copies of a script have been printed and distributed, and then changes are made, it is imperative that each modification be clearly identified. When a line is changed here, some dialogue changed there, a new scene added, etc., Revision Marks clearly annotate the changes so they are obvious.

There is the problem of revisions changing the pagination of pages which follow any modifications. Consider what occurs when a paragraph or two is added to page 20. Normally, Final Draft would repaginate the pages that follow to allow for the new text. In production scripts, this would cause a problem because the rest of the script would have to be reprinted to accommodate the new pagination. Final Draft can Lock (prevent) the beginning of every page from changing. If an added paragraph causes a page to overflow, a *new* page is created to contain the overflow text, without affecting the page that follows. This page will be numbered with the previous page number and a letter, starting with “A” and increasing as additional pages are added. In the example of page 20 above, the next page would be 20A followed by the old page 21, which will contain exactly what it previously had. Page 21 would not need to be reprinted because it remains unchanged.

During pre-production and production, shooting schedules and most other production coordination is organized by scene number. If new scenes are added, they must use A and B designations to prevent possible confusion and costly reworking of the shooting schedule. The Tools > Scene Number > Keep option is used to maintain original scene numbering and to create A and B scenes.

Let’s presume *Out4Life* is now in pre-production. You now have to add a few lines on the first page.

1. Open (or switch to) the *Out4Life* script.
2. If the script is not numbered, do so now (it is in production) – see above.

We need to make sure the pages are locked before we add any new text. Also, to make sure we note any revisions, we will enable Revision Mode.

3. Choose Production > Lock Pages. A message appears, asking if we wish to enable Revision Mode.
4. Click Yes.
5. Position the caret at the end of Bryan's last speech on the first page:

```

                ROCHELLE
            It's Rochelle.

                BRYAN
            Sorry. Listen, you've gotta go...I have
            to get ready for work.
  
```

PLACE CARET HERE \_\_\_\_\_

6. Type: Last night was great. Let's get together again real soon...I'll call you...

The script now appears as:

REVISION MARKS \_\_\_\_\_

```

                BRYAN
            Sorry. Listen, you've gotta go...I have
            to get ready for work. Last night was
            great...Let's get together again real
            soon...I'll call you...
  
```

Bryan rises from the bed, takes a CD out of its jacket and

Notice that the new text is in color, and a revision mark was placed in the right margin on every line that was changed.

If you scroll down, you'll see that the overflow text from page 1 is now on page 1A. This way, page 2 still begins at the same line it did prior to the revision.

7. Scroll down to page 2 and position the caret at the end of the text of scene 2:

```

                2      EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY      2

                - He crosses the street and gets into his big, beat up green
                1979 Cutlass Supreme. He sits down, puts on his seat belt
                and unbuttons the top button of his pants. He grabs a piece
                of chewing gum off the dash and throws the foil in the back
                seat, which is full of newspapers and take-out bags from
                McDonalds and Burger King.
  
```

PLACE CARET HERE \_\_\_\_\_

8. Press Ctrl + 1 (Windows), or Command +1 (Mac OS), to create a new scene heading.
9. Type: INT. (space).

The Location SmartType List appears:



10. Use the down arrow to select “BRYAN’S CAR - PHILADELPHIA STREETS”, and press **↵**:

Notice that this text, too, is entered in color, and a revision mark was placed in the right margin. Rather than continue to type, we will:

11. Choose Production > Scene Number.
12. Click (to check) the Add Numbers checkbox.
13. Click (to check) the Keep existing numbers checkbox.
14. Click OK.

Notice that the new scene is now correctly numbered ‘2A’. All other scenes have retained their original number.

```
2A INT. BRYAN'S CAR - PHILADELPHIA STREETS          2A *
3 I/E. BRYAN'S CAR - PHILADELPHIA STREETS - DAY    3
```

As you can see from this brief introduction, there is a lot to be concerned with in production scripts. But Final Draft can keep it all together for you.

## Additional Topics

The following discusses a number of subjects we feel are important for every Final Draft user to learn.

### Making Backups

To guard against the loss of important information, making backup (duplicate) copies of your Final Draft scripts and documents should be regular part of your routine. *The importance of making backups frequently cannot be emphasized enough.* Unfortunately, most people do not take this advice seriously until they have lost valuable data, either from computer hardware failure, from accidentally erasing an important document, from having a computer stolen, or having the computer destroyed in a fire or accident. If you ever experience problems, it is easy to copy the document from the backup to another computer so you can continue writing.



**NOTE:** Making backups of your files should not be confused with the File > Backup command, which allows you to save (or archive) different versions of your files (see next topic).

Whether you make backups every day, every other day, or weekly depends on the amount of work you do. Backing up takes a few moments; trying to recreate a script may take months (or longer).

It does not matter whether you back up to floppy disks, Zip™ disks, Jaz™ drives or other removable media. The important point is that backups get made frequently.

Also, it is wise to make two copies of every document, on different disks. The worst case scenario is that while you are in the process of backing up, there is a power outage or computer failure — possibly damaging both the original and the copy. By always making two separate backups, you are insured of always having at least one reliable copy.

The following presumes you know how to mount (insert) floppy disks (or other removable media), how to open them, and how to copy files. If you are not familiar with these operations, refer your computer owner's manual.

In the following, **source computer** refers to the computer on which the file is initially stored, and the **destination computer** refers to the computer on which it is to be transferred.

*To make a backup of your document(s):*

1. On your computer's desktop, open the folder containing the document you wish to back up, so that the document's name or icon is visible.
2. (Windows) Insert the floppy disk (or other removable medium) in the appropriate drive, open the My Computer folder, then open the appropriate drive, so that the floppy disk (or other removable medium) appears on the desktop. This disk is now the destination disk.

(Mac OS) Insert the floppy disk (or other removable medium) in the appropriate drive. The disk will appear on the desktop. This disk is now the destination disk.

3. Click and drag (copy) the document to be backed up to the destination disk's window or icon.
4. Copy any other documents that need to be backed up, too.
5. Once all copying is completed, (Windows) close the destination disk's window and eject the disk; (Mac OS) eject the destination disk.
6. Insert a different floppy disk (or other removable medium) in the appropriate drive, and perform steps 2-5 again.

*When all backups have been completed and the disks removed:*

1. Label the disks with their contents and date.
2. Store the disks in a safe place, preferably away from the room the computer is in. Keep the disks away from any sources of magnetism (like speakers), since magnets can erase disks.

## Tracking Versions

Besides making backups, many writers also prefer to keep copies of the many versions of their work, so that they can monitor any changes. There are a number of methods of doing so, but the simplest is to use the File > Backup function.

1. Choose File > Backup.

The standard Save dialog appears, with the file's name plus today's date added.

2. Navigate to where the script should be saved.
3. Click OK.

Repeat this process any time before major changes are begun.

Make sure you make backup copies of all versions.

## Transferring Final Draft Documents Between Computers

Final Draft is completely cross-platform compatible. That is, any Final Draft script may be read by any copy of Final Draft, whether the computer is Windows or Macintosh. At times it may be necessary to transfer a Final Draft script (or other document) between different computers.

Documents (files) may be transferred between computers via a floppy disk (or other removable media), over an internal network, or via email. It does not matter whether you are transferring from a Windows computer to a Windows computer, a Windows computer to a Macintosh computer, a Macintosh computer to a Windows computer, or a Macintosh computer to a Macintosh computer - the process is the same. However, a copy of Final Draft must be installed on each computer in order for the file to be read.

In the following, **source computer** refers to the computer on which the file is initially stored, and the **destination computer** refers to the computer on which it is to be transferred.

The following presumes you know how to mount (insert) floppy disks (or other removable media), how to open them, and how to copy files. If you are not familiar with these operations, refer your computer owner's manual.



## Manually Transferring Between Computers

*To transfer a file between source and destination computers that have the same operating system (Windows to Windows, or Macintosh to Macintosh):*



**NOTE:** The script (file) to be transferred should not be open in Final Draft. Choose File > Close or File > Exit/Quit, prior to any transfer.

1. On the source computer's desktop, open the folder containing the document you wish to transfer, so that the document's name or icon is visible.
2. (Windows) Insert the floppy disk (or other removable media) in the appropriate drive, open the My Computer folder, then open the appropriate drive, so that the floppy disk (or other removable media) appears on the desktop. This disk is now the transfer disk.  
  
(Mac OS) Insert the floppy disk (or other removable media) in the appropriate drive. The disk will appear on the desktop. This disk is now the transfer disk.
3. Click and drag (copy) the document to be backed up to the transfer disk's window.
4. Copy any other documents that need to be transferred, too.
5. Once all copying is completed, close the transfer disk's window and eject the disk (Windows); eject the transfer disk (Mac OS).
6. Bring the transfer disk to the destination computer.
7. On the destination computer's desktop, make sure the folder to which the file is to be transferred is either visible or open.
8. (Windows) Insert the transfer disk in the appropriate drive, open the My Computer folder. Open the appropriate drive, so the transfer disk appears. Open the disk so its contents are visible.  
  
(Mac OS) Insert the transfer disk in the appropriate drive. Open the disk so its contents are visible.
9. Click and drag (copy) the document from the transfer disk to the folder to which the file is to be transferred.
10. Copy any other documents that need to be transferred, too.

*To transfer a file between source and destination computers that have different operating systems (Windows to Macintosh , or Macintosh to Windows):*



**NOTE:** (Mac OS) You must add the extension “.fdr” to a script’s name before you transfer it to a Windows computer. Otherwise, Final Draft for Windows will not recognize it.

Follow the same steps as above, except have the transfer disk formatted for Windows (DOS). Every Macintosh (except very old ones) has the capability to read and write to Windows (DOS) disk format. Very few Windows computers can read Macintosh disks.

### **Transferring Files Between Computers on Internal Networks**

Because there are many different types of internal networks, precise instructions for transferring files within each one cannot be provided here. You may need to consult with your Network Administrator to learn the specific instructions for your network to transfer a file.

In general, most networks will allow you to access the source computer (or destination computer) on your computer’s desktop. Files can then be located and copied to the appropriate computer and folder.

### **Transferring Files With Email**

Another way to transfer files is by email. Your computer must be previously set up to have internet access, with all the accompanying hardware and software.

Once set, all you need to know is the email address of the recipient, and that they also have a copy of Final Draft.

Then choose the File > Email command to send the file.

## Don't Stop Here

We have briefly explored many of Final Draft's basic features. As you have learned, there are many options for making the typing of repeated phrases and correct placement of screenplay elements effortless and easy.

Keep in mind that there is usually more than one way to accomplish a typing or formatting task. Adding a new paragraph of any type can be done by using the Tab and Enter/Return keys, using the Control/Command element shortcuts, or by invoking a Macro.

We suggest you take time to "play" with Final Draft. Feel free to experiment using a copy of the sample *Out4Life* script, or with one of your own.

Explore all of Final Draft's menus and features so that you will be able to make intelligent choices about how to use Final Draft most effectively for the way you work.

We encourage you to continue reading all the sections of the Final Draft Reference Guide. You will find that Final Draft is packed with many features not covered in this section.

You may find these features invaluable as you develop, write and eventually rewrite your scripts. You can certainly write a complete, properly-formatted script using just the basic techniques discussed here, but realize that this tutorial merely scratches the surface of Final Draft's power to help you write more effortlessly than ever before.

The sections of the Reference Guide include:

- Menus - explains all of Final Draft's menu commands.
- Elements - describes how to modify the standard script elements and their margins, and to create new ones.
- SmartType Lists - further details about this feature and how to use it effectively.
- Header and Footer - explains how to change the text in the Header/Footer.
- Reformatting - shows you how to change the elements that may have been entered incorrectly.
- ScriptNotes - describes how to create and use handy notes, without taking up space in the script.
- Scene Navigator - details how to interactively rearrange scenes easily.

- Spelling & Thesaurus - details how to check for misspellings and how to look up synonyms, etc.
- Macros - learn how to modify keystroke shortcuts to enter the text you need.
- Text Documents - explains how to use Final Draft to word-process any document, not just a script.
- Toolbars - learn how to customize the Toolbars.
- Production Features - details how Revisions, A & B scenes and A & B pages are created and used.
- Script to Schedule - describes how to take the data in the script and transfer it to production management programs.
- Shortcuts - lists all the keystroke shortcuts and combinations available.

## Glossary

This glossary contains brief definitions for screenwriting, film production and special Final Draft (FD) terms and phrases.

### “A” and “B” Pages

Refers to any additional pages added to a **Production Script**. Once a script becomes a **Production Script**, page numbering *cannot* change. To keep pages consecutive and so that they will fit with older versions of the Production Script, the letters “A,” “B,” “C” (and so on) are added to page numbers in order to keep the pages in order. For example, if 2 pages are added between pages 78 and 79, they are numbered 78A and 78B.

### Act, Three (Act) Structure

Classic dramatic structure of a story containing a beginning, middle and end. Television may impose artificial (commercial) breaks that may divide up an act, but the three-act structure remains.

### Action

A sequence of events in a script, visuals that have their purpose in plot development, which may include physical and psychological action; the movement of the subject within the camera field of view; an **Element** in Final Draft.

### Angle

The relationship between the camera’s position and the subject of the shot.

### ANGLE ON

Used to emphasize a specific object in a shot to indicate that a different camera angle is to be made of a previous shot.

### ASCII (file)

Acronym for American Standard Code for Information Exchange. An ASCII file, also called a **text file**, can be read by most computer word processors.

### Authorization (FD)

Installing a required file on a computer’s **hard drive** so that Final Draft may be started without a prompt for the **User Code**. Different from **Installation**.

### Available Memory

Random access memory (RAM) not committed to the computer’s operating system (like Windows or Macintosh) or other program(s) that are currently opened.

### BACK TO SCENE

The camera reverts to its original shot position from another.

**Background (b.g.)**

Any action or object(s) which is secondary to the main action and which appears far away to the main action, and which serves as a **backdrop** for that action. Always abbreviated in lowercase letters with periods after each letter.

**Backup Copy**

To guard against total loss of important information, a duplicate copy of a computer **file**, usually saved on a **diskette** or other **removable media**, and placed in a safe, separate place. Making two backup copies of important data should be a regular part of any computer use.

**Beat**

In a screenplay, this term is used to indicate a pause in a character's speech or action. Also refers to actions or incidents within scenes.

**Bit**

A single element (1 or 0) of computer information/memory (see **byte**, **kilobyte**, **megabyte**, **gigabyte**).

**Breakdown (Breakdown Script)**

Detailed analysis of a screenplay which is used to create the **Shooting Schedule**. Organizes the script into related scenes, locations, sets, characters, and props. Also used for determining all the expenses for a film's budget.

**Bookmarks (FD)**

Placeholders within a Final Draft script, whose placement is determined by the user.

**Byte**

A unit of computer memory or storage, composed of 8 **bits**. One byte represents one character (a letter, a number, etc.).

**Caret (Cursor)**

On a computer screen, the flashing (blinking) vertical line (**I-beam**) that indicates where the next character that is typed will be placed.

**CD-ROM, CD-ROM Drive**

A special removable plastic disk which contains data; the part of the computer that can read the information on CD-ROMs.

**Character**

The various real or fictitious individuals who take part in a screenplay; an **Element** in Final Draft. The very first time a character is introduced into the screenplay, the name is capitalized. Always capitalized before dialogue. In Final Draft, it refers to the paragraph that contains a Character Name.

### **Character List (FD)**

The list of all characters contained in a script.

### **Change Pages**

See **Revision Pages**.

### **CLOSE SHOT**

Camera shot that includes only the head and shoulders of a character. Always typed in capital letters.

### **CLOSEUP (C.U.)**

Camera shot that closely emphasizes (isolates) a detail in a person, animal or object. Always typed in capital letters, and is usually abbreviated.

### **Color Picker**

A mechanism that allows a color to be chosen, usually from a color wheel. Every operating system has its own picker, but the operations are the same.

### **Command**

An instruction that tells the computer what to do next. Commands may be executed by typed characters, a special key, a combination of typed characters or keys, a menu choice, or a mouse.

### **Continued(s)**

At a **Scene Break**, used to indicate a scene has not been completed at the end of a page (at the **page break**) and the beginning of the next page. At a **Dialogue Break**, used to indicate a **character**'s speech has not been completed at the end of a page and that the speech is a continuation of one from the previous page.

### **Cover Page**

See **Title Page**.

### **Courier**

Computer font that most closely simulates typewriter type. Most submitted scripts are written in Courier. Because a screenplay's appearance is important, the use of any other font is not advised.

### **Cursor**

See **Caret**.

### **CUT/CUT TO**

Instantaneous **transition** (change) from a scene (or a shot, or another person) to another. Always typed in capital letters.

### **Dialogue**

A **character**'s speech; a conversation between two or more people that moves the script's plot forward; an **Element** in Final Draft.

### **Dialogue Breaks**

When **dialogue** “spills” over one page onto the next because of its length, and has to be split into sections. The phrase (MORE) indicates there is additional dialog to follow on the next page, and the phrase (CONT’D) appears at the top of the page, indicating the dialogue began on the preceding page(s).

### **Dissolve**

**Transition** from one scene, which fades out, as another simultaneously fades in. Dissolves are also used to indicate a lapse of time and/or of place.

### **Disk, Diskettes**

A form of removable magnetic storage, used to transfer/store information from a computer.

### **DOLLY IN/DOLLY OUT**

Camera movement towards or away from a subject, involving physical movement of the camera. Always typed in capital letters.

### **Drama**

A story of adventure or conflict told through a series of related events.

### **Drag & Drop**

Computer process of using a mouse to select and move text (a single word or entire pages) from one location to another without having to use the commands Cut and Paste.

### **Drive**

The part of a computer used to read and write data.

### **Effects**

See **Sound Effects, Special Effects.**

### **Elements (FD)**

The types of paragraphs (styles) used in a screenplay: **Scene Heading, Action, Character, Parenthetical, Dialogue, Transition** and **Shot.**

### **Exporting (FD)**

The process of converting (translating) a Final Draft document, so the information in it may be used in other computer programs.

### **Extension (FD)**

Enclosed in parentheses next to the **Character Name**, it describes where the speech is coming from - off screen, voice over, etc.

### **Exterior (EXT.)**

**Scene Heading** which indicates that a scene takes place, or is supposed to take place, outside. Always abbreviated in all capital letters.



**EXTREME CLOSEUP**

Camera shot that is extremely close to a subject, used to emphasize some particular detail. Always typed out in full in capital letters.

**EXTREME LONG SHOT**

Camera shot usually taken from a long distance away from the subject. Always typed out in full in capital letters.

**FADE IN/FADE OUT**

Smooth, gradual **transition** from complete blackness to a scene (fade in); gradual transition from a scene to complete blackness (fade out). Always typed out in full in capital letters.

**File**

Computer term for a specific collection of computer data. In Final Draft, a file refers to a document, usually a script.

**Film**

See **Motion Picture**.

**Foreground (f.g.)**

The area of the scene (objects or action) which is closest to the camera. Always abbreviated in lowercase letters with periods after each letter.

**FREEZE FRAME**

Camera direction (which is really an optical printing, or other, effect) where a single frame is repeated over time to give the illusion that all action has stopped.

**Function Key**

Special keys on a computer keyboard (labeled F1 through F12) that may have special commands assigned to them. In Final Draft, Function Keys have built-in functions, but the user can assign different commands to them, if desired.

**Gigabyte**

A unit of computer memory or storage, composed of one billion **bytes**.

**Hard Disk/Hard Drive**

A fixed (sealed) device used to write, store and retrieve computer data.

**Header (FD)**

Text that appears at the top of a page, such as page numbers.

**Hold**

See **Keep**.

**I-beam**

Refers to the blinking **caret** which appears when the mouse cursor is over a Final Draft document.

**Importing (FD)**

The process of converting (translating) information (data) from other computer programs so it can be used as part of a Final Draft document.

**Insert**

A shot within a scene which calls attention to a specific piece of information, usually an inanimate object.

**Installation (FD)**

The process of loading the Final Draft program and all associated files onto a computer so that they may be used. Different from **Authorization**.

**Interior (INT.)**

Scene heading which indicates that a scene takes place, or is supposed to take place, indoors; a set representing an indoor scene. Always abbreviated in all capital letters.

**Isolate**

Tight focus on an object or person.

**Keep**

In **production scripts**, refers to scene numbers and page numbers which must be kept (held) the same, and not changed from their original number.

**Key (FD)**

See **Authorization**.

**Keystroke Shortcut**

A keystroke, or combination of keys, that initiates a **command** or other function.

**Kilobyte**

A unit of computer memory or storage, composed of one thousand **bytes**.

**LIGHTS UP**

**Transition** used in Stage format, denoting the beginning and discovery of a scene by the illumination of lights onto a particular area of the stage.

**Location**

The actual (physical) setting for a production; a part of a **Scene Heading** which describes where the scene takes place.

## **LONG SHOT**

Camera shot that is taken at a considerable distance from the subject, usually containing a large number of background objects. Always spelled out in capital letters.

## **Macro (FD)**

Text which can be entered with a single keystroke, usually containing words or phrases that are frequently repeated.

## **Margin**

The amount of space left unused at the top and bottom, and right and left, of a printed page; the set of numbers describing the exact location of a specific piece of information on a page.

## **MEDIUM SHOT (MED. SHOT)**

Camera shot often used to describe a shot of character approximately from the waist up.

## **Megabyte**

A unit of computer memory or storage, composed of one million **bytes**.

## **Menu**

Computer display of choices (**commands**).

## **Memory**

Refers to a computer's random-access memory (RAM), the temporary storage area used by a program and its associated data.

## **MONTAGE**

Scene heading which indicates a rapid succession of shots.

## **Motion Picture**

A sequence of still pictures, usually including sound, in a specified order, showing objects at successive intervals of time, which gives the illusion of motion.

## **MOVING or MOVING SHOT**

Camera shot which follows whatever is being filmed.

## **More(s)**

Used to indicate that a **character's** speech has not been completed at the end of a page and that the speech is a continuation of one from the previous page. See **Dialogue Break**.

## **Narration**

Off-screen commentary, which is heard over the **action**. Also referred to as a **voice over**.

**Off Screen (O.S.)**

An **Extension, Dialogue** or sounds heard while the camera is on another subject. Always abbreviated in all capital letters and enclosed in parentheses.

**Outline**

A complete story broken down into its component **beats, scenes, sequences** and **acts**, before dialog is written.

**Page Break**

Where one page ends and another begins. Final Draft simulates this break on screen with a line.

**Pan**

Camera shot (from the word panorama) where the camera moves gradually from right to left or left to right, without stopping; to slowly move to another person or setting without cutting the action.

**Parenthetical**

Indicates dialogue should be delivered in a certain way; an **Element** in Final Draft. Should be no more than a few words.

**Point of View (P.O.V.)**

Camera position that views a scene from the viewpoint of a particular character. Always abbreviated in capital letters with periods after each letter.

**Production Script**

A script that includes scene numbers, camera angles, inserts, and direction notes. All page numbers and scene numbers remain unchanged, no matter if any text is added or deleted from the script (see **A and B Pages, Revised Pages**).

**RAM**

Random Access Memory, see **Memory**.

**Reformatting (FD)**

The process of changing **Element** paragraphs from one to another.

**Removable Storage**

Magnetic storage on disks that can moved from computer to computer (diskettes, Zip disks, Jaz drives, Syquests, etc.)

**RESUME**

See **BACK TO SCENE**.

## **Revision(s)**

In **Production Scripts**, any modified or new text (revised text) needs to be designated as such via marks in the margins (like asterisks).

## **Revision Pages**

When a **production script** is being edited, changes are distributed to the actors and crew on “change pages,” which are generally a different color from the original pages of the script, and follow a set hierarchy of color pertaining to the revision number.

## **REVERSE P.O.V.**

A **P.O.V.** shot that is turned 180 degrees to show the original subject.

## **Scene**

A single cohesive unit of narrative, usually confined to one location at one particular time.

## **Scene Breaks**

When a scene “spills” over one page to another because of its length, and has to be split into sections. The phrase (CONTINUED) indicates there is more to the scene to follow on the next page, and the phrase CONTINUED: appears at the top of the page, indicating the scene began on the preceding page(s).

## **Scene Continued(s)**

See **Scene Breaks**.

## **Scene Header (Header)**

Found in a **Sitcom** script; indicates Int./Ext., location of scene and Day/Night; also may contain a list of the **characters** in the scene, **special effects**, **sound effects**, or other pertinent information.

## **Scene Heading**

Used at the beginning of all scenes, a short description which indicates where and when the scene takes place. Always typed in capital letters. Sometimes called a Slug Line.

## **Scene Navigator (FD)**

A display function within Final Draft that shows a script scene by scene in outline view or an “index card” view; each scene is on its own “card” and can be repositioned or deleted. Changes made in Scene Navigator will be automatically incorporated into the script.

## **Scene Number**

Indicates the sequence number of a particular scene. Scene numbers are used *only* in **Production Scripts**.

## **Screenplay**

A script for a feature film, that is (or could be, and hopefully will be) made into a **motion picture**. Generally 90 to 120 pages in length.

## **Script**

Text of a screenplay, including dialog and action. In the director's form (a **production script**), scene numbers and sometimes camera shots and moves are added.

## **ScriptNote (FD)**

Pop-up windows that contain your ideas, notes or messages about a script. These notes can be placed anywhere in the script.

## **Sequence**

A group of connected scenes that moves a story forward. A feature script usually has between seven and ten sequences.

## **Sitcom (Situation Comedy)**

Usually refers to a television comedy in which the humor is derived from situations or predicaments of the characters, rather than on incidents or gags.

## **Shooting Schedule**

A production schedule for shooting a film with the scenes from a script grouped together and ordered with production considerations in mind.

## **Shooting Script**

See **Production Script**.

## **Shot**

The basic unit of a motion picture. A moving image of objects, persons, buildings and/or landscapes.

## **Slug Line**

See **Scene Heading**.

## **Smart Type™ (FD)**

Provides an automatic type-ahead facility for entering a **Character Name**, **Location**, **Extension**, **Time** and **Transition** in the script; used to avoid repetitive typing.

## **Sound Effect (SFX)**

Special effects which require some type of technical sound reproduction or manipulation.

## **Special Effect (EFX, FX)**

To creatively produce a scene different from what was originally shot by altering or manipulating the image digitally, optically or chemically.

**Spec Script**

A feature, television or stage script not commissioned by a studio, producer, or other production entity and available for purchase.

**SUPER (Superimpose)**

The effect of showing one image over another. Always typed in capital letters.

**Text File**

See ASCII.

**Text Document (FD)**

This mode eliminates all screenwriting-related options and functions, so that Final Draft may be used as a “normal” word processor.

**Three-Camera Format**

A script format used in television production.

**Time**

The part of a **Scene Heading** which indicates the time of day.

**Title Page**

Includes the title, centered in the upper third of the page, the writer’s name, contact information (address, phone), copyright and registration number (optional).

**Toggle (FD)**

A command that behaves like an on/off switch. That is, it switches between one state and another.

**Transition**

Indicates the end of a scene; an **Element** in Final Draft. Always typed in capital letters.

**Treatment**

Summary of a story, integrating all its elements, detailing the plot, and providing a sense of who the characters are, including their motivations.

**TWO-SHOT**

Camera shot of two people, usually from the waist up.

**User Code (FD)**

A special code that must be entered in order to use Final Draft.

### **VOICE OVER (V.O.)**

An **Extension**, where a character's voice is heard over a scene, as in narration, a tape-recorded voice, or a voice heard over the phone. Always abbreviated in capital letters with periods after each letter and enclosed in parentheses next to the **Character Name**, capitalized and spelled out in the script.

### **WIDE SHOT**

See **Long Shot**.

### **WIPE**

A wide variety of patterned **transitions** in which images seem to move (or push) other images off screen.

### **ZOOM IN or ZOOM OUT**

A quick transition from a **long shot** to a **close shot** or the reverse, usually achieved by manipulating the camera's lens.



# **File Menu**

## About The Menus Section

Final Draft's menus are explained from left to right in the menu bar so they can be easily referenced. Many menu commands are also covered in other sections of this *Reference Guide* while some are explained only in this chapter.



**NOTE:** Final Draft is continually being updated and new features are added (mostly from user feedback). The menu structure and even the commands may change. If you encounter commands that are not explained, check for any “Read Me” or “New Features” files in the Final Draft folder. These text files provide overviews of new features that were added.

Also, check our Internet site at <<http://www.finaldraft.com>> for the latest information and downloadable files.

## Apple Menu (Mac OS only)

### About Final Draft...

Click the appropriate tab to view information about the current version, credits, support (with Internet links) and additional links to the Internet. Windows users should refer to Help > About Final Draft.

## File Menu

### New

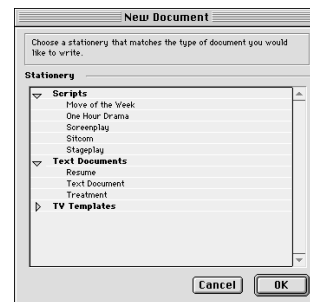
Begins a new document.

1. Choose File > New and the New Document dialog appears (your contents may be different):

WINDOWS



MAC OS



Select the type of document to be created from the list of document formats stored in the Final Draft 5 Stationery folder.

### **Scripts**

Specially formatted for screenplays.

### **Text Documents**

Treatments, letters, resumes, etc.

*See the Text Document section.*

### **TV Templates**

Specially formatted for sitcoms and episodics. A number of samples are provided for free with Final Draft.

*See Save As > Stationery for details.*

2. Select the format desired, and click OK.

A new, blank script window named Document (Windows), or Untitled (Mac OS), appears.

### **Open**

Opens an existing Final Draft file or an old Final Draft File Converter file; imports and automatically converts other types of files.

1. Choose File > Open and the standard Open dialog appears.
2. Navigate to the location of the file to be opened.
3. Select the desired file from the list provided.
4. Click Open button.

*If a Final Draft file is selected:*

A window containing the selected script is opened up, ready for editing or printing.

Other file types that can be opened or imported include:

#### **ASCII Text**

Standard, plain text file with no formatting; .TXT extension.

#### **ASCII Text with Layout**

Plain text file that uses spaces to simulate script format; .TXT extension.

#### **HTML**

World Wide Web/Internet format; .HTML extension.

#### **Rich Text Format**

Created by other word processing programs with formatting retained; .RTF extension.

*If the selected file is not a Final Draft file:*

1. A dialog appears asking whether the file is to be converted to screenplay format.
2. Click Yes to have the file imported and converted.
3. Click No to import the file as is.

A new script window appears named Document (Windows), or Untitled (Mac OS), appears containing the text of the document.



**NOTE:** Even with Final Draft's built-in preprocessing intelligence, some files may require additional reformatting after conversion. *See Tools > Reformat.*

### **Open Recent Submenu (Mac OS)**

Lists the script files that have been previously opened. The maximum number of files listed is determined in Edit > Preferences (Windows users have the same command, see File > Recent Files, below).

Choose File > Open Recent Submenu > [filename]. The selected script will be opened.

If the script is no longer where it was initially saved, the program will indicate that the script cannot be found.

### **Close**

Closes the frontmost window.

*If any changes have been made since the last time the script was saved:*

1. Choose File > Close and the Save Changes dialog appears.
2. Click Yes (Windows), or OK (Mac OS), to save all changes before closing the script.

### **Save**

Saves any changes made since the last Save. It is enabled only when a change has been made to the script.

When a script is being saved for the first time, the steps are identical to File > Save As (see next topic).

## **Save As**

Allows a copy of the current script to be saved under a different name.

This command is also used to assign a name to a new script that was created with File > New, or when a non-Final Draft file is opened (which creates an unnamed script).

1. Choose File > Save As, and the standard Save dialog appears.
2. Navigate to where the file is to be saved.
3. Type in the name for the script in the text field.
4. Choose the file type from the Format pop-up menu.

### **Final Draft** (default)

May be opened by Final Draft 5 (Windows or Macintosh) only; all formatting saved; .FDR extension added on Windows only.

### **ASCII Text**

Standard, plain text file with no formatting; .TXT extension.

### **ASCII Text with Layout**

Plain text file that uses spaces to simulate script format; .TXT extension.

### **HTML**

World Wide Web/Internet format; .HTML extension.

### **Rich Text Format**

Creates a Microsoft Word compatible file, including all margins and element styles. MS Word and other word processors can read and edit the file in a script-like form; .RTF extension.

### **MacToolkit**

File can be imported into Final Draft's Scheduling program, Production Manager Scheduling; .MTK extension. *Refer to the Script to Schedule section.*

### **Movie Magic**

File can be imported into Movie Magic™ Scheduling, another production management package; .RPT extension. *Refer to the Script to Schedule section.*

### **Avid Script Based Editing**

Specifically designed to work with Avid's professional editing systems; .TXT extension.

### **File Converter 2.0**

Script can be imported into Final Draft 4.x; .FCF extension.

### **File Converter 1.0**

Script can be imported into Final Draft 2.x and 3.x; .FCF extension.

### **Stationery Option**

Script attributes can be saved separately; .FDR extension (see details below).

5. Click Save.

### **About Stationery**

The Stationery format allows “templates” of any script (or text document) to be saved. A Stationery file contains all attributes of the script *except* the text. It saves the Elements, Page Layout, Header and Footer. Mores and Continueds, Title Page, SmartType Lists, and Macros in one file. A number of Stationery files are included with Final Draft, *see File > New*.

This is particularly suited for sitcoms and episodics, as well as for specially formatted text documents.



**Tip:** Save Stationery files in the Final Draft > Stationery folder. This way they will all be available when File > New is chosen.



**NOTE:** In previous versions of Final Draft all these attributes had to be saved in separate files.

### **Backup**

Allows archived versions of a script to be saved.

1. Choose File > Backup.

The standard Save dialog appears, with the file’s name plus today’s date added.

2. Navigate to where the script should be saved.
3. Click OK.



**Tip:** Always use File > Backup before any major changes are begun.

## Revert

Returns the script to its last saved state.

1. Choose File > Revert.
2. A confirmation dialog appears.
3. Click OK to undo all changes done since the last save.



**WARNING:** You *cannot* Undo a Revert.

## Page Setup

Causes a dialog box to be displayed containing options for printing from the currently chosen printer.



**NOTE:** If any changes are made, the script will be reformatted to take the new page size into account. Changing to a different printer (laser printer to ink jet printer, for example) may change the total page length.

## Print Preview

Allows the script to be viewed on screen as it will appear when printed.

1. Choose File > Print Preview.

Whichever page the caret was in when Print Preview was chosen will be in view.

2. To view other pages:  
(Windows) Click the Next Page or Previous Page buttons.  
(Mac OS) Type a number in the Page text field, or use the scroll bar.

Controls are available that allow you to Print, view One Page at a time or Two Pages at once.



**NOTE:** You cannot edit or change the script while in File > Print Preview.

3. Click Close when done.

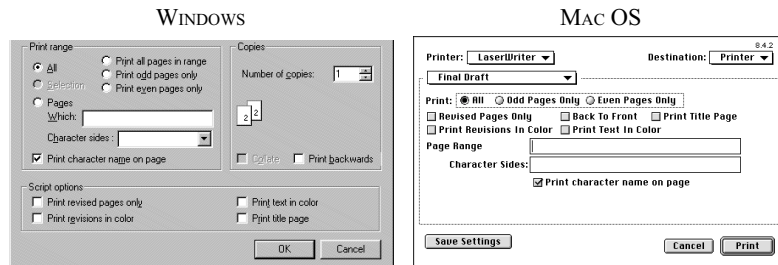
## Print

Used to print out part or all of the script according to the current Page Setup. Many Final Draft-specific options are offered.

1. Choose File > Print.

Depending on the printer you are using, the appropriate print dialog is displayed.

2. Enter the desired number of copies and a page range (if desired) in the appropriate text fields.
3. Choose the Final Draft options desired.



### Odd Pages Only

Prints the odd-numbered pages.

### Even Pages Only

Prints the even-numbered pages.

### Revised Pages Only

Prints any pages with revision marks.

### Back to Front

Prints in reverse order.

### Print Title Page

Prints the Title Page, in addition to any specified pages of the script.

### Print Revisions In Color

Any revision text will be printed in color (requires a color printer).

### Print Text In Color

Any colored text will be printed in color (requires a color printer).



### **Print Which** (Windows) or **Page Range** (Mac OS)

When a range is entered in this field, that range will be used and the All or From and To fields of the Print dialog are ignored. For example, the following is a valid entry:

11-24, 55B, 60, 67A

### **Character Sides**

Prints pages that only contain a specific character's dialogue.

- Type the character's name.
- Click the Character Name checkbox to have the name printed at the top of each page.

4. Click OK.

The script will be printed to the specified settings.

### **Email**

Permits the script to be emailed.



**NOTE:** You must have already established an Internet connection.



**NOTE:** The recipient must have a copy of Final Draft in order to read the script.

1. Choose File > Email.

If the script has not been saved, a message will appear requesting you do so before continuing.

2. Enter the recipient's email address in the To: text field.

A message may be added, too.

3. Click Send.

The script will be emailed.

### **Register with ProtectRite**

Permits the script to be registered via email.

1. Choose File > Register with ProtectRite

If the script has not been saved, a message will appear requesting you do so before continuing.

2. Click the Registration button.

You will be sent to a special page on Final Draft's website.

3. Follow instructions on web site.

### **Recent Files (Windows)**

Lists the script files that have been previously opened. The maximum number of files listed is determined in Tools > Options. (Mac OS users have the same command, see File > Open Recent Submenu, above.)

Choose File > Recent files > <filename>. The selected script will be opened.

If the script is no longer where it was initially saved, the program will indicate that the script cannot be found.

### **Exit (Windows), Quit (Mac OS)**

Closes all open scripts and documents, and quits Final Draft.

1. Choose File > Exit (Windows ), or File > Quit (Mac OS).

Any script which contains unsaved changes displays the Save Changes message.

2. Click Save to save changes to a script.

# **Edit Menu**

## **Edit Menu**

### **Undo** <action>

Reverses the last editing action in the current script. Most editing, font changes, and other functions may be undone. Depending on the last action, Edit > Undo will contain the type of action to be undone, such as “Undo Typing,” “Undo Cut,” etc.

A maximum of 20 levels of Undo can be maintained. The number of levels may be set in Tools > Options (Windows), and Edit > Preferences (Mac OS).

If there is no undoable action, Edit > Undo is not enabled.

### **Redo** <action>

Redo is used to undo the last Edit > Undo.

If Edit > Undo was used to undo something, Redo will revert the script to how it was before the Undo was performed. Depending on the last action, Edit > Redo will contain the type of action to be undone, such as “Redo Typing,” “Redo Cut,” etc.

Redo is useful for correcting an accidental Undo. For example, if you make a format change, such as changing the font or the style of an Element and you undo it, you can have the script revert to its previous state by selecting Edit > Redo.

If there is no redoable action, Edit > Redo is not enabled.

### **Cut**

Removes the currently selected text and places it into the Clipboard.

Edit > Cut can be undone. It is active when a range of text is selected. If there is only a selection point (indicated by a blinking caret), it is not enabled.

### **Copy**

Places a copy of the selected text into the Clipboard. Unlike Edit > Cut, it does not delete text.

Edit > Copy is only active when a range of text is selected. If there is only a selection point (indicated by a blinking caret), it is not enabled.

### **Paste**

Pastes (places) the text contents of the Clipboard into the script. The text is inserted at the current caret position (or, if there is a selection range, replaces the selected text).

Text in the Clipboard can exist in one of two forms. If the text was copied (or cut) from a Final Draft document, it will retain its formatting characteristics (Element type, margins, font styles, etc.). Text that is transferred from another program will contain only the text, without any formatting characteristics. When pasted into Final Draft, any unformatted text will take on the formatting characteristics of the current caret position. Once the text has been pasted, it may then be reformatted using Tools > Reformat.

### Using Drag and Drop

Drag and drop simplifies the relocation of text without having to use Edit > Cut and Edit > Paste. On most Windows and Macintosh computers, text may be dragged and dropped:

- within a Final Draft script
- between Final Draft scripts
- from other programs to Final Draft
- from Final Draft to other programs

*To move text without drag and drop:*

1. Select the text to be moved.
2. Choose Edit > Cut.

The cut text is placed in the Clipboard (a temporary holding area).

3. Click where the text is to be placed.
4. Choose Edit > Paste from the Edit menu.

The text is inserted.

Drag-and-drop simplifies this task.

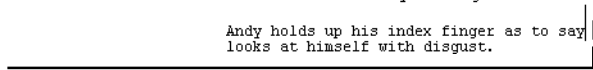
*To move text using drag and drop:*

1. Select the text to be moved.
2. While continuing to hold down the left mouse button (Windows), or the mouse button (Mac OS), drag the mouse toward the new location.

A tall caret appears to indicate where the text will go. As long as the mouse button is held down, the caret will move to follow the mouse, similar to:

BRYAN  
(continuing)  
What are you doing? I said to be ready!

Andy holds up his index finger as to say "One second." He looks at himself with disgust.



CARET INDICATES WHERE  
TEXT WILL BE DROPPED

3. Release the mouse button when the caret is where you want the block of text moved. The text is moved to the new location.



**NOTE:** Edit > Undo is available to reverse undesired drag and drops.

### **Clear**

Used to delete the currently selected text. It is only active when there is a range of text selected. It performs the same operation as pressing the Delete key.

### **Select All**

Causes the entire script to be selected. Use this command to take some action on the entire script, such as changing the font, style or copying the entire script into the Clipboard.

### **Select Scene**

The scene currently containing the blinking caret (or the beginning of a selection range) becomes selected.

A scene in Final Draft is defined as a Scene Heading followed by Action, Character, Dialogue, etc., paragraphs until the next Scene Heading begins. That is, Scene Headings delineate the boundaries between scenes.

Use Edit > Select Scene to take some action on an entire scene, such as changing the font, or dragging and dropping it to another location.

### **Find (and Replace)**

Used to search for specific text within the frontmost script window and possibly replace the found text with different text.



**NOTE:** Find begins from the current caret position, not the top of the script.

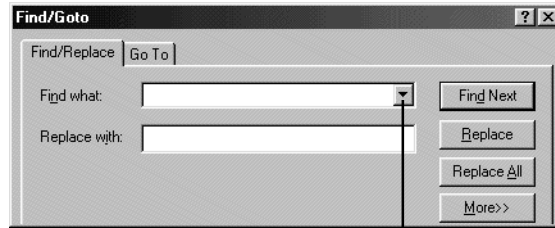
*To search from the top of the script, first:*

Scroll to the top of the script and click the mouse at the beginning of the text.

- or -

Press Ctrl + Home (Windows), or Command + Home (Mac OS).

Choose Edit > Find, and the Find/Goto dialog appears, with the Find/replace tab visible:



HISTORY POP-UP

*To find text in the script:*

1. Enter the text to search for in the Find text field.
2. Click Find.
3. When Final Draft reaches the end of the script, it will ask if you want it to continue searching from the beginning.
4. If the searched text is found, searching will stop and the found text will be selected.
5. If no text is located, a message will appear to indicate that it was not found.

*To find the next occurrence of the same text:*

Click the Find button again.

Use the History pop-up menu to view a list of the last ten words or phrases that were requested.

*To transfer one of the words in the History pop-up to the Find text field:*

Select the desired word from the History menu.

It will appear the Find text field.

*To Replace the Find text:*

1. Enter the text to be used as a replacement for the Find text in the Replace text field.
2. Click Replace (or Replace All).

The text that was found will be replaced with the text in the Replace text field.

## **Replace All**

Searches the script and replaces all occurrences of the text that is being searched.



**WARNING:** Be careful when using Replace All - it *cannot* be undone.

*To access additional Find/Replace options:*

1. Click the More button (Windows), or the right-pointing triangle (Mac OS).

Additional options appear:

### **Forwards**

Searches begin at the current caret position and go to the end of the document.

### **Backwards**

Searches begin at the current caret position and go to the beginning of the document.

### **Whole Words**

Searches for matches in complete (not partial) words only.

### **Match Case**

Searches do not need to match upper and lower case letters exactly.

### **Search in list**

Searches may exclude certain types of element paragraphs.

2. Choose any option(s) desired.

*To hide the additional options:*

Click the Less button (Windows), or the down-pointing triangle (Mac OS).

The options disappear.

*When all searching and replacing is completed:*

Click the Close box.

*To access the Goto options:*

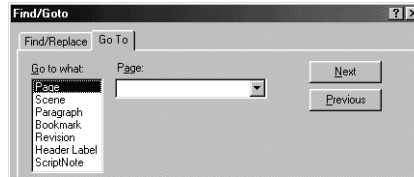
1. Click the Goto tab.
2. The Goto options appear (see next topic for details).



## **Goto**

Used to jump to another location in the script.

1. Choose Edit > Goto, and the Goto dialog appears:



2. Choose which item to go to from the Go to what list (Windows), or Goto pop-up menu (Mac OS).

Options change to be more specific for the item chosen.

3. Click the direction to move in (Next/Previous).

- or -

4. If offered, type in a specific location in the text field. The Goto button appears.
5. Click Goto.

If the desired location can be found, the screen will scroll to it and any text at that location will be selected.

*When finished:*

Click the Close box.

*To access the Find/Replace options:*

Click the Find/Replace tab in the dialog.

The Find/Replace options appear (see previous topic for details).

## **Enter Selection**

Takes the currently selected text and enters it into the Find text field in the Find/Replace dialog.

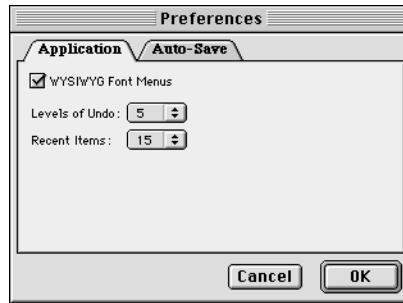
## Preferences (Mac OS only)

For similar functionality in Windows, refer to Tools > Options.

Preferences are settings that allow control over how a number of Final Draft features operate. Settings are saved between sessions.

*To set Preferences:*

1. Choose Edit > Preferences, and the Preferences dialog appears:



2. Click the tab desired and make any changes.
3. Click OK to apply the settings.

### Application Preferences

#### **WSYIWYG (What You See Is What You Get) Font Menu**

Displays the font names in their actual typeface. Default is enabled.

#### **Levels of Undo pop-up menu**

Sets the number of levels for Undo/Redo. Default is 5.

#### **Recent Items pop-up menu**

Sets the number of recently opened files displayed in File > Open Recent Submenu. Default is 15.

### Auto-Save Preferences

#### **Auto Save Every pop-up menu**

When this option is enabled, Final Draft automatically saves scripts after the time has elapsed. Default is disabled.

If changes have been made since the last save, and the specified time has expired, and the Ask Before Option is enabled (see below), a confirmation message appears.

Click OK to save the script.



**NOTE:** Even if the time has expired, Final Draft will not interrupt your typing to save the script. It will wait for approximately ten seconds of inactivity before triggering an Auto-Save.

**Ask Before Auto Save**

When enabled, a confirmation message appears when Auto Save is triggered (see above). When disabled, the message does not appear and Auto Save is automatically performed at the appropriate time. Default is enabled.



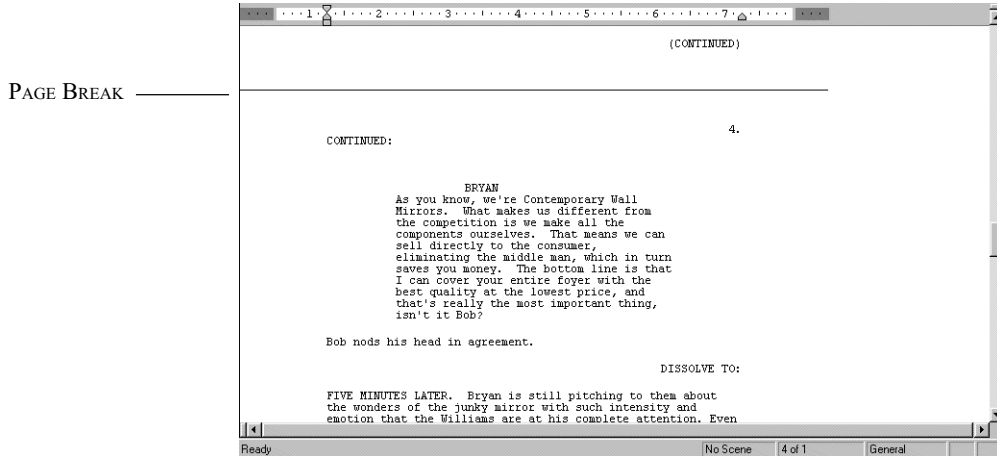
**WARNING:** Disabling the Auto Save message may have unintended consequences. If you have written a considerable amount of material and decide you want revert or undo it, you may not be able to do so if Auto-Save has saved the changed material without your knowledge. Disable this feature at your own risk!

# **View Menu**

## View Menu

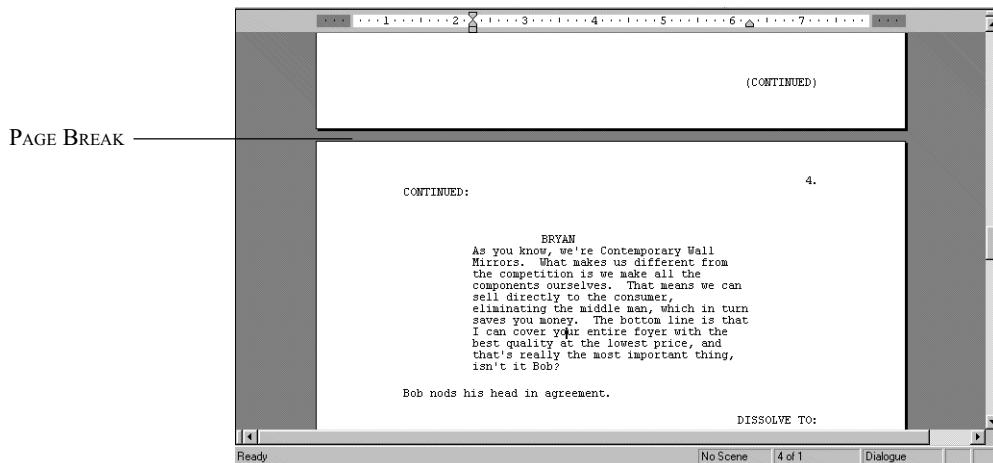
### Normal

Displays the text of the script with all active components - page breaks (as a line), page numbers, dialogue breaks, mores, continueds, headers and footers.



### Page View

Displays the text of the script on 'realistic' looking pages, with all active components - page numbers, dialogue breaks, mores, continueds, headers and footers. Page View is the default for new scripts and text documents.

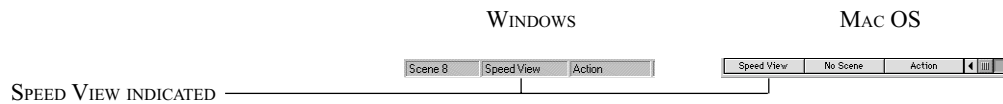


## Speed View

Displays only the text of the script, as if it was a single, continuous page. With Speed View enabled, more of the text appears on screen and program speed improves significantly. It appears like the Normal View, but without any of the active components.

Speed View is particularly useful for computers with limited RAM and processor speed, as redrawing the screen with all the active components can slow display.

If Speed View is enabled, the words “Speed View” appear at the bottom of the script window in the area where Page Numbers appear in the other views:



**NOTE:** Whichever view (Normal, Page or Speed) is active when a script is saved will be the view in which it appears when it is reopened.

## Magnify Submenu

Allows the script to be displayed in a variety of magnifications. Default is 100%.

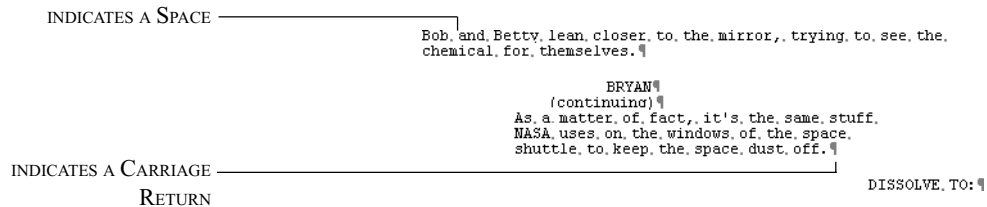


**NOTE:** This is very useful for working on laptop computers and computers with high resolution monitors.

## (Show/Hide) Invisibles

Causes hidden characters, such as carriage returns, spaces and tabs, to be displayed (or hidden). Normally, these characters are not visible on screen, since they affect the formatting of the text (e.g. carriage returns which cause the text to move down to the next line). Default is Hide.

1. Choose View > Invisibles to make the special characters to visible. For example:



A checkmark on the menu indicates that Show Invisibles is active.



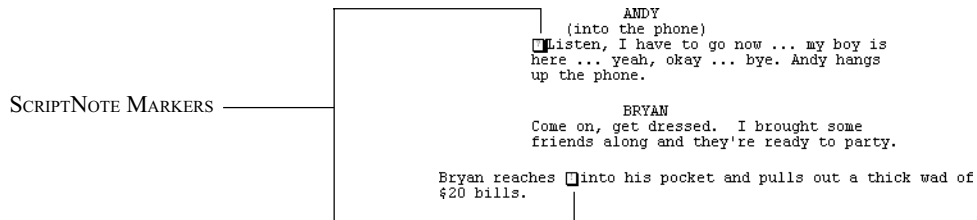
**NOTE:** If File > Print is chosen while the special characters are visible, they will not be printed or effect the script length.

2. Choose View > Invisibles again to hide the symbols.

### (Show/Hide) ScriptNotes

Hides or Shows ScriptNotes Markers. Default is Show.

ScriptNotes are pop-up note windows that can contain ideas, suggestions, notes or script fragments, without taking up space in the script. These markers indicate where ScriptNotes are located.



A checkmark on the menu indicates that View > Show ScriptNotes is active.

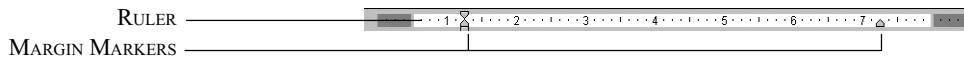


**NOTE:** If File > Print is chosen while the Markers are visible, they will not be printed or effect the script length.

*For more information, see the ScriptNotes section.*

### (Show/Hide) Ruler

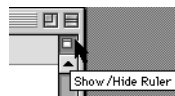
Hides or Shows the Ruler.



The ruler is measured in inches from the left edge of the paper.

A checkmark on the menu indicates that View > Show Ruler is active. Default is Show.

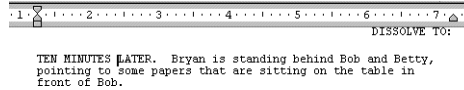
(Mac OS) A button on the scroll bar near the top of the script window can be used instead of this command.



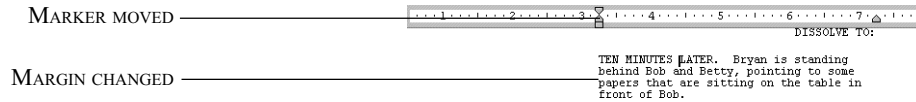
The Ruler can be used to adjust margins. The Margin Markers (triangles) represent the left and right margins of the paragraph containing the blinking caret, or the first paragraph of a of a selection. The Margin Markers can be clicked and dragged to a new position, changing the margins for the current paragraph, or all paragraphs in a selection.

*To use the Margin Markers in the Ruler to change the margins for a paragraph, overriding the element defaults :*

1. Place the caret in any paragraph (the example below uses Action).

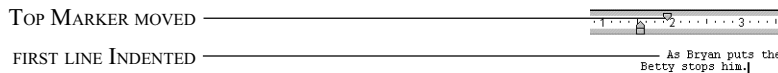


2. Click and drag either the left or right marker and drag it to the left or right until positioned appropriately. For example:



The paragraph retains its connection to the Element it belongs to (Action, Dialogue, etc.), but the margins will change to those set manually.

As with most word processors, the left marker also contains the ability to set both the margin for the first line of text (usually indented), and a separate margin for the text in the rest of the paragraph. For example:



*To revert a single paragraph to its original margins:*

Manually adjust the Margin Markers.

*To revert a single paragraph, or all paragraphs in a selection to their margin settings in the Elements dialog:*

Click the Revert button in the Toolbar.

WINDOWS



MAC OS







## **Toolbar Submenu**

**NOTE:** Final Draft for Windows and Final Draft for Macintosh offer slightly different versions of the Toolbars Submenu, with a few different functions. They are both discussed in detail in the *Toolbars* section.

## **Toolbars**

Located above the script window, the default Toolbars (Windows), or Toolbar (Mac OS), contain buttons and pop-up menus that perform file and editing tasks, modify text attributes, and offer Bookmarks and other commands. The Toolbars may be customized to contain only specific functions.

Almost every Toolbar function can also be performed using menu commands and/or key combinations. The one function unique to the Toolbar is the Revert (Paragraph) button.

*To use a function from the Toolbar:*

Click the button desired or choose an item from a pop-up menu.

Functions that are not active are grayed out and cannot be selected.

## **Status Bar**

Located at the bottom of the script window, the Status Bar displays Element Shortcuts and Macros when the appropriate keys are pressed.

*For further details, see the Toolbars section.*

# **Format Menu**

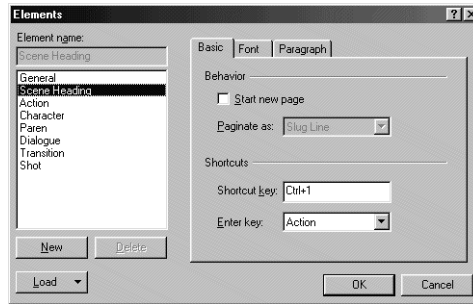
## Format Menu

### Elements

Offers controls and options for defining script Elements.

Elements are Final Draft's version of what many word processing programs call style sheets. They contain the font, size, style, margins and other characteristics for all the different types of paragraphs specific to a screenplay - Scene Headings, Action, Dialog, etc.

Choose Format > Elements and the following appears:



When a new paragraph is added to the script, its characteristics are taken from the specifications in the Elements dialog, and applied to the paragraph. If changes are made to one or more Elements' characteristics or margins, *all paragraphs of that type* (e.g. all Action paragraphs) will be updated to reflect any new settings.

*For a complete explanation of how Elements are used to make up a script and a complete description of the Elements dialog, refer to the Elements section.*

### Element Submenu (Mac OS only)

Reformats an individual paragraph to a different Element.

The Elements Submenu offers all the default and any custom Elements.

Choose Element Submenu > Element type from the list and the paragraph the caret is in will be (re)formatted accordingly. If a range of text is selected, only the first paragraph of the selection will be reformatted.

## Font (Windows)

### Font, Size, Style, Color, Highlight Submenu (Mac OS)

These functions allow the font, size, style, color and highlight color of the text to be changed.



**NOTE:** Though Windows and Mac OS programs present these option differently, their functions are the same. Windows contains all these items in a single dialog, Mac OS offers them as submenus.

*To change font attributes:*

Choose Format > Font (Windows), or Choose Format > [font attribute] Submenu (Mac OS).

### Font, Style, Size

All standard options are available.

Default is Courier Final Draft 12 (Windows), or Courier 12 (Mac OS).



**WARNING:** The reliance on Courier font (12 point size, plain text style) represents a holdover from the “old days” in what is the officially accepted appearance of scripts. This default font and size matches what is used on most typewriters. *Use a different font at your own risk.* Many industry professionals do not “trust” seeing scripts in a different font. They feel you may be “cheating” the length of your script, or worse, are unprofessional.

(Mac OS) If the Edit Preferences > WYSIWYG Menus is enabled, the font names will appear in the submenu in their actual typeface.

### Color

Allows the color of the text to be changed. Default is black.

*To change text color: (Mac OS):*

Select the color from the submenu.

*To change text color (Windows or Other colors for Mac OS):*

1. Click the color swatch (Windows), or choose Format > Color > Other (Mac OS)

The standard Color Picker for your computer and operating system will appear.

2. Choose the color desired
3. Click OK.



**NOTE:** Colored text will only be printed in color on a color printer.



**NOTE:** To change the color of the screen background, use Document > Page Layout > Options.

## **Highlight**

Similar to a yellow highlighter pen, it is used to accentuate selected text.

*To highlight text in the script:*

1. Select the text.

*(Mac OS):*

2. Select the color from the submenu.

*(Windows or other colors for Mac OS):*

3. Click the color swatch (Windows), or choose Format > Highlight > Other (Mac OS).

The standard Color Picker for your computer and operating system will appear.

4. Choose the color desired
5. Click OK.

The text will be highlighted with the chosen color.

*To highlight text as it is typed:*

1. Position the caret.
2. Choose the Highlight color as above.

All text typed from the caret position until a new paragraph is created (or clicked to), will be highlighted with the chosen color.

## **Alignment Submenu**

Determines how text is aligned, either Left, Centered, Right or Justified. Default is Left.

Text alignment operates on a paragraph-by-paragraph basis. If a new alignment is chosen the entire paragraph containing the blinking caret, or every paragraph in a selection range, will be changed.

## **Spacing Submenu**

Determines spacing between each line of the script, either 1, 1.5 or 2. Default is one.

Line spacing operates on a paragraph-by-paragraph basis. If new spacing is chosen the entire paragraph containing the blinking caret, or every paragraph in a selection range, will be changed.

## Space Before Submenu

Allows changes in the spacing *before* the paragraph the caret is currently in, or for each paragraph contained in a selection, either ), 1, 2, or 3. Default is 1.

If Format > Space Before Submenu > Other is selected, a dialog with a text field appears. Enter the number of spaces desired and click in the OK button.

If new spacing is chosen the entire paragraph containing the blinking caret, or every paragraph in a selection range, will be changed.

## Page Break

Causes the paragraph containing the blinking caret (or the selection range) to be moved down to the top of the next page.

Format > Page Break is often used just before a script is finalized before submission. The goal is to affect how the pagination is performed. This function overrides Final Draft's default pagination, so a customized look and length can be created on a page-by-page basis.

## Dual Dialogue

Used to take any two consecutive speeches and place them next to each other in a special side-by-side dialogue format.

*To place two speeches side by side:*

1. Type in both speeches, one after the other.

```
          BRYAN  
(loudly)  
Mr. Williams? Bryan Lerner, Contemporary  
Mirrors. I'm not too late, am I?
```

```
          BOB  
No, perfect timing. We're just getting  
done feeding the baby. Come on in.
```

2. Select the complete character and dialogue paragraphs of both speeches to be included in the Dual Dialogue.
3. Choose Format > Dual Dialogue.

Both speeches are now placed next to each other, starting on the same line.

```
          BRYAN |          BOB  
(loudly)      |          No, perfect timing. We're  
Mr. Williams? Bryan Lerner, | just getting done feeding the  
Contemporary Mirrors. I'm   | baby. Come on in.  
not too late, am I?         |
```



**NOTE:** Dual Dialogue text cannot be edited directly.

*To edit Dual Dialogue text or to revert to normal, single column format:*

1. Select all the Dual Dialogue text.
2. Choose Format > Dual Dialogue.

The text will revert to the original format.

*After editing the text of either or both of the speeches:*

1. Select the complete character and dialogue paragraphs of both speeches.
2. Choose Format > Dual Dialogue to place the dialogues side by side.

# Document Menu



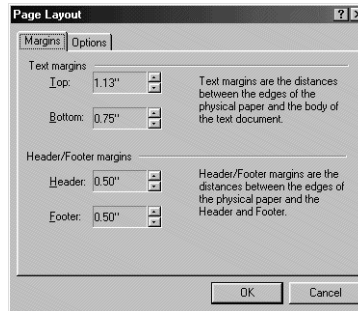
## Document Menu

### Page Layout

Contains options that control the display both on screen and in printouts.

### Margins

Choose Document > Page Layout and the following appears:



### Text Margins: Top and Bottom

Measured in inches from the top and bottom of the page, these settings control the amount of space which is left blank at the top and bottom margin of each page. By varying the amount of blank space at the top or bottom of the page, the length of a script can be changed. Defaults are Top - 1.12; Bottom - 0.75.

### Header/Footer Margins

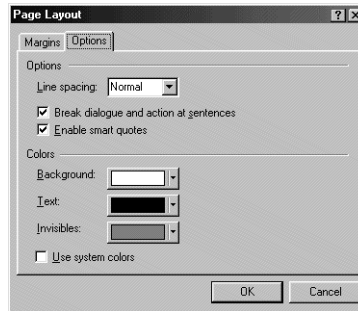
Measured in inches from the top and bottom of the page, these settings control the amount of space which is left blank above the Header and below the Footer. Default is 0.50 for both.

*To change any Margin settings:*

1. Click the up or down arrows next to the setting.
2. Click OK to apply the new settings throughout the script.

## Options

Click the Page Layout dialog Options tab, and the following appears:



**Line Spacing** pop-up menu - Very Tight, Tight, Normal & Loose  
Controls how tightly the lines of text are spaced together on the page. Typographers and designers refer to this as “leading.” As a result, the length of the script will vary depending on the setting chosen. Default is Normal.

For example, a 100-page script with Normal line spacing will become:

88 pages when set to Very Tight.

94 pages when set to Tight.

109 pages when set to Loose.

### **Break Dialogue and Action at Sentences**

Instructs Final Draft to not disrupt a sentence in Dialogue and Action paragraphs with a Page Break, whenever possible. Default is enabled.

### **Enable Smart Quotes**

Instructs Final Draft that when either the “ or ‘ keys are used, to use the special left quote (“, ‘) or right quote (”, ’), depending upon which is correct for the specific situation. Default is enabled.

### **Background Color, Text Color, Invisibles Color**

Sets the color for these items. Defaults are background white; text black; invisibles gray.

*To change any of the color options:*

1. Click the color swatch next to the item.

The standard Color Picker for your computer and operating system will appear.

2. Choose the color desired and click OK.

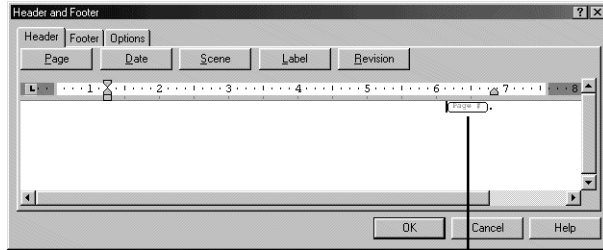
*When finished:*

Click OK to apply the new settings throughout the script.

## Header and Footer

Contains text which can appear at the top or bottom of every page of the script.

When a new script is created, the default header contains a right-justified page number:



PAGE NUMBER SYMBOL

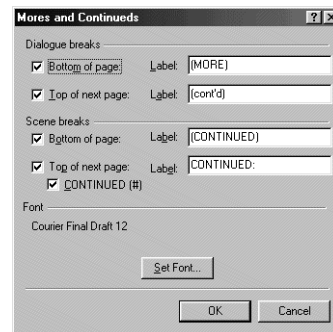
The page number is represented by a small rounded rectangle containing “Page #”. When displayed or printed, the “Page #” symbol is replaced by the actual page number for each page.

When the script is displayed on screen, the header appears at the top of every page (except the first page, usually).

*For information about the various special symbols and for details about using the Header and Footer in general, refer to the Header and Footer section.*

## Mores and Continueds

Determines the text and options for dialogue and scene continueds.



### **Dialogue Breaks**

Final Draft will attempt not to break dialogue from page to page. There are situations when dialogue must be split between two pages. When that occurs, the Bottom of Page text (MORE) is placed just beneath the dialogue at the bottom of the first page. At the top of the next page, the name of the character is repeated along with the Top of Next Page text (cont'd).

If either the Bottom of Page or the Top of Next Page checkboxes are not checked, the respective text will not be displayed or printed. Default for both is checked.

### **Scene Breaks**

When a scene is continued from one page to another, Final Draft will type the Bottom of Page text (CONTINUED) at the bottom of the first page. In addition, the Top of Next Page text (CONTINUED:) will appear at the top of the next page along with the scene number that is being continued.

If either the Bottom of Page or the Top of Next Page checkboxes are not checked, the associated text will not be displayed or printed. Default for both is checked.

CONTINUED: (#)

Adds a number after the CONTINUED (i.e. (2), (3), etc.) at the top of each continued page, indicating how many pages are included in the same scene. Default is checked.

*To change the text of any Mores and Continueds:*

Edit the text in the appropriate text field.

### **Text Font**

Indicates the current font and size setting that the Mores and Continueds will use when they are displayed and printed. Default is Courier Final Draft 12 (Windows), or Courier 12 (Mac OS).

*To set Font attributes:*

1. Click the Change button.

The standard font dialog for your computer and operating system appears.

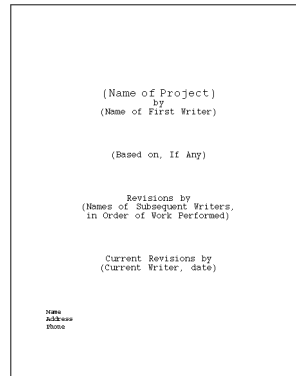
2. Make any changes desired and click OK.

*When finished:*

Click OK to have any changes applied in the script.

## Title Page

Displays the Title Page template.



This template was developed from guidelines published by the Writers Guild of America.

The Title Page is a Text Document, with all the menu commands that are available to this type of document, including File > Print and File > Save.

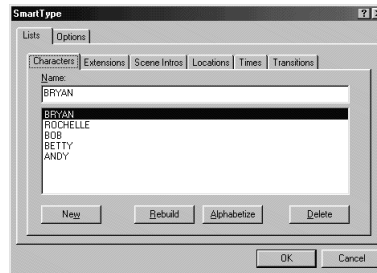
Edit the template's information to include all the information desired for the current script.

When editing a script and File > Print is chosen there is an option to also print the Title Page at the same time.

*Refer to the Text Document section.*

## SmartType

Causes the SmartType List dialog to appear, allowing the inspection, modification and creation of items in the Characters, Extensions, Locations, Time, and Transition SmartType Lists. Use of SmartType Lists eliminates having to repetitively enter names and phrases, over and over again. The following example is taken from the sample *Out4life* script:



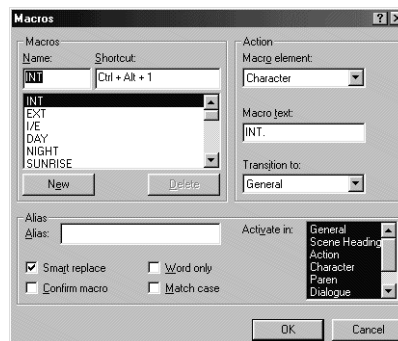
All the characters, extensions, locations, times and transitions used in a particular script can be viewed, changed, reordered and alphabetized. Any list can be rebuilt by instructing Final Draft to scan the entire script and reconstructing the list from its contents.

SmartType options include control over whether lists appear automatically, and how to handle special situations for entering characters.

*For more information, refer to the Smart Type Lists section.*

## Macros

Presents controls for managing and defining Macros, shortcut key combinations for text which is entered repeatedly throughout any script.



The Macro Name is an abbreviation displayed in the Status Bar at the bottom of the script window, when either the Ctrl + Alt + [number], Ctrl + Alt + Shift + [number] keys (Windows), or Option + [number], Option + Shift + [number] keys (Mac OS) are pressed. For example:

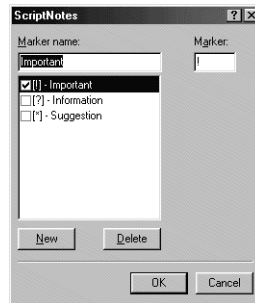
CTRL + ALT /OPTION \_\_\_\_\_ [1] INT [2] EXT [3] I/E [4] DAY [5] NIGHT [6] SUNRISE [7] MAGIC [8] CONT [9] INTER [0]

CTRL + ALT + SHIFT/  
OPTION + SHIFT \_\_\_\_\_ [1] CUTTO [2] FADEIN [3] FADEOUT [4] FADETO [5] DISSLV [6] BACKTO [7] MATCHCUT [8] JUMPCUT [9] FBLACK [0]

*For more information, see the Macros section.*

## ScriptNotes

Contains items relating to ScriptNotes, pop-up note windows that can contain ideas, suggestions, notes or script fragments, without taking up space in the script.



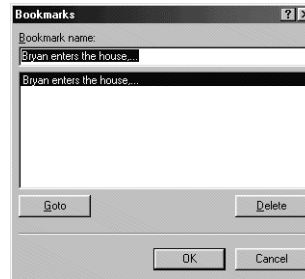
The ScriptNote Marker that contains a checkmark will be used as the default marker when Document > Insert ScriptNote is chosen.

*For more information, see the ScriptNotes section.*

## Bookmarks

Bookmarks are placeholders within a script, and may be set anywhere. To learn how Bookmarks are created and placed in a script, see the Document > Insert Bookmark topic, below.

The Bookmarks dialog contains options for managing Bookmarks. The following contains the Bookmark inserted in the Document > Insert Bookmark topic, below:



*To change name of a Bookmark:*

1. Select the Bookmark name.
2. Edit the name in the Bookmark name field at the top of the dialog.
3. Click OK to apply any changes to the script.

*To go to a Bookmark:*

1. Select the Bookmark name.
  2. Click the Goto button
- or-
- Double-click the Bookmark name.

*Alternatively:*

1. Choose Edit > Goto.
  2. Select Bookmarks from the Goto list (Windows), or Goto pop-up menu (Mac OS).
  3. Click the Bookmark name.
- or-
- Click the Next or Previous button.

The script scrolls to the Bookmark's location. The paragraph containing the Bookmark is selected. The Bookmarks dialog remains active.



*To delete a Bookmark:*

1. Select the Bookmark name.
2. Click the Delete button.

The Bookmark is removed from the list.

2. Click OK to apply any changes to the script.

## **Insert Bookmark**

Sets a new Bookmark (placeholder).

*To insert a new Bookmark:*

1. Place the caret within the paragraph (or select a word or a block of text) you want to Bookmark. In the following example the caret is in a paragraph that begins “Bryan enters the house.”

```
Bryan enters the house, wipes his feet and closes the door  
behind him. As he follows Bob down the hall he gestures  
upwards with his hands and eyes as if saying "why me?".
```

2. Choose Document > Insert Bookmark, and the New Bookmark dialog appears:



The first few words (up to 32 characters), or any selected text of the paragraph (up to 32 characters), the caret is in become the default name. Leave it as is or edit the text to name it.

3. Click OK to set the Bookmark.

## Insert ScriptNote

Creates a new ScriptNote, a pop-up note window that can contain ideas, suggestions, notes or script fragments without taking up space in the script.

*To add/insert a new ScriptNote:*

1. Position the caret where the ScriptNote Marker should be placed.
2. Choose Document > Insert ScriptNote.

A ScriptNote Marker appears at the current caret position, and a new ScriptNote window appears:



**NOTE:** ScriptNote Markers do not get printed and do not effect script length or pagination. Which ScriptNote Marker is used is determined by Document > ScriptNote.

3. Enter (or paste) any text into the ScriptNote window.

The window can be resized or moved. The font, size or style of the text can be changed.



**NOTE:** When text is copied from a script and pasted into a ScriptNote, it retains its formatting.

4. Click the Close box to return to the script.

*For more information, see the ScriptNotes section.*

## Insert Label

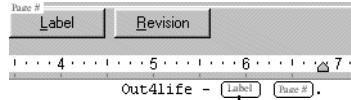
Links text to the Header or Footer at any point in the script. From then on, this “label text” will appear in the Header or Footer.

When a Label is inserted, the new text is used until another Label is encountered. The difference between Labels and regular text typed in the Header/Footer window is that label text can be changed on a page-by-page basis throughout the script.

For example, writing standards for sitcom and episodic television require that the act number and/or scene number appear in the Header at the top of each page. Since label text can change, when “Act I” is completed, the insertion of a Label with “Act II” as the label text insures that these requirements are met.



**NOTE:** A special symbol, named “Label”, must be placed in the Header/Footer window to represent the position where any label text will be placed. For example:



LABEL SYMBOL

*For detailed information about placing the Label symbol in the Header/Footer, refer to the Header and Footer section.*

*To insert a Label:*

1. Position the caret where the label text should be placed.
2. Choose Document > Insert Label.

The Label dialog appears:



3. Enter the text desired.
4. Click OK.

The label text will appear in the Header/Footer beginning with the page in which it is located.

*To go to a Label:*

1. Choose Edit > Goto.
2. Select labels from the Goto list (Windows), or Goto pop-up menu (Mac OS).
3. Click the Next or Previous button.

The script scrolls to the Label’s location. The Label dialog appears.

*To change the label text:*

1. Use Edit > Goto to find the label text desired.

-or-

Position the caret where the label text was placed.

2. Choose Document > Insert Label.

The Label dialog appears.

3. Edit (or delete) the text.

4. Click OK to apply the changes.

# **Tools Menu**

## Tools Menu

### Scene Navigator

With Scene Navigator, the script can be viewed in two different ways, Index Card view and Outline view. Both views contain similar functionality which enables the script to be interactively reorganized.

Scenes can easily be rearranged (via drag and drop) because many are viewed at once. As scenes are reordered or new scenes added in the Scene Navigator, the changes are reflected in the script. Scene Navigator also provides the ability to print out a consolidated “overview” of the entire script in just a few pages, or on actual three-by-five index cards. This allows you to get a better grasp on the script’s flow and pacing.

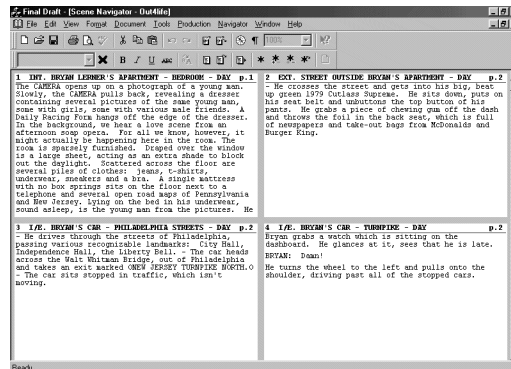


**NOTE:** Perforated index cards that can be used with any printer can be purchased from Final Draft, Inc. For ordering and pricing information, check Final Draft Inc.’s website < [www.finaldraft.com](http://www.finaldraft.com) >, or call the Sales Department at (800) 231-4055 or (818) 995-8995.

Scene Navigator may be used at any time - when a new script is begun, after a few scenes are written, or when it is almost complete.

Choose Tools > Scene Navigator, and the Navigator window appears.

The **Index Card** view (default) mimics the traditional way in which scripts have been developed and fleshed out. Each card contains one scene. Cards are ordered in a left-to-right, top-to-bottom fashion.



The **Outline** view provides a consolidated, linear, top-to-bottom ordering of the scenes. It displays the Scene Heading plus (optionally) the first line of each scene.

```

1. INT. BRYAN LEBER'S APARTMENT - BEDROOM - DAY                                p-1
   The CAMERA opens up on a photograph of a young man. Slowly, the CAMERA pulls back, revealing a dresser.
2. INT. ANDY BRIGHTMAN'S APARTMENT - LIVING ROOM - NIGHT                       p-2
   The door opens and Bryan walks into the apartment of ANDY BRIGHTMAN, his best friend since childhood. He
3. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY                                p-2
   - He crosses the street and gets into his big, beat up green 1979 Cutlass Supreme. He sits down, puts on
4. INT. BRYAN'S CAR - PHILADELPHIA STREETS - DAY                               p-3
   - He drives through the streets of Philadelphia, passing various recognizable landmarks: City Hall,
5. INT. BRYAN'S CAR - TURBINE - DAY                                           p-3
   Bryan grabs a watch which is sitting on the dashboard. He glances at it, sees that he is late.
6. INT. BRYAN'S CAR - SUBURBAN STREET - DUSK                                 p-3
   Bryan is stopped at an intersection, staring at a street map in his hands. He looks at the map, glances up
7. EXT. HOUSE IN SAVESVILLE - BRIDGEWAY - DUSK                               p-3
   Bryan's car pulls into the driveway of an upper-middle class home. He parks behind a new Mazda Miata.
8. INT. HOUSE IN SAVESVILLE - KITCHEN - DUSK                                 p-4
   Seated on one side of the kitchen table is Bryan, his sample case on the floor next to him. Across from

```

*For more information on using the Navigator window to add scenes, interactively reorganize scenes and print out index cards, refer to the Scene Navigator section.*

## Spelling

Causes the Spelling dialog to be activated for spell-checking the script.



**NOTE:** Spell-checking can also be invoked with a contextual menu.

*Refer to the Spelling and Thesaurus section for details.*

## Thesaurus

Activates the Thesaurus dialog, where synonyms, antonyms, related words and contrasting words can be found. The Thesaurus included with Final Draft contains over 100,000 individual words and their definitions as well as several hundred thousand links to various synonyms, antonyms, etc.

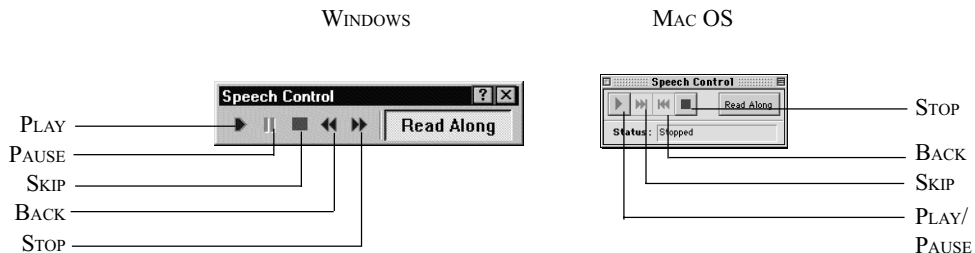
*Refer to the Spelling and Thesaurus section for more information.*

## Speech Control

Similar to (Windows) View > Toolbars > Speech Control, it offers a set of “VCR-like” to direct the playback of the script being read.

When the Speech extensions for your System are installed, the option is enabled.

Choose Tools > Speech Control, and the Speech Control dialog appears:



**Play**

Begins the playback from the current caret (or Paused) position.

**Pause**

Temporarily halts playback.

**Skip to**

Jumps to the next paragraph.

**Back**

Goes to the beginning of the previous paragraph.

**Stop**

Halts playback.

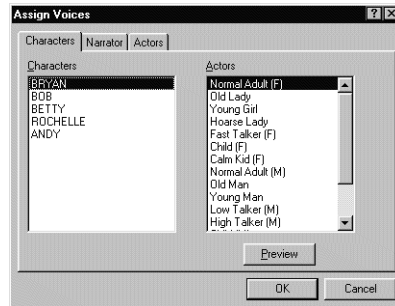
*When finished:*

Click the Close box.

**Assign Voices**

Allows different voices to be specified for each character for playback with Tools > Speech Control.

Choose Tools > Assign Voices, and the Assign Voices dialog appears:



The Character Tab displays the current SmartType Character list along with the names of all “Actors” available (see below).

*To assign an Actor to a Character:*

1. Select a Character.
2. Select an Actor.

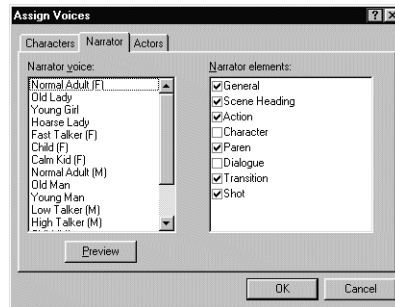
If desired, press the Preview button to hear the Actor “audition.”



The “Narrator” is the voice that reads the text for a specific Element.

*To assign a Narrator to an Element:*

1. Click the Narrator tab, and the following appears:



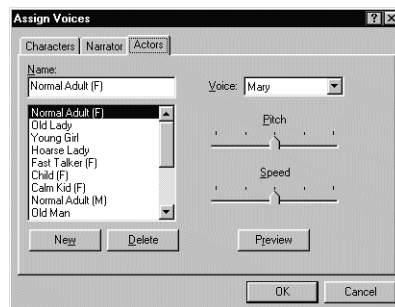
2. Select the Actor to be the Narrator.
3. Select the Element that they will narrate.

If desired, press the Preview button to hear the Narrator “audition.”

Actors’ voices can be modified from voices that are stored in your computer’s system.

*To set an actor’s voice:*

1. Click the Actor tab, and the following appears:



2. Select the Actor whose voice is to be modified.

3. Select a voice from the Voice pop-up menu.
4. Make any changes desired to the pitch and speed.

If desired, press the Preview button to hear the Voice “audition.”

*When finished:*

Click OK.

## Reports Submenu

Presents information from the script in different ways. Though the report formats cannot be changed, the information in the reports may be edited, saved and printed.

*To create a report:*

1. Choose Tools > Reports Submenu > <report name>.
2. In some cases, a dialog appears.
3. Once set, click OK.

A Text Document window containing the report appears. The standard Text Document menu commands are available, so the report may be modified as desired. *See the Text Documents section.*

Examples of each report follows.

## Scene Report

Contains the scene number, location, page number and page length for each scene.

1.

Scene Report - Out4life			
Scene	Location	Page	Length
	INT. BRYAN LEENER'S APARTMENT - BEDROOM - DAY	1	1 Pg.
	EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY	2	1/8 Pg.
	I/E. BRYAN'S CAR - PHILADELPHIA STREETS - DAY	2	1/8 Pg.
	I/E. BRYAN'S CAR - TURNPIKE - DAY	2	1/8 Pg.
	I/E. BRYAN'S CAR - SUBURBAN STREET - DUSK	2	1/8 Pg.
	EXT. HOUSE IN SAYERVILLE - DRIVEWAY - DUSK	3	4/8 Pg.
	INT. HOUSE IN SAYERVILLE - KITCHEN - DUSK	3	2 1/8 Pgs.
	INT. ANDY EIGHTMAN'S APARTMENT - LIVING R...	5	5/8 Pg.

## ScriptNote Report

Contains the page number, scene heading, marker character and complete text of each ScriptNote.

Scriptnote Report p.1.

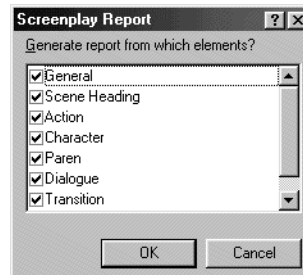
Pg. 6      INT. ANDY RIGHTMAN'S APARTMENT - LIVING ROOM - NIGHT  
! - make it a huge wad of cash

## Screenplay Report

Contains the text from specified elements, presented in screenplay format.

*To create a Screenplay Report:*

1. Choose Tools > Reports > Screenplay Report, and the Screenplay Report dialog appears:



2. Choose the elements to be included by checking them. A checkmark indicates which elements will be included.



**NOTE:** Choosing all the Elements will generate a report that is *exactly* the same as the script itself.

3. Click OK.

The following report contains Scene Headings and Characters:

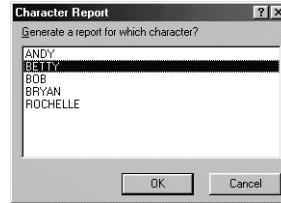
```
INT. BRYAN LEWIS'S APARTMENT - BEDROOM - DAY  
BRYAN  
(to himself)  
Wake up, Bryan, time to make some money.  
BRYAN  
(continuing)  
Michelle...Michelle.  
ROCHELLE  
It's Rochelle.  
BRYAN  
Sorry. Listen, you've gotta go...I have  
to get ready for work.  
EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY  
I/E. BRYAN'S CAR - PHILADELPHIA STREETS - DAY  
I/E. BRYAN'S CAR - TURNPIKE - DAY
```

## Character Report

Contains the scene number, scene heading, any parentheticals and complete dialogue for a character.

*To create a Character Report:*

1. Choose Tools > Reports > Character Report and the Character Report dialog appears:



2. Choose the character to be included by clicking the character name.
3. Click OK.

Character Report - Betty p.1.

Scene: INT. HOUSE IN SAYERVILLE - KITCHEN - DUSK

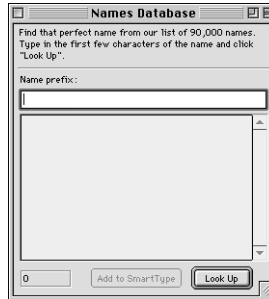
5. **BETTY:** Well, what's...what's that one?
5. **BETTY:** Uh huh.

## Names Database

Offers over 90,000 names. This is useful in helping choose alternative names and finding unique or interesting names, as well as their correct spelling.

*To find a character name:*

1. Choose Tools >Character Database, and the following appears:



2. Type the first few characters of the name in the Name Prefix text field.
3. Click the Look up button. It may take a few moments before the results appear.
4. Scroll through the list. Select the name desired.
5. Click the Add to SmartType button to include the selected name in the Character SmartType.
6. Perform another search, if desired.
7. When finished, click the Close box.

## Reformat

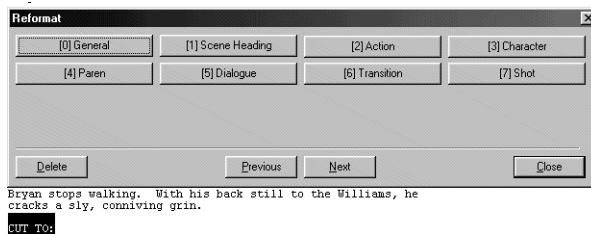
Used to take text which is not formatted properly and transform it into correct script format.

Normally, reformatting text is not necessary. As a script is typed, Final Draft places the text into proper format and paginates it according to industry standards.

Reformatting is needed when unformatted text is pasted into Final Draft from another word processor or when one or more paragraphs are not formatted properly (dialogue accidentally formatted as action, etc.).

Reformatting may be needed after a text document written on another word processor is opened. The built-in formatting logic should turn most, if not all, of the text into a correctly-formatted script. Since text can be laid out in many different ways, incorrectly formatted text may need to be reformatted.

Choose Tools > Reformat and the paragraph where the caret is located is selected and the floating Reformat dialog appears:



To change the paragraph to a different element type, press the proper key corresponding to the desired element, or click the proper button.



**NOTE:** No typing can done while the Reformat dialog is open.

*For more information, refer to the Reformatting section.*

## Customize (Windows only)

This is the same as choosing View > Toolbars > Customize. Refer to that section for details.

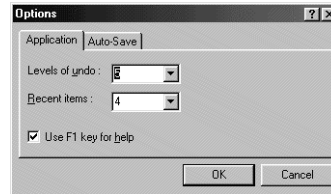
## Options (Windows only)

For similar functionality in Mac OS, refer to Edit > Preferences.

Options are settings that allow you to control the way that a number of Final Draft for Windows features operate. Settings are saved between sessions.

*To set Options:*

1. Choose Tools > Options and the Options dialog appears:



2. Click the desired tab and make any changes.
3. Click OK to apply the settings.

## Application Options

### Levels of Undo pop-up menu

Sets the number of levels for Undo/Redo. Default is 5.

### Recent Items pop-up menu

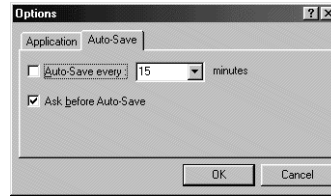
Sets the number of recently opened files displayed in File > Recent Files. Default is 4.

### Use F1 key for help

Allows the F1 key to be used to invoke Help. Default is enabled.

## Auto-Save Options

Click the Auto-Save tab and the following appears:



### Auto Save Every pop-up menu

When this option is enabled, Final Draft automatically saves scripts after the time has elapsed. Default is disabled.

If changes have been made since the last save, and the specified time has expired, and the Ask Before Option is enabled (see below), a confirmation message appears. Click OK to save the script.



**NOTE:** Even if the time has expired, Final Draft will not interrupt your typing to save the script. It will wait for approximately ten seconds of inactivity before triggering an Auto-Save.

### Ask Before Auto Save

When enabled, a confirmation message appears when Auto Save is triggered (see above). When disabled, the message does not appear and Auto Save is automatically performed at the appropriate time. Default is enabled.



**WARNING:** Disabling the Auto Save message may have unintended consequences. If you have written a considerable amount of material and decide you want to revert or undo it, you may not be able to do so if Auto-Save has saved the changed material without your knowledge. Disable this feature at your own risk!



# Production Menu

The challenges of production and their impact on managing the script.

## Production Menu

The commands and functions in the Production Menu are used when a script is placed into production. Production scripts (shooting scripts) mean scene numbers, revision marks, revision pages, A and B pages, A and B scenes, and (without Final Draft) potential headaches for the writer. Final Draft contains all the functions required to track the changes and meet the challenges that production brings to the script (and the writer).



**Tip:** We suggest that all writers become familiar with the functions that production scripts require. Experiment with the commands in this menu to experience what can happen to a script as it goes into production. We also suggest that you use the sample *Out4life* script, or a copy of one of your own scripts.

Revisions keep track of all changes made to a production script. After a few hundred copies of a script have been printed and distributed, and then changes are made, it is imperative that each modification be clearly identified. When a line is changed here, some dialogue changed there, a new scene added, etc., **Revision Marks** clearly annotate the changes so they jump out at the reader.

There will continually be additional revisions. Once the revised pages have been printed and distributed, there is inevitably another set of revisions which need to be printed and distributed, too. Final Draft allows for multiple **Revision Sets**, with different characteristics, so one set is easily distinguished from the next, and the next.

Then there is the problem of revisions changing the pagination of pages which follow any modifications. Consider what occurs when a paragraph or two is added to page 20. Normally, Final Draft would repaginate the pages that follow to allow for the new text. In production scripts, this would cause a problem because the rest of the script would have to be reprinted to accommodate the new pagination. Final Draft can **Lock** (prevent) the beginning of every page from changing. If an added paragraph causes a page to overflow, a *new* page is created to contain the overflow text. This page will be numbered with the previous page number and a letter, starting with “A” and increasing as additional pages are added. In the example of page 20 above, the next page would be 20A followed by the old page 21, which will contain exactly what it previously had. Page 21 would not need to be reprinted because it remains unchanged.

Again, consider that several hundred copies of the script have been distributed. When changes are made it would be a waste of money and resources to reprint the entire script over and over again. It is smarter, and much more economical, to print only the pages that have changed. Final Draft has the ability to print only the modified pages. If a color printer is available, revisions can be printed in color. *See File > Print..*

## About A and B Scenes & A and B Pages

During pre-production and production, shooting schedules and most other production coordination is organized by scene number. If new scenes are added, they must use A and B designations to prevent possible confusion, and costly reworking of the shooting schedule.

Though similar in concept to A and B pages, maintaining the original scene numbering and creation of A and B scenes in Final Draft is a completely separate function from the creation of A and B pages.

Use the Scene Number > Keep option, to maintain original scene numbering and have A and B scenes created.

The various page Lock commands control how new A and B pages are numbered.

## Scene Numbers [Element numbers]

Used to number or renumber scene numbers or other elements.



**TIP:** Traditionally, scenes are not numbered until pre-production begins. If you are submitting a script, we suggest that you *do not* number the scenes.



**NOTE:** In Final Draft, scene numbers are *not* automatically assigned as a script is entered or revised. Production > Scene Numbers must be used to number, or renumber, scenes.

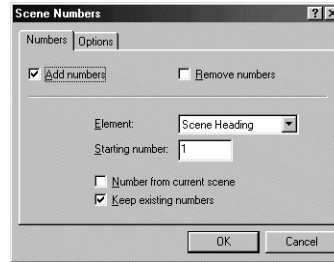
In standard screenplay format (and Final Draft default), scene numbers are assigned to Scene Headings only. If the script requires that a heading will not be assigned a scene number, the Shot element or General element should be used for the text, instead of the Scene Heading element.

Final Draft also contains options for non-standard numbering, by permitting any element to be numbered, if desired. Non-standard numbering may be used in animation, interactive, multimedia and other scripts.

*To number scenes using the default settings:*

1. Choose Production > Scene Numbers.
2. Click the Add numbers checkbox.

By default, the Scene Heading element is selected:



**NOTE:** The Keep existing numbers checkbox defaults to checked (see below).

3. Click OK.

Every Scene Heading will be assigned a scene number, starting with the number entered in the Starting Number field (the default is one), and incrementing by one. If a particular scene heading already contains a scene number, the old scene number is replaced with the new scene number.



**NOTE:** If the Keep option is unchecked (and numbering has previously occurred), a confirmation message will appear when OK is clicked.

## Numbering

### Elements pop-up

Determines which element is to be numbered. Only one element may be numbered at a time. Default is Scene Heading.

### Starting Number

Begins (re)numbering starting with the number entered in this text field. Default is one.

### From Current Scene

Causes the (re)numbering to begin with the scene corresponding to the current caret position. Default is disabled.

### Keep

Locks existing scene numbers. New scenes which have been inserted between previously numbered scene headings will be assigned “A” and “B” scene numbers. Default is disabled.

*To use the Number Options:*

1. Set any Number Options that are applicable.
2. Click OK.

The Element selected in the Element pop-up will be numbered according to the settings.

*To delete numbers:*

1. Click the Remove Numbers checkbox.
2. Choose the element desired from the Element pop-up menu.
3. Click OK.

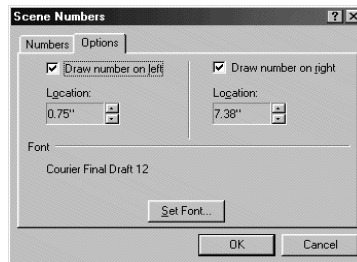
A confirmation dialog appears.

4. Click Yes.

Numbers will be erased in the Element selected in the Element pop-up.

## Options

Click the Options tab and the following appears:



**NOTE:** Options settings will *not* be applied just by clicking OK. They will be applied the next time the script is (re)numbered.

### **Draw Number on Left and Draw Number on Right checkboxes**

Determines if numbers will appear in the Left and/or Right. Default is both enabled.

### **Left and Right Location Settings**

Both are measured in inches from the left edge of the page, these settings control where the numbers appear. Default is 0.75 for Left and 7.37 for Right.

*To change the Left or Right Location settings:*  
Click the up or down arrows next to the setting.

### **Font**

Indicates the current font and size setting that the numbers will use. Default is Courier Final Draft 12 (Windows), or Courier 12 (Mac OS).

*To set Font attributes:*

1. Click the Set Font button.

The standard font dialog for your computer and operating system appears.

2. Make any changes desired and click OK.



**NOTE:** Once changed, Margin settings will remain for future (re)numbering, no matter which Element is selected in the Element pop-up.

### **Edit Scene Number**

Allows the current scene number to be modified manually.

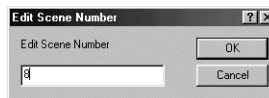


**NOTE:** This applies to scene numbers for *Scene Headings only*. Numbers for other elements cannot be changed manually.

*To modify a scene number:*

1. Position (click) the caret within the scene whose number is to be edited.
2. Choose Production > Edit Scene Number.

The Edit Scene Number dialog appears, containing the scene number for the caret position. For example:



2. Edit the text field as desired.
3. Click OK.

The current scene's number will be modified.

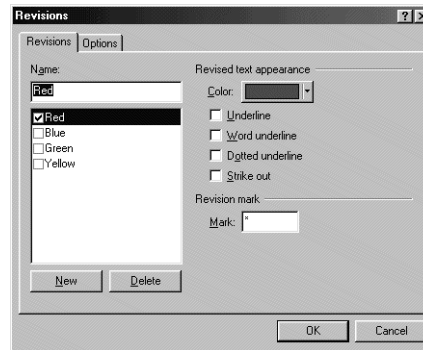


**NOTE:** If the scene has yet to be numbered, the dialog appears blank.

## Revisions

Allows the selection, modification and creation of different revision styles, each with separate characteristics.

Choose Production > Revisions, and the following appears:



### Revision Style

When entering revised text (see Revision Mode, below) or Marking revised text (see next topic), the revised text will have the characteristics (and color) of the active Revision Style, designated by the checkmark. Every Revision Style has its own set of characteristics. A benefit of having multiple revision styles is that it is easy to differentiate between recent revisions and earlier ones. When the script is printed, the revised text will be printed in its designated typestyle (and color if a color printer is used).

The only initial difference between the default Revision Styles is their name and color.

*To change the active Revision Style:*

Double-click the name of the style desired.

The checkmark will note the new selection.

*To change the characteristics of a revision style:*

Click the desired revision style, and its characteristics appear.

*To change the color of the selected revision style:*

1. Click the color swatch.

The standard Color Picker for your computer and operating system will appear.

2. Choose the color desired and click OK.

The new color will be displayed as the color swatch.

*To change the typestyle of the selected revision style:*

Click the checkbox of the typestyle desired.

Multiple typestyles may be used at one time.

*To change the Revision Mark of the selected revision style:*

1. Click in the Mark text field.
2. Replace the current character with any character desired.



**NOTE:** Traditionally (and Final Draft default), the Revision Mark is an asterisk (“\*”).

*To add a new revision style:*

1. Click the New button.

A new revision will be added at the end of the list and the default name will be selected in the Name text field.

2. Edit the name as desired.
3. Select an appropriate color and typestyle.

*To delete a revision style:*

1. Select the revision in the list.
2. Click the Delete button.

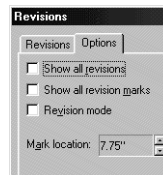
The revision style is cleared from the list and all revisions in the script that were marked with that revision style will no longer be marked as revised.

*When all changes are complete:*

Click the OK button.

### **Revision Options**

1. Click the Options tab to set options for all revisions.



2. Click the checkbox of the option desired to activate or deactivate it.



**Show All Revisions**

Allows all revisions to be shown at the same time. When disabled, only the *active* revision style will be displayed. Default is disabled.

**Show All Revision Marks**

Allows all revision marks to be shown at the same time. When disabled, only the *active* revision marks will be displayed. Default is disabled.

**Revision Mode**

When enabled, causes any text that is entered to be marked as revised. Default is disabled.

Use this feature when any changes should be marked as revised. It is easier to turn on Revision Mode than to manually mark every change after the fact using Production > Mark Revised (see below). Everything typed will be marked as revised and displayed in the current revision style.

This option performs the same function as Production > Revision Mode (see below).

**Mark Location**

Sets the margin for the Revision Mark, measured from the left edge of the page. Default is 7.75.

*To change the margin setting:*

Click the up or down arrow.

*To apply the Options:*

Click OK.

-or-

Click the Revision tab, make desired changes and click OK.

**Revision Mode**

A toggle command which causes all or edited text to be marked as Revised. It is marked with a checkmark when enabled, and is not checked when disabled.

Use this feature when all subsequent changes should be marked as revised. It is easier to turn on Revision Mode than to manually mark every change after the fact using Production > Mark Revised (see below). Everything typed will be marked as revised and displayed in the active revision style.

This option performs the same function as Production > Revision > Options > Revision Mode.

## Mark Revised

Causes all currently selected text to be marked as revised, using the active revision style. This allows a reader to easily spot any revisions.

*To mark revision text:*

1. Select the text.

INT. DARK OFFICE - NIGHT

A WRITER sits at a desk, hunched over a computer, his face bathed in the glow of the screen. He looks as if he has not slept for a week.

2. Choose Production > Mark Revised.

A Revision Mark (default is an asterisk “\*”) appears to note the text as revised. The text appears in the color and typestyle set for the current revision style. For example, with the current revision style set to use asterisks as a mark and underline words as the typestyle, it will appear as:

INT. DARK OFFICE - NIGHT

A WRITER sits at a desk, hunched over a computer, his face bathed in the glow of the screen. He looks as if he has not \*  
slept for a week. \*

## Clear Revised

Deletes any revision marks and reverts revised text to normal.

*To clear text which has been marked as revised:*

1. Select the revised text.
2. Choose Production > Clear Revised.

Revision marks and revision styles are removed, and the text appears like other text in the script.

*To clear all the revised text in a script:*

1. Choose Edit > Select All.
2. Choose Production > Clear Revised.

## Lock Pages

Overrides automatic pagination functions. Any changes to the script that cause pages to overflow will create A and B pages.

Normally, the script is repaginated whenever text is added or deleted. Script locking keeps each page consistent with previous versions. Every page will begin with its “original” text, as long as the script remains locked.

*To lock script pages:*

1. Choose Production > Lock.

A dialog appears asking whether to enable Revision Mode (see above).

2. Click either the Yes or No button, depending on the situation.

No matter which response is chosen, Final Draft goes through the script and marks down where each page begins. When new text is added, an “A” page is added.

3. The menu command changes to Lock A Pages, and other locking and unlocking commands are enabled (see below).



**NOTE:** When text is deleted from a locked page, Final Draft *will not* bring text “up” from the following page to fill the empty space. That space will remain to indicate that some text has been deleted. If more than one complete page is deleted (i.e. all of page 20 and 21, and half of page 22), the second page is permanently deleted and the page number will appear in the Header as a range (i.e. 20-21). This prevents the panic that ensues when someone asks “Where is page 21?”

## Lock “A” Pages

Allows each revision to be locked separately.

For example, pages have been locked so there is now a 21A, 21B, etc. Choose Production > Lock “A” Pages. All existing A and B pages will now be locked themselves and act just like any other locked page (retaining their starting position, etc.) When new text is added to a locked A page that causes an overflow to a new page, it will become an “AA” page, and so on. Likewise, if there are multiple locked pages and you delete more than a page, the multi-page range that appears in the Header will reflect the page range that was deleted (such as BBB-5A).

## Unlock “A” Pages

Reverts back one level of Locking. It is enabled only after Production > Lock “A” Pages is used.

*To unlock “A” pages:*

1. Choose Production > Unlock “A” Pages. A confirmation dialog appears.
2. Click Yes.

The last Production > Lock “A” Pages will be overridden, and the appropriate pages will be unlocked.



**NOTE:** This command may be chosen multiple times, if applicable.



**NOTE:** No matter how many times “A” pages are unlocked, the menu will still indicate “A”.

## Unlock All Pages

Completely unlocks the script and rennumbers the pages (removing all “A “ and “B” pages).

*To unlock all pages:*

1. Choose Production > Unlock All Pages.

A confirmation dialog appears.

2. Click Yes.

All pages will be unlocked. All text will be reflowed so that pages are renumbered consecutively.

## Locking Tools Submenu

### Relock Pages From Caret

Relocks the script from the page containing the caret to the end of the script. This is used when the locked script does not match the printed draft of the script exactly, due to pages not being properly locked at some point before changes were made.

1. Place the caret on the page from which relocking is to begin.
2. Choose Production > Relock Pages From Caret.

A confirmation dialog appears.

3. Click Yes.

All pages following the current page will be unlocked and reflowed normally, then locked again.

### **Adjust Locked Page**

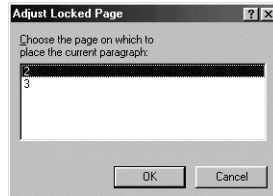
Allows the starting position for a single locked page to be changed. This is used when a particular locked page needs to be moved up or down a paragraph or two to match a printed draft.

1. Place the caret at the beginning of the paragraph where adjustment is to begin.
2. Choose Production > Adjust Current Locked Page.

A confirmation dialog appears.

3. Click Yes.

The Adjust Locked page dialog appears. For example:



4. Select the page number where the current paragraph should begin (i.e. be “the top of”).
5. Click OK.

The script is repaginated to reflect the new starting position for the specified locked page.

**Lock New Page**

Creates a new locked page at the current caret position. This should only be necessary if a page is incorrectly numbered.

1. Place the caret exactly where the new locked page is to begin.
2. Choose Production > Lock New Page.

A confirmation dialog appears.

3. Click Yes.

The page will be locked.

**Unlock Page**

Unlocks a single page. This should only be necessary if a page is incorrectly numbered or is improperly numbered as an “A” page.

1. Place the caret on the page to be unlocked.
2. Choose Production > Unlock Page.

A confirmation dialog appears.

3. Click Yes.

The page will be unlocked.

# Windows Menu

## Help Menu

Different ways to view scripts onscreen.  
How to get help.

## Windows Menu

Offers controls for displaying the currently open scripts.

The bottom of the Windows menu contains a list of all currently open scripts.

*To make a script in the list the frontmost (active):*

Select the script from the list.

It will be brought to the “front” and a checkmark will appear next to its name in the list.

### **Zoom** (Mac OS)

Resizes the active window.

Choose Windows > Zoom and the active window will toggle between its original size and a size where all its contents are visible (depending on the monitor).

This performs the same operation as clicking the window’s Zoom box.



The following commands in the Windows menu are enabled only when more than one script (or document) is open.

### **Rotate** (Mac OS)

Switches between the currently open scripts, one at a time.

### **Cascade** (Windows), **Stack** (Mac OS)

View all the currently open scripts, stacked one on another. This makes it easy to cut and paste text between different scripts.

Choose Windows > Cascade (Windows), or Windows > Stack (Mac OS), and all open scripts will be placed one upon the other.

### **Tile or Tile Vertical**

View all the currently open scripts, tiled on screen. Similar to Cascade/Stack (above), it makes it easy to cut and paste text between different scripts.



The size of each tile depends on the number of scripts that are open.

Choose Windows > Tile, or Windows > Tile Vertical, and all open scripts will be arranged on screen in tiles.



## Help Menu (Windows, Mac OS 8.x) or Apple Guide Menu (Mac OS 7.x)

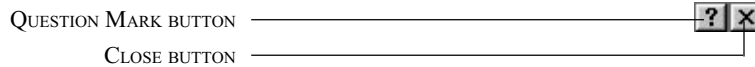
Built into Final Draft is a detailed help system that contains information about program operations, all functions, each menu command, etc.

*To use Help:*

1. Select the Help > Help Topics (Windows, Mac OS 8.x), or Apple Guide > Final Draft Help (Mac OS 7.x).

- or -

(Windows) Whenever a dialog box is displayed, click the Question Mark button near the right edge of the title bar :



The Help Table of Contents appears.

2. Choose the topic desired.

## Hide/Show ScreenTips (Mac OS)

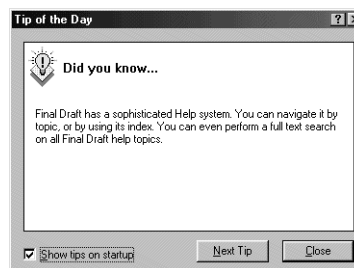
Hides or displays the onscreen “labels.” ScreenTips appear similar to:



## Tip of the Day

Permits access all the helpful tips.

Choose Help > Tip of the Day, and the Tip of the Day dialog appears:



## About Final Draft (Windows)

Click the appropriate tab to view information about the current version, credits, support (with Internet links) and additional links to the Internet. Mac OS users should refer to Apple > About Final Draft.



# Elements

Manage and modify special paragraph styles.

## Elements

Scripts are composed of different types of information - Scene Headings, Character Names, Dialogue, Transitions, etc. Traditional screenwriting conventions dictate that each has separate margins, alignment, spacing, casing, etc. Final Draft calls these unique paragraphs Elements. The specifications for all Elements are defined in the Format > Elements dialog. Other word processing programs may refer to them as style sheets.

When a new paragraph is added to the script, its characteristics are taken from the specifications in the Elements dialog and applied to the paragraph, giving the script a consistent, professional look.

The entire script may be altered by changing the settings for one or more elements. For example, if the margins for the Dialogue element are changed, every paragraph of dialogue is reformatted accordingly. This causes the script's length to be adjusted (lengthened or shortened).

### Standard Elements

The basic default Elements (except Shot) include:

```
SCENE HEADING — EXT. STUDIO PARKING LOT - DAY

ACTION — A WRITER and an AGENT are walking from the parking lot
          towards an office.

CHARACTER NAME ————— AGENT
PARENTHETICAL ————— (whispers)
DIALOGUE ————— Just follow my lead. I know you're ready
                      to do this pitch.

TRANSITION ————— DISSOLVE TO:
```

### Scene Heading (Slug Line)

Mark the beginning of a scene, describing where and when the scene takes place. They are always written in all capital letters. Traditionally, Scene Headings are the only element that have a scene number assigned to them. They will not be “orphaned” at the bottom of a page but will be placed at the beginning of the next page to stay with the action that follows the shot description.

```
LOCATION —————
          |
          | INT. APARTMENT - NIGHT
TIME —————
```

Location indicates where the scene is to take place.

Time indicates when the scene is to take place.

**Action**

Represents screen direction which tells what is happening in the scene. It may include physical and psychological action.

**Character Name**

Always precedes dialogue to indicate who is doing the talking. They are always written in all capital letters.

**Parenthetical**

Directions which precede or follow dialogue. They indicate an immediate action being taken by the speaker, or that the dialogue should be delivered in a certain way. Parentheticals should be no more than a few words.



**NOTE:** When a Parenthetical element is added, Final Draft automatically enters both the left and right parentheses and positions the caret between the them.

**Dialogue**

A character's speech. It is always preceded by a Character Name, which identifies the speaker.

**Transition**

Marks the end of a scene and may indicate how the passage between scenes takes place. They are always written in capital letters.

**Shot**

Used to indicate a camera angle, camera movement or direction within a scene. They are always written in capital letters. They behave and paginate just like Scene Headings, although they do not get numbered. They will not be "orphaned" at the bottom of a page but will be placed at the beginning of the next page to stay with the action that follows the shot description. For example:

BACK TO ANDY

CLOSE-UP ON THE TELEVISION SCREEN

**General**

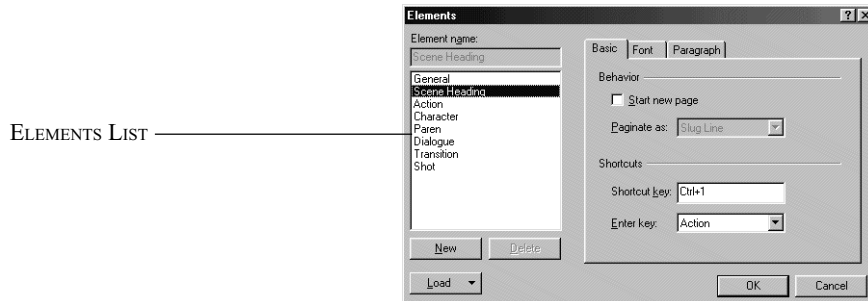
Used for any text which does not fall within any of the standard elements.

## Modifying Elements and Creating New Elements

Most scripts can be written with just the default set of elements. Elements can also be modified and expanded, allowing complete customization of the look of any script.

*To modify the Elements:*

1. Choose Format > Elements and the Elements dialog appears:



The Elements dialog contains the controls for all aspects of each element. It contains a list of the current elements as well as all the keystrokes, margins, alignment, spacing and stylistic information for each Element.

2. Make changes to any Element(s).
3. Click OK.

The script will be changed appropriately.

### BASIC TAB

The Elements List contains the elements that are defined for the currently open script. The currently selected element's characteristics (Scene Heading in the above) are detailed by the options set in the Basic, Font and Paragraph tabs of the Elements dialog.

### Behavior Options

Determines what happens when an element is added or inserted in the script.

#### Start New Page checkbox

When checked, a new page will begin when the element is added or inserted. The default setting is disabled, since there is no 'traditional' script element that automatically begins a new page.

### **Paginate As pop-up menu**

Instructs Final Draft how to break pages when text overflows between pages. Disabled for the default elements and enabled for custom elements only. The rules for breaking pages for one of the default elements listed may be used, or nothing special (None) can be selected.

### **Short Cuts**

Determines which Element Shortcuts will be used to add or insert the element. It also indicates which element is automatically created when the Enter Key (Windows), or Return Key (Mac OS) is used after text has been entered.

#### **Control Key (Windows), Command Key (Mac OS)**

Displays the numeric key that is currently used in a Element Shortcuts to create the element paragraph.

*To change the Element Shortcuts:*

1. Choose the element desired from the Element List.
2. Click in the Shortcut Key text field.
3. Replace the current character with any character desired. It does not have to be a number.

#### **Enter Key (Windows), Return Key (Mac OS) pop-up menu**

Determines which element is automatically created when the Enter Key (Windows), or Return Key (Mac OS) is pressed after text has been entered.

*To change which element is automatically created when the Enter/Return key is pressed:*

Choose the element desired from the pop-up menu.

*To create a custom element:*

1. Click the New Button.

A default name appears in the Element List and in the text field above the list.

2. Edit the name in the text field as desired. The name in the Elements List changes accordingly.

The Basic, Font & Paragraph tab options are set to default for those of the General Element.

3. Make any changes desired.

*To delete a custom element:*

1. Select a custom element. The Delete button becomes enabled.
2. Click the Delete Button. A confirmation dialog appears.
3. Click the Yes button to confirm the deletion.

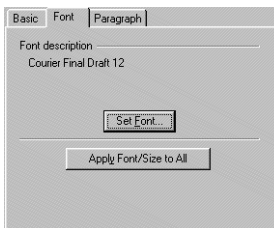
*To load elements from other scripts or Stationery files:*

1. Click the Load button.
2. A list of files available in the Stationery folder appears.  
- or -  
Click Other and navigate to where scripts or other Stationery files are stored.
2. Choose the file desired.

The Elements from the file will be loaded and can be edited for use with the current script.

### **Font Tab**

Indicates the current font and size setting that each element will use. Default is Courier Final Draft 12 (Windows), or Courier 12 (Mac OS).



The reliance on Courier font (12 point size, plain text style) represents a holdover from the “old days” in what is the officially accepted appearance of scripts. This default font and size matches what is used on most typewriters. *Use a different font at your own risk.* Many industry professionals do not “trust” seeing scripts in a different font. They feel you may be “cheating” the length of your script, or worse, are unprofessional.



*To set Font attributes for a single element:*

1. Choose the element desired from the Element List.
2. Click the Font tab.
3. Click the Change button.

The standard font dialog for your computer and operating system appears.

4. Make any desired changes and click OK.

*To set Font attributes for all elements:*

1. Change the font attributes for one element.
2. Click the Apply Font/Size to All button.

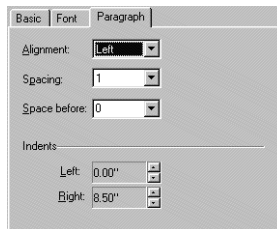
All the elements will now be set to the same Font attributes.



**NOTE:** Font attribute changes will not be applied to the script until the OK button is pressed.

## **Paragraph Tab**

Determines additional attributes for each element.



### **Align pop-up list**

Offers the options Left, Centered, Right and Justified. Default is Left.

### **Spacing pop-up list**

Offers the options 1, 1.5, 3, and 3. Default is 1.

### **Space Before pop-up list**

Allows changes in the spacing *before* the paragraph the caret is currently in, or for each paragraph contained in a selection. Options include 0, 1, 2 and Other. Default is 1.

## Left and Right Indents

Measured in inches from the left edge of the page, these settings control the margins of each element.

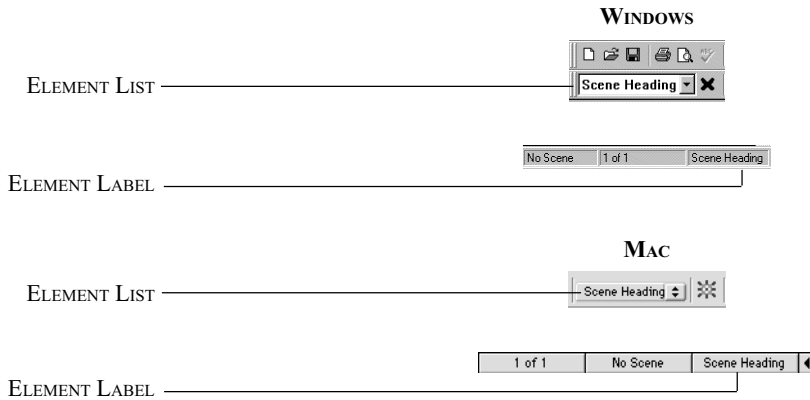
*To change the Left or Right Indents settings for an element:*

1. Choose the element desired from the Element List.
2. Click the up or down arrows next to the setting.

## Identifying Elements in a Script

The Element pop-up list and Element Label indicate the Element for the current caret position.

There is an Element pop-up list in the Top Toolbar. On the Status Bar (at the bottom of the window), there is also a text area called the Element Label.



## Changing a Paragraph's Element

Occasionally, there is a need to change a paragraph's element after it has been entered.

*To reformat an individual paragraph to a different element*

1. Place the caret within the paragraph (or select a word or a block of text) to be changed.
  2. Choose the new element for the paragraph from the Format > Elements Submenu.
- or-
- Choose the new element for the paragraph from the Element pop-up list in the Top Toolbar.
- or-
- Use the keyboard shortcut

Normally pressing Ctrl+[#] (Windows) or Command+[#] (Mac OS) is used to change from one paragraph to another. Pressing Ctrl+Shift+[#] (Windows) or Command+Option+[#] (Mac OS) is used to reformat a paragraph.



**NOTE:** If more than one paragraph is selected, only the first paragraph will be reformatted. Use Tools > Reformat to change a series of paragraphs.

## Adding Paragraphs

Final Draft offers a variety of methods for adding new paragraphs and switching elements, so that a writer may choose the method that works best for their own typing style.

Adding paragraphs can be accomplished by using either:

Ctrl+[#] (Windows), or Command+[#] (Mac OS), key combination.

The Tab key.

The Enter key (Windows), or Return key (Mac OS).

*Refer to the Shortcuts section.*

# SmartType

Eases the need for repetitive typing by using lists of characters, extensions, locations, times, and transitions.

## SmartType

To ease the frustration of having to repetitively type the same names and phrases, Final Draft provides an automatic type-ahead facility called SmartType™. Lists are constantly maintained for all the Character Names, Extensions, Locations, Times, and Transitions entered into the script.

When the caret is positioned in a Character Name, Scene Heading and Transitions Element, SmartType enables as few letters as are needed to be typed to match the desired name or phrase in the appropriate SmartType list. The rest of the name is then entered by Final Draft.



**NOTE:** The Location and Time SmartType lists are used to enter portions of Scene Headings. For example:

LOCATION —————  
INT. APARTMENT - NIGHT  
TIME —————

Extensions appear after a Character Name to indicate where the speech is coming from, for example:

EXTENSION —————  
MARC (V.O.)  
When the bulls were released, we  
ran as fast as we could.

Extensions are always abbreviated in all capital letters and enclosed in parentheses.



**NOTE:** Unlike the other lists, the Extensions and Transitions SmartType lists start with a few standard items as a default.

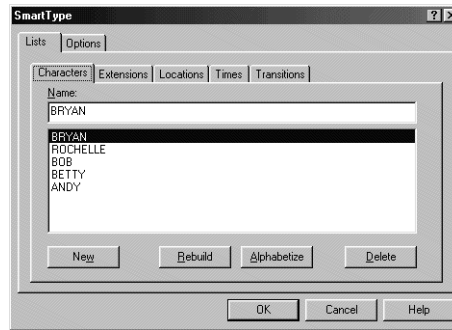


## Entering SmartType Items in the Script

**NOTE:** By default, all SmartType lists are initially active (see Options, below, to learn how to disable SmartType lists).

The Character SmartType List from the sample script *Out4life* is used as an example in the following (see the *Tutorials* section). All the functions described are applicable to the Extensions, Locations, Times and Transitions SmartType Lists.

The Character SmartType List for *Out4life* initially consists of:



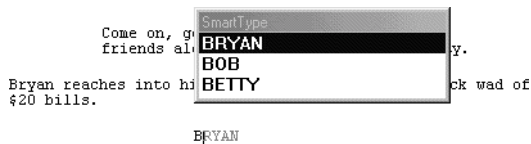
When the caret is positioned in a Character Name element and a letter key is pressed, the SmartType Character List is examined for any matching items. If the search is successful, all items beginning with that letter are displayed in a pop-up window and the rest of the first matching item appears in a light gray color. For example, in the character paragraph below, an “A” was entered:

Bryan reaches into his pocket and pulls out a thick wad of \$20 bills.

ANDY

Only one entry matches (ANDY), because that is the only item starting with the letter “A.” The rest of Andy’s name has been entered in gray, allowing you to accept SmartType’s choice or continue typing (to add a new character).

As another example, there are a few characters in the *Out4life* script that begin with the letter “B.” When a new Character paragraph is created and “B” is typed, the following appears:



*If more than one item begins with the same letter and the name initially suggested is not the desired item:*

Press the same letter again to advance to the next name in the list.

- or -

Continue to enter more characters of the desired name. As more letters are entered, the list will be examined for names beginning with the series of letters entered, narrowing the possibilities.

- or -

Use the Arrow Keys to move up or down between items in the SmartType List pop-up window, to select the desired name.

*Regardless of the selection method used, once the desired name is selected:*

Press the Enter key (Windows), or Return key (Mac OS).

The item appears in the script and the SmartType pop-up window disappears.

## **More SmartType Examples**

### **Single item lists**

Consider the following:

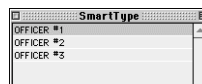


*In order to have SmartType enter the name DUDLEY PETERS:*

Press the “D” key. Since DUDLEY PETERS is the first (and only) item starting with the letter ‘D’, DUDLEY PETERS is entered automatically, a savings of 12 keystrokes.

### **Multiple item lists**

Consider this list:



*In order to have SmartType enter OFFICER #3:*

Press the “O” key three times

- or -

Use the Arrow Keys to move within the list and select the proper item

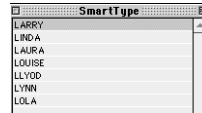
- or -

Press the End key to scroll to the end of the list

- or -

Type in the complete name (O-F-F-I-C-E-R- #-3), as no fewer keys uniquely identify this character.

Now consider:



*In order to have SmartType enter Lloyd:*

Press the “L” key five times

- or -

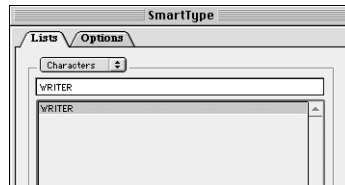
Type “L-L”.

This second method is the easiest (in this case), since only two letters are needed to uniquely identify this item.

### **Entering New SmartType Items “On-the-Fly”**

New items are added to SmartType List automatically when they are typed into the script.

For example, using the Tutorials sample script, there initially is only one item, WRITER, in the SmartType Character List.



Consequently, if the letter “R” is typed into a Character Name element, the SmartType pop-up window does not appear. The screen appears as:

```
EXT. STUDIO LOT - DAY
There is tension in the air.
    R
```

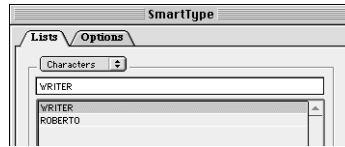
The rest of the name “ROBERTO” is then typed.

```
EXT. STUDIO LOT - DAY
There is tension in the air.
    ROBERTO
```

The Enter key (Windows), or Return key (Mac OS), would be pressed to change to a different element paragraph.



Since the item has not been previously entered in the script already, it is added at the end of the Character SmartType List:



This method allows items to be added to all the SmartType lists as the script is written.

### **More About SmartType Matching**

The SmartType pop-up window appears if there is a match of the first letter typed in a Character Name, Extension, Location, Time and Transition paragraph.

Matching may not be desirable when the item to be entered is a subset of an item already in the SmartType List. For example, if there is a character named “BOBBIE” in the list and “BOB” needs to be entered for the first time, Smart Type would automatically enter “BOBBIE” (because “BOB” matches part of “BOBBIE”). The only way to enter BOB is to temporarily turn the matching off, so that any text desired may be typed.

*To manually disable matching:*

Press the Tilde key (“~”) to disable matching.

- or -

Once the window appears, click the Close box.

The list is temporarily disabled.

If SmartType matching is disabled, any new entries will still be added to the appropriate SmartType list.

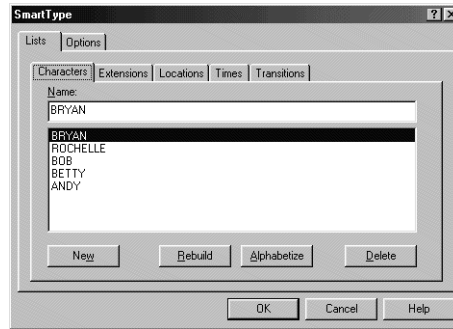
Refer to the SmartType Options below to learn how to have matching default to disabled.

## Managing SmartType Lists

### SmartType Lists

Allows all SmartType lists to be view and modified.

1. Choose Document > SmartType, and the SmartType dialog appears with the SmartType Character List displayed. For example, the Character List from the sample *Out4life* script appears as:



2. Choose the list to be viewed or modified by clicking the appropriate tab (Windows), or from the SmartType pop-up list (Mac OS).

*To change an existing entry in the list:*

1. Select the item to change.

The item's name appears in the text field above the list.

2. Click in the item name text field.
3. Edit the item. Any changes will be reflected in the item in the list.



**NOTE:** Editing an item in a list *does not* change it in the script. To change an item in the script, use Edit > Find/Replace.

*To add new items to a list:*

New items are entered into the appropriate list as they are typed in the script, or they can be entered directly in the SmartType dialog.

1. Click New.

The default name “New Item” appears at the bottom of the list and in the item Name text field.

2. Click in the item name text field.
3. Edit the default name. Any changes will be reflected in the item in the list.

*To reposition an item within the list:*

Click and drag the item to the new position.

*To rebuild the list:*

Click the Rebuild button.

The script will be scanned and the list rebuilt.



**WARNING:** Any items entered directly in the list that are not used in the script will be *deleted*.

*To view the list in alphabetical order:*

Click the Alphabetize button.

This also alphabetizes the items in the SmartType List pop-up window.

*To delete an item from the list:*

1. Select the item to change.
2. Click the Delete button.

The item is immediately deleted from the list (there is no confirmation dialog).



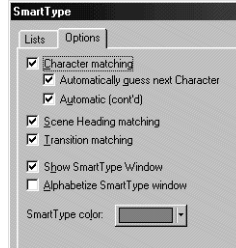
**NOTE:** Deleting an item from a list *does not* remove it from the script. To delete an item from the script, use Edit > Find/Replace.

*Once all changes have been made:*

Click OK.

## SmartType Options

Click the Options tab of the SmartType Dialog to view SmartType Options.



By default, all of the SmartType Lists are enabled.

*To disable Character, Scene Heading or Transitions Matching:*

Uncheck the checkbox next to the SmartType List to be disabled.

If a list is disabled and a new paragraph of that type is created, the pop-up SmartType window will not appear. Any new entries will still be added to the appropriate list.

### **Automatically Guess Next Character**

Tracks the entry of Character Names, and when it senses that two individuals are having a conversation, alternately offers their names when a new Character element is created. This is useful when a scene contains multiple conversations between two individuals. Default is enabled.

### **Automatic (cont'd)**

Automatically places “(cont'd)” after the character’s name if same character speaks repetitively during a single scene. This is used to alert the reader that the same character is continuing a speech when it is broken by some action. Default is enabled.

“(cont'd)” is added only when there is no other character’s dialog between the connecting speeches by the same character. “(cont'd)” is never inserted if the speeches occur in different scenes.

### **Show SmartType Window**

Determines whether all the SmartType pop-up windows will appear. Default is enabled.

### **Alphabetize SmartType Window**

Items in the SmartType pop-up window will appear in alphabetical order. Default is disabled.

**Auto-Position SmartType Window** (Mac OS only)

Makes sure that the SmartType pop-up window does not block the view of the item being entered. Default is enabled.

**Smart Type Color**

Determines the text color for SmartType matches.

*To change the color:*

1. Click the color swatch.

The standard Color Picker for your computer and operating system will appear.

2. Choose the color desired and click OK.

The new color will be displayed in the color swatch.

*Once all changes have been made:*

Click OK.

# Header and Footer

Include additional information on each page.

## Header and Footer

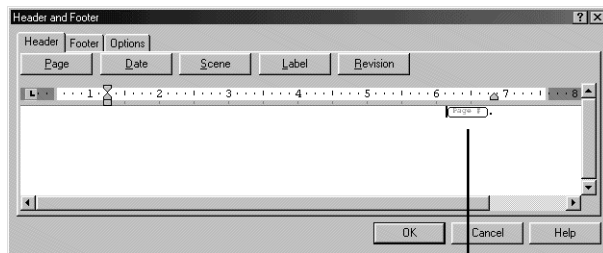
Every Final Draft document can contain a Header which appears (and is printed) at the top of each page, and a Footer which appears (and is printed) at the bottom of each page. The Header and Footer may contain custom text, the page number, today's date, the scene number, a special label, and the current revision. The look of the Header and Footer may be customized to suit the needs of the script.

In the following, the Header is used as an example. Every function is also available for the Footer.

All adjustments to the Header and Footer are made in the Header and Footer window.

*To view the Header and Footer window:*  
Choose Document > Header and Footer.

The Header and Footer window appears, defaulting to the Header tab:



PAGE NUMBER SYMBOL



**NOTE:** The default Header contains just the page number.

Notice that there is a period typed after the Page # symbol. If it was not manually entered, none would appear. In a script, the default Header appears similar to:

2.

PAGE NUMBER  
WITH PERIOD

The special page number symbol will be replaced, page by page, with the appropriate page number. This symbol is a placeholder for the appropriate information. The same is true for the other special symbols - the characteristic they represent is variable, but, once set, the position in the header is not.

To view the Footer window:

Click the Footer tab.

The default, empty Footer window appears:



The Footer window contains identical options to those in the Header.



**NOTE:** Header and Footer margins are set in Document > Page Layout > Margins tab.

### Text in the Header and Footer

Text may be typed directly into the Header and Footer window.

Initially, text is right-justified and appears at the caret position. Text may be placed anywhere in the window, and before or after any of the special symbols.

All font attributes (type, style, size, etc.) may be changed via the appropriate menu commands. This will *not* affect the font used in the script. The font will also be used for printing.

### Special Symbols

Placeholders in the Header and Footer window include:

#### Page

The current page number.

#### Date

Today's date.

#### Scene

The current scene number. If the script has yet to be numbered, nothing will appear.

#### Label

Contains text which may be varied throughout the script (see next topic).



## Revision

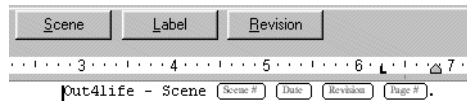
Contains the name of the current revision style.

*To position a symbol in the Header and Footer window:*

1. Position the caret where the symbol should be placed.
2. Click the appropriate button.

The special symbol will appear at the caret position.

For example, this setup...



...produces this Header for the script named *Out4Life*, Scene 7, on June 12, 1999, with the Blue revision, on Page 5:

Out4life - Scene 7 06/12/99 Blue 5.



**NOTE:** To separate the special symbols, there has been one space manually typed between them.

*To remove a symbol in the Header window:*

1. Click the symbol.
  2. Press the Delete key.
- or -
- Choose Edit > Clear.



**NOTE:** All special symbols are available for both the Header and Footer. If desired, the same symbol may be used in both at the same time.

## The Label Symbol

The label symbol links text to the Header or Footer at any point in the script. From then on, this “label text” will appear in the Header or Footer. The Label symbol must be placed in the Header and Footer window to represent the position where any label text will be placed.

When a Label is inserted, its text is used until another Label is encountered. The difference between Labels and regular text typed in the Header and Footer window is that label text can be changed on a page-by-page basis through out the script.

For example, writing standards for sitcom and episodic television require that the act number and/or scene number appear in the Header at the top of each page. If the text in the Header was not changeable, then separate files would be needed for each act, which would insure the proper act number would appear at the top of each page. This problem is solved by using Labels. When “Act I” is completed, the insertion of a Label with “Act II” as the label text, insures that the requirements are met.

*To insert a Label:*

1. Position the caret in the script where the label text should be placed.
2. Choose Document > Insert Label.

The Label dialog appears:

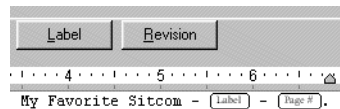


3. Enter the text desired. For example:



4. Click OK.

The label text will appear in the Header and Footer beginning with the page in which it is located. For example, for this setup...



...and with the current page containing the label text above, the Header would appear in the script as:

My Favorite Sitcom - Act I - 5.

*To go to a Label:*

1. Choose Edit > Goto.
2. Select labels from the Goto list (Windows), or Goto pop-up menu (Mac OS).
3. Click the Next or Previous button.

The script scrolls to the Label’s location. The Label dialog appears.

*To change the label text:*

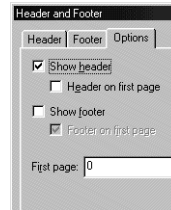
1. Use Edit > Goto to find the label text desired.  
- or -  
Position the caret where the label text was placed.
2. Choose Document > Insert Label.

The Label dialog appears.

3. Edit (or delete) the text.
4. Click OK.

## **Header and Footer Options**

Click the Options tab in the Header and Footer window and the following appears:



### **Show Header**

Determines whether the Header appears. Default is enabled.

### **Header on First Page**

Indicates whether the Header is used on the first page. Default is not enabled, as traditional screenplay format dictates that no page number appears on the first page.

### **First Page number**

Sets the number for the first page of a document. Type any number desired in the text field. Default is 1.

### **Show Footer**

Determines whether the Footer appears. There is no footer in traditional screenplay format. Default is not enabled.

### **Footer on First Page**

Indicates whether the Footer is used on the first page. Default is not enabled.

*When all changes have been made to the Header and Footer:*

Click OK to apply any changes to the script.

# Reformat

Correctly format paragraphs and imported text.

## Reformat

Normally, reformatting text is not necessary. As a script is typed, Final Draft places the text into proper format and paginates it according to industry standards.

Reformatting is used to take text which is not formatted properly and transform it into correct script format, i.e., the element is changed. For example: when unformatted text is pasted into Final Draft from another word processor; when one or more paragraphs are not formatted properly (dialogue accidentally formatted as action, etc.).

Reformatting may be needed after a script, written on another word processor, is saved as a text document and opened in Final Draft. The built-in formatting logic should turn most, if not all, of the text into a correctly-formatted script. However, since text can be laid out in many different ways, incorrectly formatted text may need to be reformatted.

There are a number of methods that may be used to reformat text.

### Reformatting a Single Paragraph

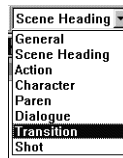
*To change the element of a single paragraph:*

1. Place the caret within the paragraph to be changed.

Bryan stops walking. With his back still to the Williams, he  
cracks a sly, conniving grin.

SHOULD BE A \_\_\_\_\_ CUT TO:  
TRANSITION

2. Choose the new element for the paragraph from the Element pop-up list in the Top Toolbar.



- or -

(Mac OS) Choose the new element for the paragraph from the Format > Elements Submenu.

- or -

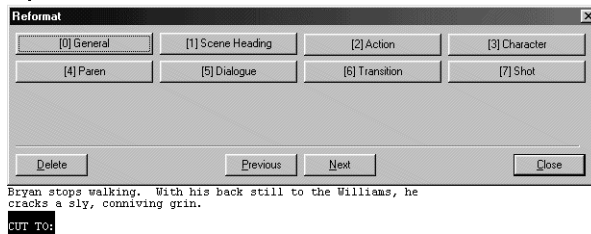
Use the Shift key with the desired Element's shortcut (Windows), or the Option key with the desired Element's shortcut (Mac OS).

Normally, pressing a Ctrl + [#] key (Windows) or Command + [#] key (Mac OS) combination is used to change from one type of element to another. In this case, pressing Ctrl + Shift + [#] (Windows), or Command + Option + [#] (Mac OS) can be used to reformat the current paragraph.

- or -

Choose Tools >Reformat.

The Reformat dialog appears. The current paragraph will be selected.



Click the appropriate button for the new element for the paragraph.

- or -

Press the appropriate key (the number or Function Key shown in brackets) for the new element for the paragraph.

The paragraph will be reformatted.

CORRECTLY FORMATTED ————— Bryan stops walking. With his back still to the Williams, he cracks a sly, conniving grin. CUT TO:

If any of the first three methods are chosen, nothing more occurs.

If Tools > Reformat is used, additional paragraphs may now be reformatted (see the following).



**Tip:** If a large block of text needs to be reformatted, break it into many paragraphs first. Reformat cannot be used to break up a large block of text.

## Reformatting Many Paragraphs

*To change the element of many paragraphs:*

1. Choose Tools >Reformat.

The Reformat dialog appears. The paragraph containing the caret will be selected (see above).

2. Click the appropriate button for the new element for the paragraph.

- or -

Press the appropriate key (the number or Function Key shown in brackets) for the new element for the paragraph.

The paragraph will be reformatted. The next paragraph in the script will be selected.

3. Continue reformatting each paragraph as needed.

Click the Next button (or press the N key) to skip a paragraph without any reformatting.

Click the Previous button (or press the P key) to select the last paragraph.

Click the Delete button (or press the D key) to delete the paragraph.



**WARNING:** There is no confirmation dialog, but the deletion can be reverted using Edit > Undo.

4. When done, click the Close box.



**NOTE:** No typing can be done while the Reformat dialog is open.

# ScriptNotes

Create and modify pop-up windows which can contain ideas, suggestions, notes or script fragments without taking up space in the script.

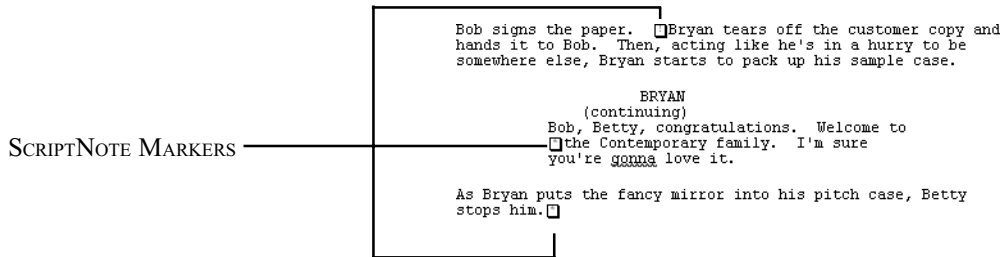


## ScriptNotes

ScriptNotes are pop-up windows which can contain ideas, suggestions, notes or script fragments without taking up space in the script. They can be positioned anywhere in the script. ScriptNotes may be printed (*see Tools > Reports Submenu > ScriptNote Report*).

When a ScriptNote is inserted, a ScriptNote Marker appears in the script as a square box with a single identifying character, which indicates where the ScriptNote has been placed. The ScriptNote Marker character can be used to represent the importance of the note, the sender, or some other pertinent information, like comments from a specific reader. This way notes may be grouped by type (things to be changed, production notes, etc.).

The following script contains a number of ScriptNotes:



**NOTE:** ScriptNote Markers do not get printed with the script and do not effect script length or pagination.

### Adding/Inserting ScriptNotes

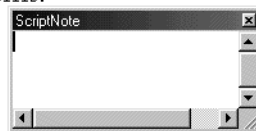
*To add/insert a new ScriptNote:*

1. Position the caret where the ScriptNote Marker should be placed.
2. Choose Document > Insert ScriptNote.

A ScriptNote Marker appears at the current caret position. Which ScriptNote Marker is used is determined by Document > ScriptNote (see below).

The new ScriptNote window appears:

Bryan reaches into his pocket and pulls out a thick wad of \$20 □ bills.



3. Enter (or paste) text into the ScriptNote window.

The ScriptNote window can be resized or moved. The font, size or style of the text can be changed. Text can be copied from a script and pasted into a ScriptNote. Edit > Find , Tools > Spelling and Tools >Thesaurus are available.

Do not hesitate to enter as much text as required.

*To close the ScriptNote window:*

Click the Close box.

- or -

Click anywhere in the script and the window will close automatically.

*To open an existing ScriptNote:*

Double-click the ScriptNote Marker.

The ScriptNote window appears, containing the text of the note. The note can be edited. The window can be resized or moved.

*To delete a ScriptNote and its Marker:*

1. Select the ScriptNote Marker.

- or -

Place the caret just after the ScriptNote Marker.

2. Press the Delete key.

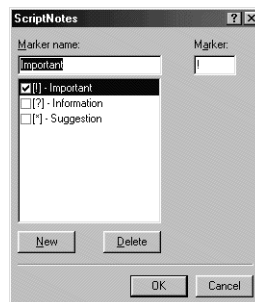
The ScriptNote and its Marker are deleted.



**NOTE:** This operation can be reversed with Edit > Undo.

## Managing ScriptNote Markers

Choose Document > ScriptNotes and the ScriptNote dialog appears:



The ScriptNote Marker item that contains a checkmark will be used as the marker for a new ScriptNote when Document > Insert ScriptNote is chosen. Default is “[!]”.

*To have a Marker item used when a new ScriptNote is added:*

Double-click the desired item.

The item will now contain a checkmark.

*To change an existing Marker’s name:*

1. Select the item.

The Marker’s name appears in the text field above the list.

2. Edit the name in the text field as desired. The name in the list changes accordingly.

*To change the Marker character:*

1. Select the item.
2. Click in the Marker text field.
3. Replace the current character with any character desired. Only one character may be entered.

*To create a new marker:*

1. Click the New button.

A default name appears in the text field above the list. A default number appears in the Marker text field.

2. Edit the name in the text field as desired. The name in the list changes accordingly.
3. Click in the Marker text field.
4. Replace the default number with any character desired. Only one character may be entered.

*To delete a marker:*

1. Select the item.
2. Click the Delete icon.
3. Click the Delete button.

*When all changes have been made:*

Click OK.

# Scene Navigator

View the script in two different ways, Index Card view and Outline view.  
Interactively reorganize the script.

## Scene Navigator

With Scene Navigator, the script can be viewed in two different ways, Index Card view and Outline view, which also enables the script to be interactively reorganized. Both views contain the same functionality.

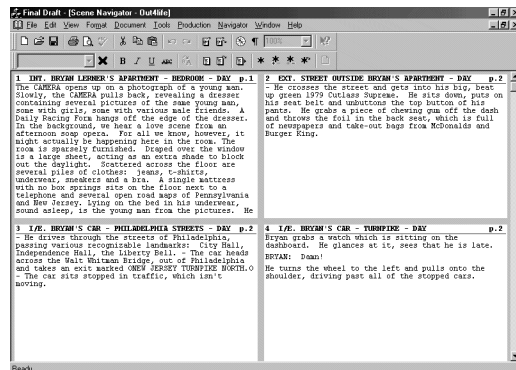
Scenes can easily rearranged (via drag and drop) because many are viewed at once. As scenes are reordered or new scenes added in the Scene Navigator, the changes are reflected in the script. Scene Navigator also provides the ability to print out a consolidated “overview” of the entire script in just a few pages, or on actual three-by-five index cards. This allows you to get a better grasp on the script’s flow and pacing.

Scene Navigator may be used at any time - when a new script is begun, after a few scenes are written, or when it is almost complete.



**Tip:** Many writers begin new scripts by using the Scene Navigator to help organize their thoughts.

The **Index Card** view mimics the traditional way in which scripts have been developed and fleshed out. Each card contains one scene. Cards are ordered in a left-to-right, top-to-bottom fashion.



**NOTE:** Perforated index cards that can be used with any printer can be purchased from Final Draft, Inc. Cards are available in sheets of 100 (300 cards total), in either in white or an assortment of colors (25 each of pink, blue, gray or yellow). Index Cards may also be printed on plain paper. For ordering and pricing information, check Final Draft Inc.’s website < [www.finaldraft.com](http://www.finaldraft.com) >, or call the Sales Department at (800) 231-4055 or (818) 995-8995.

The **Outline** view provides a consolidated, linear, top-to-bottom ordering of the scenes. It displays the Scene Heading plus (optionally) the first line of each scene.

```

1. INT. BRYAN LEMMER'S APARTMENT - BEDROOM - DAY
The CAMERA opens up on a photograph of a young man. Slowly, the CAMERA pulls back, revealing a dresser. p.1
2. INT. ANDY RIGHITMAN'S APARTMENT - LIVING ROOM - NIGHT
The door opens and Bryan walks into the apartment of ANDY RIGHITMAN, his best friend since childhood. He p.2
3. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY
He crosses the street and gets into his big, beat up green 1979 Cutlass Supreme. He gets down, puts on p.3
4. I./E. BRYAN'S CAR - PHILADELPHIA STREETS - DAY
He drives through the streets of Philadelphia, passing various recognizable landmarks: City Hall, p.3
5. I./E. BRYAN'S CAR - TOWNSHIP - DAY
Bryan grabs a watch which is sitting on the dashboard. He glances at it, sees that he is late. p.3
6. I./E. BRYAN'S CAR - SHIRAZIM STREET - DUSK
He drives through the street of Philadelphia, passing various recognizable landmarks: City Hall, Independence Hall, the p.3
7. EXT. HOUSE IN SAVERVILLE - BRIVENWAY - DUSK
Bryan's car pulls into the driveway of an upper-middle class home. He parks behind a new Mazda Miata, p.3
8. INT. HOUSE IN SAVERVILLE - KITCHEN - DUSK
Seated on one side of the kitchen table is Bryan, his sample case on the floor next to him. Across from p.4
  
```

To view a script in the Navigator window:  
Choose Tools > Scene Navigator.

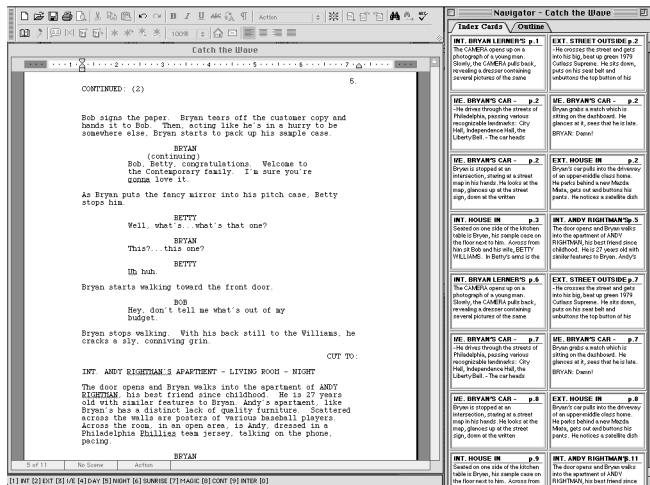
The Navigator window appears in the Index Card view (default).

A new Navigator Menu appears to the left of the Windows Menu (Windows), or to the right of the Windows Menu (Mac OS).

(Mac OS only) The Tools menu changes, with the script's name replacing the Script Navigator command

Other menu change as if a Text Document was open, except Edit > Find is not enabled. See the Text Document section.

(Mac OS) The Navigator window may be resized and repositioned so that both the script and the Navigator window can be viewed at once. For example:



*To switch between Navigator views:*

Click the tab of the view desired.

- or -

Choose the desired view from the Navigator Menu.

*To toggle between the script and Scene Navigator:*

Click the window desired.

- or -

Choose the window desired from the list at the bottom of the Windows Menu.

- or -

Press Control + Shift + L (Windows), or Command + Shift + L (Mac OS).

- or -

(Mac OS) The Tools menu toggles between the script's name and the Scene Navigator command.

*To close the Scene Navigator:*

Choose File > Close.

- or -

Click the Close box.

The script is displayed and all menu commands are available. Any changes made while in Navigator are reflected in the script.



**NOTE:** If the script is closed, the Navigator window will be closed, too.



## **Rearranging Scenes in the Navigator**

Scenes can be repositioned in both views by clicking on a scene (or range of scenes) and dragging it to a new location.

*To reposition scene(s):*

1. Select the scene (or scenes) to be moved.
2. Hold down the mouse button and drag the card.

As the selection is dragged:

The mouse arrow turns white and gets a “box” under it (Windows), or it turns into a hand tool (Mac OS).

**Index Card view**

The cards move apart and arrows (Windows), or a black bar (Mac OS), appear indicating where the scene will be inserted.

**Outline view**

A line appears which indicates where the scene will be placed when the mouse is released.

3. Release the mouse button.

The selection is moved to the desired location. The Navigator window shifts the other cards to reflect the new order.

## Navigator Menu

Different commands are available depending on which view is chosen.



**NOTE:** From either view, choose Format > Font to select a font for the text in the Navigator window. This will *not* affect the font used in the script. This font will also be used for printing.

The Go to Scene and Insert Scene commands are available for both views.

### Go to Scene

Switches from the Navigator window to a specific scene in the script window.

1. Select a scene or a group of scenes.
  2. Choose Navigator > Go To Scene.
- or -
- Double-click a scene.

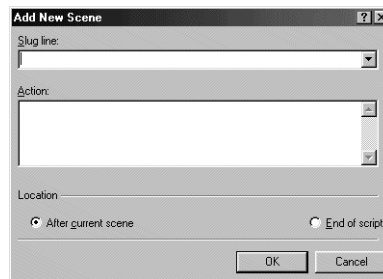
The script window will be activated and the scene heading of the selected scene (or the first scene in a range) will be selected. The Navigator window is not closed.

### Insert Scene

Adds a scene to the script while the Navigator window remains active.

1. Choose Navigator > Insert Scene.

The Add Scene dialog appears:



2. Enter the Scene Heading and some Action for the scene in the appropriate text fields.

- Determine where the new scene will go by clicking either the Add After Current Scene or Add to End radio button.
- Click OK.

The new scene will be added to the script and will also be visible in the Navigator window.



**NOTE:** If no scene is currently selected, the scene will be added at the end no matter which setting is used.

## Index Card View

### Cards Across Submenu

Allows the Index Card view to display a specific number of cards horizontally within the window. The maximum is nine cards. Default is two cards.

*To change the number of cards displayed:*

Choose Navigator > Cards Across Submenu > [#].

The Navigator window will change accordingly. For example:

2 CARDS ACROSS

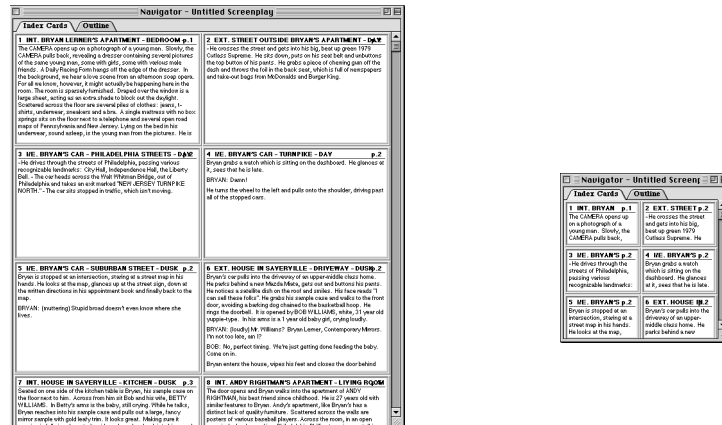
<p><b>1 INT. BRYAN LESHER'S APARTMENT - BEDROOM - DAY p.1</b> The CAMERA opens up on a photograph of a young man. Slowly, the CAMERA pulls back, revealing a dresser containing several pictures of the same young man, some with girls, some with various male friends. A Daily Racing Form hangs off the edge of the dresser. In the background, we hear a love scene from an afternoon soap opera. For all we know, however, it might actually be happening here in the room. The room is sparsely furnished. Draped over the window is a large sheer curtain as no words shade to block out the daylight. Scattered across the floor are several piles of clothes: jeans, t-shirts, underwear, sneakers and a bra. A single mattress with no box springs sits on the floor next to a telephone and several open road maps of Pennsylvania and New Jersey. Lying on the bed is his underwear, sound asleep, is the young man from the pictures. He</p>	<p><b>2 EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY p.2</b> He crosses the street and gets into his 1970, beat up green 1970 Oldsmobile Supreme. He sits down, puts on his seat belt and unbuckles the top button of his pants. He grabs a piece of chewing gum off the dash and cranes the coil in the back seat, which is full of newspapers and take-out bags from McDonalds and Burger King.</p>
<p><b>3 I/E. BRYAN'S CAR - PHILADELPHIA STREETS - DAY p.2</b> - He drives through the streets of Philadelphia, passing various recognizable landmarks: City Hall, Independence Hall, the Liberty Bell. The car heads across the Walt Whitman Bridge, out of Philadelphia and takes an exit marked ONE HUNDRED THIRTYEIGHT NORTH. - The car sits stopped in traffic, which isn't moving.</p>	<p><b>4 I/E. BRYAN'S CAR - TURNPIKE - DAY p.2</b> Bryan grabs a match which is sitting on the dashboard. He glances at it, sees that he is late. BRYAN: Damn! He turns the wheel to the left and pulls onto the shoulder, driving past all of the stopped cars.</p>

4 CARDS ACROSS

<p><b>1 INT. BRYAN LESHER'S p.1</b> The CAMERA opens up on a photograph of a young man. Slowly, the CAMERA pulls back, revealing a dresser containing several pictures of the same young man, some with girls, some</p>	<p><b>2 EXT. STREET OUTSIDE p.2</b> He crosses the street and gets into his big, beat up green 1970 Oldsmobile Supreme. He sits down, puts on his seat belt and unbuckles the top button of his pants. He grabs a</p>	<p><b>3 I/E. BRYAN'S CAR - p.2</b> He drives through the streets of Philadelphia, passing various recognizable landmarks: City Hall, Independence Hall, the Liberty Bell. The car heads across the</p>	<p><b>4 I/E. BRYAN'S CAR - p.2</b> Bryan grabs a match which is sitting on the dashboard. He glances at it, sees that he is late. BRYAN: Damn! He turns the wheel to the</p>
<p><b>5 I/E. BRYAN'S CAR - p.2</b> Bryan is stopped at an intersection, staring at a street map in his hands. He looks at the map, glances up at the street sign, down at the written directions in his</p>	<p><b>6 EXT. HOUSE IN p.3</b> Bryan's car pulls into the driveway of an upper-middle class home. The lady behind a new Mazda Miata, gets out and notices a satellite dish</p>	<p><b>7 INT. HOUSE IN p.3</b> Seated on one side of the kitchen table is Bryan, his sample case on the floor next to him. Across from him sit Bob and his wife, BETTY WILLIAMS. In Betty's arms is the baby,</p>	<p><b>8 INT. BIRDY NIGHTON'S p.3</b> The door opens and Bryan pulls into the garage. He glances at the sign on the door: "MR. BIRDY NIGHTON'S BEST BIRDY SERVICE ESTABLISHED 1952". He is 37 years old with graying hair. He notices a satellite dish</p>

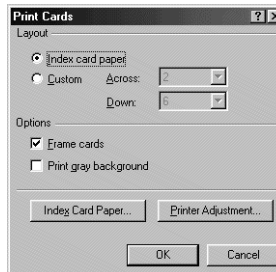


**NOTE:** (Mac OS) If the Navigator window is resized (either larger or smaller), the number of cards remains the same. The size of each card and the amount of information displayed on each card will change. For example:



## Printing Index Cards

Choose File > Print, and the Print Cards dialog appears:



### Layout

#### Index Card Paper

Prints to Final Draft's perforated index cards. This setting is the default.

#### Custom

Prints to plain paper. Choose this option, and the Across and Down adjustment pop-up lists will be available. Since all printers are different, some experimenting and test prints may be necessary to get the desired results.

## **Options**

### **Selected Cards Only** (Mac OS)

Prints any cards selected in the Navigator window. Default is disabled.

### **Frame Cards** (Windows)/**Print Cards Frame** (Mac OS)

Prints with a frame (border) around each card. Default is enabled.

### **Print Gray Background**

Prints a gray background on the cards. Default is enabled.

### **Index Card Paper**

Press this button to learn how to order Final Draft's perforated index cards.

### **Printer Adjustment**

Contains controls to align and fine-tune the placement of scenes on Final Draft's perforated index card paper. Since all printers are different, some experimenting and test prints may be necessary to get optimal results.

*To print Index Cards:*

1. Set the options as desired.
2. Click OK

The standard Print dialog appears.

3. Choose the number of copies to print, page range, etc.
4. Click OK.

## Outline View

NOTE: (Mac OS) If the Navigator window is resized (either larger or smaller), the amount of information displayed will change. For example:

Navigator - Catch the Wave	
Index Cards	Outline
1. INT. BRYAN LERNER'S APARTMENT - BEDROOM - p. 1	The CAMERA opens up on a photograph of a young man.
2. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY - p. 2	-He crosses the street and gets into his big, beat up
3. INT. BRYAN'S CAR - PHILADELPHIA STREETS - DAY - p. 2	-He drives through the streets of Philadelphia, passing various
4. INT. BRYAN'S CAR - TURNPIKE - DAY - p. 2	Bryan grabs a watch which is sitting on the dashboard. He
5. INT. BRYAN'S CAR - SUBURBAN STREET - DUSK - p. 2	Bryan is stopped at an intersection, starting at a street map in his
6. EXT. HOUSE IN SAVERVILLE - DRIVEWAY - DUSK - p. 2	Bryan's car pulls into the driveway of an upper-middle class
7. INT. HOUSE IN SAVERVILLE - KITCHEN - DUSK - p. 3	Seated on one side of the kitchen table is Bryan. His sample case
8. INT. ANDY RIGHTMAN'S APARTMENT - LIVING ROOM - NIGHT - p. 5	The door opens and Bryan walks into the apartment of ANDY
9. INT. BRYAN LERNER'S APARTMENT - BEDROOM - p. 6	The CAMERA opens up on a photograph of a young man. Slowly,
10. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY - p. 7	-He crosses the street and gets into his big, beat up green 1979
11. INT. BRYAN'S CAR - PHILADELPHIA STREETS - DAY - p. 7	-He drives through the streets of Philadelphia, passing various
12. INT. BRYAN'S CAR - TURNPIKE - DAY - p. 7	Bryan grabs a watch which is sitting on the dashboard. He
13. INT. BRYAN'S CAR - SUBURBAN STREET - DUSK - p. 8	Bryan is stopped at an intersection, starting at a street map in his
14. EXT. HOUSE IN SAVERVILLE - DRIVEWAY - DUSK - p. 8	Bryan's car pulls into the driveway of an upper-middle class
15. INT. HOUSE IN SAVERVILLE - KITCHEN - DUSK - p. 9	Seated on one side of the kitchen table is Bryan. His sample case
16. INT. ANDY RIGHTMAN'S APARTMENT - LIVING ROOM - NIGHT - p. 11	The door opens and Bryan walks into the apartment of ANDY
17. INT. BRYAN LERNER'S APARTMENT - BEDROOM - p. 11	The CAMERA opens up on a photograph of a young man. Slowly,
18. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY - p. 12	-He crosses the street and gets into his big, beat up green 1979
19. INT. BRYAN'S CAR - PHILADELPHIA STREETS - DAY - p. 12	-He drives through the streets of Philadelphia, passing various
20. INT. BRYAN'S CAR - TURNPIKE - DAY - p. 13	Bryan grabs a watch which is sitting on the dashboard. He
21. INT. BRYAN'S CAR - SUBURBAN STREET - DUSK - p. 13	Bryan is stopped at an intersection, starting at a street map in his
22. EXT. HOUSE IN SAVERVILLE - DRIVEWAY - DUSK - p. 13	Bryan's car pulls into the driveway of an upper-middle class
23. INT. HOUSE IN SAVERVILLE - KITCHEN - DAY - p. 14	Bryan is stopped at an intersection, starting at a street map in his

Navigator - Catch the Wave	
Index Cards	Outline
1. INT. BRYAN LERNER'S APARTMENT - BEDROOM - DAY - p. 1	The CAMERA opens up on a photograph of a young man. Slowly, the CAMERA pulls back, revealing a street containing
2. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY - p. 2	-He crosses the street and gets into his big, beat up green 1979 Cutless Supreme. He sits down, puts on his seat belt and
3. INT. BRYAN'S CAR - PHILADELPHIA STREETS - DAY - p. 2	-He drives through the streets of Philadelphia, passing various recognizable landmarks: Chrysler, Independence Hall,
4. INT. BRYAN'S CAR - TURNPIKE - DAY - p. 2	Bryan grabs a watch which is sitting on the dashboard. He glances at it, sees that he is late.
5. INT. BRYAN'S CAR - SUBURBAN STREET - DUSK - p. 2	Bryan is stopped at an intersection, starting at a street map in his hands. He looks at the map, glances up at the street,
6. EXT. HOUSE IN SAVERVILLE - DRIVEWAY - DUSK - p. 2	Bryan's car pulls into the driveway of an upper-middle class home. He parks behind a new Mazda Miata, gets out and
7. INT. HOUSE IN SAVERVILLE - KITCHEN - DUSK - p. 3	Seated on one side of the kitchen table is Bryan. His sample case on the floor next to him. Across from him sit Bob and
8. INT. ANDY RIGHTMAN'S APARTMENT - LIVING ROOM - NIGHT - p. 5	The door opens and Bryan walks into the apartment of ANDY RIGHTMAN. He has found a new childproof. He is 27, street
9. INT. BRYAN LERNER'S APARTMENT - BEDROOM - DAY - p. 6	The CAMERA opens up on a photograph of a young man. Slowly, the CAMERA pulls back, revealing a street containing
10. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY - p. 7	-He crosses the street and gets into his big, beat up green 1979 Cutless Supreme. He sits down, puts on his seat belt and
11. INT. BRYAN'S CAR - PHILADELPHIA STREETS - DAY - p. 7	-He drives through the streets of Philadelphia, passing various recognizable landmarks: Chrysler, Independence Hall,
12. INT. BRYAN'S CAR - TURNPIKE - DAY - p. 7	Bryan grabs a watch which is sitting on the dashboard. He glances at it, sees that he is late.
13. INT. BRYAN'S CAR - SUBURBAN STREET - DUSK - p. 8	Bryan is stopped at an intersection, starting at a street map in his hands. He looks at the map, glances up at the street,
14. EXT. HOUSE IN SAVERVILLE - DRIVEWAY - DUSK - p. 8	Bryan's car pulls into the driveway of an upper-middle class home. He parks behind a new Mazda Miata, gets out and
15. INT. HOUSE IN SAVERVILLE - KITCHEN - DUSK - p. 9	Seated on one side of the kitchen table is Bryan. His sample case on the floor next to him. Across from him sit Bob and
16. INT. ANDY RIGHTMAN'S APARTMENT - LIVING ROOM - NIGHT - p. 11	The door opens and Bryan walks into the apartment of ANDY

## Hide Action/Show Action

Toggles between hiding and displaying the action. Eliminating the action allows more scenes to be viewed at one time. For example:

Navigator - Catch the Wave	
Index Cards	Outline
1. INT. BRYAN LERNER'S APARTMENT - BEDROOM - p. 1	The CAMERA opens up on a photograph of a young man. Slowly,
2. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY - p. 2	-He crosses the street and gets into his big, beat up green 1979
3. INT. BRYAN'S CAR - PHILADELPHIA STREETS - DAY - p. 2	-He drives through the streets of Philadelphia, passing various
4. INT. BRYAN'S CAR - TURNPIKE - DAY - p. 2	Bryan grabs a watch which is sitting on the dashboard. He
5. INT. BRYAN'S CAR - SUBURBAN STREET - DUSK - p. 2	Bryan is stopped at an intersection, starting at a street map in his
6. EXT. HOUSE IN SAVERVILLE - DRIVEWAY - DUSK - p. 2	Bryan's car pulls into the driveway of an upper-middle class
7. INT. HOUSE IN SAVERVILLE - KITCHEN - DUSK - p. 3	Seated on one side of the kitchen table is Bryan. His sample case
8. INT. ANDY RIGHTMAN'S APARTMENT - LIVING ROOM - NIGHT - p. 5	The door opens and Bryan walks into the apartment of ANDY
9. INT. BRYAN LERNER'S APARTMENT - BEDROOM - p. 6	The CAMERA opens up on a photograph of a young man. Slowly,
10. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY - p. 7	-He crosses the street and gets into his big, beat up green 1979
11. INT. BRYAN'S CAR - PHILADELPHIA STREETS - DAY - p. 7	-He drives through the streets of Philadelphia, passing various
12. INT. BRYAN'S CAR - TURNPIKE - DAY - p. 7	Bryan grabs a watch which is sitting on the dashboard. He
13. INT. BRYAN'S CAR - SUBURBAN STREET - DUSK - p. 8	Bryan is stopped at an intersection, starting at a street map in his
14. EXT. HOUSE IN SAVERVILLE - DRIVEWAY - DUSK - p. 8	Bryan's car pulls into the driveway of an upper-middle class
15. INT. HOUSE IN SAVERVILLE - KITCHEN - DUSK - p. 9	Seated on one side of the kitchen table is Bryan. His sample
16. INT. ANDY RIGHTMAN'S APARTMENT - LIVING ROOM - NIGHT - p. 11	The door opens and Bryan walks into the apartment of ANDY
17. INT. BRYAN LERNER'S APARTMENT - BEDROOM - p. 11	The CAMERA opens up on a photograph of a young man. Slowly,
18. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY - p. 12	-He crosses the street and gets into his big, beat up green 1979
19. INT. BRYAN'S CAR - PHILADELPHIA STREETS - DAY - p. 12	-He drives through the streets of Philadelphia, passing various
20. INT. BRYAN'S CAR - TURNPIKE - DAY - p. 13	Bryan grabs a watch which is sitting on the dashboard. He
21. INT. BRYAN'S CAR - SUBURBAN STREET - DUSK - p. 13	Bryan is stopped at an intersection, starting at a street map in
22. EXT. HOUSE IN SAVERVILLE - DRIVEWAY - DUSK - p. 13	Bryan's car pulls into the driveway of an upper-middle class

Navigator - Catch the Wave	
Index Cards	Outline
1. INT. BRYAN LERNER'S APARTMENT - BEDROOM - p. 1	
2. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY - p. 2	
3. INT. BRYAN'S CAR - PHILADELPHIA STREETS - DAY - p. 2	
4. INT. BRYAN'S CAR - TURNPIKE - DAY - p. 2	
5. INT. BRYAN'S CAR - SUBURBAN STREET - DUSK - p. 2	
6. EXT. HOUSE IN SAVERVILLE - DRIVEWAY - DUSK - p. 2	
7. INT. HOUSE IN SAVERVILLE - KITCHEN - DUSK - p. 3	
8. INT. ANDY RIGHTMAN'S APARTMENT - LIVING ROOM - NIGHT - p. 5	
9. INT. BRYAN LERNER'S APARTMENT - BEDROOM - p. 6	
10. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY - p. 7	
11. INT. BRYAN'S CAR - PHILADELPHIA STREETS - DAY - p. 7	
12. INT. BRYAN'S CAR - TURNPIKE - DAY - p. 7	
13. INT. BRYAN'S CAR - SUBURBAN STREET - DUSK - p. 8	
14. EXT. HOUSE IN SAVERVILLE - DRIVEWAY - DUSK - p. 8	
15. INT. HOUSE IN SAVERVILLE - KITCHEN - DUSK - p. 9	
16. INT. ANDY RIGHTMAN'S APARTMENT - LIVING ROOM - NIGHT - p. 11	
17. INT. BRYAN LERNER'S APARTMENT - BEDROOM - p. 11	
18. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY - p. 12	
19. INT. BRYAN'S CAR - PHILADELPHIA STREETS - DAY - p. 12	
20. INT. BRYAN'S CAR - TURNPIKE - DAY - p. 13	
21. INT. BRYAN'S CAR - SUBURBAN STREET - DUSK - p. 13	
22. EXT. HOUSE IN SAVERVILLE - DRIVEWAY - DUSK - p. 13	
23. INT. HOUSE IN SAVERVILLE - KITCHEN - DUSK - p. 14	
24. INT. ANDY RIGHTMAN'S APARTMENT - LIVING ROOM - NIGHT - p. 16	
25. INT. BRYAN LERNER'S APARTMENT - BEDROOM - p. 17	
26. EXT. STREET OUTSIDE BRYAN'S APARTMENT - DAY - p. 18	
27. INT. BRYAN'S CAR - PHILADELPHIA STREETS - DAY - p. 18	
28. INT. BRYAN'S CAR - TURNPIKE - DAY - p. 18	
29. INT. BRYAN'S CAR - SUBURBAN STREET - DUSK - p. 18	
30. EXT. HOUSE IN SAVERVILLE - DRIVEWAY - DUSK - p. 19	
31. INT. HOUSE IN SAVERVILLE - KITCHEN - DUSK - p. 19	
32. INT. ANDY RIGHTMAN'S APARTMENT - LIVING ROOM - NIGHT - p. 21	

### **Printing in Outline View**

1. Choose File > Print.

The standard Print dialog appears.

2. Click OK.

# Spelling and Thesaurus

How to check spelling and find synonyms, antonyms, etc.



## Spelling and Thesaurus

Final Draft contains a complete spell-checker which can identify misspelled words, provides alternatives and maintains a User Dictionary with custom entries. The interactive thesaurus contains hundreds of thousands of synonyms, antonyms, and related or contrasting words.



**WARNING:** If the dictionary and thesaurus are moved from their installed location, their options in the Tools Menu will not be enabled.



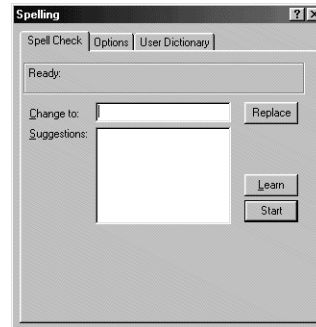
**NOTE:** Final Draft comes with an American English Dictionary and Thesaurus. Additional foreign language spell-checkers and thesauri are available for various languages. For ordering and pricing information, check Final Draft Inc.'s website < <http://www.finaldraft.com> >, or call the Sales Department at (800) 231-4055 or (818) 995-8995.

## Spell-Checking

*To begin spell-checking:*

1. Choose Tools > Spelling.

The Spelling dialog appears:



2. Click the Start button and checking begins.

As with most spell-checkers, when it reaches the end of the script, it will ask if you want it to continue from the beginning of the script. If spell-checking was started in the middle of the script, this allows you to wrap around to the top of the script and continue checking the rest of the script.

3. Click the Yes button.

When the entire script has been checked, a message is displayed, informing you that the whole script has been checked.

4. Click the Close box.

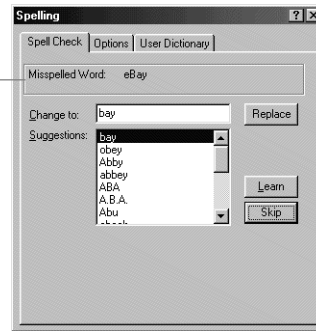
The Spelling dialog will be closed.



**NOTE:** Spell-checking can be halted at any time, and the Spelling dialog closed, by clicking the Close button.

When a misspelled or unknown word is encountered, it will be selected in the script and appear in the Misspelled area,. A list of possible alternatives appears. The first item in the Suggested list appears in the Change To text field. For example, the unknown word that was found is “eBay”:

MISSPELLED  
WORD AREA



*To instruct the spell-checker to learn a word:*  
Click the Learn button.

The word in the Misspelled area is added to the User Dictionary (see below), and spell-checking resumes.

*To disregard the word considered misspelled and continue:*  
Click the Skip button.

*To substitute an alternate word:*  
1. Select (click) the suggested word.

It appears in the Change To text field.



**NOTE:** The word in the Change To text field may be edited, or a new word typed in directly.

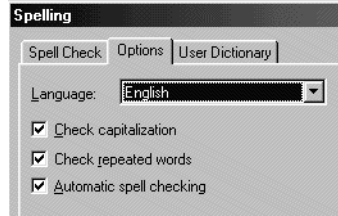
2. Click the Replace button.

*Alternately:*  
Double-click the suggested word.

In the script, the misspelled word will be replaced by the new word and spell-checking continues.

## Spelling Options

Click the Options tab to view Spelling Options.



### Language pop-up menu

If other dictionaries have been installed, choose the one to use. Default is English (American).

### Check Capitalization

Spell-checks for correct capitalization of words. Default is checked. For example: “They drove up. he got out of the car.” When spell-checked, the incorrectly capitalized word “he” would be flagged as incorrectly capitalized.

### Check Repeated Words

Looks for duplicate occurrences of words during a spell-check and flags them as misspelled. Default is checked. For example, entries like “the the” or “a a” will be caught.

### Automatic Spell Checking

Checks for misspellings at all times and underlines any unknown words. Default is checked. For example, the word “eBay” is not known:

INT. DARK OFFICE - NIGHT

The office is dark. Hunched over the desk, staring intently at a computer, sits a WRITER.

WRITER

(excited)

I sure hope my bid for that old manuscript on eBay was accepted.

INDICATES MISPELLED  
OR UNKNOWN WORD

*When Spelling Options are set:*

Click the Close box.

The Spelling dialog will be closed.

## User Dictionary

The User Dictionary may have words added directly or have its contents modified.

Click the User Dictionary tab, and the User Dictionary appears. Initially, it will be blank (until words are added):



*To add a new word to the list:*

1. Click the New button.

The default name “New Word” appears at the bottom of the list and in the text field.

2. Click in the text field.
3. Edit the default name. Any changes will be reflected in the word in the list.



**NOTE:** Words may also be entered directly during spell-checking (see above).

*To change an existing entry in the list:*

1. Select the item to change.

The word appears in the text field above the list.

2. Click in the text field.
3. Edit the word. Any changes will be reflected in the word in the list.

*To delete an item from the list:*

1. Select the item to change.
2. Click the Delete button.

The word is immediately deleted from the list (there is no confirmation dialog).



**NOTE:** Words are not listed in alphabetical order, but in the order they have been entered.

*To reposition a word within the list:*

Click and drag the word to the new position.

*When finished:*

Click the Close box.

### Spell-Checking with Contextual Menus

Spell-checking options are available from a contextual menu for use on words that Final Draft considers “unknown”.

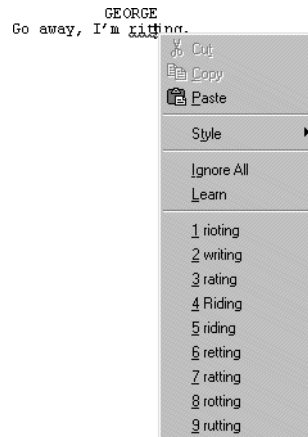
For example, here is some sample text with the misspelled word “riting”:

GEORGE  
Go away, I'm riting.

*To invoke the Spell-Checker in the script window:*

1. Position the caret over a word that is unknown by Final Draft.
2. Hold down the right mouse button (Windows), or the Control key + mouse button (Mac OS).

The caret turns into an arrow and the contextual menu appears:



3. Select any of the alternative words.

- or -

Choose to have the spell-checker Ignore or Learn the word.

- or -

Make the correction manually.

## Thesaurus

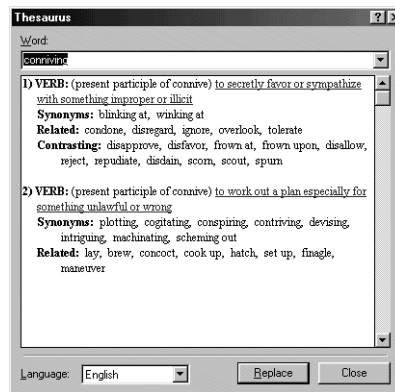
The thesaurus can be used to check a selected word from the script or type a word in directly.

*To select a word and to find alternatives:*

1. Select the word, for example:

Bryan stops walking. With his back still to the Williams, he cracks a sly, **conniving** grin.

2. Choose Tools > Thesaurus. The Thesaurus dialog appears with any definition(s) and alternatives presented.



3. Select an alternative. It appears in the text field above the alternatives.
4. Click the Replace button.

*Alternately:*

Double-click the suggested word.

The Thesaurus dialog is closed and the selected word will be replaced in the script by the alternate.

*If no alternate is acceptable:*

Click the Close button.

*To manually enter a word to find alternatives:*

1. Position the caret where the word is to be inserted.
2. Choose Tools > Thesaurus. The Thesaurus dialog appears.
3. Type the word to be looked up in the text field above the alternatives.
4. Press the Enter key (Window), or Return key (Mac OS).

Any definition(s), synonyms, alternatives, etc. are presented.

5. Select any alternative.
6. Click the Replace button.

*Alternately:*

Double-click the suggested word.

The Thesaurus dialog is closed and the selected word will be placed in the script at the current caret position.

*If no alternate is acceptable:*

Click the Close button.

## **Thesaurus Options**

### **Language pop-up menu**

If any other thesaurus has been installed, choose the one to use. Default is English (American).

### **History pop-up list**

Contains a list of up to the last 10 words that were searched for.



*To take a word from the History list and move it into the text field:*

Select the word from the list.

It will be transferred into the text field and the corresponding thesaurus entry will be displayed.

# Macros

Using key combinations to enter text..



## Macros

Macros are key combinations for entering text. Final Draft comes with twenty built-in macros for entering the most frequently used screenwriting terms (INT., EXT., - DAY, CUT TO:, etc.). When the appropriate keys are pressed, the associated text will be typed into the script as if it was entered manually. Macros can also be set to create specific element paragraphs before and after their text is entered.

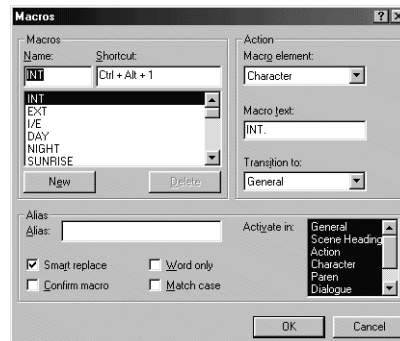
Macros may be modified, and their behaviors changed.

Final Draft for Windows and Final Draft for Macintosh offer slightly different versions of the Macros, with a few different functions. They will be discussed separately.

## Windows

*To view or modify macro settings:*

Choose Document > Macros and the following appears:



### Name text area

Contains the text name (usually abbreviated) which is displayed in the Status Bar at the bottom of the script window when the appropriate shortcut keys are pressed.

### Shortcut area

Shows the key combinations for the macro selected in the list, which may consist of:

- Ctrl + <any key>
- Ctrl + Shift + <any key>
- Ctrl + Alt + <any key>
- Ctrl + Alt + Shift + <any key>

That is, any combination that is not assigned to a menu command.

In addition, a Function key may be used by itself or in combination with Ctrl, Ctrl + Shift, Ctrl + Alt, Ctrl + Alt + Shift.

### **Macro Text area**

Contains the text that will be entered when the macro is invoked.

*To modify an existing macro:*

1. Select the macro from the list to be changed.
2. Type the new name in the Name text area. Use as short an abbreviation as possible.
3. Click the Macro Text text area, and type the text to be entered when the macro is invoked.



**NOTE:** If any but the default shortcuts key combinations (or Function keys) are use, the macro name will not appear in the Status Bar with the other default macros.

*To create a new Macro:*

1. Click the New button.
2. An item named “New[#]” appears in the Macros List.
3. Set all attributes.

*When finished:*

Click OK.

## **Advanced Features**

### **Macro Element pop-up list**

Used to indicate what type of paragraph the caret should be in when the Macro Text is entered. A new paragraph will be created if the caret is not currently in this type of paragraph.

For example, the first default macro, “INT.”, is a word which begins a Scene Heading, and its Macro Element setting indicates this. If the macro is invoked and Final Draft finds that the current caret position is not a scene heading, then it will add a new Scene heading before entering the text.



**NOTE:** If the caret is positioned anywhere but at the end of a paragraph, Final Draft will not split the existing paragraph.

*To specify the element for the selected macro:*

Select the desired Element from the Macro Element pop-up list.

- or -

Choose General to leave the element unchanged (i.e. there will be no paragraph change).

### **Transition To pop-up list**

Used to switch to another paragraph type after the macro text has been entered. Some macros, like “- DAY” and “- NIGHT”, will only be used at the end of a Scene Heading. This option saves the additional keystrokes of having to create a new paragraph.

*To specify the element for the transition paragraph:*

Select the desired Element from the Transition To pop-up list

- or -

Choose General to leave the element unchanged (i.e. there will be no paragraph added).

### **Macro Alias**

Since Macros can be invoked only with key combinations, this limits the number of macros possible, due to the relatively small amount of key combinations that can be created.

Macro Aliases are used to expand the number of macros available. A Macro Alias is composed of regular text (which can be considered a kind of abbreviation) that is used to invoke a macro. All previously described functions are available, plus a few more.



**NOTE:** The default macros can also be invoked by an alias.

An example of alias use would be for repetitive phrases that are used in a particular script. Let's say there is an annoying character in a script that responds to almost everything by saying “Absolutely!” Rather than type the text, by properly setting up an Alias (for “abs”), the complete text would be entered.

Another example would be to correct common spelling mistakes. If you frequently mistype “thier” for “their”, an alias can be created to correct it automatically.

Keep these two examples in mind as the following steps for creating Macro Aliases are described. The number of options may seem complicated, but they all have a logical purpose. Use of Macro Aliases will save you more typing time.

#### **Alias text area**

Used to indicate the text that is entered in the script that will invoke a macro  
This is where you would enter “abs” or “thier.”

**Activate In list**

Indicates which element(s) an alias can be triggered in. Elements may be excluded from being considered from using a specific alias.

*To exclude an element:*

Click on the element(s) to exclude. Click again to activate.

**Match Case**

Click this checkbox to have the alias used only when the case of the text entered in the script exactly matches the text entered in the Alias text box. For example, if this is checked, typing “THIER” would not trigger the example alias.

**Word Only**

Click this checkbox to have the alias used only when a complete word has been entered. That is, you must enter a space, a punctuation, or press Enter before the alias would be triggered.

**Smart Replace**

Click this checkbox to have a macro alias transformed intelligently when it is entered in.

Smart Replace knows about proper capitalization. For example, in the case of ‘their,’ if it is used to start a sentence, the letter ‘t’ will be capitalized.

Smart Replace watches for proper spacing. For example, if the macro for “thier” has a preceding space entered as part of the Macro Text, “ their, and a space is entered prior to invoking the macro, Smart Replace will not add a second space as part of text that is entered.

**Confirm Macro**

Click this checkbox to have the Macro Text for the alias displayed when it is triggered.

*To delete a macro:*

1. Select a non-default Macro.
2. Click Delete (there is no confirmation).

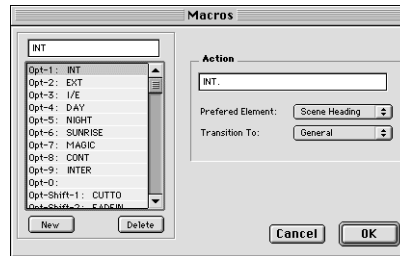
*When finished:*

Click OK.

## Macintosh

To view the Macros:

Choose Document > Macros and the macros dialog appears:



The list displays the key combinations and the Macro Names.

### Macro Name

The text (usually abbreviated) which is displayed in the Status Bar at the bottom of the script window when either the appropriate keys are pressed.

### Macro Text

Contains the actual text that will be typed into the script when the macro is invoked.

Additional behaviors for each Macro may be set via the Preferred Element and Transition To pop-up lists.

### Preferred Element pop-up list

Determines what type of paragraph the caret should be in when the Macro Text is entered. Unlike the Control/Command key combinations, invoking a Macro does not split the paragraph the caret is currently in. The Preferred Element mechanism eliminates the need to manually move to the end of a paragraph and create a new one before the Macro is invoked. Select the desired Element type for the paragraph where the text is to be inserted, or choose General to leave the element unchanged.

For example, if the caret is positioned in the middle of an Action paragraph... and Option + 1, is pressed, the appropriate text is entered, and new Scene Heading paragraph is added *after* the existing paragraph.

### Transition To pop-up list

Used to switch to another paragraph type after the Macro Text has been entered. The eliminates having to manually create a new paragraph after the Macro is invoked. Select the desired Element type for the paragraph that is to be added, or choose General to leave the element unchanged.

For example, if the caret is currently at the end of a partially entered Scene Heading, and Option + 4 is pressed, the appropriate text is entered at the end of the Scene Heading, and a new action paragraph will be added.

*To modify a Macro:*

1. Select the Macro from the list.

The Macro Name appears in the text field above list.

2. Click in the text field and edit the name in the text field as desired. Use as short an abbreviation as possible

The name in the list changes accordingly.

3. Click in the Macro Text text field, and type the text to be entered when the macro is invoked.
4. Set the behavior by selecting the element paragraphs desired from the Preferred Element and Transition To pop-up lists.

*To create a new macro:*

1. Click the New button.
2. An item named “New[#]” appears in the Macros List.
3. Set all attributes.

*To delete a macro:*

1. Select a non-default Macro.
2. Click Delete (there is no confirmation).

*When finished:*

Click OK.

# Text Documents

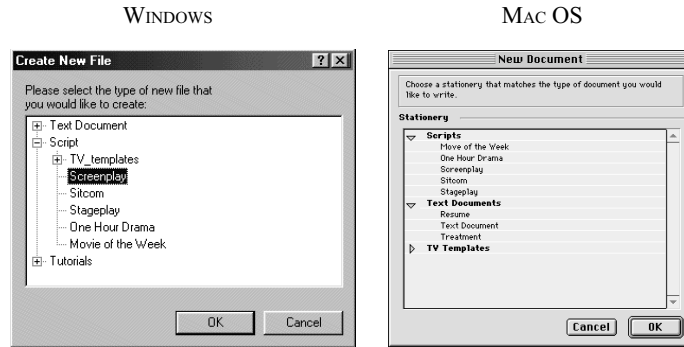
Final Draft can be also used for writing “regular” word-processed documents - treatments, letters, resumes, etc.

## Text Document

Though primarily designed for writing screenplays, Final Draft can be also used for writing “regular” word-processed documents - treatments, letters, resumes, etc.

*To create a text document:*

1. Choose File > New and the New Document dialog appears:



2. Open the Text Document folder in the Final Draft 5 Stationery folder.
3. Select a text document.

A blank document appears.

The menus have many commands disabled. The disabled functions are all screenwriting-specific, not needed for general word processing

A text document may be saved as Stationery (*see File > Save As*).

All Title Pages and Reports are text documents, which can be edited and saved.



# Toolbars

The Toolbars may be modified, repositioned and customized.

## Toolbars

Located above the script window, the default Toolbars (Windows), or Toolbar (Mac OS), contain buttons and pop-up menus that perform file and editing tasks, modify text attributes, and offer Bookmarks and other commands. The main purpose of the Toolbars is convenience, allowing access to commands without having to pull down any menus or press key combinations. Almost every Toolbar function can also be performed using menu commands and/or key combinations. The one function unique to the Toolbar is the Revert (Paragraph) button.

The Toolbars may be repositioned and modified, and new, custom Toolbars may be created.

*To use a function from the Toolbar:*

Click the button desired or choose an item from a pop-up menu.

Functions that are not active are grayed out and cannot be selected.

*To view a short description of a button or pop-up menu in a Toolbar:*

Move the mouse arrow over a button and a ScreenTip appears. For example:



Final Draft for Windows and Final Draft for Macintosh offer slightly different versions of the Toolbars, with a few different functions. They will be discussed separately.

## Toolbars Submenu (Windows)

### (Show/Hide) Standard

The Standard Toolbar contains buttons that perform file and editing tasks, as well as a Help button. Default is Show.

### (Show/Hide) Script

The Script Toolbar contains buttons for text style controls, Bookmarks, ScriptNotes and other commands, including Revert Paragraph. Default is Show.



### (Show/Hide) Speech Control

Offers a set of “VCR-like” to direct the playback of the script being read. Default is Hide. *See the Tools> Speech Control section for details.*

## **(Show/Hide) Status Bar**

Located at the bottom of the script window, the Status Bar displays Element Shortcuts and Macros when the appropriate keys are pressed. Default is enabled. *See the Elements and Macros sections.*

*To Hide (or Show) any of the Toolbars:*

Choose the View > Toolbars > [name].

The designated Toolbar either disappears or reappears, and the script window resizes accordingly. A checkmark on the menu indicates that a Toolbar is active.

## **Customize**

Their contents of the Toolbars can be customized and repositioned anywhere in the Final Draft window.

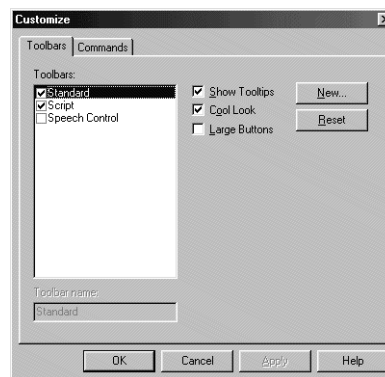
*To customize the Toolbars:*

Choose View > Toolbars > Customize

- or -

Tools > Customize

The Customize dialog appears:



## **Toolbars Tab**

Contains options for determining the look of the Toolbars and to create new ones.

### **Toolbars List**

Contains all the available Toolbars. By default, the Standard and Script Toolbars are enabled, Speech Control is disabled. Custom toolbars will be listed here after they are created.

### Show/Hide checkboxes

All toolbars may be shown by checking the box next to their name.

### Show Tooltips on toolbars

Toggles the names of all buttons when the mouse arrow passes over them. Default is enabled.

### Cool Look

Toggles the appearance of all the buttons. Default is enabled. For example:

COOL LOOK



“NORMAL”



## Commands Tab

### Categories

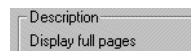
Lists all of Final Draft's button in separate categories.

### Buttons

Each category's buttons, shown as icons. When a customized toolbar is created (see below), the commands desired will be selected here and dragged to the toolbar.

### Description

Explains the function represented by a button. Click a button and the description appears. For example:



*When customization is completed:*

Click OK.

## Modifying Toolbars

The Standard, Script and any Custom toolbars may have their contents changed.

*To remove items from any toolbar:*

1. Choose View> Toolbars Submenu > Customize > Command tab.
2. On the Toolbar, click and drag an item off the Toolbar.
3. Release the mouse button.

The selected item will be removed and the Toolbar size adjusted. For example:



*To revert the default toolbars to their original contents:*

1. Choose View> Toolbars Submenu > Customize > Toolbars tab.
2. Select the Toolbar to be reverted.
3. Click the Reset button.

The selected toolbar will revert to its default contents in their original order.

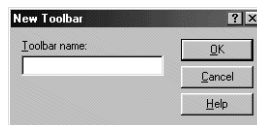


**NOTE:** Custom toolbars must be rebuilt, they cannot be reset.

## Creating Custom Toolbars

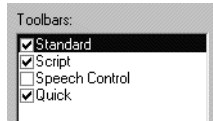
*To create a new, customized Toolbar:*

1. Choose View> Toolbars Submenu > Customize > Toolbars tab.
2. Click New and the New Toolbar dialog appears:

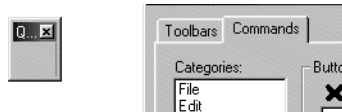


3. Enter a name in the text area.
4. Click OK button.

In the following, a toolbar was created named “Quick.” The Customize dialog now appears as:



The new, empty toolbar appears along the left side of the dialog:



5. Click the Commands tab.
5. Choose the Category desired.
7. Select a button icon and drag it to the new toolbar, similar to:



8. Release the mouse button.

When finished adding buttons, the Custom toolbar may be resized/moved anywhere in the script window.

*To remove a custom toolbar:*

1. Choose View> Toolbars Submenu > Customize > Command tab.
2. Select the custom toolbar.

The Reset button will change to Delete.

4. Click the Delete button.

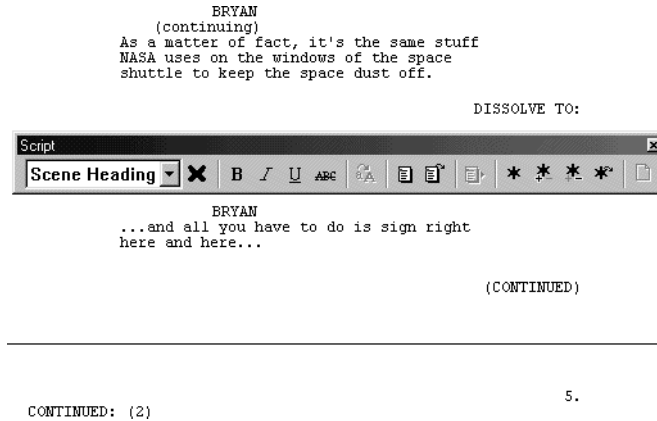
The toolbar is deleted (there is no confirmation dialog).

## Repositioning and Resizing Toolbars

*To reposition any toolbar:*

Click and drag the toolbar to the desired location.

When a toolbar is moved from its default position, it becomes a floating window which includes a name and a Close box.



*To return a toolbar to its default location:*

Click and drag the toolbar below the Menu Bar.

It will be “docked” and moved into position automatically.



**NOTE:** Docking is not always perfect, and it may require additional adjustment.

*To resize any toolbar:*

1. Detach the toolbar from its default position (see above).
2. Click and drag the toolbar from any of its corners to the desired size. The Toolbar buttons move appropriately, but retain their order.

Some examples:



## Toolbars Submenu (Mac OS)

### (Show/Hide) Toolbar

The Toolbar contains buttons that perform file and editing tasks, text style controls, Bookmarks, ScriptNotes and other commands, including Revert Paragraph. Default is Show.

### (Show/Hide) Status Bar

Located at the bottom of the script window, the Status Bar displays Element Shortcuts and Macros when the appropriate keys are pressed. Default is enabled. *See the Elements and Macros sections.*

*To Hide (or Show) either Toolbar:*

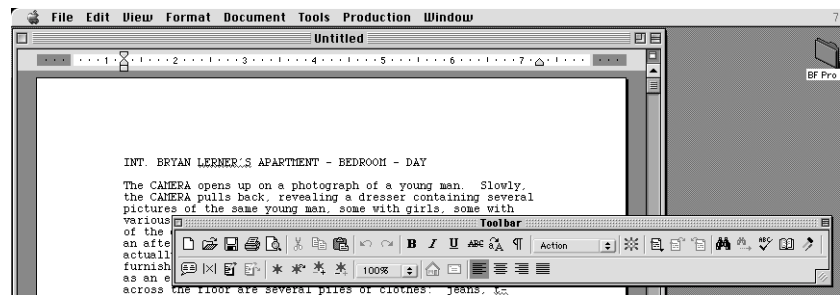
1. Choose the View > Toolbars > Toolbar, or View > Toolbars > Status Bar.

The designated Toolbar either disappears or reappears, and the script window resizes accordingly. A checkmark on the menu indicates that a Toolbar is active.

### Detach Toolbar

*To make the Toolbar a floating palette:*

1. Choose View > Toolbars > Detach Toolbar.



The Toolbar “pops out” of its location and becomes a floating window.

2. Click and drag the Toolbar to the location desired.

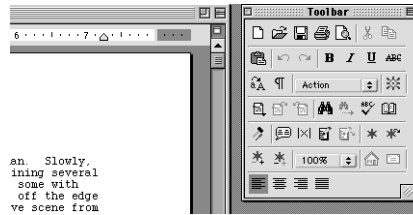
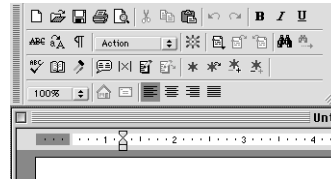
*To resize the Toolbar:*

Click and drag the resize handle.

The Toolbar buttons move appropriately, but retain their order.



Some examples:



*To return the Toolbar to its default position:*  
Choose View > Toolbars > Attach Toolbar.

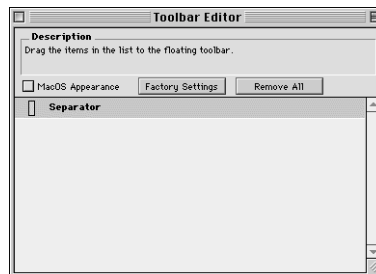
The Toolbar returns to its location at the top of the script window. The script window resizes to fit.

## Customize

*To create a customized Toolbar:*

1. Choose View > Toolbars > Customize.

The Toolbar Editor dialog appears:



2. Click and drag a Toolbar item from the Toolbar into the dialog window.

The selected item will be removed and the Toolbar size adjusted.

- or -

Click the Remove All button, to completely clear the Toolbar.

All Toolbar items are now ready for repositioning.



2. Click and drag Toolbar items, one at a time, to the Toolbar, in any order desired. For example:



Insert the Separator Bar where desired.

3. Click the Close box when done.

*To restore the Toolbar to its original appearance:*

1. Choose View > Toolbar > Customize.
2. Click the Factory Settings button in the Toolbar Editor dialog.
3. Click the Close box.

*To change the appearance of the buttons in the Toolbar:*

1. Choose View > Toolbars > Customize.
2. Click Mac OS appearance checkbox in the Toolbar Editor dialog.
3. Click the Close box.

“NORMAL”

MAC OS APPEARANCE



# Shortcuts

Final Draft includes a number of special keys and key combination shortcuts that make entering text and navigating through a script as effortless as possible.

## Shortcuts

To make entering text and navigating through a script as effortless as possible, Final Draft includes a number of special keys and keyboard combination shortcuts.

### **Adding Paragraphs with the Enter Key/Return Key**

With the caret at the end of a paragraph, the Enter key (Windows), or the return key (Mac OS) cause specific element changes.

From Scene Heading to Action  
From Character to Dialogue  
From Parenthetical to Dialogue  
From Transition to Scene Heading  
From Dialogue to Action

*To modify these shortcuts:*

1. Choose Format > Elements and the following is displayed:
2. Select the desired Element in the list.
3. Set the Enter key/Return key shortcut via the Enter key/Return key pop-up list.

### **Element Shortcuts**

An alternative method of adding new paragraphs is by using the Control (Ctrl) key (Windows), or Command key (Mac OS) combinations. The defaults are:

Ctrl/Command + 1 adds a new Scene Heading paragraph  
Ctrl/Command + 2 adds an Action paragraph  
Ctrl/Command + 3 adds an Character paragraph  
Ctrl/Command + 4 adds an Parenthetical paragraph  
Ctrl/Command + 5 adds an Dialogue paragraph  
Ctrl/Command + 6 adds an Transition paragraph  
Ctrl/Command + 7 adds an Shot paragraph

Similar to changing Enter key/Return key shortcuts (above) the Ctrl/Command key combination may be changed in the Elements dialog via the Shortcut key text area.

### **Manual Carriage Returns**

*To manually place a carriage return in the middle of a paragraph to space it out differently:*

Use Shift + Enter key/Return key.

This disables the default operation and manually puts a carriage return at the caret position. This can be used to format special types of paragraphs, such as poems, lyrics, etc.

## **Tab and Shift-Tab**

By pressing the Tab key multiple times, Final Draft will “cycle” through various element types in a logical order. The following tables explain the Tab and Shift-Tab rules and what will happen. Tab and Shift-Tab do different things if there is text in the paragraph as opposed to an empty paragraph.

If there is no text in a paragraph (a completely empty paragraph) when the Tab key (or Shift-Tab) is pressed, it changes that paragraph’s Element type to a different one.

### The caret is in an empty Action paragraph:

Pressing Tab turns the paragraph into a Character Name.

Pressing Tab again turns the paragraph into a Transition.

Pressing Shift + Tab reverses this process (from Transition to Character Name to Action). This sequence of paragraph changes works in the same fashion if you are in an empty Character Name or Transition.

### The caret is at the end of a paragraph of Dialogue:

Pressing Tab automatically adds a Parenthetical.

### The caret is at the end of a Character paragraph (with a name entered):

Pressing Tab adds a Parenthetical paragraph.

Pressing Enter adds a Dialogue paragraph.

### The caret is at the beginning of a Character Paragraph (with no name entered):

Pressing Tab changes the paragraph to Transition.

Pressing Shift + Tab changes the paragraph to Action.

### The caret is in an empty Parenthetical (just the parentheses):

Pressing Tab, or Shift + Tab changes it to Dialogue.

Pressing Shift + Tab again changes it to Action.

## **Other Keyboard Shortcuts**

### **Special Keys**

The Page Up and Page Down keys, cause the script to be scrolled up or down one screen-full, respectively. The cursor moves accordingly.

The Home key moves the cursor to the beginning of a line.

The End key moves the cursor to the end of a line.

The Ctrl + Home and Ctrl + End key combinations (Windows), or Command + Home and Command + End key combinations (Mac OS) will moves the caret to the beginning of the script or the end of the script, respectively.

The Delete key deletes the character following the current caret position.

The Ctrl + Left Arrow or Ctrl + Right Arrow key combinations (Windows), or Command + Left Arrow or Command + Right Arrow key combinations (Mac OS), will move to the previous or next word in the script.

(Windows only) The Alt + Up Arrow and Alt + Down Arrow key combinations scroll the screen up or down, with out moving the caret.

The key combinations Shift + (Left or Right) Arrow, Shift + Home, Shift + End or Ctrl + (either) Arrow, Shift + Home, Shift + End extends a selection.

The Shift + Arrow key combinations extend the selection a letter at a time.

The Shift + Ctrl + Arrow key combinations (Windows), or Shift + Command + Arrow key combinations (Mac OS), extend the selection a word at a time.

(Mac OS only) Shift + Command + Delete will delete a whole paragraph.

**Numeric Keypad** (active only when “Num Lock” is on)

Arrow Up:	‘8’ Key
Arrow Down:	‘2’ Key
Arrow Left:	‘4’ Key
Arrow Right:	‘6’ Key
Page Up:	‘9’ Key
Page Down:	‘3’ Key

## **Reformatting**

Occasionally, a paragraph will be accidentally added as the wrong element. Using Ctrl + Shift combinations (Windows), or Command + Shift combinations (Mac OS), this may be easily corrected.

Normally, pressing a Ctrl + [#] key (Windows) or Command + [#] key (Mac OS) combination is used to change from one type of element to another. In this case, pressing Ctrl + Shift + [#] (Windows), or Command + Option + [#] (Mac OS) can be used to reformat the current paragraph.

## **Context Menus**

When the Context right mouse button is pressed (Windows), or the mouse button + Control key (Mac OS) are pressed, special context menus appear.

Click the right mouse button/mouse button + Control key on a word that Final Draft thinks is misspelled, alternatives will appear in a list.

Click the right mouse button/mouse button + Control key in a character paragraph to add or change Extensions.

(Windows only) Shift + F10 also brings up the context menu. When the context menu is displayed, each item has one underlined character. Pressing the corresponding key will invoke the command. This way, context menus can be used directly from the keyboard, without a mouse.

## **SmartType**

### **Right-Arrow for Match Completion**

If you are in a Character, Extension, Location, Time or Transition and have typed in some text that matches information in the appropriate list, pressing the Right Arrow key will complete the match (put the “suggested” text into the script) and place the caret at the end of the paragraph.

### **First-Letter Method of Finding the Desired Text**

When at the beginning of a Character, Extension, Location, Time or Transition, pressing the same first letter (e.g. i-i-i) will “cycle” through the items in the list starting with that letter instead of adding the letter to the line and doing a match of the combined letters.